

STAMATIS PASOPOULOS

**APPROACHING
TRADITIONAL MUSIC FROM GREECE
FROM THE ASPECT OF
CONTEMPORARY ART**



MAIN SUBJECT: CLASSICAL COMPOSITION
AR DOMAIN: COMPOSITION AND ARRANGING
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DATE OF SUBMISSION: JUNE 12th 2017

ROTTERDAM 2017

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dedicated to Christos



I.

THE STORY OF THE RESEARCH

1. THE STORY OF THE RESEARCH

1.1 MOTIVATION

Nowadays, the reference and use of the term “traditional” music, raises a number of interesting questions for many people, whose answers are always highly contextual. Questions such as: “What is the function and usefulness of traditional music in the 21st century?”, “What kind of attitude and handling is appropriate for it?”, “Which material can be included under this term and which not, and who is responsible for defining it?”, “What are the limits of a material commonly accepted as ‘traditional’, in which it can be expressed without being denatured to another musical genre?” and, of course, the century-old mother of all questions “What is traditional music?”

Considering the time at which this research was carried out, I find that, at least within the geographical area of Europe but perhaps elsewhere, and within a period where more and more people are trying to promote their diversity or even peculiarity, so as to achieve their social or even anthropological lifting, each person’s own conception of “traditional” music can, act as one of the means towards the aforementioned goal. The isolation of this music in order to ‘protect’ it against foreign elements, the preservation of its supposed ‘authenticity’ and the strict rules and limits being set are some obvious indicators of this process. Within this context, traditional music often becomes a museum¹ exhibit that we can, theoretically, conceive with all our senses, except for the touch. Touch is characterized by both its passive and energetic character and this energy has the potential to change and distort things. Imagine a huge “Do not touch!” sign. “Do not touch!” because we do not have the necessary degree of connection to the “exhibit”, “Do not touch”, because even if we have this degree of association, we have not obtained the necessary approval from the person in charge. But, who is in charge after all? Is there one? Who has appointed her/him?

Authenticity is a term that has the parameter of past time, so that any authentication attempt should refer to a *fait accompli*². In the case of traditional music, even though this accomplished event refers to some point in the past, it is nevertheless given the sense of a non-existent time, so that this past event can only be accessed, through hypotheses and senses; but senses lead to fallacy themselves, quoting Parmenides. Moreover, regarding the certification of the reference event, let us only refer to numerous disputes of the historical scientific community.

These questions and thoughts triggered several endless discussions, which usually led to dead ends. The unconvincing nature of repetitive arguments around tradition served only as the dough generated new and bigger questions that followed me for at least the last decade as an artist, a person and above all as a musician, whose musical journey always references traditional music.

Looking back at my past, starting from the point when “I remember remembering”, I cannot recall any periods in which I do not associate in some way with traditional music, and especially with the traditional music of the place where I grew up; let’s just call it “the southern part of the balkan peninsula”, for now. The first musical memory I have is the sound and image of two zourna and a davul in a small forest, accompanying the custom of wrestling; a custom that still lives today. Some years later, my practical contact with music begins, with the first major milestone being the completion of my university studies in Greece, in 2011. My university studies evolved me both as an accordion player and as an emerging composer.

From these two attributes, the first one would normally continue to evolve, enjoying the exclusivity as the second one was somehow suppressed by seeking its identity between traditional music and the incorporation of the concept of creation in the present. Composition could not evolve in a satisfactory course, in a context where many of the questions I mentioned earlier remained unanswered. Questions of existential nature in relation to the positioning of the composer in a musical and social context. So, the question was “How could I exist as a composer within my own experiences?” This is what caused the launch of a global search motivated by the inner need for personal creation. I consider myself to be a creative member of a society; a society composed of different members that would communicate better, if they would enhance their personalities through cultural elements, towards a thorough cultural renaissance.

Therefore, I had to answer the questions, but from an entirely new point of view. This process had to be accomplished from the point of view of contemporary music creation. More specifically, why do I want to use my native musical language as a basic material of creation? How and to what limit should these be associated with each other? What else is included, apart from musical elements, in the context of a musical tradition? What is the social function of a musical tradition and how can it, or part of it, respond to today’s social circumstances? What other forms of art does a traditional culture involve and how do they relate to a musical piece?

Answering these questions, would give me the opportunity to define my own way, my own technique, my own expression and aesthetics, master the desired musical tradition, and be compatible to what the very word tradition means in Greek. Tradition, translated in english means “deliver”. “Delivery” of this music, changed and filtered

¹ Even though the etymology of Museum suggests the place of the worship of the Muses, the term is used here to highlight the negative aspect of a severely sterilized context.

² Proven event of the past

through me, towards the future through the present. Thus, through a creative and experimental process and serving artistic, social and anthropological needs, this music will be denoted by an encapsulated thing in the absence of a suitable receiver and transmitter, an active means of expression and communication of modern society.

1.2 ARTISTIC RESEARCH QUESTION

Even though throughout my career as a musician of traditional Greek music I have experienced a wide range of different local musical idioms, it feels more reasonable to only focus on one of them, so as to ensure the homogeneity of the processed material and, of course, my ability to focus deeper and better. It only feels natural and at the same time challenging to study the area that I am most familiar with, i.e., the musical tradition of the area where I grew up. Considering myself a member and actor of this music, I find that the most natural and effective way to express myself through a musical tradition would be to choose the tradition that characterizes me the most. Therefore, the question that has lead the course of my research can now be reformed as follows: ***“How can I as a composer use elements from Greek traditional music -focusing in the traditional culture of native people from the regional units of Sérres and Dráma- in order to develop my own musical language?”***

1.3 GOAL

The basic and primary objective of the research was to analyze, process and decode the material and integrate the necessary information into my musical personality, thus reformulating my own particular musical environment. A musical environment referring to a particular “place” and having a stronger sense of the present “time”, where I will be able to create and express by observing myself in the final result. An environment where the listener’s first spontaneous reaction is not the search of the reference point of the music material, but the search of the most probable and direct means of communication with the creator. This is something that has been largely absent from my previous composing language, in which the creator can easily cover behind his material, a material that is already characterized and tagged, bearing elements that overlap and sometime occlude the creator’s identity and esoteric state.

Throughout my research, I explored and investigated a musical material, which, despite my familiarity with it, turned out to be conceived more through my feeling and experience and less through my knowledge. This was somehow an expected outcome, as the material was approached “superficially”, only focusing on a birds-eye general information rather than examining the internal details that would allow me to observe all the structural elements. I feel that this viewpoint was exactly what gave the sense of “superficial” to my music, lacking the seriousness and intensity of the composer’s personal character. Therefore, I came to the conclusion that my music need a stronger identity; an identity which I seek, both as a person and as an artist.

1.4 ANSWERS

The most important thing I discovered during the research was the different way I can approach first my musical tradition and as an extension the whole culture that surrounds this music. Now, I have the ability to use a multitude of elements, information, meanings and functions that come from this music. The exclusive use of rhythmical and phraseological elements in the String Quartet (1st reference recording), which visibly refer to a particular musical tradition, indicates the narrow range of approach I had before starting the survey. This discovery was carried out in two stages, during the 2nd and 3rd intervention cycle, respectively.

Initially, in the 2nd intervention cycle I discovered the deepest details and elements of the music material by analyzing it in detail and depth. I noticed that although I was aware of many of these elements, I only had the feeling of those, for example the effect of elasticity. This feeling was coming from my experiential contact with these elements. Now, through this research, together with the feeling coexists and the knowledge of them. The same for data for which I had incomplete or incorrect knowledge, such as the microtonality, and data about their existence I had never realized, like the effect of heterorhythm. The analysis of this material, for time reasons and as it was not the sole purpose of this research, has been realized to a fairly satisfactory degree. However, I think that continuing in the future in a deeper and more analytical way will still offer more facts and conclusions.

In the 3rd intervention cycle, I realized that the material I analyzed in the previous cycle is part of a cohesive culture of a particular society. A part of a whole, including both prominent and. As prominent elements we can consider, for example, the dance, the language, the local costume, the customs, the geomorphology of the region etc. The historical context, the cohesion of the members of the society, the personal passions etc. are inconceivable. In all this,

music is of primary importance and has a leading role, but it is also influenced by all them. Also, musical performance is always associated with a particular process of a group of people and we never see it as a purely sonic phenomenon. Discovering these, I realized that I must take into account the physical connection of music with the other elements. The elements and conclusions that will result from the analysis of the musical material can be framed by elements that already have a connection between each other in their natural environment.

A general conclusion is the realization that all of the above can be included in my composing code. Having now a new and different approach to this music, I can draw new technical and expressive means.

The whole process of reviewing this approach, I believe, was done with a simultaneous operation of conscious and unconscious means. Using initially conscious and methodical means, such as the study of a text or an interview of Xenakis, from one point onwards, this process was carried out without realizing it. The listening of the musical material, the direct contact with local musicians, the field observation and the personal participation in the musical events of the area contributed to this review. Clearly, the decisive factor for this review to begin was the stimuli I received from the 1st intervention cycle through the feedback from my network of the Xenakis approach.

1.5 PROCESS

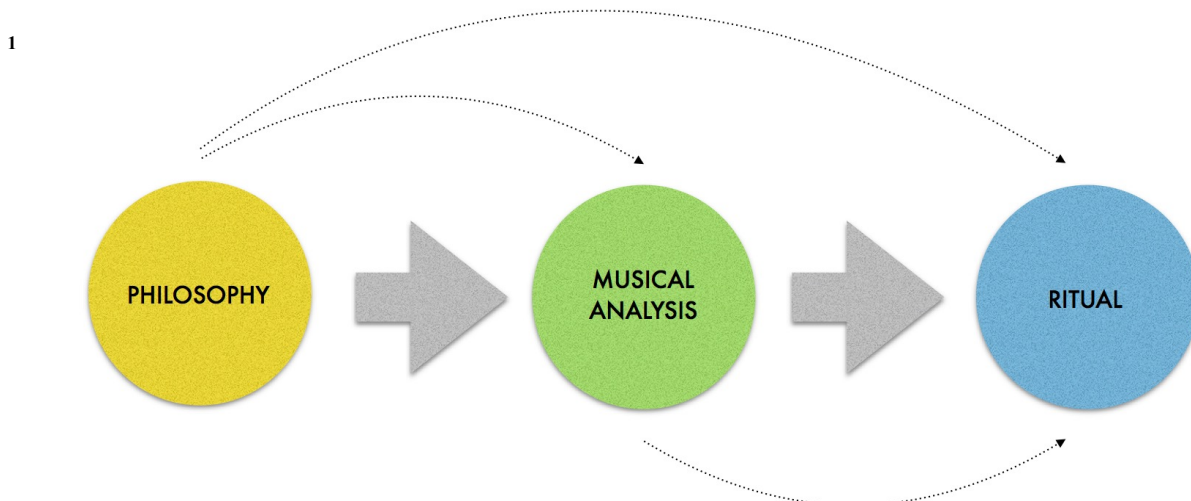
The course of my research is characterized by the primary artistic creation issues that are set in the beginning and ultimately lead to a multifaceted form of performance. In the result of each intervention cycle I tried to maintain and incorporate everything that had come out as a result in the previous stages of the research. The reason for this was that I felt from the beginning that the whole process should have been as coherent as possible. What would come out of that is the final result of the survey to be more meaningful. Also, as a composer, I could focus better and in-depth following a certain direction. In this direction, all elements are joined in a straight line from the original to the final point of the research.

As a first intervention cycle, I decided to study the philosophical side of my ARQ. First of all, in a general context, I wanted to clarify how modern music can connect with a musical tradition. What are the advantages of this connection and what are the required conditions? How should the artist approach the research material? For this purpose, I studied the way of thinking and the perception of Iannis Xenakis. Xenakis, in my personal opinion, is the most representative composer whose work is closely linked to Greek culture. The conclusion of the 1st intervention cycle is the composition of *MYTHOS E*, a work in which I draw conclusions from the above, theoretical, research.

The second intervention cycle, after the approach of the investigated material, was the analysis of the material itself. This analysis was done only on the music side, using the most representative musical material from the investigated area. I tried to get to the deeper level of the technical elements that consist the exploring language. This analysis is characterized by a sterile scientific method with a strong use of numerical measurements and data. The end of the 2nd intervention cycle is the composition of the *DHYNAMÉOIN* project. In this work, already having as a background the conclusions of the previous intervention cycle, I added the new data of this intervention cycle. Essentially, a philosophical idea got musical substance with a specific technical material.

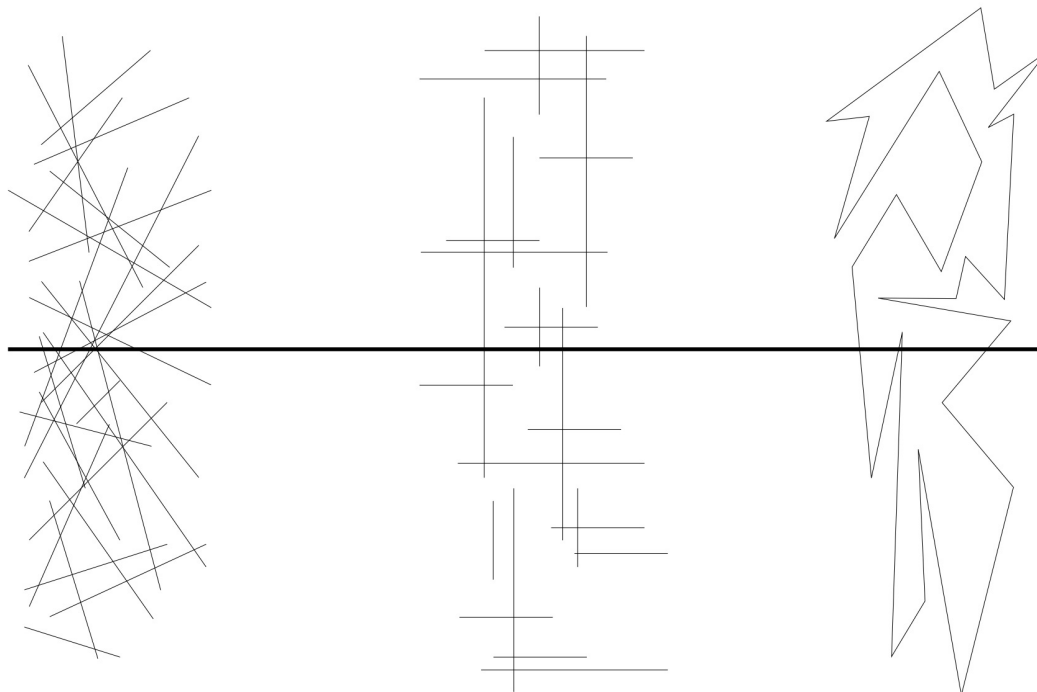
The third intervention cycle was the process of finding a way that all the elements from the two previous cycles fit into a multifaceted framework. The existing material had to be framed by elements that co-exist with music in a traditional culture. This was done by composing a cohesive work (*DRÓOSTHAI*) based on the process and function of the ritual. Decoding the basic characteristics of the ritual, I created a framework in which different forms of art coexist, such as dance, speech, acrobatics and plastic arts.

The following diagram shows the central axes on which the whole course of my research was based. These three stages respectively result from the questions WHY (philosophy), WHAT (technique), HOW (performance).



2. ARTISTIC RESULT

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The above graphic depicts (from left to right) the three stages of evolution of my artistic side during the research. Each pattern separately identifies the connection between my composing code and the musical research material.

In particular, the left pattern indicates the unrefined, pure musical research material in combination with a lack of specific synthetic direction and purpose in how to use this material. The conclusion at the end of the 1st intervention cycle, regarding the necessity to examine the musical material from a new side, created a different situation. The seemingly intimate and recognizable material to me, suddenly turned into a set of information of a new code I had to translate. At the same time, I had to clarify how to approach this material. Xenakis' study in the first stage of the research, combined with my more systematic contact with modern music through my main subject, offered a huge field for new perspectives of music creation.

The middle pattern consists of parallel lines on two levels. It symbolizes the severity with which a musical material has been analyzed within a research environment. A solid musical language of a traditional culture has been integrated into the research microscope. The use of numerical computations isolates the scientific from the artistic part of the music. Along with this analysis, an internal process in my musical personality evolved. The basic feature of this process was that it was a tough shift or transformation of basic elements of my musical language in another direction, combined with the strengthening of others.

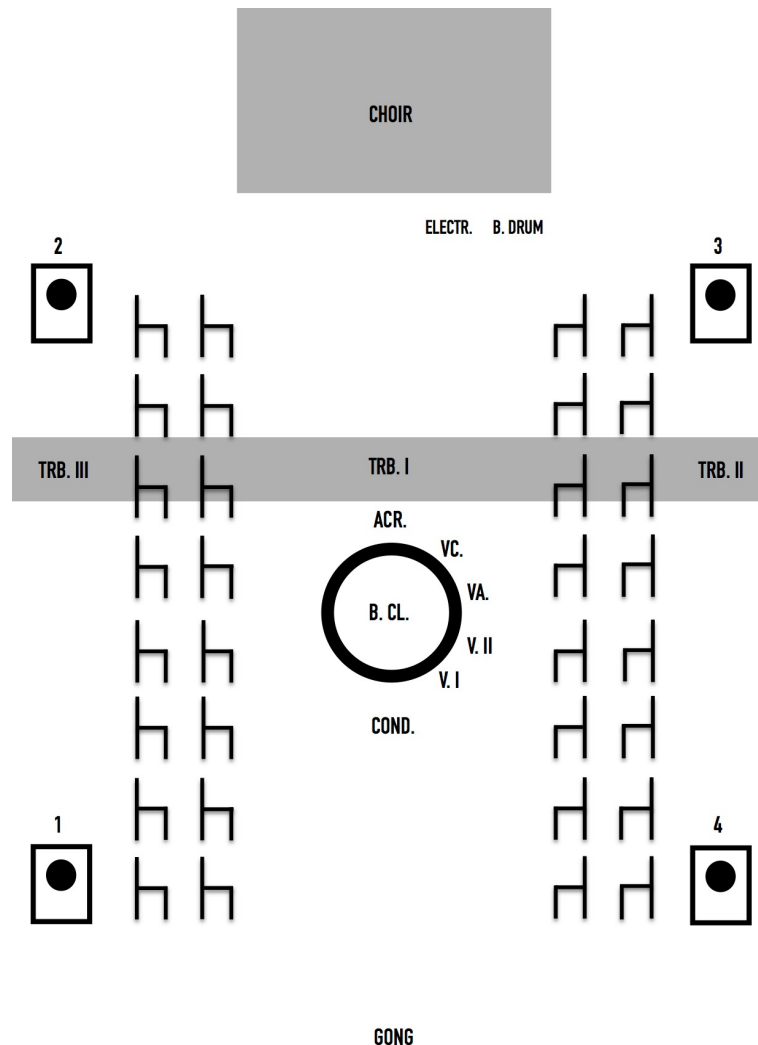
The right pattern is where I place my final artistic result. It is the combination of the embedded and strict lines of the first and second motifs respectively. This combination creates a distinct shape in contrast to previous patterns, where there is simply a set of lines. This figure indicates a particular musical code, which at the end of this research begins to emerge. The intense angles, which are the basic feature of the scheme, indicate the roughness and toughness of this new code. In this new code, the elements and characteristics of a musical tradition are now integrated into a new context under my own control.

The *DRÓOSTHAI* project, which I composed at the end of the 3rd intervention cycle, is the artistic result of my research. This work is the first complete example of my new musical code, in which I first used innovative elements for my musical language. Bass clarinet, string quartet, trio trombones, four male voices, percussion, live samples, tapes, 10 dancers and one aerial acrobat are the line-up of the project. In particular, it is a narration through an audiovisual process, for which I use the term "music tragedy" to describe the general picture of the work. During the project performers and audiences contribute to the creation of a ritual environment through the interaction of various forms of art. Acoustic phenomena through the instruments' performance (visible and invisible) of the verbal process and the

production of sound by electronic means. Phenomena of movement using dancing and acrobatic elements, but also a certain stage performance of the instrumentalists. Optical elements with a) the use of specific lighting at specific points, b) the decoration of the space in connection with the dramaturgy and the project's plot, c) the configuration of the space for each performer or listener to contribute to the intensity of the total energy, and d) the use of masks for the dancers.

As shown in the stage plan below, the two parallel series where the audience sits, define the scene of the central action at the same level. At the same time, the audience is surrounded by the elevated stage of the chorus, the loudspeakers and the gong are located under the bridge, where the three trombones are located. This creates a larger frame within the space regarding the view of the scene and gives a sense of theatricality itself. The audience is eventually part of the overall scene, where it participates with its presence and the energy offered by their bodies in combination with the process of watching. The close distance between the audience and the musical and cinematic auspices intensifies dramaturgy, contributes to the interaction and unites all individuals within the space in a common process and situation.

3



As every theatrical drama is based on a particular story with specific faces, so is the case of *DRÓOSTHAI*. The transfer of human passions from one generation to the next is the theme on which the work progresses. Each performer (instrumentalists, chorus, dancers, acrobat) has a specific function that supports the monologue of the unique hero, who is the bass clarinet. There is an excerpt of the score below, which is the only point in the work, where all performers are actively on stage. For the first time I tried to create a score that would be as clear and descriptive as possible of everything that happens on the scene anytime, by using graphics. This is a new technique for me, which gives me the opportunity to develop the way of adding elements of the stage performance to the score, which I consider to be one of the basic elements of my new musical language.

From the composing side, the origins of *DRÓOSTHAI* are the creation of a ritual, having as a model a ritual type, as it happens in my research field. The point of reference is the space of the main square of the village, where an event is performed in combination with music, movement and speech surrounded by village residents and with performers also the inhabitants of the village. This event is ideally conveyed with the least possible losses in a space of a modern civil society. The aim is to stimulate this in the context of a modern and multifaceted artistic creation.



A link to all these elements are the characteristics of a ritual, which was the main subject of study in the 3rd intervention cycle. The phenomenon of the ritual, as a human necessity, is the most basic framework within which integrates the musical performance of a traditional culture. The element of the ritual is the determining factor which contributes to the conservation of energy throughout the project (about 40 minutes).

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culture, in order to develop my musical language. In retrospect, I can say that the two basic elements missing from my compositions at the beginning of the research were the artistic personality and the origin of that, and the synchronicity with the present. For this reason, I conventionally use in the Artistic Research Question the term "my" composition language, as I do not think it was so powerful that it could be personalized to me.

Nevertheless, the end result of the research, from only being a development of my musical language, which was the original plan, ended up being the formation of a new one. A new language that is clearly, to some extent, associated with the previous one and also is not fully integrated and stylized. But it is a language already in a strong direction towards where I wanted. A direction that will penetrate my musical tradition and will be realized in the present, framed by my personal character. In addition to the personal awareness of this change, the mention of this was done by my teachers and my fellow students. Robin de Raaff, as the main subject teacher, was the one who had a more clear view of my overall composing course these two years of research. As he said, this change is obvious and of course with even greater improvement potentials. In fact, I believe that this research should continue in the long run, where new conclusions and elements will be continually extracted, which will be added to the existing ones. Through this continuous process, my composing language will be strengthened and personified, combined with the continuous acquisition of experience.

The creation of *DRÓOSTHAI* was the motivation to experiment in fields beyond pure musical boundaries. I decided to take over exclusively the creation of the movement frame of the dancers, the direction of the overall work, the creation of the masks, the decoration of the space and the use of special lighting. All this worked as to try to what extent I can act as an artist within them and finally draw some conclusions as to their future use. The decision also to organize and manage a project with 25 participants and 7 assistants and technicians was a strong experience in a very important aspect of the artistic process. Personally, I feel that a composer should be able to communicate directly and effectively both on a musical and artistic level, but also on an organizational one. The first basic stage of a piece ends with the completion of the score, which means transferring the idea into an encoded form. The end point is the performance of the piece, which means conveying the idea with audio-visual means to the listener. Between these two points there is a stage of mainly technical nature, for which the composer should be able to manage as well as his musical material.

In any case, with the completion of this two-year research, all the above, in combination with the development and change of my music composing side, gave me a wide range of knowledge and experience enough to be able to integrate myself into the social context as an artist and more specifically as a composer. At the beginning of this research I could consider myself a musician who composes. Upon completion of the research I find myself as a composer who creates. We live in a period of time, which, according to personal perception, every artist should constantly seek out the special characteristics of his personality and the society he forms part of, behind the look and feel of his creation. The peculiarity of each person's artistic personality will contribute to the better and more effective social communication and sensitivity. The artist should exploit the phenomenon of globalization, in combination with the rapid development of technology, as a means of exchanging creative stimuli and information. All these will be additional elements to everyone's particular artistic personality. A personality that must constantly seek new stimuli and knowledge, without causing the external and internal peculiarity of this personality to be distorted.

Last but not least, apart from artistic benefits, another important element in the completion of this research is the review of my relationship and contact with my musical tradition. I discovered, understood and clarified important elements of this music, which helped me appreciate the richness of this music and its significance to me. The pure and living performance of this music in its natural space and its integration into a contemporary artistic and new social context, are two things that are equally important to me. The first for biological connection and the second for artistic personality means. At first glance they may look completely different and distant from one another, but in my personal perception they are too close. The former feeds and inspires the latter, considering them as the two ends of a line that tends to form a circle. In this circle there is a continuous and repetitive process from the first to the second. Both ends, in the formation of the circle, come so close, but there will always be an imperceptible gap between them. In this void, the artist has to place himself, so that each time he is the one who will activate and set all the parameters for the new process. At this exact point I place myself on the completion of this research.

II.

THE INTERVENTION CYCLES

1st INTERVENTION CYCLE	
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1.1 REFERENCE RECORDING

As reference recording for the beginning of my research I used *STRING QUARTET*, for lyra of Istanbul, two violins and cello; a piece that I composed in 2009 during my Bachelor. It constitutes the first piece in which I tried to combine greek traditional music with my knowledge in contemporary music, that can be found in <https://soundcloud.com/spasopoulos/string-quartet/s-kkoxs>³

5

100 a tempo

fl.

f

v. I

mf

v. II

mf

arco

pizz.

cl.

mf

pizz.

100

fl.

mp

v. I

mp

v. II

mp

arco

arco

cl.

arco

mp

I chose this piece as a reference recording mainly for two reasons: a) I tried to go back at the beginning of my composing period and understand better what was happening with my music language b) it is a good aesthetical representative of my last compositional period that concluded in 2011.

1.2 FEEDBACK

Communication with network's members was done through personal e-mails, which concluded the whole recording and score, while I suggested a feedback in two sections: a) comments and observations on the piece, and b) proposals and ideas corresponding to my artistic research question. The two sections of the feedback, and not a series of questions, were chosen on purpose, as I wanted to profit from each one's spontaneity and instinct, without any affection of preconceived questions.

The choice of the members was done in three levels: a) Greek composers, having used elements from greek traditional music in their compositions, b) composers from Atlas Ensemble from Amsterdam, who focus on studying on combining modern music with original traditions around the world, and c) composers who don't have any experience and relationship with greek traditional music. Additionally, I decided to ask for feedback from the lyra player of the piece, as his opinion would be really interesting, supposing that he has a deep knowledge on the role of the instrument in its physical environment and also is in a procedure of finding new ways on the expression of the instrument, working with some composers and composing himself.

³ The score exists in the Portfolio.

GEORGE KYRIAKAKIS ⁴

His general impression was, that the piece, despite the youthful freshness, the spirited structure and the obviously pure intentions [...], it probably has not decided what it is, culturally. The main two points of him were: i) The use of asymmetric rhythms does not necessarily mean polyrhythmic. Despite asymmetric rhythms give you handles to utilize the rhythmic part, you don't use them, you just stay in the pedant reading of the rhythm, ii) Modality means modality, a way to approach things. Its light chromatic enrichment sounds to me as a beautification and not its utilization. Of course there is Bartok's example, but don't forget the background of the creation of his music. The more inner features of the music (grace notes, tonal deviation, rhythmic variation, macro –and micro- polyphonic substances) are not detected in the piece. Briefly, I don't recognize your dialogue with tradition, on the contrary I listen to an orchestrated and decent, artistic, but kind of misplaced, version of some of its elements.

He suggested *“a deeper penetration in this music (greek traditional music). Make it abstract, as Xenakis would say, see and experience it beyond its national-ethnological frame, as a clean, autonomous sound. Analyze its ingredients and then reformulate all those with particular aesthetics and acoustic targeting. [...] It is my advice to let go of your folk and performing profile and approach things as for the first time, outside of any prejudices. This way you will shape, firstly in your mind and then in/with your music, a universe, in which a music that brings your sign will be legalized and have a meaningful existence. [...] Write as yourself and not as a derivative of a trend or an ethno-cultural group. Clearly technical: Many tutti and unison do not convince me, nor support the potentially monophonic character you want to give. Nor the polyphonic either... As soon as you chose to give a third dimension in a two dimensional music, take care of this dimension. Your melodies are really interesting, but you are unfair to them. A beautiful melody does not necessarily need “development”, so check the decoration, the change in the tone color and the registers. Transposition: see its meaning in every aspect of music, not only the phonetic (for example tone color, dynamic, rhythmic transposition), giving purpose and clarity at what you are saying. Mainly decide if you are interested in the “greekness” as an inner feature of your music, or a superficial ethnic school decoration. Obviously the one does not exclude the other [...] It is a big problem that folk music is strophic and mainly of a small form. How will you include it in the frame of a big form without falling in the kitsch contradiction of ethnic school? [...] I would recommend paying attention to the work of different people having dealt with the matter, in order to realize the many different ways to approach it like: i) Michalis Adamis: piece for intoner, oboe, tuba and magnetic tape, ii) Iannis Xenakis: Dmaathen, Psappha, Cendrees, Charisma, Horos, iii) Dimitris Terzakis iv) Kyriakos Sfetsas v) George Koumentakis (his works from the last 15 years) and other works of modern Greeks [...] Look at Ligeti's music, in comparison with Bartok's as well. There are many tendencies, compartments and prejudices in general, some of which I detect in the piece you sent me.”*

MINAS BORBOUDAKIS ⁵

He liked the piece, found it rich, with a nice form and not boring at all. He also observed a mixture of north-greek melody and the use of asymmetrical rhythms, combining with Bartok's harmony. However, he didn't think it was a piece with greek tone quality, but a classic work, which profits from some greek sources. While I had found the elements I needed, I used them solid, without processing them, so they didn't integrate into my music language. This is why I should filter more the greek elements (rhythm, melody, pattern, sound, arrangement), -for example a space, a small rhythm, a tone color- and hold a very small part of that, so small, that it can't be noticeable, but exist in a second level, that only reminds one of something. I should also search for what gives a greek feeling in a work, without using a clear, solid melody, but adding my own piece as Stamatis.

PETER JAN WAGEMANS ⁶

- In your opinion do these folk music elements contribute a special character to the piece?

⁴ The following part consists of the main parts of his e-mail on 28.11.2015

⁵ The following part consists of the main parts of the voice message I received on 26.11.2015

⁶ The following part is the original copy of his e-mail on 02.12.2015

- Not so much. Of course, you can hear the use of 'folklike' themes, but this makes not much impact.. The thing is, that the context of the piece is rather neo-classical, and frames very strongly the folk material
- *Considering that I am using particular rhythmic patterns that are used in a specific way in folk music, what do you think about the way they are used and what are your suggestions upon further development?*
- I think that you concentrate too much the most traditional elements of music: pitch and rhythm. Which then you put into a traditional context. Are there more elements, like color, ritual, purpose, context to be found in the folk elements of your choice?
- *Which possibilities do you see emerging from using those folkloric elements in "contemporary" music? And which is your opinion about integrating folk music in Classical Contemporary music?*
- If it is done well, there is no objection. Most of the classical music is derived from folk music.
- *What do you think of the instrumentation?*
- I think a string quartet is problematic, it will always sound like a string quartet, no matter what you do.. But perhaps that can be avoided by using electronics or extended techniques.

THANASIS DELIGIANNIS ⁷

He found the piece well-written, clean and understands, through the use of lyra and some modality, that it comes from the Mediterranean/South-West Europe. He asked me about the way I worked with the instruments, especially the lyra, and I answered him that I worked more independently with the classical instruments than the lyra, as they had more common elements and parts, and that I wanted them to hold strictly at the classical way of performing. As for the lyra, I answered him that I gave Sinopoulos the freedom to use the idiomatic elements of the instrument, as much as to stay between East and West, and that the relationship we already had, created a background of trust in his management of the material. In conclusion, he mentioned that the whole image of the work shows an effort for the greek elements to be lead into the classical music and not the other way round, reminding of something from the 20th century as well.

He mentioned that, even if I had the knowledge on greek tradition as much as on classical music, I excluded many of the technics that could be used in the frame of any traditional music. The classical performers should come closer to that kind of music and not the other way round, as there are many efficient performers that could work through a difficult score.

The two ways, that he uses, of creating a score were: i) the detailed record of all the elements from traditional music and ii) the more simple record, but only when he works with musicians who understand his way of thinking and use the elements needed at will and knowingly. I had to choose between those two ways or combine them. He also referred to the matter of how much freedom I give to a musician of a different culture. He suggested: i) to explore my own background, ii) to observe greek traditional music from a distant field of view, having experimentation tendencies, considering that this kind of music has a three-dimensional nature and is a living soul that still exists, iii) side use of my knowledge on ancient greek music and iv) to isolate some technics and make a new acoustic place.

SOKRATIS SINOPOULOS ⁸

"I have been and still am really hesitant about the inclusion and "use" of traditional musical instruments into modern music [...] Composers usually cannot understand the singularity and the historic character of those instruments. For example, I don't find the reason why a lyra should perform a piece with every possible sound effect, but not its own sound. A violin can do it better. Same when things that conflict with the "nature" of those instruments are asked, such as extreme technical passages, that just don't sound well [...] In your Quartet the above do not appear. On the contrary, even if you work in the limits of the instrument's tolerance (technical and musical) in some passages, you keep the balance by releasing the tension with some more familiar for the lyra parts. As a musician performing a traditional instrument, I felt that working with the piece helped me, since some technical issues, as well as the cooperation with a quartet, were a challenge for me [...] I would also pleasantly welcome a more improvisational part, closer to the "nature" of the instrument, as I meant above. In my opinion, this should be one of the parts needed in the

⁷ The following part consists of the main parts of our conversation through Skype on 27.11.2015

⁸ The following part is the original copy of his e-mail on 29.11.2015

inclusion of traditional instruments into modern music, without any prejudice from the composers. An improvisational part, of course, can be "composed-premeditated-organized" in many levels (through given theme, notes, rhythm, images etc.). [...]Coming back to the piece, I still find it really good in the composite part, with meaningful melodic and rhythmic phrases and not at all pretentious. It is a meaningful combination, through the vision of modern music creation, western polyphony and greekness."

CHRISTOPH BLUM⁹

"In general I like the energy of the piece, I think there's a good balance between high leveled and low leveled sections. But I think the timing and duration of the single sections can be developed, I'm missing the surprises. The only surprising moment was in the very beginning the sound of the lyra. Maybe also a reason for that is the very homogeneous sound of the piece in general. The different movements could be more distinguished in my opinion (energy-wise, sound-wise, atmosphere-wise). For me the development of material is too much sticking on pitches instead of the logic of energy. This makes me listening too much on harmonic progressions which then sometimes are not giving enough substance. (By the way, I hear a kind of melted language between folk music (modes and rhythms) and Berg (chromaticism), which I like). On the other hand the treatment of the rhythmical possibilities is always very fresh and keeps my attention. But I often have the feeling that the rhythmical progression is only secondary behind the harmonic progression.

The structure of the ensemble looks in the score well balanced in the different possible combinations but it doesn't sound as colorful as it looks. I think the treatment of the lyra should be more expanded and there are more possibilities to handle this special color. In my opinion it's now too much the principle lyra against/with string trio.

I think the use of traditional meters is already well developed, also the treatment of pitches.

The following points could be a topic: ornaments (a very interesting gap between the classical and traditional treatment has already some core in this piece but can be developed much further. Here it seems to be more by accident because the lyra-player is used to do so and the strings aren't); Microtonality; roles of single instruments in the ensemble; Treatment of colors; Distortion of traditional characteristics confrontation with totally different musical languages (I mentioned Berg, but it could also be, let's say, German Schlager); think about different possibilities in instrumentation and how the single instruments are connected with expectations and prejudices and to which genre they usually belong

1.3 PERSONAL ASSESSMENT

I believe that String Quartet constitutes a characteristic sample of a composing exploration, which lasted from 2007 to 2011, when I finished my undergraduate studies. I first started composing in 2005, some simple melodies, based on structures and elements from my knowledge on greek and other south-european traditional music. Even then I had an inner tendency to search for options and outlets through the narrow limits someone may create, working on traditional music –when music itself never sets limits on a musician. Important part in the following course of my composing approach was the parallel start of my studies on bayan and modern music. After time has passed, I can now detect much influence from Scandinavian school of the '70s, which led in the composing of prototype works for accordion, many of which constituted my first basis of understanding and decoding modern music. Meanwhile, I started exploring some national schools created in the early 20th century in Europe, such as Bartok (Hungary), Skalkottas (Greece), De Falla (Spain) and I remember the good impression Alban Berg's works gave me, without having analyzed or even seen any scores. My technic was based on removing musical instruments and other elements from their physical geological place and integrating them into a more classic, modern environment, with some elements pointing to greek traditional music.

After the evaluation of the feedback I realized that I had to continue to the next step, having in my mind the following: a) approach of the traditional music from a different aspect, b) search on the deepest level of it, and c) filter out the material much more. I had to create a new perspective from where I could observe and perceive in different ways the function and the ingredients of traditional music. To access the casing and the external appearance of this music and enter its core. The search for data and information, remaining exclusively in the external environment of that, creates incorrect impressions that end up in unsubstantiated works with a lack of personal artistic character. The composer himself should be able to decide more precisely the element of the whole he wants to use in his work.

⁹ The following part is the original copy of his e-mail on 30.11.2015

Through a filtering process it can isolate the required element from the rest. In this way, each element will be transformed into a powerful creative tool with a clear character and function.

1.4 DATA COLLECTION

The part of the data collection was based on two main figures of Greek civilization: Iannis Xenakis (1922-2001) and Aristotle (384-322 BC). Following my instinct —as I didn't have a clear overview about him and his work— and the previous feedback from my network, I decided to put Xenakis as the main person of this part of my research. Nevertheless, I already knew that Xenakis was inspired a lot from Greek culture and mainly he had a strong connection with the ancient Greek culture — as Brown & Orgajenšek (2010)¹⁰ mention: «...whence he was sent to school on the island of Spetsai to learn about classical Greek culture, which he took up enthusiastically. Throughout his later life he is said to have had the classical Greek texts of Homer and Plato always at hand». For this reason and in order to try to follow his route to the knowledge that comes from ancient Greek studies, I decided to use the philosopher Aristotle as the representative person of that culture, having already in my mind his famous work *Poetics*.

The methods that I used were **Literature Research** and **Case Study**. More concrete, the Literature Research was based mainly on the Bibliography and the Snowball Method and for the Case Study I made Face-to-Face interviews.

a. IANNIS XENAKIS ¹¹

Before starting to investigate Xenakis, I had decided that the best way for me would be to understand his perception and his mentality about the greek traditional music and, in a more general sense, his philosophy about how the contemporary music can be connected with the Greek culture. For this reason, I didn't analyze a lot his music material (scores, audio, techniques etc.) and instead of this I was looking for texts, books and interviews by him and books and articles which had been written by others. Nevertheless, the works I consider to have contributed to the partial understanding of Xenakis' musical work, and perhaps unconsciously influenced me, were *Metastaseis*, *Eonta*, *Ais*, *Polla ta deina* and *Dmaathen*. Also, I thought that it would be helpful if I would discuss face-to face with people, who some how had a connection with Xenakis; in this case I could come closer to Xenakis from another angle.

The basic experiences of Xenakis in Greece had taken place only for fifteen years (1932-1947), but they were enough to create a strong connection between him and the Greek traditional music and generally with the Greek culture. As he had mentioned, he had used in his works a lot of the sounds that came from this period, for instance in “*Metastaseis*” there are: «...the sounds and the noises of nature, the wind in the pines, the noise of the wind, the cicadas, the noise of the waves, the roaring in the quiet sea [...] the sound of the people in the demonstrations with rhythmic slogans converted in a chaos of screams and voices full of anger and death».¹²

Xenakis was influenced from Greek and Rumanian traditional music and from Byzantine music, worshiper of the music from Epirus, studies of ancient greek scientists and philosophers and specially of Plato and he understood a lot about the history of music through the studies of Aristoxenus.

TEXTS BY XENAKIS

IANNIS XENAKIS: *TEXTS ABOUT MUSIC AND ARCHITECTURE* ¹³

• THE CURRENT TENDENCIES IN FRANCE MUSIC (1955)

“...The music problem in France is radically different that the Greek in this: in France the folk tradition of the village, as we mean it in Greece with the term “folk art”, is finally dead in a long time. In Greece the folk music tradition is alive and possession of the majority of the people. Its perfection and wealth couldn't be defeated and such from the formal, coming from abroad teaching of the conservatories, despite the efforts of good local composers that borrowed

¹⁰ <https://goo.gl/n6ixPJ>

¹¹ https://en.wikipedia.org/wiki/Iannis_Xenakis

¹² Symposium: Contemporary Art and Tradition (1981), p.p. 239

¹³ <https://goo.gl/ZP2g7B> (accessed April 2017)

melodic or rhythmic elements of the local language. Besides, hardly any folkloric studies have been made from those who could recast them as to integrate with a new, alive Greek music. In other words, there is still not a "Greek music school..."

• PROBLEMS OF THE GREEK MUSIC COMPOSITION (1955)

"...As greeks, besides the problems of European music, we have the special national issue of folk music. What is the meaning of folk music? As far we know of a legacy interweaved with devastation, destruction, renaissance and the unbounded efforts of a nation constantly fighting to come back to the light. From the musical view, does it stand next to melodic achievements, such as Mozart's, Bach's, Wagner's? In this point a new question is added in the research. Which is the difference between the collective anonymous and the conscious personal creation?..."

"...In every place that didn't follow the western music evolution, this problem appears. There is a music tradition coming from the inside of the people. But this is kind of obsolete, because the new life conditions let it dull.

...In other time Greeks forgot to sing to Apollon, who abandoned the lyra to catch the psalm of Ioudaia that came with Christianity. Christians fought with the song to uproot the old religion and spread the new one. However they didn't forget the ancient singing at all, because it still lived next to the plain psalm. Then they connected and through centuries gave two art forms: the church Byzantine music and folk music that is still sung from Greeks and Balkans. Today in small nations there is the danger of something worst: to acculturate fully when they don't have their own wealthy culture or neglect basic areas of their civilization in periods of crisis.

....For us, byzantine and folk tradition in music, as in the other areas of culture, is the only real national legacy and with the chapter we can somehow enter, without losing our particular substance, the big cooperation of the current civilization..."

"...All those methods matter not for the educated composers to make the same music with the same musical instruments even if this would be really interesting at least in an experimental period, but to reassign the issues of music in Greece and not to fall in same composers' mistakes (Kalomoiris' or Petridis') who took Greek melodies and used such a harmonic polyphonic and instrumental German frame of the 18th century that every Greek character was destroyed.

The new composer must forget the counterpoint he learned and immersed in the problematic of the technic investigating the folk masterpieces. The critical conscience will make him search for expressive and structural implements in folk and church music on the one side and the innovative discoveries of European music on the other side. The one ear will listen to Greece's voice and the other one to Europe's voice.

So it will be able to make the two parallel fields his own. He will create his own idiosyncratic music language, which will start form the Greek area and will meet the European scientific musical thought. Only this way will he release the knot of multiple musical affects, actively, consciously..."

• THE WAY OF RESEARCH AND THE QUESTION (1965)

"...We have to suggest the architecture a new space for us to touch the sound as we want. An architecture that is arched, rambling, convertible and in the space, for the free move and the spacial adjustment of sound and emotion, radically opposite to any classical, tasteless or symmetric solution..."

"...From now on, the musician should be the constructor of overall philosophical and architectural issues, compounds of structures and sound material..."

• ANCIENT TIMES AND CONTEMPORARY MUSIC (1966)

"...The ancient theater or any other complex performance made from a variety of arts touches the human in many levels that don't connect with each other and have roots in parallel traditions. Traditions of worship, arts, folkway etc. Only in the levels of fundamental structures it becomes real.

As a result, music should adjust in this variety of the places of mind. It can't be "just itself" anymore as in clean music exercise. It has to integrate with the different elements that, in majority, are only compounded pro time and within time..."

"...Did antiquity left any alive traditions? Do we need to draw from those sources? Which are its typical characteristics? Some of the ancient traditions seem to still live in some Greek folk musics and in others of Balkan, Asia Minor and Cyprus, as in the Byzantine song as well. So here are some music climates closer to the ancients. But do we want to the archeological renovation? I believe it would be pointless, at least nowadays. And even if ancient drama survives, it will owe it to the engaging attributes of its myths and its poetic language..."

P. BROWN & S ORGAJENŠEK: ANCIENT DRAMA IN MUSIC FOR THE MODERN STAGE ¹⁴

“In 1955 Xenakis wrote that a Greek composer should be oriented both towards ‘the discoveries of the European avant-garde’ and towards a Greek heritage. The latter, Xenakis thought, was available in the classical texts of the poets, dramatists, and philosophers, and in Byzantine chant and Greek folk music. In 1963 he wrote: ‘Byzantine music...can contribute to an infinitely better understanding of ancient music, accidental plainchant, non-European traditions, and the dialects of recent European music with its wrong turns and dead ends. It can serve to foresee and construct the future from a view commanding the remote landscape of the past as well as the electronic future’. [...] Xenakis, because of his actual Greek identity, claims a more direct and continuous connection to the older world.”

“Xenakis writes ‘[to] make music means to express human intelligence by sonic means. This is intelligence in its broadest sense, which includes not only...pure logic but also the “logic” of emotions and intuitions’, and goes on to refer to Plato’s Timaeus (47c-e) on music’s function, when intelligently used, to create harmony in the soul like the unvarying harmony that mathematics apprehends in the heavens. This is a classical, scientifically informed, and idealistic humanism.”

CHRISTOS TSANAKAS: IANNIS XENAKIS - THE MUSIC OF STARS ¹⁵

«Music should lead to one’s total uplift through the loss of consciousness in front of a direct, rare, perfect truth», he had said. This seldom seen truth he had been searching for a lifetime in ancient greek philosophy, mathematical way of thinking, architecture, music and, mainly, in the revolutionary, under ecstatic combination of them. Revolution and art were two concepts totally identified with his determinant aesthetics. Philosophy, politics and music had become one.

«Restricting a person in a limited field, specializing him, is one of our culture’s standoffs». Reacting to the extremely unconventional “serial system”, he boldly proceeded beyond atonality, overcoming even the dilemma of whether an *«acoustic episode»* can be called as music or not. For him everything was music, as soon as it reflected the human mind and the nature.

«If you go South» he said, declaring this way the primary stimulus of his inspiration, *«you have the hydrants of bird, insect, cicada sounds besieging you from every side. Those sounds differ in volume, density and their placement into space. But what counts is the acoustic mass. This is what creates the beauty of the sound of cicadas, crickets etc.»*

Xenakis’ psychological attacks leave none apathetic. Whether you worship or detest them. This worrying universe that “griefs” from yells and clangs, war sirens and bombings, car crashes and demonstrations, hammerings and volcano eruptions, directly sets two very ambitious goals: it claims at the same time an “illustration of the fundamental harmony of the universe” (as he described it in 1963 in his book *Formalistic Musics*) and a cathartic interference into human psychology.

«Like Beethoven’s music, Xenakis’ music, strict and difficult, is the music of imperative and regal moves, the music of the superior forces of nature. Earthy, never anecdotal, never sentimental, but supremely expressive, it makes us feel guilty for our weaknesses, exalting our courage. It is a music of a craftsman of power...», Harry Halbreich, a distinguished musicologist had commented.

Xenakis’ biographer, Nuritza Matossian had said about him that *«he never stopped being a combatant of the resistance. He just transferred his battlefield to music»*.

Xenakis has no descendants. He didn’t create an aesthetic “school”, as other distinguished artists did. Why should he anyway? His students are searching nowadays strictly personal paths by continuing the lonely “battle” of an artist-scientist with equations and computers or by choosing the popular game of eclecticism. And they usually end up in “ironic” postmodern rituals or in “dialogues” between futurism and classicism. However, those idiosyncratic ways of search lack of “the vigorous and pluralistic vision of the experimenter” who provoked the forces of creation, combining the power and light of electronic sounds” (as Humanite wrote).

¹⁴ P. Brown & S. Orgajenšek (2010)

¹⁵ Tsanakas (2001)

INTERVIEW WITH SPYROS SAKKAS

«...I think the main characteristic I have received from most of these men, some of them being the highlight, as Koun, who was my teacher; as Gkatsos, as Elytis, with whom we were friends; first of all Manos Hadjidakis, Jani Christou, the intimate friendship and association that we had, we initiated in many things and the last of all Iannis Xenakis, who came and put all these things –concerning me of course- in the very strong form of intellectuality, I mean our life, an action that is a stunning part. Besides, when I kept asking him many times, because we were collaborating for thirty-five years, what the art could do towards the human being, then he was answering in repetition that “the rule of the art in the human’s life is to open spaces for human intellectual. Nothing else!

Of course there are a lot of questions about this, I made it clear to myself, I answered the questions “what is the relation between intellectuality and art?”, when we always mean that art is a psychosomatic part. Nevertheless, the human intellectuality acts, exists, realizes, experiences through the psychical world. The mind isn’t something separate. We live in a period that the mind is separated from the heart and the rest of the system. And it isn’t a bad thing if we understand something or not. The bad thing is that the human has become unstable, that the human has become schizophrenic, a lazy guy of neurosis and he has been doing, repeatedly for the last fifty years -perhaps earlier-, the same mistake, providing larger dimension in his mind than in his body and soul. The outcome of this is that the human “travels” more and more, like spacecrafts, which can leave this place and go to another direction. Something like this happened to me! The brain lost its immediacy with the body. For instance the body is burning and transmits the information to the brain, but the brain doesn’t keep any information, as many as you may give it. You can remember at most some things from those that you have read, that you have listened, in order to transmit them to someone else, but it is useless for us, because it has lost its unity with the emotional world, with the human. He can’t understand the damage of this action. He tries to think rationally in order to pass it to his mind, which is “small”, as everyone’s of course. He tries to think rationally in order to bring them into our alignment, to understand them.

You can see the people from Pontus, that if you don’t focus in one person, but you look at them in a general view, then it is something amazing, but you cannot observe what happens through the mind. All these people are experiencing them! [...]

Our great teachers, like Gkatsos, withdrew and wrote lyrics only for songs, but each of his lyrics had a great philosophical meaning -always diacritic in order not to highlight that he was philosophizing- and understandable to the people, when he is telling him a story, withdrawn from the encephalitis, without losing the power of his intellectuality. He could -this is the difference with the great persons, like Elytis- understand that this is related to the human -with his world specifically- or not. This is exactly what it was! The same with Manos. Manos was a special figure into the society. He was intuiting what was going to happen in fifteen days for someone, he could see all the upcoming actions. Koun was pent up in the basement, in order to avoid all these things and he was working on the human world. Most of them were common guys, with whom he would like to make theater -both cultured and educated- he was motivating things from their origin, their soul.»

The massive performances of Koun were psychism, so deep. In there also was Jani Christou, where amazing struggles were happening. They were fitting together; they had the same subject, but Christou was a very educated man and passed all his life into philosophy and, I could say, in the functional structure of philosophy, because we philosophize on something and later we leave this out from our lives.

I mean that all this part is his dedication to the completion of human, everything that tried to happen in the greek civilization with this part, which is mentioned as anthropocentric civilization. Anything else, music.... poetry.... insipidity! Related with the natural characteristics of things, with the cosmic event, in any case with the commands, this was Xenakis. A philosopher, explorer, researcher; that through the sounds was trying to find the relation of all these “events”, I mean the science of Physics, which counted to the human, and how the human was reshaping them into himself. This part of experiences, I mean the physical functions and experiences, the physical actions, he was incorporating and restoring a new condition, which we mention to as art. A little more scientifically, a little more clear, a little more concrete.

The same path also followed Jani Christou, with the difference that the psychism of human was coming to Christou. He was putting the human to function to the maximum. It seems that Christou didn’t believe that anyone had the time to change what he lives [...] the psychism, the memories, all the things and become a more mental human, a different kind of genius, as Xenakis believed. That was the only difference between them. So Christou, too, – I think these things are important- having studied philosophy and psychoanalysis and Jung and all these things, these great persons, he was using this tool. The other one, who had studied mathematics, electronic music, he learned this stuff. But having known and loved them both, they were searching for the same thing, the human. And the first pieces of Xenakis are songs from Epirus, Anastenaria (fire-walking) and the other one the same things, through the dynamic of psychism he tries to discover a new step towards the human. This is what I think! Anything else is useless.»

– Then the referral of them both to traditional elements is related to the deepest human creation? Like a primary material?

«Only this way! Only this way! We bring a primary material back. Let’s talk about Xenakis. Xenakis brings the primary material back every time. There was no chance for me to behave in his works as an opera singer. He composed four big pieces for my voice, the Aïs, the two monologues for the Oresteia, Cassandra and Athena, Kormoris for voice

and piano and Promitheus, which he prepared but didn't manage to complete. These things are primitive. There is no belcanto, no singing, no music, it is a dimension. Of course this doesn't need resultants, as we say, "there will be high... there will be wild" [...]. When you involve with a poetic text...tribunals, the goddess Athena in Oresteia with the text of Aeschylus...why you have to say it like this and not in another way? Why you should organize to say like this? For what reason? There is no reason. You should understand there is an, authorized by the society and its laws, stupidity! That's what it's about. You are authorized by the law of the society to do all these nonsense, because everyone does these.

You make the plan in your mind about how to say this text, instead of -as you also do as a composer, that you get in the mood to compose- to discover what music is, instead of discovering what the poetic text of Aeschylus is. [...] These are the concerns with these great men, Iannis and all the others I mentioned before. No one can say something more. All these things, the repeated discussions, I don't like to doubt them, but I do, because they lead nowhere. We should teach people to exist, think and experience as Xenakis did.

They should experience as Hadjidakis, learn and experience having them as their lead, in order to experience the things with the same sense and also construct intellectual situations, I mean thoughts, which can protect them a little. One thought can protect us, make us stable. So where is the music? What is music? You can say many things, from these that we have listened and read. There is no principle, title about what music is. The sounds, the harmonics, the one connected with the other in order to describe all these...In fact it's an inner world that is either completely dark or completely colorful.

It's a thing inside us, which dominates us, unexplained, and from that point for this! Everything that I made right now! From the same place appears a sound, at this moment that I'm talking to you, I can sing something, but we don't know why. It is unexplainable! It's the nine Muses, the music. That thing, called inner world, is in fact music, or because of the Muses, and then poetry is created, theater, love, and the outcome of this thing is that music often tells us that we enter this world trying to discover why this thing troubles us so much? Why am I not going to drop in a lake to swim and relax? I go and do that in Thermopiles. I go there, get in and forget. The time I was sitting in the hollow, I felt that at the same point were the 300 Spartans of Leonidas. The night before they died, they bathed, they were washed in this water, maybe also in the same hollows, and I was shocked.

They were purified! They bathed, they braided their hair and the next day they left and went to play "thieves and policemen", only having left their footsteps, their soles, their marks through their action. Can you transform this into logic? Can you explain this? Instead of trying to understand why this land has so many "heroes", like Xenakis and Christou. Why do they exist? How it happens? And they had good social status. [...]

The ancient Greeks created many gods. Have you ever seen any of them being ugly? There is no one! [...]

The last thing I have to tell you, is that Jani tests out the human by composing these things that can't be played, but he tasks him to play them. When you attend in the stage and you should complete a long monologue, 20 minutes in duration, with the speed of light, with a wealth of texts and the percussion player should be on time with you and the other way round, the sounds, the scales and all these things, or another musician, like a pianist, you can't read these, so how can you play them? You are going to see that this is a fight, where Jani puts the player in the stage to assert. The action of fighting is what interested Jani primarily and it comes from his inner world.

The action of fighting for the reconquest of a human attribute, which is almost lost at this moment. So, do you want to be a composer? Do it! In other case you can compose just for fun, for celebrates, songs for the "table", "tsamika", for dance, songs about parting and many others. At the recent years there is a classification. I don't know why sometimes everything seems silly to me. Everything that we do seems as a stupidity to me, a constant "theater"».

INTERVIEW WITH NIKOS IOAKEIM ¹⁶

«Xenakis' use of microtones is a way of a graphic view of elements from the Greek traditional music. Having sang in the Oresteia I come to the conclusion that, if you are not familiar, you have never listened to byzantine or traditional music, if you don't know how the byzantine music works when you are reading the byzantine notation and how the "not in tune" tones work in singing, then Xenakis' score for chorus' voices is a puzzle. There is an innate problem when the western singer tries to sing going from the one note to the other and appreciate the quarters of the tone that Xenakis marks, when he does not see the general model at all, specifically what Xenakis wants to present -he does not "catch the sound". I believe that a possible transfer of the chorus of Oresteia in byzantine notation would be revealing, as Xenakis had followed the reverse road: he had "caught" them in "byzantine" and then wrote them in "western". We cannot even imagine how extreme what Xenakis wrote was at that time for the western world. Nonetheless, listening to the recordings of the '60s, I have to confess that they were performed in a high level in general.»

«If Xenakis was writing those works nowadays, they might seem even folklore, as all this international shuffle of traditional elements (world-fusion) is "in" now, when back then it was about entering unknown elements, non-European, in a music that was much more in the limits of the western tradition of classical music. But Xenakis was not a composer of classical music, because it was not his start point and he didn't deeply know it (he did way later). He had another origin, his roots were unknown to the European audience back then.

¹⁶ In the interview with Ioakeim, there was no specific questionnaire, but a key issue where the conversation evolved, which was the relationship of Xenakis with the Greek musical tradition. I quote the most characteristic excerpts of this.

An origin element is his notation for the voices, which is really connected to the byzantine music, but to the music of Epirus as well (which he had already pointed out). Another element is his notation for the percussion, where it seems that, what he wants to transfigure is music from Thrace and Macedonia –davul playing is an experience for him, an earlier knowledge. In the notation for percussion this transubstantiation was easier, because the percussion players have a passion for the technic, their instruments and their limits -but in this case too Xenakis' references may not be perceived (whatever it might be, they would play it). Even nowadays it is possible that percussion players, who have already performed many of Xenakis' works, are not familiar with their reference points, of course not necessarily. But in the case of the vocal works, not knowing the reference points is a problem, as it happens in Oresteia.»

«In his works for ensembles, Dmaathen for oboe and percussions is indicative, where an appreciator of Greek traditional music can easily detect the way of notation and use of instruments such as a “zurna-davul” ensemble. It is a subsequent work, from '70, and the Americans, for whom it was composed (Nora Post & Jan Williams) might not understand this connection. The title, “Dmaathen” (“Δμᾶαθεν»), means “they are tamed/defeated” (“δαμάστηκαν/νικήθηκαν»), and it comes from one of Pindaros' lyrics which refers to the Gigantomachy («δμᾶθεν δὲ κεραυνῷ τόξοις τ' Ἀπόλλωνος»). This is a good example of the thematology of his works and the origin of the titles he came up with: one can see that, through using isolated words, Xenakis was actually drawing on the reserves of his readings, thus making cryptic references without providing explanations for it; the performer or the listener should discover it on one's own. For this reason many other references remain unknown, too. The field of knowledge and his references were so wide, that in order for someone to understand and “decode” it, he should necessarily approach this width of the field.»

«Xenakis' big drama was that he left when things in Greece were still really virgin. He lost his contact as he couldn't visit Greece, and when he came back a big mutation had come, which he rejected. He generally had a completely rejective attitude for Greece's evolution in music, as well as many other fields, because he believed that Greece had lost the mood for something new, for exploration- Greece had lost it's the boldness.»

«The first decades in Paris he wasn't talking about politics, as his idiosyncrasy made him afraid of the populist complexion of this -he didn't want to promote himself as a hero and justify his art based on his experiences from the war. After the '70s, the fact that his biography was released (1981) and that he came back to Greece (1974) brought on a change to his references to political facts of the past, as his “exile” was an existential problem for him. This is when he started connecting elements of his sound with primary experiences that were about Greece before he left (and were not connected to traditional music).

He had spoken, for example, for the experience of the demonstration that was originally led in total organization, proceeding to total chaos when the gunshots started; this transition was something that had haunted him and is related to the handling of the massive phenomena in his music. He had also declared that the handling of the light in Polytopa, the impression he wanted to create, was the image of night Athens while bombing during the Occupation. The chaos he was watching in the sky from the anti-aircraft headlights and, at the same time, the flashes from the airplanes and the explosions were marked on his mind.»

«He was deeply related to the nature since he was young, so he had related the massive phenomena to his experiences with nature as well. He had spoken about cicadas, flies and mosquitoes in the countryside, the buzzing that insects make when flying all together, things that connect with the Greek countryside.

The period of Xenakis' life in Greece, especially Athens, structured him in all levels, because those were his adolescent experiences: these are the moments that enter deep inside someone, the revelations that happen, and this is where someone should backtrack to interpret what he did later, because these were the elements he took with him. When he went to Paris in '47 he was about 25 years old, so all these had already happened. Also, because of this very dramatic period of his life, the experiences were marked in the most rough way.

Even though Xenakis had taken an upscale upbringing in Roumania, someone needs to include how Athens and the suburbs were in the 30's, when you could still intensely experience the feeling of countryside. So Xenakis had also experienced this in Athens, as much as out of it, as, being a lonely person, he would often make excursions with his bike; of course in Spetses too, where he lived in his school years.»

b. ARISTOTLE

Aristotle remains, until nowadays, one of the most representative figures of human intellect. As a philosopher and as a scientist, in his extremely wide work, in the field of the aesthetics exists his work called “Poetics”. For many years I knew the existence of his study and approximately what it is about, but actually I had never studied it. I decided to put it in my research when I discovered what Nikoloudis (1995) says about it: «Poetics is the first theoretical and especially critical work for art, the first one dealing with the spiritual creation [...] and the only one of its kind in Antiquity». Etymologically the title of the study comes from the Greek verb ‘poiein’ (ποιεῖν), which means ‘create’.

FRAGMENT FROM “POETICS”

Following, I’m mentioning fragments from *Poetics* —translation of Butcher (1902)— as I considered them important for my research and inspiring for my artistic mentality and perception. The selection of the excerpts was based on the stimulus they gave me and the curiosity that caused me to join them in my composing process. Some of them are more significant than others, nevertheless I have seen that each one offers a further detail and guidance on the way of creative framework in ancient Greek culture. The most important element I gained through the study of this work was the clarification of the creative stimulus and the organization of the technical elements of a project.

«I propose to treat of Poetry in itself and of its various kinds, noting the essential quality of each; to inquire into the structure of the plot as requisite to a good poem; into the number and nature of the parts of which a poem is composed; and similarly into whatever else falls within the same inquiry» [1447a]

«So in the arts above mentioned, taken as a whole, the imitation is produced by rhythm, language, or ‘harmony’, either singly or combined» [1447b]

«People do, indeed, add the word ‘maker’ or ‘poet’ to the name of the metre, and speak of elegiac poets, or epic (that is hexameter) poets, as if it were not the imitation that makes the poet, but the verse that entitles them all indiscriminately to the name» [1447b]

«There are, again, some arts which employ all the means above mentioned,-namely, rhythm, tune and metre. Such are Dithyrambic and Nomic poetry, and also Tragedy and Comedy» [1447b]

«Since the objects of imitation are men in action» [1448a]

«The same distinction marks off Tragedy from Comedy; for Comedy aims at representing men as worse, Tragedy as better than in actual life» [1448a]

«Hence, some say, the name of ‘drama’ is given to such poems, as representing action» [1448a]

«First, the instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of living creatures; and through imitation he learns his earliest lessons» [1448b]

«Be that as it may, Tragedy -as also Comedy- was at first mere improvisation. The one originated with the leaders of the Dithyramb, the other with those of the phallic songs, which are still in use in many of our cities» [1449a]

«Once dialogue had come in, Nature herself discovered the appropriate measure» [1449a]

«For the iambic is, of all measures, the most colloquial» [1449a]

«For the Tragedy endeavors, as far as possible, to confine itself to a single revolution of the sun, or but slightly to exceed this limit; whereas the Epic action has no limits of time» [1449b]

«Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions» [1449b]

«Now as tragic imitation implies persons acting, it necessarily follows, in the first place, that Spectacular equipment will be a part of Tragedy. Next, Song and Diction, for these are the medium of imitation» [1449b]

«The Plot is the imitation of the action» [1450a]

«Every Tragedy, therefore, must have six parts, which parts determine its quality -namely, Plot, Character, Diction, Thought, Spectacle, Song» [1450a]

«The separate parts into which Tragedy is divided -namely, Prologue, Episode, Exodos, Choric song; this last being divided into Parodos and Stasimon. These are common to all plays: peculiar to some are the songs of actors from the stage and the Commoi» [1452b]

«A well constructed plot should, therefore, be single in its issue, rather than double as some maintain. The change of fortune should be not from bad to good, but reversely, from good to bad. It should come about as the result not of vice, but of some great error or frailty, in a character either such as we have described, or better rather than worse» [1453a]

«He ought to show invention of his own, and skillfully handle the traditional material» [1453b]

«In constructing the plot and working it out with the proper diction, the poet should place the scene, as far as possible, before his eyes. In this way, seeing everything with the utmost vividness, as if he were a spectator of the action, he will discover what is in keeping with it, and be most unlikely to overlook inconsistencies» [1455a]

«Again, the poet should work out his play, to the best of his power, with appropriate gestures; for those who feel emotion are most convincing through natural sympathy with the characters they represent; and one who is agitated storms, one who is angry rages, with the most life-like reality» [1455a]

«Hence poetry implies either a happy gift of nature or a strain of madness. In the one case a man can take the mould of any character; in the other, he is lifted out of his proper self» [1455a]

«As for the story, whether the poet takes it ready made or constructs it for himself, he should first sketch its general outline, and then fill in the episodes and amplify in detail» [1455b]

«A letter is an indivisible sound, yet not every such sound, but only one which can form part of a group of sounds. For even brutes utter indivisible sounds, none of which I call a letter. The sound I mean may be either a vowel, a semi-vowel, or mute. A vowel is that which without impact of tongue or lips has an audible sound. A semi-vowel, that which with such impact has by itself no sound, but joined to a vowel sound becomes audible, as G and D» [1456b]

«A newly-coined word is one which has never been even in local use, but is adopted by the poet himself» [1457b]

«As altered word is one in which part of the ordinary form is left unchanged, and part is the re-cast» [1458a]

«The perfection of style is to be clear without being mean» [1458a]

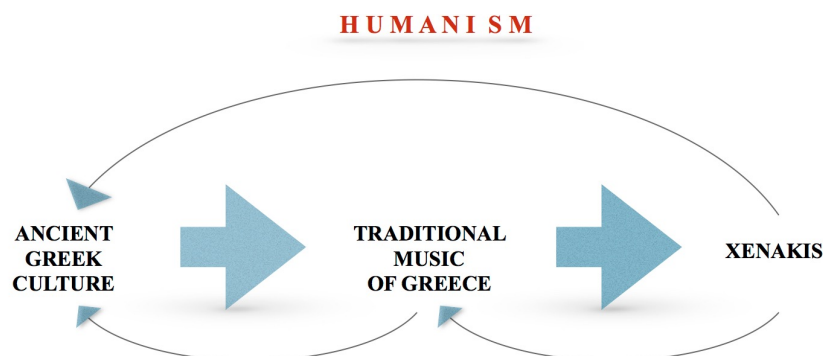
c. EVALUATION OF DATA COLLECTION

After studying the data collection, I consider, as the most important element in order to understand Xenakis, the what Sakkas said in the interview; that Xenakis was searching the ‘human’ and “...through the dynamic of psychism he tries to discover a new step towards the human”. This information can be connected with the approach of music from Xenakis who said “...to make music means to express human intelligence by sonic means”. It becomes obvious the humanistic approach of Xenakis, something that refers directly to ancient Greece of the 6th century and later. In that period, philosophers like Plato, Aristotle, Anaxagoras, Thales of Miletus built a civilization based on the attempt «to explain the world in terms of human reason rather than myth and tradition»¹⁷, mentioning the famous dictum of

¹⁷ https://en.wikipedia.org/wiki/Humanism#Ancient_Greece

Protagoras that «man is the measure of all things».¹⁸ About the previous fragment of Xenakis, Brown & Orgajenšek (2010) mention that “... goes on to refer to Plato’s *Timaeus* (47c-e) on music’s function, when intelligently used, to create harmony in the soul like the unvarying harmony that mathematics apprehends in the heavens. This is a classical, scientifically informed, and idealistic humanism”.

6



After this outcome about the connection between Xenakis and ancient greek civilization, I realized that the traditional music in Greece is also totally humanistic. It’s a kind of music which is created by humans for the humans. Using my personal experiences and observing the role of this music in some more close and isolated communities—that means people there have different approach and perception about the role of the music in their live, as they are more pure and not modernized; something opposite to the urban places—I can notice how important is the music for them and how strong it is connected with all the important moments of life i.e. wedding, customs, funeral, festivity, baptism, gatherings. Music, which in most of the situations is connected with dance, is the only way that man can achieve the desired ecstasy, can communicate in a different layer, can feel independent but at the same time a member of a community chain, can cry for the death people and be glad for the alive ones. With music man bids farewell to a dead, with music expresses the love to someone, with music cries in order to pass away the psychological and social problems which come from the difficulties of the life, from the side either of the family or of the society. Through music man can be reconnected with his fellow man, with his brother, with his partner. Man creates songs based on the human emotions related with the events of life; a life which is sometimes extremely painful and music functions as an oasis of ‘liberation’ and relief. Man can get the catharsis only through the music, the thing which is the goal of the tragedy as Aristotle mentions in *Poetics*. With the music in the fire-walking ritual of *Anastenaria*¹⁹ people within ecstasy dancing on the fiery field and they are being led to catharsis. People in the range of this music have a freedom which don’t have in the rest of the daily life. It is the freedom that man needs in order to express his emotions, to create on the spot playing an instrument, singing or dancing. This human freedom is the main characteristic of humanism.

All these aspects of human being, above, remind the context and the topics of a tragedy, as the tragedy is inspired by human sufferings. So, Aristotle, mentioning the creation details of the tragedy, has this humanistic aspect from I can macroscopically observe the general overview of the creation and also the perception of the connection between art and audience, where audience means ‘human’.

After these, I can come to a conclusion (or hypothesis) that Xenakis followed two different ways, but to the same direction, in order to get the needed knowledge. The first way was directly the transition to the greek ancient culture through the studies and the created things of that period which still exist nowadays. The second way—which is the one that I have to research—was, also, towards the ancient greek culture but, in this case, Xenakis used the traditional music from Greece as the link between present and past. This happened probably because of—there is no any certain information about—how the music in ancient Greece was being performed, as we only have few theoretical information about music, and after the pass of three empires (Roman, Byzantine and Ottoman), the traditional music from Greece—and Byzantine music also but this is another topic than the current research—was the field through which he could get information and knowledge and go closer to how the music performance was thousands of years ago.

1.5 INTERVENTION

The intervention of the first cycle was the creation of the piece ‘*MÝTHOS Ε*’ for harp, piano, percussion, violin, contrabass, flute, cor anglais and bass clarinet.²⁰

¹⁸ <https://en.wikipedia.org/wiki/Protagoras>

¹⁹ <https://en.wikipedia.org/wiki/Anastenaria>

²⁰ The score is included in the Appendix (USB stick)

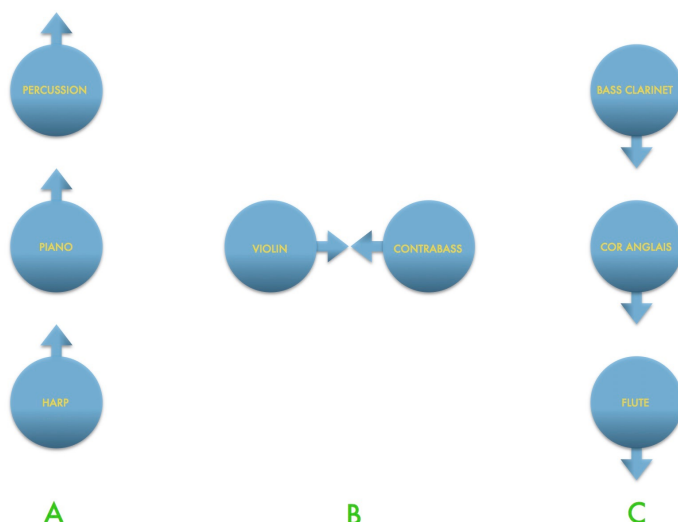
a. PROCESS

After the evaluation of my Data Collection I decided to use the humanism as the principal element for the creation of the piece. As a starting point I used the information about the first Greek humanists, the philosophers Thales of Miletus²¹ and Xenophanes of Colophon²², who “attempt to explain the world in terms of human reason rather than myth and tradition”.²³ So, I created, as Aristotle says, first the main story and after the movements of it, which story refers to the fact that human uses myths in order to understand the godly and supernatural element. The development of the piece begins from the point of human’s birth and it ends up with the demystification from human’s part that should be ‘captive’ of a ‘superior’ thing. Then, I divided the ensemble in three groups that each one consists a different layer with different role and meaning. More specific: a) the first layer (A) consists of Harp, Piano and Percussion, and has the meaning of the supernatural and natural element, b) the second layer (B) consists of Violin and Contrabass, and has the meaning of the humanity, and c) the third layer (C) consists of Flute, Cor anglais and Bass clarinet, and has the meaning of the myth.

The next step was to find the needed myth and I chose, from the ancient Greek mythology, the myth of Syrinx²⁴. The word ‘Syrinx’ in Greek language is written as ΣΥΡΙΞ and, as I was looking for a way to create and develop the stage performance of the piece, I was being inspired from the last letter of the Greek word of ΣΥΡΙΞ, and, finally, I decided to use the letter Ξ (sounding as the english letter X) in order to built up the stage performance on it. Analyzing the layers, B, being the smaller and placed between the two bigger layers, declares the containment in which humans might be found trying to understand layer A (which mainly represents divinity) through layer C —having on mind that greek mythology was the human way of understanding and approaching the divine).

Below, there is the stage plan and how the layers are placed creating all together the shape of the letter Ξ, which is inverted 90°. The noted arrows indicate the visual direction of each player, where there is also a particular meaning about it. More specifically: a) the layer A looks in the opposite direction of the audience, hiding in a way its face, as it happens in the inability of humans to see the real face of God, b) layer B is placed in a way that both performers’ faces can be seen by the audience, but the look between them declares the direct contact between humans, which is almost extinct nowadays and c) layer C -as a human act- is placed facing directly to the audience in order of priority of the importance of the characters in the myth.

7



The last thing was to give to each player a specific role within his layer. I thought that in order for each player come closer to the specific meaning of his layer I should give a specific role as well, thus analyzing more specifically every performer’s role, we have:

- layer A: harp; is Goddess Dimitra, one of the 12 basic Gods in ancient greek religion and connected with fertilization and Eleysinian Mysteries), piano; refers to the movement of the universe, percussion; refers to the natural environment where human lives.

- layer B: Violin-Double bass: The size difference of two “common” instruments declares the difference between people considering the external characteristics, as well as the inner perspectives and ideas.

²¹ https://en.wikipedia.org/wiki/Thales_of_Miletus

²² <https://en.wikipedia.org/wiki/Xenophanes>

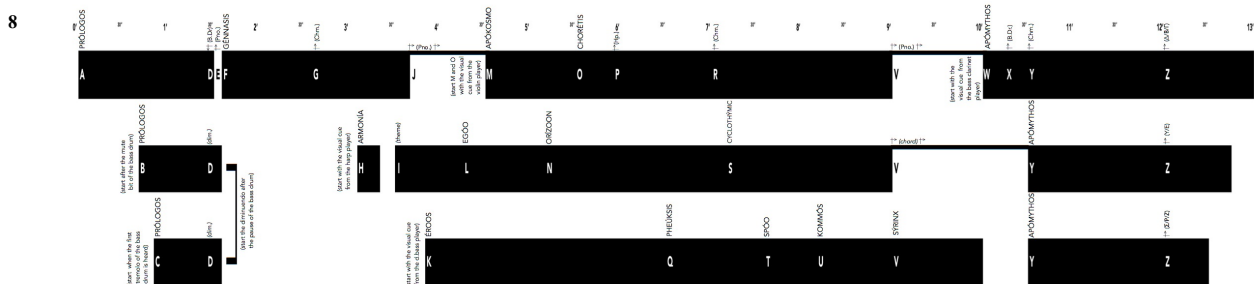
²³ https://en.wikipedia.org/wiki/Humanism#Ancient_Greece

²⁴ <https://en.wikipedia.org/wiki/Syrinx>

- layer C: the instruments match the characters participating in the myth, where flute is nymph Syrinx, cor anglais is God Panas bass clarinet is Jupiter.

b. ANALYSIS

Aristotle mentions in *Poetics* that tragedy was at first “mere improvisation”. Keeping this in my mind and considering the **improvisation** as one of the most important elements in traditional music in Greece, the music material of the layers have been created as to be worked without a conductor. Each layer has to perform a concrete notated part but, between these three groups, there is a kind of free improvisation, where the deeper meaning is for every group (or layer as is mentioned in the score) a individual scene of the same story, where all of them happen in a parallel direction. The communication between the layers, about the progress of the performance, works with the rehearsal marks and the guide below and also some visual cues between specific players. There is a small flexibility of time, which can come from the tiny difference in the tempo of the movements, than the notated one. This can produce each performance of the piece as a different one from the others and it is a fact, which refers to traditional music, that any performance of the piece is unique, as the players are able to create on the spot whatever they want. Also in this improvising way was achieved stronger spontaneity of the players and most direct contact between the players, as much as the ensemble's with the audience, which are physical elements in any traditional music. The fact that the piece is built in a way that can be performed without a conductor, offers a) emphasis to the stage performance of the players —with interference from the conductor— and it creates the feeling of a ‘band’ between the performers, as they are the ones in charge of the development, flow and outcome of the piece. I believe that the element of the improvisation between the groups offers to the piece the feeling of ‘grouping meditation’ and finally the general sense of the mystagogy.



The attempt to put things which refer to the traditional music from Greece and the Greek culture, was the second element of my idea. More specifically: I tried to imitate techniques of traditional instruments of Greece, kaval²⁵ (9) and davul²⁶ (10, 11), I used for the first time in my work microtonal pitches (pic. 1), I used pedal pitches as it is one of the most characteristic elements in most of the areas in Greece (9), I used rhythmical patterns —coming from different regions of Greece— in order to created phrases (12), I started to explore the inner structure of a rhythmical pattern which is included in a beat (11), I created scales based on existing scales from Greece (13), I used bowing techniques coming the different types of lyra²⁷ from Greece (12) and I tried, for the first time, to create a phrase having in my mind a specific dance from Greece (14).

9

V

Fl. 62 $\text{♩} = 78$

p mf mf p sfz

sempre molto legato

C. A. ppp

B. Cl. ppp

²⁵ <https://en.wikipedia.org/wiki/Kaval>

²⁶ <https://en.wikipedia.org/wiki/Davul>

²⁷ <https://en.wikipedia.org/wiki/Lyre>

10

high pitch low pitch stay with
mallet on the skin in the group
of these notes,
move to the rim
and come back

(use separate hands for high and low pitch)

11

S

$\text{♩} = 86$
sempre leggiero

50

Vln. **mp** flautando **mf**

12

Perc. **f** **sp** **f** **sp** **mf** **f** **pp** **mp**

13

G

37

improvise in the following ranges of scale,
using mainly bisbigliando, clusters and glissanti

7 4 [3-4]

Hp. **mf**

14

P

50

Hp. **mp** **mf** **p** **mf**

I used vowels and consonants from the Greek language —each one has been chosen related with the specific role of each player— asking the players to produce vocal sounds (15). Also, all the titles of the movements come from the Greek language, as I thought that could put the players more in the needed feeling and environment, understanding properly the real meaning and the goal of the piece. Actually, this was an inspiration from Xenakis, that Brown & Orgajenšek (2010) mention: “The expressive intensions of Xenakis’ music are often suggested by his titles, which are never formalist (as in ‘sonata’, ‘trio’, and the like). More than half of his 157 pieces have titles in Greek (often in dialect or archaic form), for instance: *Metastaseis* (‘mutations’, or ‘after-immobilities’), *Ata* (‘tragic madness’, ‘ruin’), *Persephassa* (the underworld goddess Persephone) [...], and the like, a mix of references to Greek myth, philosophy, and poetry.” Finally, I used some instructions for the stage performance, where some of them are related with the musical interpretation (16) and the others have more theatrical aspect (17).

15

M

47

Hp. **mf**
produce with the voice a sharp sound of TH (like in “the”)

Pno. **mf**
produce with the voice a sharp sound of V

Perc. **mf**
produce with the voice a sharp sound of Y (like in “yes”)



* In this part the violin player has to make a head movement for each pitch, as it seems above. Every movement has an angle of 45°, having as a departure point the normal position of the head. We have two directions - vertically and horizontally - in relation with the ground. The movement should be carried out one ♩ after every pitch and stay there until the next pitch.

(N)

♩ = 42

29

Vln.

sempre non legato

mf *f* *mp* *ff*

26

Vln.

3 3 3 3

5 6 6 8

4 4 5

3 4 5

ff *pp*

Cb.

3

3 3 3 3

3 4 5

ff *pp*

2nd INTERVENTION CYCLE

2.1 REFERENCE RECORDING

For my second reference recording I used the piece *MÝTHOS Ξ* (for harp, piano, percussion, violin, contrabass, flute, cor anglais and bass clarinet), which I composed in the ending movement of my first intervention cycle (<https://soundcloud.com/spasopoulos/mythos>). Unfortunately, for technical reasons, I couldn't make a video recording of the piece, thus there is incomplete information about the details of the stage performance of the piece.

The asked things, to my network and to myself as well, were to what extent the idea worked well with musical and technical details, related also with my artistic research question, which means if and how much does the artistic result of the piece approach the goal of the research?

2.2 FEEDBACK

In general the feedback that I received was positive, however combined with a few important questions and remarkable things about what I should take more care of and pay more attention to. Following, there is the feedback from my network, which was quite helpful in order to realize exactly what I did good enough and what not.

1. THEOFILOS LAMBRIANIDIS

«I will try to make a constructive review in order to help. So many times I will end up with questions rather than suggestions or categorical views. I also know that you are in a phase that you are looking for yourself, yet I make some references to composers who deserve to look. If you want materials, do not hesitate to contact me.

Initially, the first hearing was pleasant and created a series of questions. Your material seems to consist of a series of audio events-whose relationship one can perceive if they read the prologue. On the other hand, there is plenty of musical information that does not seem to evolve or develop - your events often result in improvisations or open gestures.

Here you need to wonder how much control you have in your material. And, by saying control, I do not necessarily mean how organized your material is in scales, trichords, tetrachords, etc. I mean, whether the material you use reflects your musical and dramatic intentions. Possibly, you need to deal with exploring a lesser material and less information - it may lead you to other paths with form and dramaturgy.

Also, as far as improvisation is concerned, how open do you care to be? By reading your prologue, I understand that you are interested in a more cooperative and energetic musical act on the part of musicians-like bands. Considering that the act of (contemporary) classical music is far from what bands do, should you think about giving some more specific improvisation guidelines so you do not lose the coherence of the form and the musical language (see works by Gubaidulina, who very often gives graphic instructions and the performer can move freely within very general contexts). On the other hand, if you are not interested in the consistency of the form, how can the composer trust the performer in improvisation? These are simply questions for thinking. In relation to improvisation and musical practice, Christos Chalanaridis is doing a very good and very interesting research. I would suggest that you contact him, if you have not already done it.

It's a pity we cannot see the scenic instructions you give in the recording.

As far as the score is concerned, it would help to have a score that its events will be written horizontally, regardless of their evolution - that is, for each phase to start at the point you give, anyway, in the scores with the directive that the levels evolve independently, as a collage. The chart is helpful for the perception, but I think that if there was a score, it would be quite helpful as to how the project is structured. Crabb does it very well in some of his scores.

Finally, as far as the topic of your essay is concerned, I wonder how much one can handle materials with a strong reference without a direct reference to the source. In your work, if you exclude very few points, I do not get the impression that there are elements that refer to tradition. So if something does not have a direct reference to the source- no matter what processing will be done in the development of the work-why should anyone use this material and not something else? That is, I am in favor of there being strong and direct elements of tradition in one's musical language and differentiation takes place in form and not a priori».

2. NIKOS GALENIANOS

«I read the pre-notes and began a process of "spotting" them as a reference points in the music. Nevertheless, I think this is not so important, because I see that you are dealing with the myth, the prime source of free associations, so I would say that there is no need for such analysis, documentation and reference to myth and deities. I say this in the sense that there is always the danger for you, without wanting it, to get into a box you build yourself, and lose the authenticity of your own free association. It is the greatest danger for me when we start from specific sources and not from sound as a phenomenon.

In any case, I hear something very interesting, without having any sense of imitation of podes, rhythms, or some caricaturist stamp, as we often see.

Excellent change in 10.58, in terms of purity of spaces and the 5th in the ison, the effect works very well because of the time interval variation that precedes it - is something like catharsis - to speak in terms of poetry.

The quasi-traditional elements are also very evident in the flute (mouth glissandi, trills etc.), but HAPPILLY is not in the field of imitation!

Nevertheless, this part works as an einschub of Stockhausen, as Xenakis does, too, as an interlude. I also hear the continuation with the tall continuo played by the harp and the bells like another part. It is a question of what form you want to have. Possibly if there wasn't such a fragmented feeling, then it would have favored the flow.

Give real importance to the place and the way you do this music. It is not everything, but it will be the icing».

3. CHRISTOPH BLUM

«Listening to Mythos E felt for me sometimes like attending one of these intricate baroque theatre plays: Plenty of different characters try to lament their fate simultaneously to the audience, staged in massive pillars and sombre candle light. And although one cannot distinguish their storytelling let alone even remember their names while the play unfolds, one can always follow the big line of tension and alliances. Until the play often collapses in the end without solving any of the presented relationships».

4. ROBIN DE RAAFF

He considered the project to be similar to Stockhausen's Gruppen and that it would be necessary to create a full-score type with the three layers.

2.3 PERSONAL REFLECTION

Following, I will mention my personal reflection about *MÝTHOS Ξ*, combining the feedback that I received from my network with my personal thoughts.

After a few of months, when I restarted my research moving on to the second intervention cycle, listening to the recording of *MÝTHOS Ξ*, I realized that I had different opinion for many things than what I was considering before. I believe that the creation of *MÝTHOS Ξ* was a crucial moment of my route as a composer, where I took a lot of new and

pioneering decisions for my standards and criteria, on that time. I had to manage a huge amount of totally new information and, as it was normal of course I couldn't manage all of them having an experienced attitude. I found myself in an almost unknown field, where I had to integrate somehow my artistic aspect as soon and as much as possible. Right now, I have the feeling that I wanted, as the same thing that a child makes, to 'taste' and 'play around' with all of the things that I 'met'. The way that I was using before started my research, was without any plan, structure or strong idea; I was following the sequence of the pitches or of the chords in order to create melodies, the phrases and finally the whole piece. In the case of *MÝTHOS E*, it was the first time that I had so many information and details about how I have to compose the piece. I had to manage new tools, new techniques and a new way of composing, thinking and approaching the creation of a piece. Making a retrospect of the creation of the piece and listening more carefully to the piece from two different angles, micro- and macroscopically, I come to the conclusion that, although the idea is strong enough itself, the music material is quite randomly collected and some of them don't make enough sense. Sander Germanus, as one of the member of the jury of my exam (June 2016), mentioned that he can recognize a 'Greek DNA' but this wasn't enough. I have to agree with this remark, which for me is translated as, the environment and the feeling of the piece are more successful than the musical material, thus I should focus on it in order to develop it more. This development can come, mainly, by choosing my primary material more targeted, from which I want to receive the knowledge, the information and the inspiration for my creation. I should be more careful about with the balance between the idea (and the meanings of it) and the musical material, because I think, in the case of *MÝTHOS E*, I estimated more the idea than the part of music. Also, in order to avoid generalities, in the sense of the 'Greek globalization' of the material, I should make focus in a specific area of Greece. In this case, the material will have coherence and will be more connected, so, I could come more secure and more clear to the needed goal. Of course, all the previous reflections are being combined with the remarks from the reflections of my first intervention cycle, which I mention one more time: a) approach of the traditional music from a different aspect, b) search on the deepest level of it, and c) filter out the material much more. I should also notice that I have to pay attention how I will use the element of the improvisation next time, as from the experience that I have from the rehearsals and the performance of the piece, it didn't work as well as I was expecting. This happened because: a) I wasn't enough clear in my descriptions about the improvising way, b) I gave a lot of space for improvisation in the piece, and c) as I was experienced with the improvisation, I was considering that is quite easy for any musician to improvise but I realized that this is not true, so I came to the conclusion that either I should collaborate with interpreters that I already know or have enough time to work with them in order to achieve the needed level.

2.4 DATA COLLECTION

a. FOCUS AND DELIMITATION OF THE RESEARCH

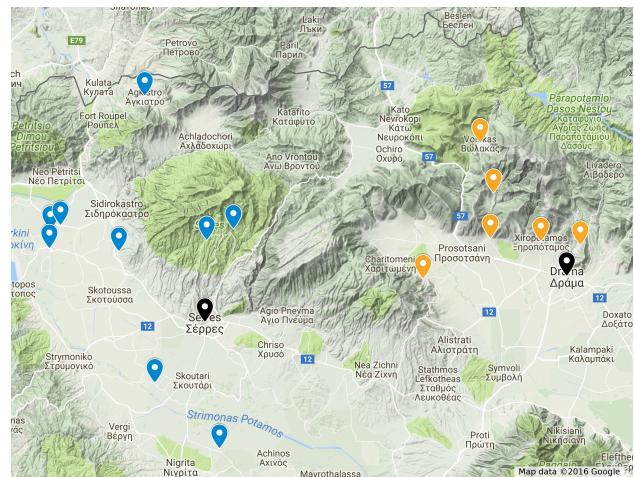
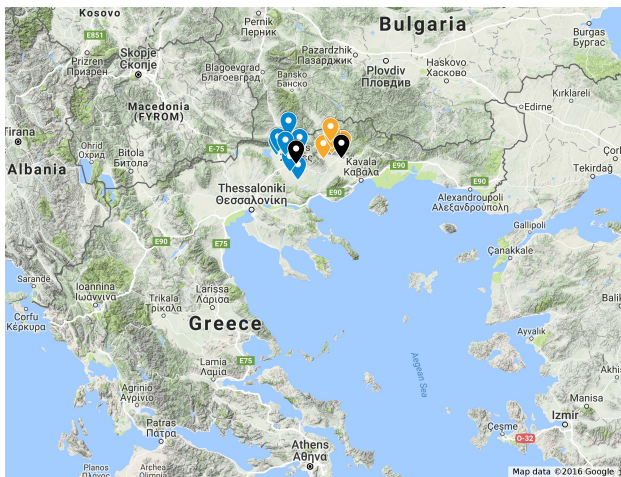
As I mentioned in the part of my personal reflections about *MÝTHOS E*, I should make focus in a specific area of Greece and delimitate the geographical field of my research.

Around Greece there are many different types of traditional music, where some of them have many similarities, but there are types which are obviously totally different, for example the big difference between the music style in the islands than this in the mainland. Nevertheless, between all of them there is at least one link, which comes from the coexistence of all those types of music in narrow geographical limits, as Greece happens to be. In this coexistence, through the passing years, any type of music was getting influences and additional things from 'neighbors' or 'travelers', as we have to consider that Greece was always a passage and the connection between Europe and Asia.

Considering what is more familiar to me and what is more interesting and challenging, I decided to define as geographical field for the rest of my research the area where I grew up. More specific, in North central Greece, in the regional units of Serres²⁸ and Drama,²⁹ I chose a few villages with the following criteria: a) all of them to belong in the same local culture and music style, b) to exist either native interpreters of the music, and mainly instrumentalists, or recordings and archival music material of these villages, and c) to be villages that I already had personal contact and experience. As you can see in the maps bellow, with the blue pins are indicated the villages from Serres and the orange pins the villages from Drama (with the black pins are indicated the capitals of the region units, Serres and Drama, which do not consist part of the research).

²⁸ <https://en.wikipedia.org/wiki/Serres>

²⁹ https://en.wikipedia.org/wiki/Drama,_Greece



<https://goo.gl/FK1cwT>

b. METHOD

The method that I used for this data collection was mainly Ethnography and supported for a specific reason from Desk Research. For the Ethnographic strategy, I chose to use existing published recordings and mainly recordings from the personal archive of mine; some of them have been recorded in a studio and some others are field-recordings. I decided to use a specific material, which had been chosen related with: a) the time of the recording, which means, most of the times, the older the recording, the more pure and clear the material in order to get the needed information, and b) how much representative the interpreters and the interpretation in general are, a thing that I clarified after discussion with native instrumentalists or inhabitants of the villages. Before the beginning of the research, there already was a contact between me and most of the indicated villages, but after the focus of the research in this specific region, that connection increased on a regular basis and became more targeted and organized. I was trying to be in Greece when something important was happening for example, a performance of a specific custom or a fiesta, and when sometimes this was not possible, I was observing this through Skype. I organized face-to-face meetings with native instrumentalists (or, when I was in Netherlands, phone and Skype meetings) in order to discuss with them several things and topics, always related with my research. As I was expecting, all of them had a totally different way to explain and describe the things that I was asking them, so, almost all of that material cannot be used. Nevertheless, through the entire participation of mine, observing several happenings and situations and the contact that I had with them, was extremely useful for the effort to understand their mentality and the general attitude that they have about the music in the different aspects of it.

c. ANALYSIS OF MUSICAL MATERIAL

The entire material consists of recordings with singing and playing tunes using the characteristic instruments of the area, which are *gaida* (type of bagpipe), *lyra* (bowed 3-strings instrument), *zourna* (woodwind instrument with double reed), *tamboura* (plucked 2-strings instrument), *dahares* (frame drum with cymbals) and *davul* (double-headed drum which is played with one mallet and one stick)³⁰. There is, also, a specific way that the instruments can be combined, for example the most stabilized combinations are: a) two *zourna* with *davul*, b) two *lyra* with *dahares*, c) *gaida* with *dahares*, d) *tamboura* with vocal. In the following link there are short samples of the previous ones: <https://soundcloud.com/user-37381566/instruments-of-the-geographical-field/s-nWMjF>

The goal of this analysis was to investigate to the deepest and the most detailed level all the functions, the effects and the details of the musical language of that specific culture. All the characteristics of it, the aspects and finally to discover the ‘DNA’ of it. For this reason, and in order to have clear overview and manage of the entire material, I split the process of the analysis in two chapters: a) rhythmical effects, and b) melodic effects.

³⁰ The kaval (balkan type of flute) and the glasnitsa (type of double recorder), were also instruments of the area, which disappeared around ‘40s; and I couldn’t find any recording of these instruments or someone who was still playing. For details about the instruments in the area see: Rombou-Levidi (2016), *Strategies for replacing musical instruments: The hegemony of the zourna*, (p. p. 173)

INTRODUCTION TO ANCIENT GREEK METRIC

In order to explain and describe elements, effects and technical details from the chapter of Rhythm, I'm using terms from the ancient greek science of **Metric**. The etymology of word *Metric* comes from greek verb "μετρῶ" that means measure, so Metric is the science of measurement. Kritos (1970) says that «*Metric is known and expressed through two aspects: the artistic and the scientific. As an art, it involves and aims at the rhythmical construction of the poetic artworks. From this aspect, it is part of the General Rhythmic Science, which is involved not only in the poetry, but in Music and Dance as well*».

About the rhythm, which is the main investigated element in the metric, Aristoxenus mentions that: «*Three are the can be affected by the rhythm, speech, melody and body movement, so the speech divides the time using letters, syllables, words and all the similar others; the melody using pitches and intervals; and the body movement using gestures, shapes etc.*»³¹

In the Metric the smallest unit of rhythmical division of time is called **first beat** and has the size of **brachýe** (means *short*) syllable, which is not possible to be subdivided and it corresponds to one beat. The double size of brachýe is called **macrá** syllable and it corresponds to a value of two beats. The symbols that will be used for them are: U for the *brachýe* and — for the *macrá*. According to Kritos (1970) «*The time unit of a rhythmic unit, which is individuated from the others due to rhythmical accent, is called: down-beat or basis or thesis. The other ones are called: up-beat or ársis. The entire rhythmical unit is called pous*³² and is divided, according to the above, in ársis and thesis.»

According to Aristides Quintilianus³³ (Mb 31, R.P.W. -I. 31) «*ársis is a movement of a body part upwards and thesis is a movement downwards of the same body part*».

The terminology of *ársis* and *thesis* is related with technical reasons, because «*...an ancient Greek, when was interpreting a musical poem, he placed the hand or his foot in the thesis and raised it in the ársis.*»³⁴

About the amount of time, after the *pous* comes the **column**, which is a compound of many *pódes* in a unit, and two or more *columns* constitute a **rhythmical period**, and two or more *rhythmical periods* constitute the **system**.

The ancient Greek poetry is called **temporal** or **quantitative**, because «*...the ancient poet doesn't care about the natural division of language, about the accent of the words or where the sentence is ending, but only about the time values of the syllables.*»³⁵

About the value of the syllables, the *first beat*, when isolated, is corresponded to one pitch or to one body movement and is called *uncompounded*, and when it is longer, i.e. two, three four etc., it is called *compound*. «*Both the uncompounded and the compound beats, when they are integer or multiple of the integer, are called rational beats.*»³⁶ In other case they are called **irrational beats**. According to Baccheios (Intr. 23 Mb) irrational beat is: «*...the one that is longer than the short syllable and less than the long syllable; and because it is not possible to prove how much smaller or longer, it is called irrational*».

About the structure of the *pódes*, when there is only one *thesis* and one *ársis*, then this *pous* is called **uncompounded** or **simple pous**. Otherwise, when there are more than one *thesis* and *ársis*, it is called **compound pous**. In a simple *pous*, where the ratio between *thesis* and *ársis* can be denoted with integral numbers, we can call this *pous* **rational pous**, and in the other case it is called **irrational pous**.

When the *thesis* comes before the *ársis* then the *pous* is called **pous of downward rhythm** (i.e. dactyl, trochee etc.) and when there is the opposite sequence it is called **pous of upward rhythm** (i.e. anapest, iamb etc.)³⁷

Aristoxenus (2005)³⁸ says that there are seven differences between the *pódes*: i) in the **size**, ii) in the **genus** when the ratio (*thesis:ársis*) is different, iii) **irrational** and **rational**, iv) **uncompounded** and **compound**, v) in the **inner division**; when there is equal size but the division is different in each one, concerning the amount of the inner parts and the size of them, vi) in the **shape**; when the equal parts and the equal size are not divided in the same way, and vii) in the **contrast (antithesis)**; when the *thesis* is unequal to the *ársis*.

About the size, Aristoxenus (2005)³⁹ is organizing the *simple pódes* as: i) the smallest *pódes* are those that have **three beats** and belong to the **iambic rhythmical genus**, because the ratio between the *thesis* and the *ársis* is the ratio of

³¹ Aristoxenus (2005), p.p. 256

³² The term *pous* (pl. *pódes*) means foot and it was an ancient Greek unit of length.

³³ <https://goo.gl/TbcpTR>

³⁴ Kritos (1970), pp. 12

³⁵ Kritos (1970), pp. 13

³⁶ Kritos (1970), pp. 14

³⁷ For more details about the names and the structures of metrical feet see <https://goo.gl/NCmhnx>

³⁸ Aristoxenus (2005), p.p. 246-247

³⁹ Aristoxenus (2005), pp. 248-249

double, **2:1**, ii) the *pódes* that have **four beats** and they belong to *dactylic rhythmical genus*, because in this case there is the equal ratio, **2:2** (the ratio 3:1 cannot be considered as a rhythmical one), iii) the *pódes* that have **five beats** and they belong to *paeonic rhythmical genus* (or *hemiotic*), where the ratio is **3:2** (the ratio 4:1 cannot be considered as a rhythmical one), iv) the *pódes* that have **six beats**, where the ratio **4:2** belongs to *iambic genus* as a double and the ratio of **3:3** belongs to *dactylic genus* as an equal, and v) the *pódes* that have **eight beats**, where, when the ratio is **4:4** (equal) then they belong to the dactylic rhythmical genus⁴⁰, and when the ratio is **5:3** then this *pous* is called *dochmiac*⁴¹, that means it consists of one *pous* from the *paeonic rhythmical genus* and one *pous* from the *iambic rhythmical genus*.

A remarkable category of *simple pódes* constitutes this *pódes*, where the ratio between the *thésis* and the *ársis* cannot be denoted with integer but only by using a fractional number, and they are called *uncompounded irrational pódes*. Aristoxenus (2005) says: «the size of **seven beats** cannot be considered as an independent *pous*, because none of the three possible ratios (4:3, 5:2, 6:1) can be considered as rhythmical». The ratio **4:3** is called *epítritos* and Krítos (1970)⁴² says that the *irrational trochee* and the *irrational iambus* have this ratio, as both of them have a *thésis* consisting of two beats, when the *ársis* consists of one and a half beat. This means that in the case of trochee the *ársis* becomes shorter and in the case of the iambus the *ársis* becomes longer. However, when the *thésis* is split in two brachees syllables, the irrational trochee is structured as: *brachee - brachee - irrational macrá*, and is called *trochaic irrational chorius*; and the irrational iambus is structured as: *irrational macrá - brachee - brachee*, and is called *iambic irrational chorius*.⁴³

rhythmical genus

iambic	dactylic	paeonic	dochmiac	epitritos
2:1	2:2	3:2	5:3	4:3

I. RHYTHMICAL EFFECTS

1. HETERORHYTHMY

This term comes from the greek word *heterórhythmos* <ετερόρρυθμος> and means “one that provides different rhythm from the common or a different rhythm from that someone else has”⁴⁴ and the opposite of this is *homórhythmos* <ομόρρυθμος> (homorhythmic).

Trying to understand and describe the rhythmical phenomenon, where two or more constantly variable rhythmical patterns, derived from the same foot, are performed at the same time, the term of *heterórhythmy*, related with the term of *heteróphony*, from the domain of Melody, can be used. In order to be more clear, the difference between *heterophony* and *polyphony* should be reminded, so the definition of each one will be mentioned:

- *polyphony*: combines several simultaneous voice-parts of individual design, in contrast to *monophonic music*, which consists of a single melody, or *homophonic music*, which combines several voice-parts of similar, rhythmically identical design. The prefix “poly-” [from Gr. polys, many] should not be taken literally, since as few as two parts can make perfect polyphony - better, indeed, than six or eight. Polyphony is largely synonymous with counterpoint, except for a difference of emphasis.⁴⁵

⁴⁰ At this point the manuscript of the second study of Aristoxenus about “Rhythmical elements” is interrupted.

⁴¹ Krítos (1970), pp. 112

⁴² pp. 19

⁴³ pp. 19

⁴⁴ Babiniotis (2002)

⁴⁵ Apel (1972), p.p. 687

- *heterophony*; is a term to describe an improvisational type of polyphony, namely, the simultaneous use of slightly or elaborately modified versions of the same melody by two (or more) performers, e.g., a singer and an instrumentalist adding a few extra tones or ornaments to the singer's melody.⁴⁶

Also McComb⁴⁷ says that «Heterophony means that multiple parts use the same melody, but at somewhat different times. In other words, it is like doubling, but not at the same time.»

So, the main difference between heterophony and polyphony, is that in the first one there is always the same melodic material which is editing from all the interpreters with a tiny deviance. Transferring the same idea in the rhythmical domain, then **there is always the same rhythmical material which is editing from all the interpreters, having a tiny deviance in their interpretation.**

The two following samples, *Stáni mi Léntso* from Pontisméno (Sérres) and *Lékka* from Petroússa (Dráma), are using the effect of heterorhythm.

<https://soundcloud.com/user-37381566/stani-mi-lentso-heterorhythmy-pontismeno-serres/s-LncED>

<https://soundcloud.com/user-37381566/lekka-heterorhythmy-petroussa-drama/s-toeb7>

Listening to them, it is recognizable the important function of the pulse. All the editing process is happening in the inner of the rhythmical motive, having clear the first beat of the motive, as the conduit for rhythmical communication. The pulse makes the interpreters able to put more rhythmical effects, at the same time, many of them having been mentioned above, such as irrationality, elasticity, modification, propinquity, self-acceleration, amplification.

2. IRRATIONALITY

The rhythmical effect, when there is an irrational rhythmical motive, which is repeated having the same duration but not always the same inure structure, is called irrationality. For example, in the following four sequential bars, we can see the durations⁴⁸ of the beats which are interpreted from *daharés*.⁴⁹

<https://soundcloud.com/user-37381566/kasapiko-loop-kali-vrisi-drama/s-ErOLc>

<https://soundcloud.com/user-37381566/kasapiko-kali-vrisi-drama/s-PS7ck>

Kasápiko (Kali Vrisi) [4:07.20]

bar					total duration of the bar
1.	0,410		0,257	0,243	0,904
2.	0,417		0,237	0,239	0,893
3.	0,259	0,166	0,250	0,240	0,915
4.	0,272		0,371	0,251	0,894

Other examples:

<https://soundcloud.com/user-37381566/lekka-irrationality-drama/s-ubLww>

<https://soundcloud.com/user-37381566/kasapiko-irrationality-2-kali-vrisi-drama/s-8R8s9>

3. ELASTICITY - PLASTICITY

In physics, **elasticity**, from Greek *ἐλατός* (= ductile), is «...the ability of a body to resist a distorting influence or stress and return to its original size and shape when the stress is removed»,⁵⁰ and **plasticity** «...describes the deformation of a (solid) material undergoing non-reversible changes of shape in response to applied forces.»⁵¹

⁴⁶ Apel (1972), p.p. 383

⁴⁷ <https://goo.gl/u41WAH>

⁴⁸ The durations are always measured in milliseconds (ms)

⁴⁹ All the measurements in the following tables are in seconds.

⁵⁰ <https://goo.gl/tMLbfM>

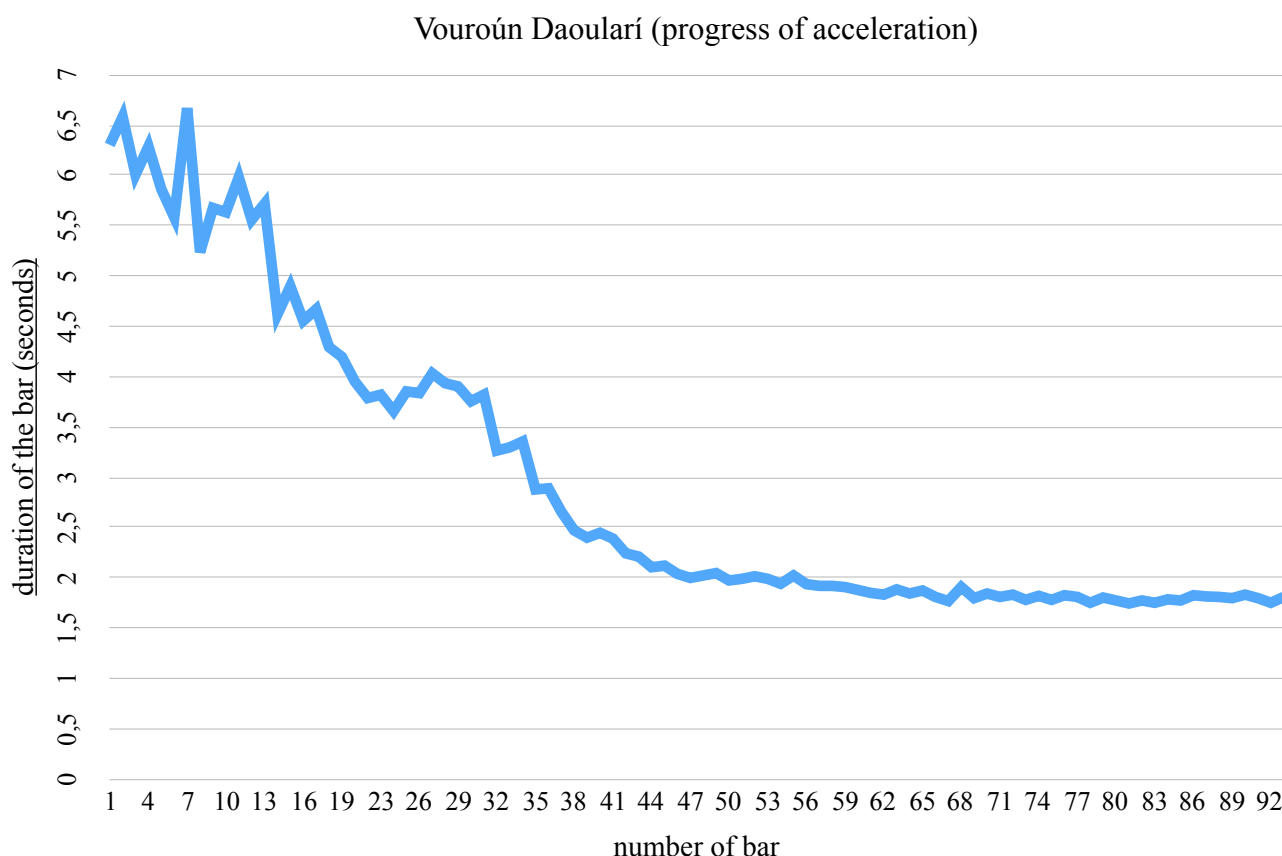
⁵¹ <https://goo.gl/v0Wk7j>

The rhythmical effect of *elasticity-plasticity* is an evolutionary rhythmical phenomenon, always related with dance, which consists of three observable movements. In all of the three movements there is the same basic rhythmic motive (*pous*), which has different rhythmical perception and interpretation in every movement concerning the amount of elasticity in the inner side of rhythmical motive.

As a reference recording was used the tune *Vouroún Daoularí*⁵² (for two *zourná* and *daoúli*):

<https://soundcloud.com/user-37381566/vouroun-daoulari-flampouro-serres/s-q4nB3>

The rhythmical motive of this tune is a 12 beat motive divided as 5 and 7 beats as well. As it is obvious in the following graphic, the motive is varying until becoming more stable after the middle of the piece. In the first twenty bars the divergence of the durations is almost extreme, but the interesting thing is that listening to this part, it is not too recognizable, because it is not easy to be countable



More detailed, in the **starting movement**, intense flaccidity is observed between the beats and the rhythmical motive is extremely variable, but nonetheless the entire duration of the motive doesn't deviate a lot, which is more clear in the following table, where there are the durations of each beat of the *daoúli* from the starting movement. This happens because the common code of the communication is the common perception of the expression of the motive. Listening to the audio is also recognizable the use of a kind of "*breath*" before starting both of the inner *pódes*. This highlights both the feeling of the elasticity but, at the certain moment, the guided melody, too, because the "*breaths*" are helpful to synchronize the players for a concrete moment and then are able again to feel flexible in the space of the elasticity.

About the rhythmical way of the melodic line, mainly the first *zournás* is able to interpret with a lot of freedom about the use of "*rhythmical ornaments*", and the second *zournás* a bit less. The role of the *daoúli*, in this movement, is to keep the main schedule of the motive - which usually has six accent and sometimes four or six, and having also backgrounded rhythmical sentences in the gaps. These gaps can variate and extend or condense, but there is always an average, having a kind of time limitations, so, as in the physics «...if the material is elastic, the object will return to its initial shape and size when these forces are removed.»⁵³

<https://soundcloud.com/user-37381566/vouroun-daoulari-heterophony-elasticity-flampouro-serres/s-xqFBP>

⁵² ZOURNA MASTERS OF FLAMBOURO (1998), track 8

⁵³ <https://goo.gl/MjxtNo>

Vouroún Daoularí (Flámpouro - Sérres) [0:36.02 - 1:22.10]

bar								total duration of the bar
1.	0,734	1,847	0,396	1,116	0,677	0,215	1,625	6,667
2.	0,498	0,223	1,230	0,300	0,660	2,322		5,236
3.	0,649	1,594	0,421	0,856	2,152			5,675
4.	0,474	0,246	1,544	0,293	0,734	2,339		5,633
5.	0,679	1,554	0,367	0,879	0,643	1,854		5,979
6.	0,483	0,250	1,501	0,300	0,642	2,379		5,558
7.	0,638	1,599	0,446	0,873	2,159			5,717

The transition to the next (**middle**) movement is happening using a preparatory state, where the piece is accelerating until receiving the new shape and sense of the speed. This acceleration, corresponding to the physics, is the *«needed amount of force [...] to achieve a given amount of deformation.»*⁵⁴ So, the shape of the rhythmical motive is changing during the pressure, where is the process of the **elasticization** and at the moment, when the motive receives its new shape, which means it reached its **elastic limit**, we have the **plasticization** of it. By elastic limit we mean that *«... the limit can be a stress beyond which the material no longer behaves elastic and permanent deformation of the material will take place.»*⁵⁵

The middle movement, as a transition movement to the final one is always a bit shorter than the starting one. In the following table, comparing with the previous one, we can say that there is almost the exact way but the duration

<https://soundcloud.com/user-37381566/vouroun-daoulari-middle-part-flampouro-serres/s-PzZOo>

Vouroún Daoularí (Flámpouro - Sérres) [02:28 - 02:54]

bar								total duration of the bar
1.	0,433	0,223	0,846	0,287	0,544	1,491		3,827
2.	0,392	0,192	0,706	0,281	0,519	1,163		3,255
3.	0,581	0,420	0,268	0,770	1,259			3,302
4.	0,377	0,190	0,709	0,290	0,523	1,269		3,359
5.	0,435	0,753	0,690	0,992				2,872
6.	0,395	0,175	0,579	0,248	0,422	1,071		2,892
7.	0,567	0,567	0,647	0,386	0,495			2,665
8.	0,547	0,514	0,592	0,259	0,552			2,468

of the motive is becoming smaller faster. As before, there is also an accelerated part for the transition to the final movement, where happens the final plasticization of the rhythmical motive and the structure is getting more clear and stable.

<https://soundcloud.com/user-37381566/vouroun-daoulari-fast-part-flampouro-serres/s-e5BqM>

Something remarkable is the inner **modification** of motive in the final movement, where the second *pous* is starting using an *iambus* instead of *trochee*. That is probably happening for the purpose of making the motive more **fluent** and **grounded**.

⁵⁴ <https://goo.gl/HxYIDU>

⁵⁵ <https://goo.gl/HxYIDU>

Modification of the rhythmical motive

	5	7
starting	— U —	U — — —
middle	— U —	U — — —
final	— U —	— U — —

Other example of this rhythmical effect is the **Dópios Karsilamás** from Flámpouro (Sérres).

<https://soundcloud.com/user-37381566/dopios-karsilamas-plasticity-flampouro-serres/s-Ax9bv>

4. RHYTHMICAL PROPINQUITY

The phenomenon of the rhythmical propinquity can be recognizable observing several tunes, which can have different rhythmical motive, but it is possible to always find the similarity, which exists between them.

For an example I used one of the most famous tunes around the researching field, **Burjánke**, which can be found with three different rhythmical motives. More detailed:

1. <https://soundcloud.com/user-37381566/burjanke-propinquity-pontismeno-serres/s-3JV6p>
2. <https://soundcloud.com/user-37381566/burjanke-propinquity-kimisi-serres/s-eul6F>
3. <https://soundcloud.com/user-37381566/burjanke-xiropotamos-drama/s-YzAwR>
4. <https://soundcloud.com/user-37381566/burjanke-petroussa-drama/s-FnwDT>
5. <https://soundcloud.com/user-37381566/burjanke-xirotopos-serres/s-URPWI>
6. <https://soundcloud.com/user-37381566/burjanke-adelfiko-serres/s-9cIJW>
7. <https://soundcloud.com/user-37381566/burjanke-propinquity-iraklia-serres/s-H05sG>

<i>epitritos</i>	<i>iambus</i>	<i>ionian (minor)</i>	<i>ionian (major)</i>
— U ' —	U ' —	U U ' —	' — U U
1. Pontisméno	5. Xirótopos	6. Adelfikó	7. Irákliá
2. Kimisi			
3. Xiropótamos			
4. Petroussa			

Listening to the samples, we infer that a three foot column of *epitritos* and *iambus* as well is corresponding in one *ionian* foot for the same part of the melody. So, it means that there is a natural correspond between two beats (2), a triplet (3) and a septuplet (7) and normally to the multiples of them.

Another example is the tune **Glédai me gléda**, that listening to the following samples and according to the above, there is natural correspond between four beats (4), a triplet (3), a quintuplet (5) and a septuplet (7).

8. <https://soundcloud.com/user-37381566/gledai-me-gleda-propinquity-pirgi-drama/s-8VhgM>
9. <https://soundcloud.com/user-37381566/gledai-me-gleda-adelfiko-serres/s-VPJZm>
10. <https://soundcloud.com/user-37381566/gledai-me-gleda-propinquity-kimisi-serres/s-OfyyQ>
11. <https://soundcloud.com/user-37381566/gledai-me-liube-propinquity-xiropotamos-drama/s-Sqiky>

<i>epitritos</i>	<i>iambus</i>	<i>paeonic</i>	<i>dactyl</i>
— U ' —	U ' —	— U ' —	' U U U U ' —
8. Pírgi	9. Adelfikó	10. Kímissi	11. Xiropótamos

5. MODIFICATION OF THE RHYTHM

Modification of the rhythm is the rhythmical effect, where the foot is modifying, without any preparation and, at the certain moment, there is also a new tune. Both of the feet are irrational and have a kind of similarity concerning to the ratio between *thésis* and *ársis*, and these two things make the transition more smoothly and not so recognizable from the first moment. The new foot stays for the rest of the tune.

As an example is used the *Eyzonikó* from Xiropótamos (Dráma) and there is an attempt to transcribe it below, one bar from each foot, as precise as possible, what *daharés* is playing and there is also the real duration (in seconds) of each hit. So, the foot A is modifying to the foot B.

<https://soundcloud.com/user-37381566/eyzonikos-modification-drama/s-wsZgD>

6. SELF - ACCELERATION (SELF - DECELERATION)

The *self-acceleration* is a rhythmical effect, which many times is related with the effect of the elasticity and plasticity, and is about short accelerated gestures between the accented hits, preserving at the certain moment the same duration of the whole foot. This effect provides more the feeling of the instability and the uplift, and it also comes from the instant interaction between the instrumentalist (mainly the percussionist) and the dancer, who is in the first place of the dancing cycle.

In the sound example bellow, *Gáida* from Flámpouro (Sérres), one of the very characteristic moments is on the 00:11 sec., where the *daoúli* is playing an accelerated gesture, as well on the 00:34 sec. The accelerated gesture can lead either to the normal tempo of the rhythm (as on the 00:26 sec.) or to a *self-decelerated* gesture (as on the 00:47 sec.)

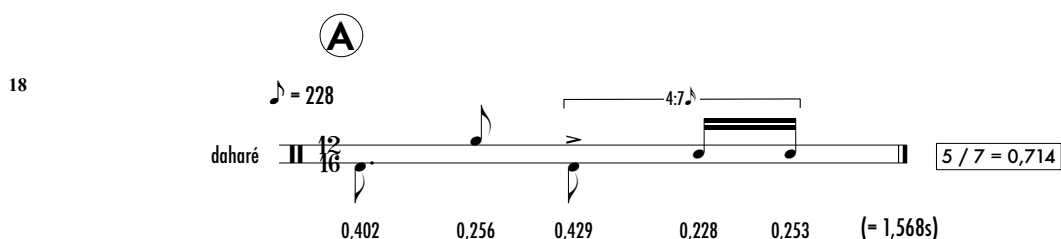
<https://soundcloud.com/user-37381566/gaida-flampouro-serres/s-16W4S>

7. UPWARD - DOWNWARD RHYTHM

Related to the modification effect above and as already mentioned in the instructions of the ancient greek metric, when the *thésis* comes before the *ársis*, then the *pous* is called *pous of downward rhythm* and when there is the opposite sequence, it is called *pous of upward rhythm*.

The first example for upward rhythm is *Téska* from Xiropótamos (Dráma), where the accent of the four beat foot (*paraceleusmatic*) is on the third beat, which transfuses to the piece the feeling of **uplift** having this rhythmical counterpoint with the melodic line. Krítos (1970)⁵⁶ says that it expresses the feeling of vivacity and energy.

<https://soundcloud.com/user-37381566/teska/s-4YDuy>



The second example is *Nikólas* from Xirótopos (Sérres), where the accent is in the first syllable of the *thésis* and there is usually a rhythmical sentence of two bars where the *ársis* of the second one is rest. This rest highlights more the dominance of the *thésis*.

<https://soundcloud.com/user-37381566/nikolasupward-rhythm/s-yZbQb>

⁵⁶ p.p. 59

19

(B)

daharé

0,283 0,134 0,187 0,317 0,282 0,289 (= 1,492s)

3 / 4 = 0,75

Nikólas

	ársis	thésis	ársis	thésis
epítritos	U —	— —	^ ^ ^	— —

On the other hand, when we have a downward rhythm, the feeling is more grounded and straight. For example in the *Varís Antikristós* from *Kalí Vrísi* (Dráma) there is the strong feeling of the *dactyl*, for which Krítos says «...is too celebratory and magnificent due to symmetry, which characterizes the dactyl, and to the fact that the *thésis* is before the *ársis*, which provides a calm stability.»⁵⁷

<https://soundcloud.com/user-37381566/varis-antikristos-downward-rhythm-drama/s-FbpGk>

Varís Antikristós

	thésis	ársis
dactyl	—	U U

8. ALTERNATION

Alternation is the rhythmical effect where the player uses different feet, but from the same rhythmical genus. For example, in the following tune *Varís Antikristós* from *Kalí Vrísi* (Dráma) the main foot is the *dactyl*, but in the moment that a kind of energetic uplift is necessary, the *daharés* player uses the *paraceleusmatic* and *anapaest* feet. (**d** = dactyl, **a** = anapaest, **p** = paraceleusmatic)

<https://soundcloud.com/user-37381566/varis-antikristos-alternation-drama/s-pNxmf>

20

♩ = 89

(d) (a) (p)

1 6 10 15 19 25

⁵⁷ Krítos (1970), p.p. 39

9. STABLE, INTEGRATED AND VARIABLE RHYTHMICAL PATTERNS

The interpretation of a foot can have three different aspects:

i) **stable**; where the pattern is repeated in the same way. In the following example, *Marathikane ta hórta* from Xiropótamos (Dráma), there is a repeated *epítritos* foot:

<https://soundcloud.com/user-37381566/marathikane-ta-horta-stable-xiropotamos-drama/s-ox2PQ>

ii) **integrated**; where the pattern is following the melodic line, like in the tune *Xípna Yiòryi* from Xiropótamos (Dráma).

<https://soundcloud.com/user-37381566/xipna-yioryi-integrated-xiropotamos/s-lmmHk>

21

♩ = 100

lýra

daharés

5

① close to the center of the frame
② close to the rim
③ the notation is on a regular way and doesn't involve the real microtonality stuff

The same effect can also be found in the tune *Tis pombís tou gámou* from Vólakas (Dráma)

<https://soundcloud.com/user-37381566/tis-pombis-tou-gamou-integrated-volakas-drama/s-iqPPT>

iii) **variable**; where the foot is always receiving variable patterns. In the following example, *Indília* from Flámpouro (Sérres), the foot is a six beats motive of the *iambic rhythmical genus* and belongs to the *downward* rhythmical category, and the *daoúli* player is always varying the rhythmical motive.

<https://soundcloud.com/user-37381566/indilia-variable-flampouro-serres/s-U9O1j>

Indília

	<i>thésis</i>	<i>ársis</i>
ionian	— —	U U

10. AMPLIFICATION AND RHYTHMICAL INTENSION

This rhythmical effect is related with reasons of energy and it mainly happens in instrumental parts, where it is necessary to highlight the moment and boost the whole thing and it will later be reversed back. So, the amplification of the rhythmical tension is actualized transferring the accent either from the *thésis* to *ársis* or from the *ársis* to *thésis*. There should be a *contrasted* foot (where the *thésis* is unequal to the *ársis*), and it is more impressive and successful if there is also irrationality.

In the following example, *Kasápiiko* from Kalí Vrísi (Dráma), there are two *epitritic*, *rhythmical downward* and *irrational* feet, where, in the first one (A), the accent is the beginning of the *ársis*, and then, in the second one (B), it is transferring to the beginning of the *thésis*. So, it's becoming a kind of *rhythmical counterpoint* between the percussion and the rhythmical way of the melodic line.

There is an attempt to transcribe it bellow, as precise as possible, one example from each of the two motives and there are also the real durations (in seconds) of the hits of the *daharés*. The irrationality which exists in the motives is very obvious.

<https://soundcloud.com/user-37381566/kasapiko-amplification-rhythmical-intension/s-v2cPn>

22

(A)

♩ = 135

0,904

0,893

11:8

11:8

daharés

0,410 0,257 0,243 0,417 0,237 0,239

(B)

0,915

0,894

7:8

7:8

daharés

0,259 0,166 0,250 0,240 0,272 0,371 0,251

11. COLUMN, PERIOD, SYSTEM

The use of a longer rhythmical structure, using the sizes of the column, the period and the system, is very often and becomes clear observing the way of playing of the percussion. In the following part of the tune *Éspire leventis* from Pírgi (Dráma), we can explain all of them.

The main foot is a compound foot which consists of a paraceusmatic and a dactyl, and as it seems in the table bellow, the **column** is built from two of those feet

<https://soundcloud.com/user-37381566/espire-leventis-column-period-pirgi-drama>

column

	<i>paraceusmatic</i>	<i>dactyl</i>	<i>paraceusmatic</i>	<i>dactyl</i>
(four feet)	U U U' U	— U U	U U U' U	— U U

Combining two columns forms the **period**:

period

1	2	3	4	5	6	7	8
U U U' U	— U U	U U' U U	— U U	U U' U U	— U U	U U' U U	— U U

and combining two periods forms the **system**, but the remarkable thing is that the second period is bigger than one three feet column from the first. This fact provides a dissimilarity including an only one three feet column into this long sequence of the four beat feet and it is also used as a transition to the next system.

(ending column)

(new system's beginning)

1	2	3		1	2	3	4
U U ' U U	— ' U U	U U ' U U		U U ' U U	— ' U U	U U ' U U	— ' U U

12. GRABBED RHYTHM

A very unique way of ending of the fast dances is that the first *zournás* player makes a short melodic gesture, as cue to the *daoúli* player, and it seems like grabbing the rhythm. Directly after this cue, the rhythmic pattern either should stop immediately or make a short decelerated gesture, but in both of these cases, a small rest should exist before the last pitch and hit in the very ending of the tune.

In the following sample there are four examples from Flámpouro (Sérres) and Iráklia (Sérres), where this rhythmical effect is happening very clear.

<https://soundcloud.com/user-37381566/grabbed-rhythm>

II. MELODIC EFFECTS

1. HETEROPHONY

Heterophony is «a type of texture characterized by the simultaneous variation of a single melodic line. Such a texture can be regarded as kind of complex monophony in which there is only one basic melody, but realized at the same time in multiple voices, each of which plays the melody differently, either in a different rhythm or tempo, or with various embellishments and elaborations». ⁵⁸

The effect of the heterophony is the basic characteristic of the melodic interpretation, that indicates the approach that the native players have for the expression of this music. The elements of the personal freedom within the frame of the common code of communication, the dissimilarity, the friction of the natural elements, the constant renewal and instant recreation, make the heterophony up.

The energy that comes from the heterophonic friction is highlighted in pair of same instruments e.g. two *zourna*, two or more *lyra*, two *gaida*. Following there is an example of heterophonic playing from two *zourna*.

<https://soundcloud.com/user-37381566/mana-mou-ta-louloudia-heterophony-flampouro-serres/s-M75X6>

2. POLYPHONY ⁵⁹

<https://soundcloud.com/user-37381566/polyphonic-song-lxirotopos-serres/s-XKTC7> ⁶⁰

23



⁵⁸ <https://goo.gl/VXTg3q>

⁵⁹ The following transcriptions are contractual ignoring the microtonal environment and the special ornaments in order to focus in the overview of the interpretation and character of the polyphonic singing of the area.

⁶⁰ Recorded from Stavros Vasdekis in Xirotopos - Serres (19.03.1995)

24



The main characteristics which can be observed from these two examples are:

- i) performed at least from three female voices (one from the main melody and the rest for the pedal)
- ii) characteristic intervals are the 2nd major (in microtonality scale) above and below of the tonic
- iii) the pedal voices have almost the same rhythmical structure with the main voice using also the text of the song
- iv) the ending note of the strophe can be different one of the tonic (mainly 2nd major higher)
- v) the pedal except the tonic can be moved only 2nd major higher or lower
- vi) there is an alternation between the “tri-tonic” scale (C - **D** - F - G) and the E

I would like to mention what Xenakis says about the Greek polyphonic singing and how similar his notices are to the previous outcomes, although he analyses the polyphonic singing from two other areas from Greece (Epirus and Dodekanisa): *“Most people believe that folk music is exclusively monophonic. However, many Epirus songs have a polyphonic character. There are two voices and three voices songs. The two voices songs consist of the melody in one voice. The other one sings the subtonic with drops in the clear fourth from below or with upturns in the tonal. As the melodies are usually in the mode of D, the second voice forms a tune of one tone with the first one. Most notable is that the same system of two voices songs can also be found in the Dodecanese. The three voices songs consist of the melody in the first voice, the subtonic with the movements I mentioned in the second one and finally the tonic as a pedal in the third voice. In these three voices songs the dissonance is still because the tone is constantly present. This kind of polyphony does not seem to have anything to do with the ‘organ’ of the West, where the second voice had an independency rather uncontrollable and irrelevant to the basis of melody, or to the “moving” perhaps of Byzantine ecclesiastical music. In the Epirus and Dodecanese two voices songs the friction of the subtonic with the tonic has a dynamic melodic character which strengthens the basis of the melody. It is an antithesis that has come out of the melody itself. The pedal here chooses the subtonic to give tension to the melody and the end where the two voices are identical to the base.”* ⁶²

3. PEDAL TONE

All the harmonic spectrum is based on pedal notes — that means there are no chords— and during the performance the melody is supported by one stable or moved pitch as a pedal. There are two exceptions of this general rule but only in the playing of two zourna and more specific: a) the tune is performed only using the heterophonic way of playing (i.e. <https://soundcloud.com/user-37381566/mana-mou-ta-louloudia-sou-full/s-PlqPu>) and b) occasions where the heterophonic playing temporary is in between of pedal movements (i.e. <https://soundcloud.com/user-37381566/shope-gaida-pedal-heterphony-pedal/s-nlfvT>)

The two characteristics of a pedal are the tonality and the rhythmicality of it. About the tonality the pedal can be found as: a) **stable**; the pedal cannot move to another pitch (i.e. gaida, tamboura, lyra from Drama) and b) **moveable**; where the pedal can be changed during the piece (i.e. zourna, polyphonic singing, lyra from Serres). About the rhythmicality the pedal can be found as: a) **continuing**; where the pedal is a hold note (i.e. gaida, zourna), and b) **rhythmical**; where the pedal using the same or different rhythmical structure with the main melody (lyra from Serres and Drama, tamboura, polyphonic singing).

4. MICROTONALITY

The whole music material is based on microtonal scales, where there is no general rule so, many different ones can be found. Following there are indicated three microtonal scales coming from different instruments. In any pitch ⁶³ is notated the deviation of the well tuned pitch. ⁶⁴

⁶¹ Recorded from Stavros Vasdekis in Xirotopos - Serres (19.03.1995)

⁶² Xenakis (2001), p.p. 47-48

⁶³ A₄ = 442 Hz as a reference frequency on the transposed field

⁶⁴ <https://goo.gl/GduPbq>

i) **Gaida** <https://soundcloud.com/user-37381566/makedonia-orini-microtonality-serres/s-VtF5p>

Makedonia (Orini - Serres)

degree	recording (Hz)	(cents)	transposed (Hz)
V	927	-57	A4 = 428
IV	822	-65	G4 = 379
III	739	-49	F4 = 341
II	698	-48	E4 = 322
I	639,5	0	D4 = 295
VII	572	+7	C4 = 264

ii) **Zourna** <https://soundcloud.com/user-37381566/ali-klotska-flampouro-serres/s-GYaE5>

Ali Klotska (Flambouro -Serres)

degree	recording (Hz)	(cents)	transposed (Hz)
I''	1034,5	+10	C6 = 1057,34
VII'	922	+11	B ₅ = 942,53
VI'	892,5	+54	A5 = 912
V'	779	+19	G5 = 796,24
IV'	679	-19	F5 = 693,97
III'	647	-2	E5 = 661,48
II'	590,5	+39	D5 = 603,44
I'	534,5	0	C5 = 525,63
VII	583,5	-7	B4 = 494,12
VI	442	+38	A4 = 451,80
V	767	-8	G4 = 391,96

iii) **Tamboura** https://soundcloud.com/user-37381566/mitro-le-mitro-aggistro_serres/s-fPFKB

Mitro le Mitro (Aggistro - Serres)

degree	recording (Hz)	(cents)	transposed (Hz)
V	705	+9	A4 = 444,3
IV	624	-2	G4 = 393,3
III	562	-17	F4 = 354,2
II	524	-5	E4 = 330,1
I	468	0	D4 = 295
VII	399	+7	C4 = 251,5

d. EVALUATION OF DATA COLLECTION

After the process of the analysis, I came to some conclusions in order to realize and combine the information that I found. Also, at this point, I had to observe the material macroscopically and combine it with the microscopical observation that I made in the previous step.

As a general overview of the music material, I could characterize it as a hard, sharp, shrill and “raw” sound with the feeling of a primitive origin. We can observe the naturalness of the music, where everything exists in a frame of flexibility and adaptability of each situation and necessity, which is getting defined from the local society. The variety of the microtonal scales—even between neighboring villages—for the performance of the same piece, the tiny bit variation in the text of the songs, the particular sound of each player in each village, the use of different rhythm for the same song or for the same type of dance, reveal that the members of the society are the leaders of the thing; but, at the same time, they cannot exceed some natural and social rules, which exist in order to get the balance in ‘life’. The element of the repetitiveness, the continuous sound without any rest, the dominant importance of the pedal tone and the constant micro-alternation of the melodic and rhythmical material, keep the tension of the performance. The rough sound of the lyra and the abrupt way of bowing without any suspicion of ‘glamorization’, the revolutionary sound of the zourna, the powerful playing of the davul, the sharp and piercing sound of the tambura and the encouraging playing of the gaida, refer to another older way of human life, where the emotions were stronger and more intense than today and man was in a constant struggle of life. The existential connection between music and dance gives the strongest link to the member of the society in order, through the combination of sound and movement, to reach to the ecstasy.

The whole of the rhythmical effects mentions the existence of strong rules combined with a code of communication which offers the personal flexibility of the interpreter. Comparing, and at the same time connecting, all the rhythmical effects with each other, I came to a conclusion that all the effects are parts of a united rhythmical system, which I call *theory of pulse*. I observed that the effects, which are related to a modified rhythm (heterorhythm, irrationality, elasticity and plasticity, self-acceleration and self-deceleration, propinquity, modification) are happening only in the limits of the pulse. So, I realized that the pulse has four functions: a) to delimit the frame in which the interpreter can put his own inspiration and creativity on the spot, b) to connect the interpreters as a reference counting point, c) to let the dancers follow the music having also at the same time their own flexibility, and d) to support, with the repeated mode that it has, to lead all the participants to the ecstasy.

Comparing the rhythmical effects to the theory of ancient greek metric, it is getting obvious how many similarities are between them, in structural and functional aspects. About the part of the melodic effects, it would be interesting to compare microtonal scales to the theory of Pythagoras and Aristoxenus, but for time reasons of the research, this wasn't possible.

2.5 INTERVENTION

The intervention of the second cycle was the creation of the piece ‘*DHYNAMÉOIN*’ for bass clarinet and string quartet.⁶⁵ During the creation of the piece, I had regular contact with the quintet *Marbel Ensemble*, which consists of Codarts' students, so, I had the opportunity to collaborate and discuss with them, in order to figure out several sounds and techniques, which I was planning to compose or I had already composed. *Marbel Ensemble* was also the quintet which performed the piece. The members of the quintet are: Mayuko Takeda (bass clarinet), Stamatis Sachas (violin), José Nascimento (violin), Úlla Thorsteinsdottir (viola) and Sebastian Carel van den Bergh (cello).

a. PROCESS

The starting point in order to create *DHYNAMÉOIN* was the attempt to put, in a musical idea, part of the outcomes from the Data Collection. Related with the things that I mentioned before in the evaluation of data collection, I would like to create a sharp, active and continuous soundscape. Then I thought that this kind of sound would become if I would split the quintet in two parts, the bass clarinet and the string quartet. Going back to the first intervention cycle, I decided that I wanted one more time a humanistic topic for my piece and intuitively I thought the story, from the ancient Greek mythology, of Sisyphus. According to the myth, Sisyphus⁶⁶ had been eternally punished by Zeus to

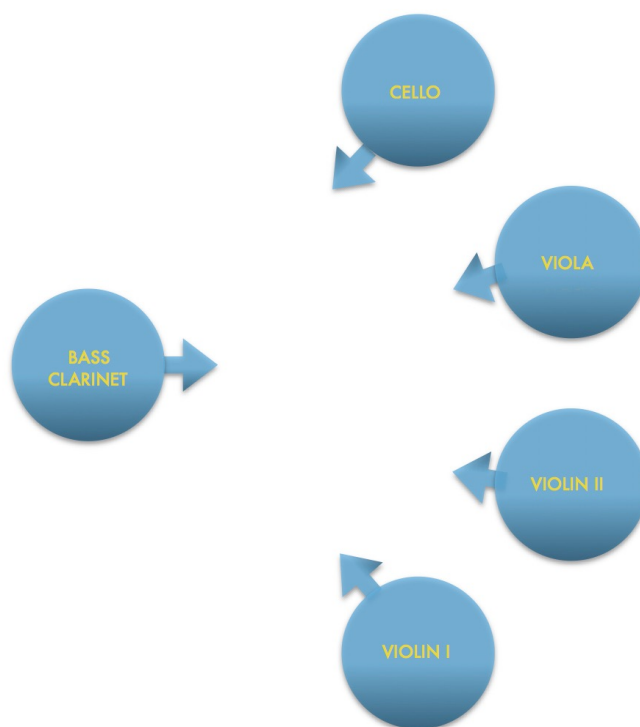
⁶⁵ *DHYNAMÉOIN* finally is the SCENE A of *DRÓOSTHAI* (without the acrobat), which is the ending point is the current research. The score is included in the Portfolio.

⁶⁶ <https://en.wikipedia.org/wiki/Sisyphus>

carry a rock on the top of the mountain, but arriving at the top, the stone did not stabilize and it was falling. I started to imagine how would be the sound of this action and I realized that it fits perfect with the soundscape which I had already decided to create. So, I gave immediately the specific roles: the bass clarinet simulates the Sisyphus and the string quartet simulates the rock.

Trying to illustrate that sharp and active sound, I used the theory about forces from physics. More specifically, when there is one force at the same time, there is another force (which can be equal or unequal) to the opposite directions of the first one. From this natural event originated the title of the piece. In the new Greek grammar, as well as in the many languages, there are two numbers of the nouns, singular and plural, but in ancient Greek and mainly in the Attic dialect there was one more that is called "dual" and means dual. The dual number was used for nouns denoting things which, by their nature, are pairs, for example for our two eyes, our two hands and so on, so I thought that could fit the same perception about the forces. So, the title is the noun '*dhynamis*' (= force) in the dative case of 'dual' number. Using this theory to the ensemble, one force is coming from the bass clarinet and the opposite one from the string quartet and is becoming clear this uneven battle. For this reason and in order to make this conflict more clear and intense, both for the players and for the audience, I decided the positions of the players as they are indicated in the picture below.

25



The piece is structured in two parts: the first part simulates the story of the Sisyphus, from the point that he has already started to carry the rock until exactly the moment that the rock is starting to fall, and the second part is my personal extension of the story, where finally Sisyphus is dying and the string quartet is getting transformed to lamenting quartet.

b.ANALYSIS

First part

In the first part I tried to keep the tension between the forces using the following two techniques: a) using different rhythmical and melodic material for each force, and b) having each force a different way of development.

About the first technique, I decided to use material from the data collection only in the string quartet. I wanted to manage all this amount of new information making focus in a specific field, and in this case the bowed strings, and also in order to highlight this material through the difference with the material of the bass clarinet.

The theory of the pulse was the field from where I was trying to use elements for the string quartet in the first part. The plan that I had was to use the quartet as one body in two different versions. First; using each instrument as an independent member of the same group — similar theory as this about the particles of the atom. For this version, I used the rhythmical effects of heterorhythm (26) and propinquity (27). In both of these effects, I create variable phrases or

repeated rhythmical motives using 3-, 4-, 5-, 6- and 7-beat rhythmical motives, which is related to the outcome from the part of rhythmical propinquity in the data collection. Using this, I was trying to integrate myself as a participant in an imaginary fiesta, where people from all the villages of my geographical research field, come and sing a common song. The outcome of this is, that everyone is singing with his own way but the connecting thing for all of them, in order for the fiesta to be successful, is the pulse. As it seems in the pictures below, everything is built on the pulse, this sound dominates in the beginning (bar 1-50) and in the end (bar 90-105) of the first part.

26

27

Second version, using the quartet, is when all the instruments are going on as one instrument with rhythmical unison and, besides this, they always have same upward or downward way of the melody. Related to the data collection, I used, again from the theory of pulse, the rhythmical effects of self-acceleration and -deceleration (28) and modification (28), and also the effect of rhythmical amplification (29). In 30, it shows an example of the way that this part was been built (it starts from the bar 51). Also the single and double bar-lines, which are indicated, refer accordingly to the column and the period.

28

73

v. I

v. II

va.

vc.

pp *ff* *pp* *ff*

29

38

v. I

v. II

va.

vc.

pp sf pp sf pp sf pp sf pp sf pp sf pp *mf* *mf* *mf* *mf*

30

(снова от 1-го)

Another thing, also related to the rhythm on the string part, was that I notated, wherever I judged that is necessary for the right way for the rhythmical interpretation, the bows, related to the rhythmical interpretation in the researched are (see the full score). Actually, is a something I also tried to integrate in the violin part in *MYTHOS Ɛ* (in first intervention cycle), but I believe in the current case it worked more successful.

This version of the sound dominates in the middle of first part (bar 61-88). According to the imagined story that I mentioned before, in this version all the participants make up a uniform group in order to dance.

The melodic material of the string first part is based strictly on the scale (G - G# - A - Bb - C# - D - Eb - E) which consists of two same tetrachords. Between them are intervened two semitones (B - C and F - F#) and the tetrachord which is getting built from these two semitones, is used in specific moments, when the development of the piece needs a change (for example in bar 87).

On the other hand, in the part of the bass clarinet, there is no structured pitch material. About the rhythmical aspect, the bass clarinet doesn't follow strictly the pulse and it also uses a lot of smaller and bigger values than the string part. The most remarkable thing is the way of the development, where, as it seems in the pictures below, it starts using pitches with normal sound and on the way integrates techniques, which modifies the sound, and gradually loses the sound of the instrument until the second part, where the sound is gone. This development mentions the increase of the effort of Sisyphus carrying the rock in the top of the mountain.

The diagram illustrates the development of the bass clarinet part through six stages, connected by downward arrows:

- Staff 1 (Bar 31):** Labeled 'b. cl.' and 'molto legato'. It features a continuous melodic line with various rhythmic values (eighth, sixteenth, and thirty-second notes) and dynamic markings 'pp' and 'ppp'. Fingering numbers (2, 3, 5) are indicated above the staff.
- Staff 2 (Bar 67):** Labeled 'b. cl.'. It shows a more fragmented melodic line with 'PAH' breath marks and a five-measure rest.
- Staff 3 (Bar 21):** Labeled 'b. cl.'. It continues the fragmented melodic line with 'PAH' breath marks and a five-measure rest.
- Staff 4 (Bar 83):** Labeled 'b. cl.'. It shows further fragmentation with 'PAH' breath marks, a five-measure rest, and a three-measure rest.
- Staff 5 (Bar 99):** Labeled 'b. cl.'. It features a 'flut.' (flute) marking and a 'harmonic' marking, indicating a change in sound texture.
- Staff 6 (Bar 111):** Labeled 'b. cl.'. It shows a final stage of the development, with a '4' marking and a five-measure rest, leading to a final measure with a '4' marking.

The opposite directions of the development follows the string quartet, where it starts as an unconnected and controlled sound, then it becomes a clear, organized and synchronized sound and finally it ends up as a totally massive and abstract sound with the scratchy way of playing. I have to mention that the idea for the scratchy sound was an inspiration and attempt to approach the sharp soon of the lyra.

This development mentions the transformation of the rock which is getting more solid as it receives the exerted force. This ‘battle’ is getting more intense with the fact that everything is developing or changing, but the only one that remains the same is the tempo, the pulse.

Finally, we can observe that the only meaningful connection, between the bass clarinet and the string quartet, is getting through their continuous difference and friction. This general in-uniformity is contributed in order to achieve the primary goal of the piece, to create a sharp and active sound; a thing that refers to the interpretations of the recordings from the data collection.

Second part

In the second part the environment is changing totally, comparing to the first part. The bass clarinet transitions to the silence and the body stability and, on the other hand, the string quartet uses wooden sticks instead of bows, and has new melodic and rhythmical material. For this transition, I used some simple tricks of stage performance, related with the existing scenario of the piece.

The starting point for this part was to use the wooden sticks in the strings, inspired by the technique of davul, and in order to change totally the soundscape of the quartet. The next step was to use the trio (violins and viola) as a polyphonic trio, based on the way of singing that has been mentioned in the part of the data collection. The trio will be supported from the cello which simulates the davul. Then, I decided to use a microtonal scale for the polyphonic part, so I created my own scale inspired from the results and the recordings from the data collection.

Measuring the exact frequencies of the pitches that I had chosen, I observed that not all of them were multiples of one of them, which means I couldn’t use the system of quarter- or eighth-tone. So, I decided to indicate frequencies (in Hz) of the modified pitches and the modification (in cents) of them from the well-tuned pitches. Then, the players had to look for the needed pitches and practice them using a digital tuner. Below, in the pictures appears the table with the microtonal scale (32) and also the beginning of this part (33) and how the scale is transferring to the score.

32

[A ₄ =442]	modification [cents]	frequency [Hz]
A ₄	-40	431,9
G ₄	-25	388,1
F ₄	-35	343,7
E ₄	-40	323,5
E ₄ ^b	0	[312,5]
D ₄	0	[295]
C ₄	-20	259,7

33

♩ = 78

116 (F₄) (G₄) 5 7 5 7 5 7 5

v. I *mf*

v. II *mf*

va. (C₄) 5 5 5 5 5 5 5

vc. *mf* 3

The polyphonic technique works with the first violin as the main voice, the viola in the pedal and the second violin supports both of them but having a unique character (34). On the rhythmical aspect the theory of the pedal is also used here and the additional thing is the kind of 'rhythmical pedal' of the second violin, where it has only sixteenth notes until the end of the part. The cello has an individual way of playing, as a different layer than polyphonic trio, and the part of the cello composed intuitively using inspiration from the playing of the davul.

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The musical score for measures 118-121 is presented for four staves: Violin I (v. I), Violin II (v. II), Viola (va.), and Cello (vc.).

- Violin I (v. I):** Measures 118-121 feature a melodic line with sixteenth-note runs. Measure 118 includes fingerings 7, 5, 7, 5 and a triplet of 3. Measures 119-121 continue with similar patterns, including fingerings 7, 5, 7, 5 and triplet markings.
- Violin II (v. II):** This part provides a rhythmic accompaniment using continuous sixteenth-note patterns throughout measures 118-121.
- Viola (va.):** The Viola part consists of a steady, rhythmic pedal point using sixteenth-note patterns across all four measures.
- Cello (vc.):** The Cello part is characterized by a unique, intuitive style, featuring a mix of sixteenth-note runs and rests, with some measures containing triplet markings.

3rd INTERVENTION CYCLE

3.1 REFERENCE RECORDING

For my third reference recording I used the piece *DHYNAMÉOIN* (for bass clarinet and string quartet), which I composed in the ending movement of my second intervention cycle.

3.2 FEEDBACK

The feedback, that I received from my network about *DHYNAMÉOIN*, was mainly positive combined with some remarks. The remarks were mentioned to the difficulty to keep tension having always the bass clarinet separated from the quartet; the way that I indicate the microtonal pitches; the extremely and almost tempo.

3.3 PERSONAL ASSESSMENT

My main reflection about *DHYNAMÉOIN* is that I consider I followed way better the goals which I had already placed from the first intervention cycle and also on the second one. This means that I searched in deepest level of the material, I filtered it much more and finally I approached the results from a different and new aspect. Through the analysis of data collection, I discovered things that either I didn't know or I had not considered the real function and meaning of them. I combined the new material with new ways of composing, that I've never used before, and I learned from my first intervention about the things that I had to pay attention. More specifically: I avoided the improvisation, I kept the interpreters connected instead of the layers of *MYTHOS* Ξ , and I used more technical and related to the music material for the 'roles' that I gave to the instruments instead of the more philosophical way in *MYTHOS* Ξ . However, the most important thing was that, for the first time, after the completion of the piece, I had the feeling that I started finding a kind of language in the frame of which I can lead the elements from traditional to contemporary music.

After this, I started considering more details about the next step of my research. I already had in my mind the plan to work, in the third intervention cycle, on the element of the stage performance. The connection had already started from the first intervention cycle and was also continued to the second, where I used, in both cases, specific placement of the players, related to the dramaturgy of the piece, and indicated instructions about concrete movements of the players during the performance. As a consequence, I decided to use the stage performance as the topic of my third intervention cycle.

However, the difference there is right now than the previous intervention cycles, is the question that I placed: '**How can I transfer a ritual from the square of a village to a concert hall?**' With this question, I would like to perceive which are the main 'ingredients' in the ritual, as I have experienced this through my participations, when this was happening in some of the villages that I'm researching. To create, but not imitate, an environment which will have the equal powerful sense with the primary one, and through a collectively process to lead interpreters and audience to the state of catharsis. So, the final goal was to combine the first with the second intervention cycle in the same framework. For this attempt I decided to use *DHYNAMÉOIN* as the main piece, where I had to create the rest of the material based on it.

3.4 DATA COLLECTION

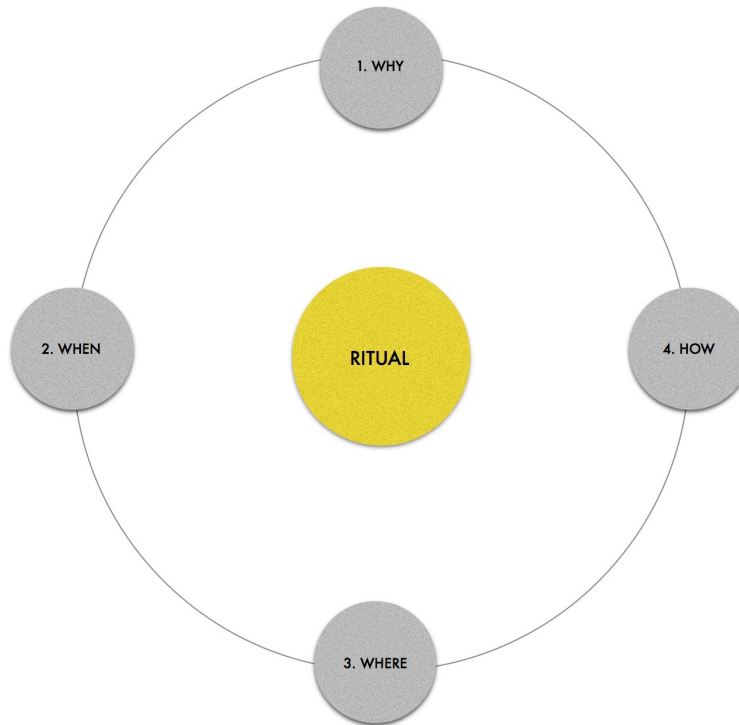
a. PROCESS

Although nowadays a lot of things have changed in man's daily and social life, the element of the ritual is still found in the events of most of the villages of the researching field. For the reason of the social marginalization most of the elements of the culture there remained pure and more linked with the old times, comparing to how the situation is

right now in other areas around Greece. The rituality is also a thing that remained in situations which are related to music.

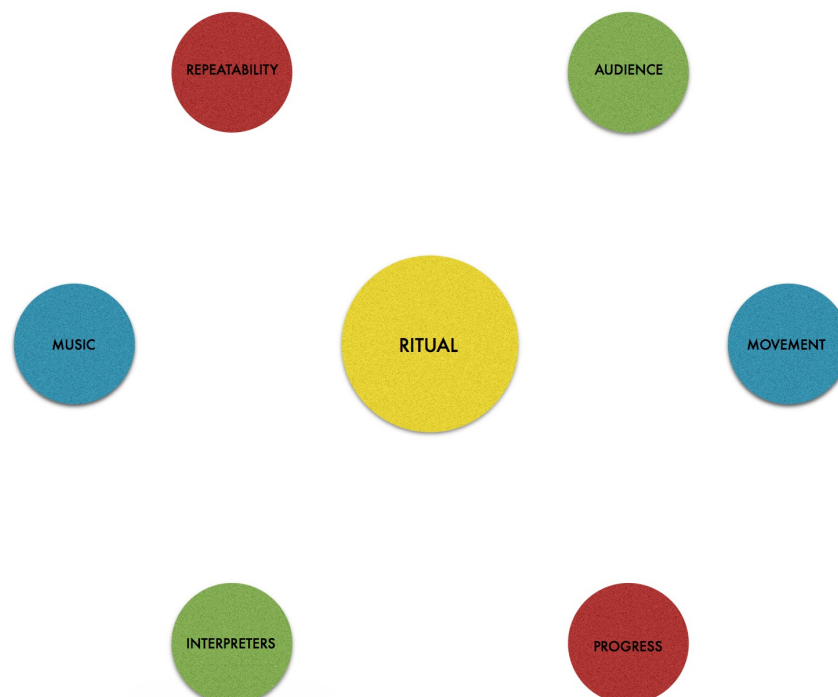
First, I tried to discern the context of the ritual and then the content of it, as it happens in the researching field. About the context (35) I discerned a sequence of movements, which I named by using a question for each one. More specifically: the core of a ritual is the human need to create it, thus the first movement is getting answered in the question 'WHY?'. Then, I interrelated the ritual with the time and I discerned that any ritual is connected with a specific moment of man's life, thus the second movement is getting answered in the question 'WHEN?'. The next two

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movements have a bit more practical character than the previous ones. The third movement refers to the specific 'place', where the ritual will happen; and with the term "place" I include characteristics of a concrete place, which offer to the visual environment of the ritual; thus the third movement is getting answered in the question 'WHERE?'. The last and fourth movement contains all the needed things in order for the ritual to be successful i.e. gestures, dramaturgy, objects, audio and visual 'sources', sequence of the actions etc. There is also always the question WHO makes the

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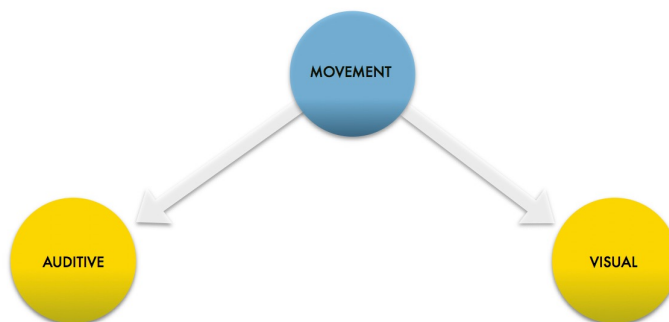


ritual, but in the current case, as the research has a focus, I consider that the community of the village is the regulator of the entire event.

Investigating the content of the ritual (37) using video sources of dvd from Hunt ⁶⁷ and from my personal archive, I discerned six elements divided in connected pairs (as it seems in the picture below), which always exist in every ritualistic event. The music is getting combined with the movement, there is always ‘audience’ (where in this case is the people from the village) which supports the interpreters, and the progress of the ritual (sometimes with concrete steps of development) which is characterized from the element of the repeatability.

It was obvious that I had to work on the element of the movement, since I considered this before as the mate of music. Investigating the term of movement I realized that the phenomenon of the movement can be found either in the movement of the sound, which is more abstract, or in the movement of a body; that means it can be perceivable through two senses, auditive or visual (36). For matter of time and also in order to make focus in a field which I wanted to explore, I concluded the specific thing I had to include in my musical language to be the visual part of a movement. So, it had to be the main parameter during my data collection part about the ritual.

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b. METHOD

According to the context of the ritual that was mentioned before, I split the part of the Data Collection in four sections, which means: WHY, WHEN, WHERE and HOW. I approached all the sections through main figures of contemporary art. I consider each one as a representative ‘example’ in his artistic field and at the same time, the work, of all of them, was connected and inspired from the greek culture; also, I could recognize the use of rituality in their artistic language. In the section of WHEN, I followed a similar way, with the second intervention cycle, where I analyzed material which comes from the researching field; the outcome of that had to be the link with the other three sections. In any case, the goal was to approach the phenomenon of the ritual through the angle of art.

For the current data collection, a combination of three methods had been used. For the section c.1 I used the method of Case Study, where I had a direct meeting for an interview. For the section c.2 I used the ethnographic field strategy, where I analyzed material from the researching field, I participated in events together with local people and I discussed with people, which I considered that could be helpful for my research. The method of the Desk Research was used in the sections c.2, c.3 and c.4, where my material arrived mainly from the bibliographic sources and a part of it from primary source (c.4).

c. COLLECTED MATERIAL

1. WHY

In this section I tried to understand why the ritual exists in man’s life and why it is repeating and happening until nowadays. Following there are the most important fragments from the meeting that I had in Thessaloniki with Sofia

⁶⁷ Yvonne Hunt is the most representative researcher on the traditional culture of native people of Serres’ region focusing on the element of dance. The book *A nest of gold* (2014), which includes a CD and a DVD, is the outcome of a multiannual research.

Karakantza, who is a theater director and an old teacher of mine during my Bachelor. I decided to make an interview, because I thought that for such a philosophical topic, a face-to-face discussion is always better than written stuff. I chose her for three reasons: a) I had collaborated with her in projects based on music theater, b) I knew that parallel with contemporary art, she was interested in greek traditional music, and c) I wanted someone who can inform me about the ritual mainly from the aspect of the body movement.

The outcome of the discussion was totally gainful, as Karakantza, using simple examples gave me the main feeling of the ritual when this is observed from the angle of a contemporary artist. She also made clear the connection and the necessity of the body movement —and more concrete the movement of a group of bodies— about the process of the ritual. Another topic, that we also discussed, was the issue of the masks, in which she was a lot experienced and gave me some directions and suggestions, comparing the ancient masks to the contemporary ones.

I have to mention, that anytime I was trying to ask from inhabitants to explain me the general overview of a ritualistic occasion, either they answered as «...we found it as it is right now!» or they couldn't give an explanation. This fact shows the pure and 'natural' perception that the inhabitants have about the phenomenon of the ritual and, in general, about their culture.

SOFIA KARAKANTZA

*«I'll tell you a story! About 4-5 years ago, a friend told me about the village of her dad, which is at Pogonia. This village is a village, like all the Pogonia are nowadays, which is almost on the border with Albania; during the year there are nearly three-four old women who live in the village, over 80 years old, and once, late on the July, at Agia Paraskevi's day they make a festival in the village. The village is small! They make the festival -as all these people do, it is not something strange—at the tree in the courtyard outside the church. Only the yard is not a huge yard, and the tree is large. People who come are all people of the village, all of whom are expatriates. And is not that they emigrated to greek urban centers, but they come from Canada, the USA, Austria, everywhere. Every year, they still do the festival - because many of the festivals have fallen apart- these people who come there and are themselves, their children - who may not speak almost no Greek at all, they are the third generation-it is their grandparents and it is **them**, the village! It is not a famous festival, that people come from elsewhere; and they have a habit that if there is a foreign company, then the foreigners must dance and as hosts they need to fulfill their desires. The festival starts with the most elderly woman in the village taking the image of the saint, making a procession round the tables. These people, then, start - and despite all they know "who is whose" as we say- the young children, which are from abroad, get involved in the story of the cycle and at some point, this whole thing , escaped so much, that I said, for me, is the first time I feel the ancient tragedy. The connection to the place; and that this like is a place, where they come from all over the world once a year to make this atonement, this output. They mourn the dead ones, rejoice for the alive ones, wait for the upcoming and connect with what has happened. This is for me the circle! And it is not prescribed - as with the custom of Anastenarides, where they go with a feeling that something is going to happen. Here people come from their lives which are those of the modern world. These are synchronicities which actually never converge, only around a place. Once a year! The sense of energy at the end was like the tree was crying. Fundamentally it was the grief, which is a human process, which helps to connect with life. The avoidance of grief is the one that isolates you. Mourning is a way to express yourself, so you connect! Together with the tree and the bodies, there was a man, an immigrant in Austria, who was mourning with the clarinet and the rest of the people were dancing around him. There's this part of connection to the place; the place, however, it is an internal process. What is our place? [...] The place is the experienced space and also space is the time, too. This synchronicity, that suddenly before and after don't exist. All these different lives. And this whole thing was not melodrama; there was a difficulty in the beginning and then it was like for people to enter the Pool of Siloam and come out the other side.»*

«Rituals even when they were happening -as we know them, we understand them- they had come from other, almost identical, many years ago. And it always was the human need to grieve and celebrate as a community. The ritual develops within communities, there should be a community of people, united in a way. I don't necessarily mean a village, nor compatriots. People unite! If you take 15 to 20 people and, with no reason, you put them together, I do not think that a "story" can be created together. There must be something that unites them. Of course people around the world, the lament joins them, as well as bereavement and birth; these basic needs of life. But, regardless if you put people together they don't combine; they have become individualities.»

«For me ritual used to be a word that confused me, I did not understand it. And I did not understand it because my ancestry has never had a place. There were always many different places, which were meeting in urban landscapes. There was no connection to a place; with an inner place in which you connect with other people. You may be connected internally to some people, with whom there is not a local geographical connection, but the inner place is connected.»

*«What there is, certainly, in a ritual process, is the **repeatability**, which escalates. It can be in a circle or something else. But there is something which is constantly repeated and in the end this repeated element escalates the energy.*

However, there is an energy escalation, which eventually steps down, but after a sort outbreak has occurred, which essentially brings the solution.»

«There are the breaths of things and there is also the escalation and de-escalation, de-escalation, which corresponds to the clearance. Something has happened! Something has happened – you don't explain it – in the energy of the people, their consciousness, their body; through the body the energy leaves. The energy field of things has changed, because a group of people has changed it. There are intermediate breaths, but I think the escalation brings deescalation- and we have finished! [...] This element strongly exists in the theater and thousands of modern techniques are set for, how to organize physically a sort of escalation and how it steps down. We call it physical theater, which stands on ceremonial procedures, but can also use modern forms of intercourse.»

«There is a very long history about, when the bodies come too close, the energy emitted in the end makes them want to go away one from another. And when they eventually go it is like having let energy on stage. They open the space; they transform the place into a kind of sacred place, such as the scene; because basically the scene is a place for us to transform. I.e, it is defined inside things as something waiting for something to happen.»

«The synchronicity of the bodies without realizing anything themselves.»

«Here we have this whole thing, which is all these people, who are simultaneously somewhere, do something together, but don't do it together. They are not together, but they coordinated their bodies. [...] In the circle they come together; but when they start out they are not together. How the cycle coordinates you! And I'm not talking about what the dance groups are, but what the cycle is when we start to make a feast, a celebration; and people who don't know each other come together and unite. They do not join their personalities, but their bodies. The circle is a great story!»

«The move increases the energy, but also a pause in the movement can carry very strong energy.»

«If the bodies do not belong, they just stand, for example they walk down the street and you say "Please sit in a circle," this has almost zero energy. If you keep these people in the circle for some time and say "Please, I do not want you to move, just stand up and see someone towards you and we must keep it for ten minutes," the energy field rises, because they are present. The question is at last whether they are absent or present.»

«It is another thing when you say "and now we start a move", we walk, we have a goal and then suddenly a body stops, then it holds its energy open, as if it is a time of thinking into things; and breathing, which must be stable and free to be able to stop a body and keep the energy. A stillness of ten minutes wants a body to have open breath, but a body that just walks, does not emit any energy.»

«As for the mask; a piece is the transformation, where man gains divine and animal qualities, but at the same time, apart from the transformation is "hiding" from himself, purge himself and releases; this is the basis of transformation. What is metamorphosis? It is, releasing from my small self and joining - or releasing- with the divine and the animal simultaneously; because the animal is contained in god. However, it is extremely interesting that everywhere, in all cultures, there is a mask. How important need for man to exempt from his small self! They represented their gods and how to represent god with your face? It must be something bigger! Ecstasy includes transforming into a god, you communicate with the sulfur. One can be an atheist, but holiness, however, is a property that exists, we need it. There's this thing, where you magnify and liberate; but also hiding and revealing yourself, is very important as a process. [...] With the mask you understand human in another way; you cease to be yourself and become something, which communicates with things in another way. Clearance is to be able to communicate with something broader than self; this only catharsis that exists -in my view- is not a cure and you don't realize each time from what you release, but you release from something!»

2. WHEN

In this section, I tried to figure out in which occasions a ritual is happening in the research field and is combined with the movement of the body; in which moments of the yearly timeline this appears. According to this, I divided the material in two main categories: a) when a ceremony takes place for example, in a wedding or in a fiesta (<https://goo.gl/7BqpvI>), and b) when a *drómo* is getting performed (<https://goo.gl/4iVfiE>). I decided to use the second category as I considered this more close to the plan that I had for the final goal. I just have to make a remark about the first category, observing the bodily connection between the dancers. In their video before, there are two —of the

three— main categories: a) where the dancers are connected and the group follows with synchronized movements the shape of the cycle, and b) where the dancers are unconnected creating an abstract group, within which each dancer has to improvise on the spot based on a main gesture.

About the second category, *drómeno* is a kind of custom that is happening in specific moments during the year and all of them are connected to the nature and the integration of human on this natural environment. I made focus on a series of variations of the same *drómeno*, where, fundamentally, all of them happen in specific dates which are related to the place of the sun relative to the earth. It becomes clear that in this case the time of the performance is defined based on a natural phenomenon, something which is different from the first category, where the time is getting defined by man. Thus, in this case, the ritual functions in order for man to communicate with his nature; then I started to investigate which are the media that he uses for that connection.

Nowadays, this kind of *drómeno*⁶⁸ happen in a couple of villages of the researching field and more specifically: Flambouro (<https://goo.gl/G2boNA>), Xiropótamos (<https://goo.gl/FgiIDl>), Vólakas (<https://goo.gl/w503rn>), Kali Vrissi (<https://goo.gl/0Ymmjd>), Monastiráki (<https://goo.gl/qYPtTA>), Petroússa (<https://goo.gl/qJTqky>) and Pírgi (<https://goo.gl/FwnghJ>).⁶⁹

In the video above, there are fragments from variations of that *drómeno*, through which the characteristic elements of the *drómeno* are getting notable. The most characteristic technical things that I could notice are: a) group of members, b) same or similar appearance using special costumes and masks, c) use of bells, d) repeated moving patterns, e) bodily improvisation, f) synchronization or unsynchronization of the movements, g) theatrical gestures with specific meaning.

Here, I mention an analysis of the *drómeno* coming from a documentary of Greek national television: «*In the psychology of Twelve Days of Christmas, beyond the religious solemnity, some **dionysiasim** is distinguished. There is from one side the brilliant view of organized groups –formerly armed- with perfect order and obedience to their leader and on the other; the demonic, ridiculous aspect of masquerading, which shows some underlying dionysiac dimension: outspokenness, teasing, aches, innuendos. The disguised enjoys certain freedoms that do not have in everyday life; he violates some social taboos, which are not allowed by the code of behavior, gallantry and decency. He doesn't just tease the girls of the village, but also respected old women. [...] From the filmed material highlights another element; the tension of all the social events of living during this period, like the living want to prove to the dead they are alive, as if they defend themselves against the presence of souls in their own world. This manifests itself in ritual visits that intensify inter-human communication with feasts, music, public dancing and singing; with the bliss and liberation from the everyday constraints, the stimulation of senses in general. The pandemonium of masqueraders, with bells [...], must awaken the vegetation, too, from hibernation and clear the harmful demons.*»⁷⁰ That perception refers directly to Aristotle, who mentions in *Poetics* that «Be that as it may, Tragedy -as also Comedy- was at first mere improvisation. The one originated with the leaders of the Dithyramb, the other with those of the phallic songs, which are still in use in many of our cities» [1449a]. Hence, through all of the previous information, I came to conclusion that the connected line between the ancient Greek culture and art, with the aspects of the traditional culture and the current case relative to a specific event which is still happening in the researching field, is strong and obvious.

After the study of the *drómeno*, I decided to go more further with two things from the previous investigation: a) about the sense of the 'group' in dance, and b) about the masks. I consider them as two important elements that I wanted to put already in the final work. Actually, the reason, from which I got inspired in order to study about the first one, was, what the major theater director Karolos Koun⁷¹ mentioned, and more specifically: «The primary factor of ancient theater will always be the chorus. Significant and verbal, acoustic and musical, through movement and plasticity, the chorus shapes the atmosphere of the play, illuminates the heroes and displays with its passion the poet's messages.»⁷² About the masks, the idea had already appeared in the first intervention cycle, when I started thinking about *MYTHOS* Ξ , but instead of this, I finally used the stage performance in order to hide the faces of the players (layer A).

For this investigation, I used as sources the studies of the researcher of ancient Greek theater, Nikos Hourmouziadis⁷³; the main topic, in both his books, is the chorus in the ancient Greek theater. About the field of mask, I used the book of the stage and costume designer, Dionysis Fotopoulos; a book with his work on masks. Studying Hourmouziadis the gain for me was that I observed the different aspects and functions that the element of the 'group' can offer in a process of a ritual. On the other hand, the investigation into Fotopoulos' masks made me more inspired thinking about the technical possibilities to create a mask, but mainly, the necessity of it in a ritual.

Following there are the main fragments, which I consider as the most remarkable, from Hourmouziadis' studies. I also learned a lot from the way that he researches the chorus from four aspects; space, time, appearance and silence. Also, I put pictures that I chose from Fotopoulos' masks, which were totally inspiring for me, next to photos

⁶⁸ <https://goo.gl/pXq8bS> (accessed April 2017)

⁶⁹ For more video material see: <https://goo.gl/9y3ymy>

⁷⁰ <https://goo.gl/INhJC2> (accessed April 2017)

⁷¹ <https://goo.gl/qUH4pE>

⁷² <https://goo.gl/UyMVq3>

⁷³ <https://goo.gl/aL6o8W>

with masks, which are used in variations of the *drómeno*. Additionally, there are some personal letters that Fotopoulos' received from other artists, about the masks.

NIKOS HOURMOUZIADES

ABOUT CHORUS ⁷⁴

- SATYR AND SATYRIC MYTH

"... in the archaic pottery paintings the satyrs are depicted in their known activities but combined with only certain individuals from their "own" world: thus we see satyrs accompany or surround Dionysus, to dancing or flirting with nymphs, engaging in a variety of outrages, "ultimately with each other", in the context of a symposium. Similar images don't surprise us, since they refer to events and relationships that seem relevant to us and related to the depicted persons - the whole theme easily raises to the world of Dionysus, where satyrs belong, too. Above all, these illustrations, with their thematic and figural repetitiveness, do not leave us the impression that they constitute episodes or instances of a particular myth; they simply illustrate the relationship, behavior and moral data of the depicted persons, tone and atmosphere of the statements that remain standard and limited." (pp. 58)

"However, whether the satirical drama indeed constitutes an extraneous product or how much it was related, in terms of genetic origins, to the tragedy, it is bound that under its own influence acquired this, so akin to itself, final form. Decisive role played the joint reduction of their thematic in the setting of the traditional myth, a differentiator element between the two species and comedy." (pp. 58)

"... the satyrs, those exotic hybrids, constitutively located on the border between animal and man - but with the two properties rarely balanced -, temperamentally oscillating between infancy and old age, they are completely describable: fools and cunning, frivolous and callous, truant and clumsy, reckless and cowardly, precocious and freewheeling, untruthful and inconsistent, promiscuous in their erotic and wine drinking appetites, disrespectful and amoral -creatures over- and under- people- enter the theater not mythically or necessarily dramatically charged but given and full their moralistic equipment, which seemed to be repeated, with minor variations from play to play [...] they cannot be passive spectators or commentators of the action; their participation cannot consist in exposition of reflections, expressing sympathy to the acting persons or lyrical interference. Their presence contains something aggressively demanding - should therefore be taken into account in the construction of the myth: it must be a key element of the recommendation of things, in the Aristotelian formulation." (pp. 60)

"... in the case of satirical drama, chorus existed, so it falls short not only of choosing a myth appropriate to incorporate the group of satyrs, but to dramatize it in a way that makes sufficient use of their presence.» (pp. 61)

"grouped and anonymous, they simply set the framework within which is projected an eponymous person; they never form the core of a myth themselves." (pp. 62)

"We identify [...] a situation which gives the satyrs dramatic interest, turning them into persons dramatically upgradeable, so: equipping with the sperm of a "personal" myth. As though it seems oxymoron, the move to the "dramatization" of satyrs held once they were removed [...] by Dionysus, to enter other new areas. This distance from their familiar god leads to alien places, introduces them to their unknown environments, where fertile sources latent in order to fuel the drama and cause their actions. Because, of course, the satyrs still retain their original, Dionysian and orgiastic nature wherever they are." (pp. 63)

"... satyrs, with their voluntary or forcible removal from their familiar Dionysian environment, are forced to indulge in activities that ridicules them, while in their stage realization they sometimes have the character of specific tasks with the use of tools, utensils, instruments etc. Thus, satyrs appear to reap, to bucolic [...] to pound, to play sports, to raise infants, to prepare banquets - events unknown to the tragic scene" (pp. 80)

- DRAMATIC COMPOSITION AND DRAMATIC OPERATION OF THE CHORUS

"The participation of the chorus in the events is very conventional and colorless." (pp. 38)

"... the chorus shows dramatically as a "stranger" to the central figures and pro events as well, while the starting point of action often finds it in a neutral position or just mild interest against a dramatic spark, which may subsequently prove

⁷⁴ Hourmouziadis (1997)

to be crucial for the further development of the myth, so the most unfamiliar chorus, following the course of action, variously expresses the thymic participation in the sufferings of the heroes, leading sometimes to transform its stance depending on the facts.” (pp. 42)

“It is not possible to say that chorus, in the course of the drama, alters or transforms as a dramatic person, like the eponymous heroes, simply because it is essentially not "involved" in action not even as a passive element; only with a pretext it incorporates in the context and monitors it the action.” (pp. 45)

“Despite the variety the manipulations of the tragic shows in terms of the dramatic necessity and the dramaturgical role of the chorus, it is possible to identify some of its functions, having again recall its basic properties: **vagueness** and **abstraction**” (pp. 50)

“Generally, chorus, creating with its continuous presence a seamless framework, ensures the continuous flow of action, since the performance of tragedy **cannot be empty**.” (pp. 51)

“When, at the end of the episodes, stage events "terminate", in order to transfer the action off stage, the chorus remains in the orchestra, to create with their thoughts, reactions or expectations, the outlook for the rest of the action.” (pp. 51)

“However, the chorus does not cease, with its chorales, to create the sense of an intersection between two events, whilst ensuring the unity of action, no matter how oxymoron it may sound, as follows: because some of the offstage events require more lasting basis for their realization, chorus immobilizes, in a way, the flow of time.” (pp. 52)

“The most important feature of the chorus is defined by its ability to present the general mythical and ideological framework for the integration of the dramatization of the myth.” (pp. 52)

“The tragedy, dramatizing a legend, put under investigation a **fundamental problem of human existence**; and the necessary terms for this approach and interpretation, beyond the individual theological, philosophical, ethical or other category criteria submitted for judgment, require the reduction of particular and specific to the sphere of general and universal, whether that means joining the myth site or reference to the ideas space: **such a material, which reduces the action and drama of the characters in its original sources, which are the sources of man, chorus inflames and offers**.” (pp. 52)

TERMS AND TRANSFORMATIONS IN ANCIENT GREEK TRAGEDY ⁷⁵

A. SPACE

“By starting-given the thought that the completion of a play takes place only at the stage interpretation - [shares] the concept of space in two, partly parallel and independent of each other in part intersecting or coincident, levels: a) stage space; the specific physiognomy of that part of the theater to accommodate a play, but before the two connect during the performance and b) dramatic space; the space presented as a site of action of the theatrical text before and independently of the performance [...] However, these two, theoretically unrelated, space levels develop a functional relationship at the time of the performance, to give the feeling of a contract due to the imposition of the identity of the dramatic space on the physiognomy of the scene.” (pp. 20)

“Action place; the term is open to an approximately spiral approach, as it can cover from the simple name of a wider space to the very precise determination of a particular spot in it. It can be: a) a geographically defined area; b) a somewhat more specific context; c) a specific point within this context; d) a certain portion of this specific spot.” (pp. 22)

B. TIME

“Time as theatrical phenomenon divided into: a) scenic; b) dramatic; c) real” (pp. 73)

“In greek tragedy scenic events line up, in terms of time, in an absolutely rectilinear row, without any rushed regressions.” (pp. 76)

“One of the main differences between epic and tragedy is that the latter "is trying, as much as possible, to limit its action within the time limits of a daily cycle, or to exceed minimum. Aristotle's insistence on the section of action is identified in the coherence of the dramatic events, which should, in his opinion, be lined up in a kind of causal interdependence (as a result of the previous, not just after the previous one).” (pp. 76)

⁷⁵ Hourmouziadis (1991)

“The choral, thanks to the space running, thanks to the collective, thus impersonal and universal nature of performers, mainly thanks to its basic means of expression, which are song and orchesis, is unloaded of any time weight.”(pp. 81)

C. APPEARANCE

“The word appearance is used with two meanings, one general and one specific. The first covers the overall effect of the stage realization of a project, to the extent that it is taken up visually; therefore, in this recruitment must be counted, besides static impression the stage and costume material leave, all the visual stimulations that the outward expression of the performers creates, as they move through the scenic space.” (pp. 117)

“... it is the relationship of the viewer as featured person and the stage space as a source of "entertainment". Today this relationship is determined by the ability of artificial lighting to isolate the scene by the surroundings and the viewer not only from the stage but also from the rest of the audience (so that the theatrical experience is not only a product of a collective event, but something more or less personal!). In contrast, in ancient times the conditions of the performance precluded any kind of isolation: the stage space was part of a wider scenery framework [...] The whole experience carried a "**community**" and **extroverted** character .” (pp. 118)

“**Performance**; lining poetry with image and movement.” (pp. 120)

“The **masks** were characterized by a striking simplicity in expression.” (pp. 122)

D. SILENCE

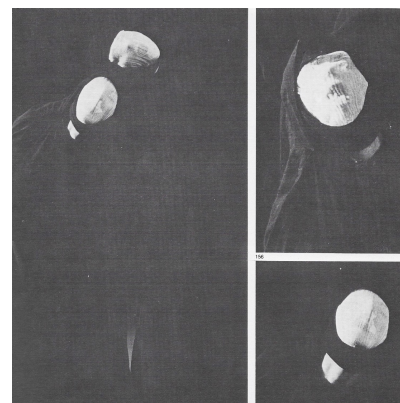
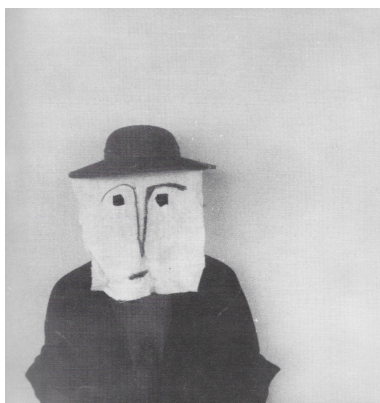
“In tragedy certain individuals remain silent, for short or long periods, although their presence is essential for the synthesis of a scene. Their silence is once discussed and other times not; once shown to have dramatic importance and other times completely passes unnoticed from the faces of the play and the viewer as well; it is often a supplement or extension of speech.”(pp. 179)

“In the initiating scenes of the play of Aeschylus "the development of the myth, the culmination of dramatic intensity and the deletion of personal fate of heroes are made because and through their silence, that does not constitute merely the removal of speech nor mean passivity and inaction, but is a reaction method, which irritates, worries, concerns and ultimately, faces the other individuals. And when the silence finally comes undone, not only the action is advanced; the heroes themselves are dramatically differentiated, too.” (pp. 195)

“However, it should be noted that in several cases the stay of a hero on stage during a choral is dramatically mundane, sometimes even to the point that it leaves the impression of awkwardness.” (pp. 225)

DIONYSIS FOTOPOULOS

MASKS - THEATER



*Fotopoulos' masks*⁷⁶

⁷⁶ Fotopoulos (1980), from left to right: p.p. 7, p.p. 17, p.p. 103

- ALEKOS FASIANOS ⁷⁷

"Dear Dionysis I talk to you behind a mask.

The voice sounds infernal and thunderous as coming from a cave. This is how Prometheus would speak - and Zeus even louder:

The mask hides the man.

Locked inside this he sees everything like from two dark holes, looking upon the universe like a god. The masked dares acts that the mind does not dare. I feel exactly behind the mask the intensity of things and hear the voice coming out like a thundering volcano.

Masks hide, create, fall in love.

The "masks" are waiting for the actors. It would be a shame a mask without a man." ⁷⁸



Babouyeri form Kali Vrissi (archive of Folklife and Ethnological Museum of Macedonia - Thrace) ⁷⁹

- ANTONIS FOKAS ⁸⁰

"... From the show "Prometheus Bound ", in the Delphic celebrations of '27, the entrance of Vulcan and the other two allegorical figures, State and Violence will remain with me memorable. All three wore masks, but it was not the masks that someone paid attention to immediately. The way that these three persons of the tragedy entered the theater, with their decisive yet eerie step, their bright colors in daylight, made the silence that prevailed around to spread even heavier. It is difficult for one to analyze an impression that deeply touched him. And after the show I had to think of how the masks were a big factor in the ecstasy that those three poetic forms had thrown us over." ⁸¹



Masks from drómeno (with kind permission from the photographer Sofia Camplioni)

⁷⁷ <https://goo.gl/dm0XGI>

⁷⁸ Fotopoulos (1980), pp. 138

⁷⁹ <https://goo.gl/9YRMKC> (from left to right: No.: 487, No.: 488, No.: 46)

⁸⁰ <https://goo.gl/GMU8T9>

⁸¹ Fotopoulos (1980), pp. 158

• HATZIKIRIAKOS – GKIKAS⁸²

*"When the actors heard that they would wear masks, they were terrified. It was the first time they would deal with something like that in the theatrical plays, and when they were wearing them for the first time at the rehearsals they were in great embarrassment. Then I gave them the advice, that even when they stand still, they should do small slight movements of the head and light will appear on the mask and give life to it, otherwise it will remain dead and without expression."*⁸³

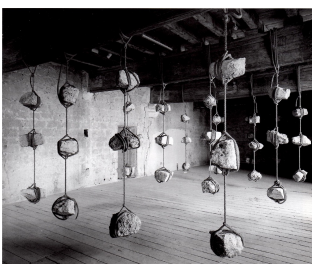
3. WHERE

In this section I chose to study the mentality of the Greek plastic artist Jannis Kounellis. Kounellis was one of the most important plastic artist in the history of contemporary art and as he was also inspired from the greek culture, I thought that the study about him could offer me some information about the element of 'space', and how I can perceive it and which is its functionality in the ritual. The term of space which refers to the place where the ritual takes place, the primary and the surrounding elements and how they can be harmoniously connected with the happened action. For this process I used as source a book with a selection of interviews of Kounellis and some texts of him — the same way that I used in the first intervention cycle in order to approach Xenakis— and I checked photos of his work.

The things, that Kounellis mentions, made me think more important the aspect of art in general, and about the research topic, I observed in his art, and I got inspiration from it, that a simple object is receiving another meaning, and makes sense, next to a group of identical objects, where finally this group becomes a huge bringer of tension, which give feeling of their individual inner movement as they are integrated in an 'unmovable' mass. Finally, this group delimits itself a 'specific' place, which can be visible or invisible, but in both cases, there are limits, within which the visual tension is getting spread.

Also, I considered that this simplicity refers many times to the Greek culture and more specifically, in my opinion, I could observe a similarity between Kounellis' work and Cycladic idols from Greece around 4.500 years ago. Below, there are the selected sections of the book and I also put some photos of his work, which I consider to have been inspired from.

JANNIS KOUNELLIS



<https://goo.gl/JyXZso>



<https://goo.gl/10Fcjd>



<https://goo.gl/JyXZso>

• LIMNAIA ODYSSEIA⁸⁴

• RUDI FUCHS (INTRODUCTION FOT THE GREEK EDITION)

"The geography of culture, the nature and the historical traditions of a place, are important factors in the creation of a live art. Many artists work in the place where they were born and in which they experienced the culture where they

⁸² <https://goo.gl/q6smdA>

⁸³ Fotopoulos (1980), pp. 160

⁸⁴ Kounellis (1991)

grew up. But some of the greatest artists of the world (Picasso, Brancusi, Mondrian) left their homeland town to be transported to places where new passion could clash with the old. Currently, Kounellis has an Italian passport. He lives in Rome since 1956. He is part of the Italian (and western) contemporary art, but also preserves the memories of the place where he was born in 1936 in Greece - a country that, at least in terms of religion, belongs to the East (like Constantinople was Greek not Roman), a country in which the Renaissance could not penetrate as infiltrated, for example, in France, in Germany or in England. Within western culture, western church gave to art its freedom to become adaptive and narrative, and thus able to interpret new themes and new forms of expression. In the eastern church, in contrast, the image was in a completely different place, because it was sacred. Today where, in the context of modern Western art, elements of change and adaptability become almost an end in itself (in order to serve an even more restless and commercial culture), Kounellis still remembers the splendor of Andrei Rublev and Byzantine image. Operating in this way, he still draws his inspiration from a world that existed before and after the Renaissance. This is one reason that a large part of his work is so hard and rigid, and does not recognize the utopia of central perspective. It keeps alive the idea of the image that the viewer faces an enigma - and many of the texts of this book revolve around these problems of the image, the image as something superior, like something sacred.” (pp. 8)

“Jannis Kounellis is a Western artist with strong eastern memories. He uses the western criticism sensitivity and simultaneously seeks ceremonial stability and physical rigidity of the images of Rublev and Malevich. As in Istanbul, is himself a meeting place.” (pp. 10)

• THOUGHTS AND OBSERVATIONS (For body, behavior, the "natural", the "live" as theatrical authenticity)

“For both the actor and the spectator, one must have as a starting point of the body (both on stage and in life). And should have that as permanent reference point for an alternative behavior of both the actor and the spectator (playing a role and living). In this way, the body and the behavior of two things is not disconnected from each other, or operate each on his own account.” (pp. 25)

“The actor, who must begin to solve his backlogs with himself at the same moment in which he begins to solve his backlogs with the person to be impersonated, to seek his own authenticity - not so with technical and dramaturgical sense but in a moral redemptive meaning - in between "actualizes" everything around him, because he removes from the objects, from the sets and from the light that patina of conventionality and pretense (usually is just the view of a plausible ideality); then restores expressiveness to this "actualization" through the search for a "live" area within the scene, an area that is not constituted by the mere ownership dramaturgical concepts, but by absorption "subversive" movements in relation to himself and to what is requested to send out.” (pp. 26)

• NOT FOR THE THEATER BUT THE THEATRE (INTERVIEW WITH ITALO MOSCATI)

“An artist usually has the desire to escape, but when he decides to intervene, he can not but adopt a polemic stance against what is theater, against anyone who conceals the influence of outdated ideas and tries to avoid any change.” (pp. 39)

• (DISCUSSION WITH MARLIS GRÜTERICH)

“The perception of the space reveals a specific mentality. It is a result of a political and ideological optics.” (pp. 55)

• (JANNIS KOUNELLIS)

“In this very difficult political - and therefore cultural and artistic - time [...] I would like to draw your attention to the sensitivity and internationalist, critic, inventive, utopian, poetic reflection of my generation.” (pp. 59)

• (INTERVIEW WITH ROBIN WHITE)

“Nobody can divide the history of the art from the history of the society ... how can you separate the funerals of black people from the blues?” (pp. 73)

“In every case, however, I believe that art is an integral part of the history of the people, determines and is determined by the facts.” (pp. 74)

“The artist deposits his personal view of history in a figurative way.” (pp. 75)

“European artists maintain a relationship with the past, and derive from this vital force.” (pp. 79)

"I'm not talking from a historical point of view, none of us is a historian. But is not possible that not understand that everything has its roots in another thing." (pp. 80)

"The culture that everyone lives, the place where he was born and the cultural adventure that has everyone on his head, this is what matters." (pp. 82)

• (JANNIS KOUNELLIS)

"...our political events inspired a reading of history that undoubtedly had a great influence on our sensibility and our way to evaluate the space, allowing us to encode a language, of course, take into account the historical and cultural concerns of this country, and that, since its inception, has maintained an open dialogue with the rest of Europe and America." (pp. 133)

• (INTERVIEW WITH MARCO JANNUZZI)

"... already the volume, by itself, has something theatrical." (pp. 199)

"The material itself, it's like something wet, you should always think about the material in conjunction with a construction of images, this is the characteristic of the material." (pp. 200)

"The mood of return is a mood that wants to include all the elements without destroying them, without the marginalized but to integrate instead. The cultural boundaries of nations are, today, lost, destroyed, dissipated: this is not something entirely positive because at that old separation, at that isolationism, there was a great tradition. At that isolationism, therefore, in a different reality, these traditions must be recovered. The idea of return tends to revive them through their diversity and to incorporate them in a wider linguistic system. In that sense it is a great effort, because it gives you the opportunity to cultivate the effort while not downloading the level of general discussion." (pp. 201)

"Certainly one must seek the new, but only if this new guarantees something. The new, with the changes that it brings, should express all ancient values; the new must always be driven in a creative breaking point. The new must express a whole range of things, otherwise it remains disconnected from the history and cultural perspectives. If this doesn't express the previous ones, may not have the requirement to be really new. It is new because it is new, but at the same time is very old." (pp. 202)

4. HOW

In this last section, I had to answer about the way that should be followed in order to create a ritual, that means: 'How can I as a composer put the element of the ritual in my work?'. For that reason I decided to make a short investigation on Greek composer Jani Christou⁸⁵, as I wanted to observe how other Greek composers have used the ritual in their work., and Christou was the most representative example as he used to do this a lot. Christou around '60s was the pioneer of the combination of music with other kind of arts and sciences. As it is mentioned "The main characteristic of his life and work was his intense philosophical and metaphysical concerns, which were directly related to music, trying to reveal his universal religious, metaphysical and mystical dimension, apart from historical periods, forms, cultures and specifically religious beliefs . Having a deep knowledge of philosophy, psychology, religion, social anthropology, history of art and mineralogy, he developed his own philosophical system and his own terminology for a metaphysics of music, and tried, with the latest works, to materialize his ideas a wider "post-musical" context, where music was something other than music, worked with many arts in a new, transcendent and revolutionary way."⁸⁶

As it is obvious, it was impossible to explore the whole field of Christ's work, so I chose to research only the aspect of his work which is related to the movement of the body. For that process, I used the study of Varvara Gyra with the title "The theatrical dimension of the performer in the last works of Jani Christou", and, below, there is a

⁸⁵ <https://goo.gl/n11Bvx>

⁸⁶ <https://goo.gl/Jt6ZSB>

selection of passages from that study, which I considered to be the most important In order to understand this aspect of Christou.

Through that study, I first observed the same things between Christou's theatrical aspect and the Drómena (see c.2 - WHEN), for example the cycle of life, the repetition and the renewal during the seasons of the year. He uses philosophical terms and material from several sources, which are becoming dramaturgy and finally action on stage, and he considers music and body action on stage as two indivisible things of a totality. Also, it looks like he follows the instructions of Aristotle in Poetics on the structure and functionality of the tragedy, and is obvious his humanistic purpose, which, compared to Xenakis' way, he offers in a different Layer and more apparent than Xenakis.

JANI CHRISTOU

- VARVARA GYRA (2009)

Anaparastasis: The pianist

“...the composer calls the performer to break free from conventional interpretation, thus satisfying their multi-faceted requirements.” (pp.1)

“The dramatic character of the composition is directly related to the definition of the term “*anaparastasis*” (re-enactment): it is a “show”, namely a presentation of an event through recurring stage action that combines, inter alia, music, movement and speech. In other words, it is revival of an action already taken in the past that is repeated herein.” (pp.1)

“Christou’s interest in the concept of repetition is evident in many different aspects of his work. As seen in his writing *Music and protoperformance*, the **cyclic** process is a kind of ritual in which man has been involved since the beginning of the history. More specifically, this process includes the revival of a basic model and occurs in actions carried out periodically by a single person or a group of people, during events which various peoples attribute to the will of “destiny” (e.g. natural disasters and disease), to periodic natural phenomena (e.g. the moon cycle, the succession of the four seasons), to the renewal of cosmology through the celebration of each new year etc. Thus, a desire for eternal return to our roots is created, which Jani Christou acknowledges when dreaming that he has lived many lives and feels nostalgic for an earlier existence, which he needs to connect with. In this way, he confirms that **repetition and cyclic process** are motives not only for composing but also of a more personal nature.” (pp.1)

“Christou gives not only a theatrical but also a psychological aspect to the events [taking place during the *Pianist*] and describes in detail the actions that need to be taken both by the conductor and the musicians.” (pp.2)

“Christou explains to the musician that although they are a member of a group caught up in the same pattern, they are nevertheless on their own. He asks them to be mindless of the others, and in fact perform with individual abandon, contributing as much of their own individual inventiveness as possible, within the limits set by the specifications of the pattern”. (pp.3)

Mysterion

“Especially in the last years of his work, Christou created compositions that are not only based on music, but mainly works that embrace various forms of art. He emphasized on costumes and masks - among other things- that contribute to an atmosphere of imitation into a work of another dimension. In terms of design, he was inspired by straight lines and wide forms covering the body and the face of the musicians, which manage to deliver the mysticism characteristic in his entire work. Christou chooses the mask as he is well aware of its symbolic role in primitive cultures. The mask is not only a means of disguise, which helps one to ride or protect himself from evil spirits, but it is also a basic technique associated with the entry into the magical world of spirits, as visualized by each people respectively. In many different corners of the world, the mask symbolizes the ancestors and it is believed that whoever wears it, incarnates them.” (pp. 4)

“Christou uses movement as a medium, which contributes to the development of the play and intensifies the dramatic character inspired by the music, the direction and the general atmosphere of the composition.” (pp.5)

The Strychnine Lady

“Christou’s interest in the cycle process, in terms of both the composition and his existential quests, is already evident in his first composition, *Phoenix Music* (1948), to which he applied a structure that corresponds to the cycle “birth - evolution - death - rebirth”. (pp.7)

“Christou’s art is inspired by the past, as it connects with the tradition of primitive cultures and the Egyptian and Greek culture heritage, but at the same time it is aligned with current trends and includes contemporary forms of artistic expression that reach their peak through happenings. The composer has based his work on philosophical pursuits, which generate musical-philosophical concepts and offer the ability to approach his art in a different and personal way. The words of power are elements that add multiple properties to the musical work, and psychology, history and mythology help in this direction by extending the area in which the composer moves, and by opening up interesting prospects for the further study of the work of Jani Christou today.” (pp.8)

d. EVALUATION OF DATA COLLECTION

After the completion of the data collection, my feeling was that I had all the needed information in order to move on to the final step of my research. The analysis of the *drómo* and the ritualistic process of it, gave me information about a thing, with the sense of which I was familiar, but after the investigation, I also gained the knowledge about it and its deep and original meanings and functions. The parallelism of that with the contemporary ritualistic approach of the art, was a successful addition to the previous knowledge.

3.5 INTERVENTION

The piece *DRÓOSTHAI* is the ending point of the third intervention cycle and, also, the final point of my entire research. It is, as I call it, a kind of ‘music tragedy’, where the music is combined and collaborates with other kinds of art. The goal of the piece was the attempt to create a ritualistic environment trying to make the interpreters and the auditors, equivalent members of a collectively process. For this intervention I used original material from the researching field in two aspects: a) I recorded material, which later I edited, and b) I modified concrete things. Finally, the piece is covered by the knowledge and the inspiration that I gained from the data collection part.

a. PROCESS

1. THE IDEA

The storyline of *DRÓOSTHAI* is: ‘The tragic fate of man with the unending struggle and the transmission of it to the next generations’. When I started thinking about the topic of the piece, first I had to consider that I wanted to build up a piece based on an already existing piece, *DHYNAMÉOIN* from the previous intervention cycle. I thought that if I would like a united piece and not a mixture of unrelated piece, then the topic should relate to the existing one. Therefore, I added to *DHYNAMÉOIN* specific things that I gained from the previous part of data collection, which are: a) the importance of the circular shape in the dances of the researching field, b) the connection of the *drómo* with the ‘circle of life’, and c) Christou’s theory about the repetition and cyclic process. Hence, extending the previous topic, there is the punishment of Sisyphus, which leads to his death; and after a meanwhile, comes an invocation for his regeneration; finally, as another personality, he has to follow the same ‘path’ as before again. Actually, the overall project is based on the situation, experienced by the central and unique ‘hero’ of the project, which is the bass clarinet; it can be considered as a monologue in three movements.

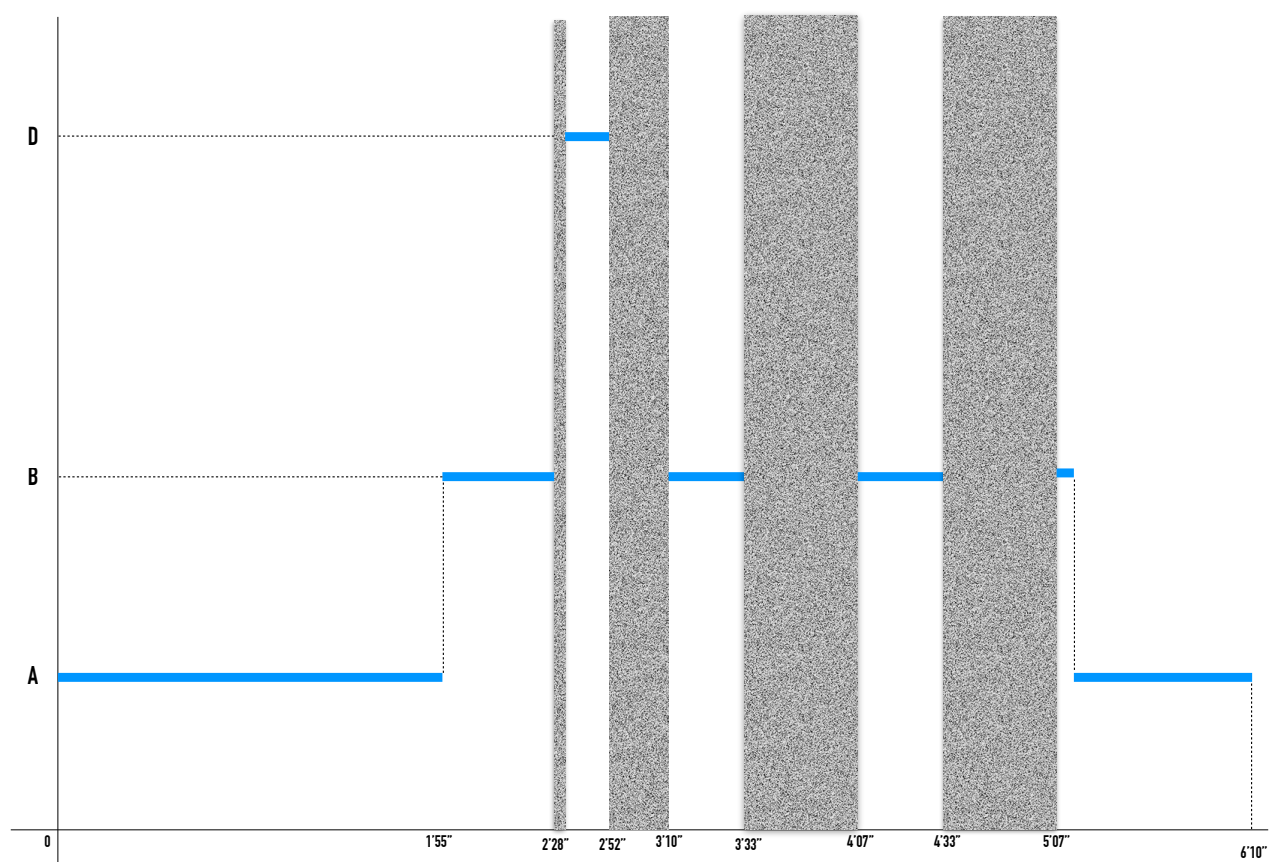
The line up, that I decided to use, consists of: a) bass clarinet, b) string quartet, c) fixed media, d) group of dancers, e) small male choir, f) percussion, and g) trombone trio.

2. THE STRUCTURE

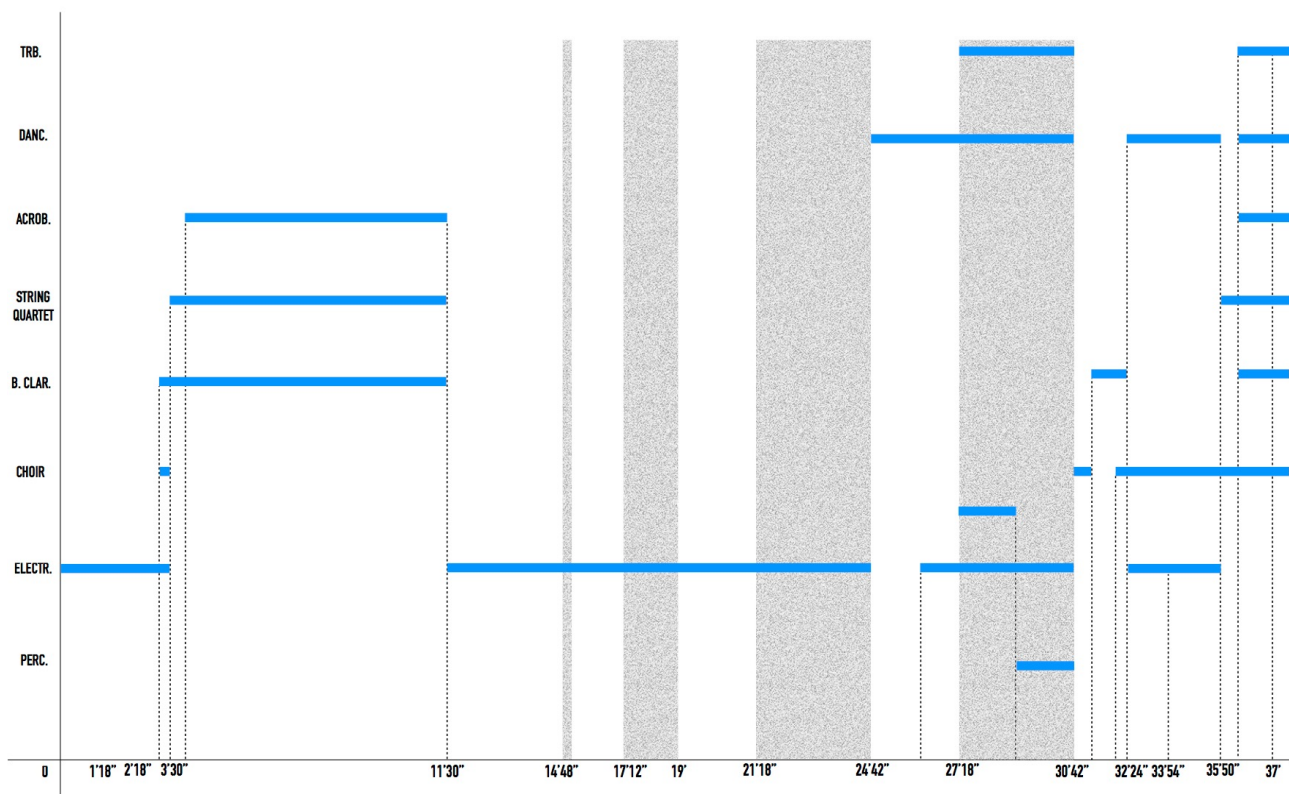
Having the idea, I had to make a structure trying to put the idea in a piece, which should have the right development and length in order to work the sense of the rituality. I already had in my mind that the duration should be around 40 minutes, as I considered that it was close to what Aristotle has said about the length of tragedy, that should not be too long and not too short. Going back to the collected material of the second intervention cycle, I found the piece *Shope Gaida*⁸⁷, which is performed by two zournas and davul; where I realized, that the development of the piece was exactly what I was looking for. Below, in the picture ?, there is illustrated the development of the piece, which shows the pedal pitches of the second zourna and the grey blocks mention the sections, where the two zourna are playing in the heterophonic way. Therefore, in order to have exactly the same balance, I multiplied it six times, thus, the time structure of *DRÓOSTHAI* is drawn on a 6:1 scale (pic. ?). Then I defined the movements of *DRÓOSTHAI* based on *Shope Gaida*, which are quite obvious, if we check the way of the second zourna. More specifically: INTRO (0'00''- 3'30''), SCENE A (3'30''- 11'30''), SCENE B (11'30''- 24'42''), SCENE C (24'42''- 30'42''), OUTRO (30'42''- 37'00''). According to the dramaturgy of the idea, I decided to put *DHYNAMÉOIN* in the scene A; I used in the scene B only fixed media was transition movement for the scene C, where the dancing group enters the stage and is the main 'figure' of that scene. The movements, of Intro and Outro, have preparatory and cathartic character, respectively; and as music parts, they work supporting the three episodes.

After these, in order to be more clear; the reason, that I chose *Shope Gaida* as the reference point for my piece, was that I realized the development seems like a 'short' tragedy; a part of starting preparation with the stable pedal of zourna (prologue); an increasing way where the pedal pitch changes three times to heterophonic playing (three episodes and three stasimons), which leads to a climax close to the end; and finally, the return to the pedal tone of the beginning, following a decreasing way until the end of the piece (epilogue). One remarkable thing is the moment directly after the last heterophonic part, where there is a short stasis around the note B; a thing that works as a perfect link between the climax before and the coming closing movement.

38

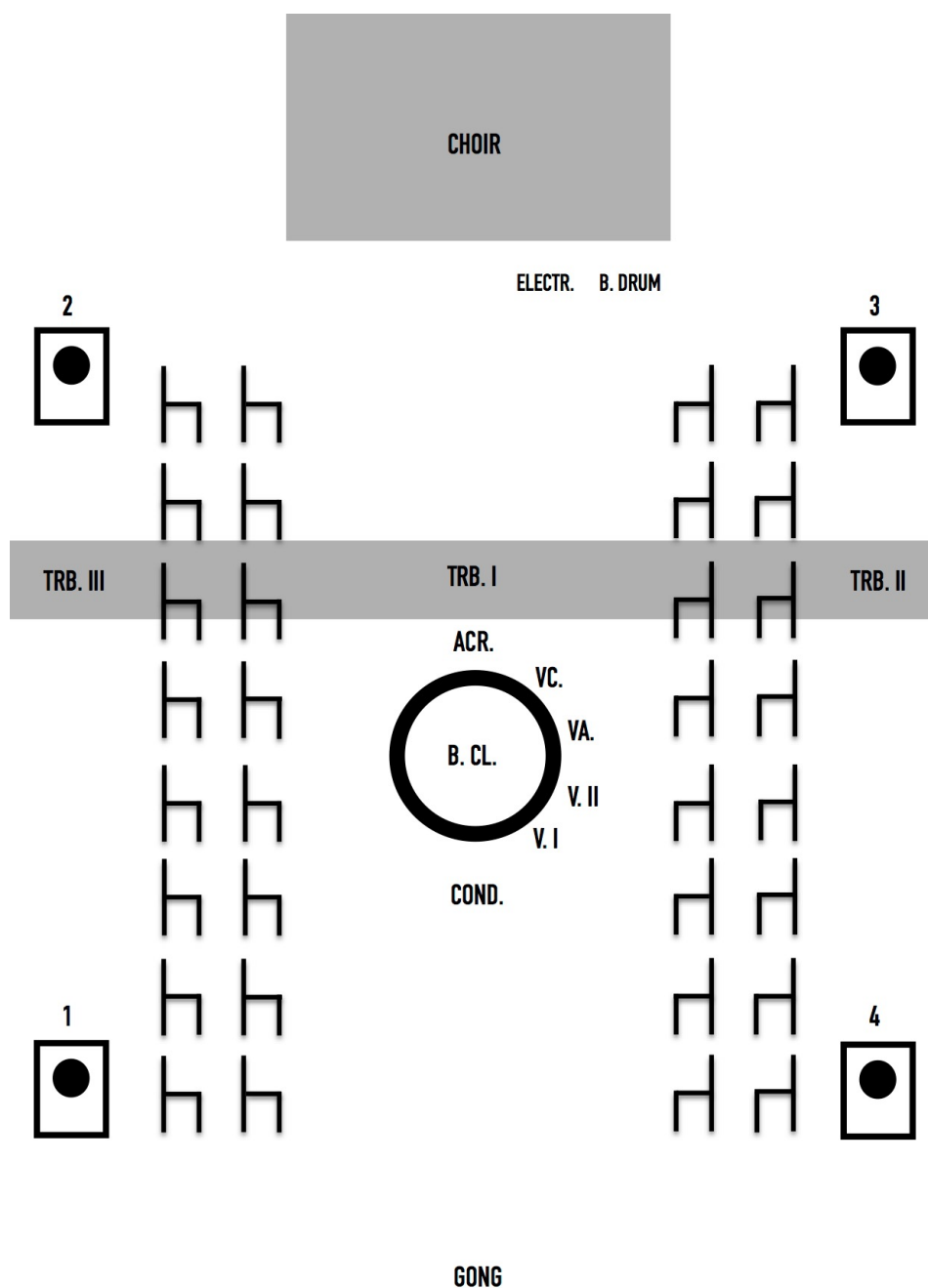


⁸⁷ ZOURNA MASTERS OF FLAMBOURO (1998), track 7, <https://soundcloud.com/user-37381566/shope-gaida-flambouro-serres/s-LPWeV>



3. THE PLACE

In order for my idea to be successful, I considered the issue of the configuration of the place as something very important. About the place, I had to solve two things: a) to set up the hall, as to be functional for the goals of the performance, and b) the configuration and the visual aspect of it. For the first one, I thought of the environment, where a drómoeno is performed in the end of its process; the square of the village, where the people surround the performers. Hence, I decided to put the 'action' of the piece between the audience (pic. ?), splitting it in two parallel sides. For practical reasons, I quit the idea of putting the audience in a cycle, as, in this idea, I should put more things inside it, but I decided to have gaps in order to have visual connection with the stage (choir and percussion); also, to exist an entering point for the dancers. For the second thing, I was considering the symbolism of the objects, which I would like to use, in order to link the 'modern' environment of the black hall with the sense of the researching field. For that reason, I hung gaidas up, from the bridge above the audience, without their pipes (pic. ?), as I wanted to give the tension of the impossibility of an instrument for playing; considering also that, in my opinion, gaida characterizes more the musical culture of the research field. The second element was the circle, where I tried to define its functions. An element that comes from the data collection part (see 2. WHEN), as the main dancing shape of the group. About the circle I observed that the functions are to connect 'elements' in a great balance, offering to them strong connection and the feeling of collectively; and at the same time to isolate them, from the 'outer' environment. Considering this I created on the ground I circle, using bright yellow tape, in order to include and trap the bass clarinet in this and to isolate it from the string quartet. In that case I thought that both the sense of the 'battle' and the lament (see 2nd intervention cycle - 2.4.a) would become more strong. There is also a symbolism of that circle referring to the idea of the whole piece. The last thing, which came intuitively after the previous ones, was the idea to put a hanging acrobat with a hoop; it was a combination of the two previous element, the hanging object and the circle. The acrobat was hanging in the left side of the bass clarinet (as she faces), above from a point of the circle, in extension of the invisible line, which connects the bass clarinet and the conductor. The part of the acrobat mainly consists of a interacted acting aspect, where, in the first part of *DHYNAMÉOIN*, the acrobat illustrates the shapes that Sisyphus' body has during his effort to carry the rock on. These stable periods of the acrobat work as stable hanging objects, in order to increase the tension of the piece and to give to the audience the combination of audio and visual layer. Below there is the first sketch that I made for the acrobat.



b. ANALYSIS

INTRO

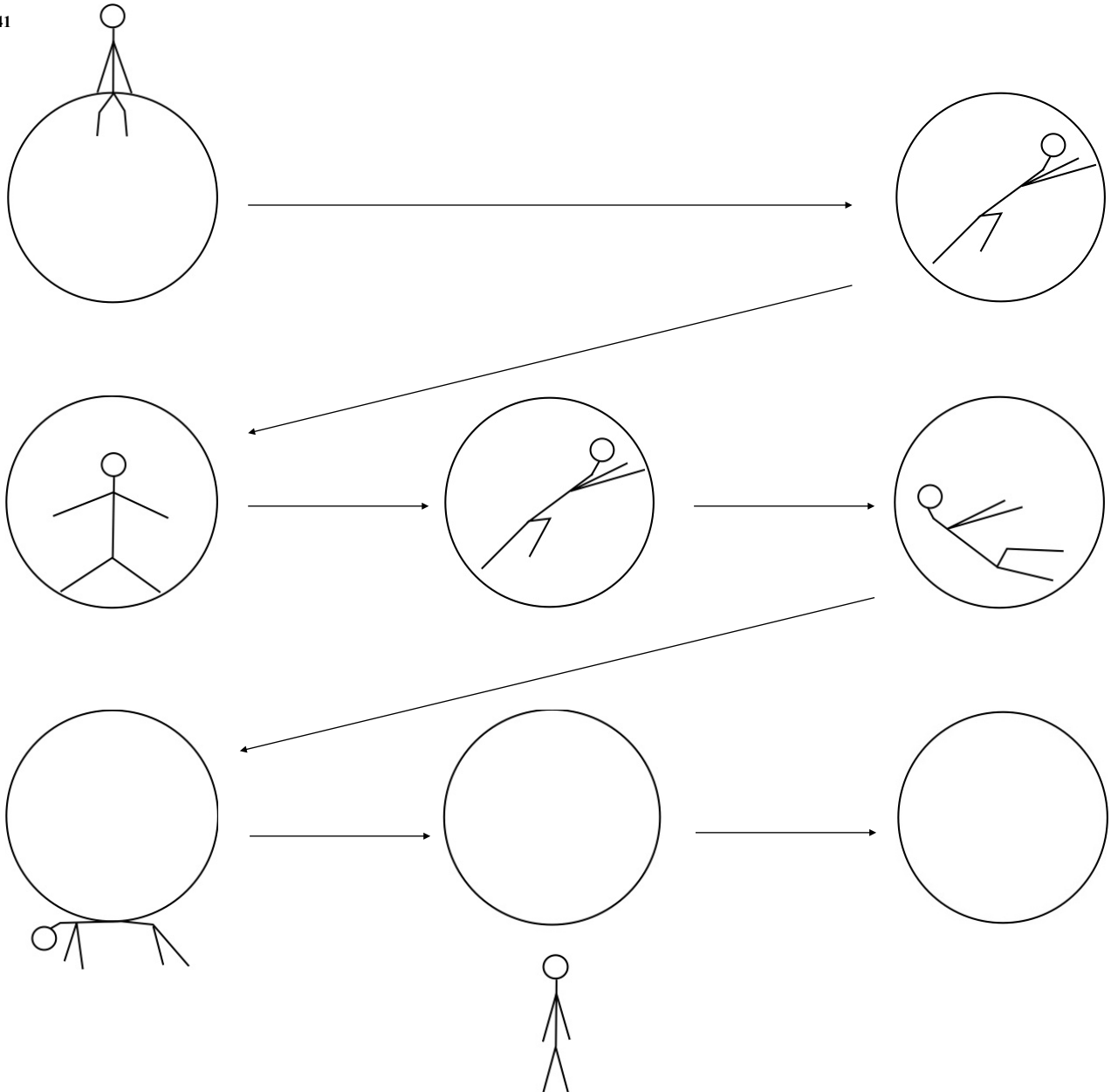
In the Intro, working as a preparation for the scene A, there is tape combined with the choir and the bass clarinet in the end. For the choir I use the entrance speech from Aeschylus' tragedy *Prometheus Bound*.⁸⁸ In that speech, *Kratos* (Authority) demands from Hephaestus to put Prometheus in chains, as this is the punishment from Zeus. This fact is in parallel with the upcoming 'punishment' of the bass clarinet, imitating Sisyphus.

⁸⁸ Aeschylus (1992)

SCENE A

The additional things to *DHYNAMÉOIN* were: a) the hung acrobat with a hoop on the left side of the bass clarinet, b) the designed circle on the floor, where in the middle of which the bass clarinet is included, and c) the theatrical details in the end of the piece for the matter of dramaturgical flow. First, the idea to use an acrobat was an experiment, trying to illustrate the dramaturgy of *DHYNAMÉOIN*. For that reason, the acrobat creates body shapes, imitating the Sisyphus' effort. There is the development of the body shapes below, except for the first one, which is the position of the acrobat in the Intro part.

41



About the grounded and the aerial circle, there is symbolism of the circle related to the topic of *DRÓOSTHAI* and the main dancing shape of the researching area. The symbolism of the circle is used also later with the circular shaper that the dance group creates. About the circle, asking Hunt for her perception of it, she mentioned that: a) the closed circle does not allow the evil to get inside, b) the circle joins, and c) the circle permits each one to see the other participants.⁸⁹

Also, I had to think, how I should manage the string quartet and the acrobat, as I needed them again only in the very end of piece. The trick that I found was that the acrobat, a bit before the end of *DHYNAMÉOIN*, hides the faces of the string players, during their performance, using black covers. Hence, the acrobat leaves the stage and the string

⁸⁹ By e-mail May 1st 2017

players stay until the end of the entire performance with covered faces. Through this, I also gained another important element, which was the tension that inactive bodies offer.

SCENE B

Scene B only consists of a tape piece that is performed with dim lights in the hall. Inspired from the bells, which are used in the *drómeno*, I decided to record them, in order to use them as the main material for the tape piece. The structure of the piece is based on the changing parts between pedal note and heterophony, as happens in *Shope Gaida*. Mainly, I kept the tension that the original sound of bells offer and using a quadraphonic setting. In the pictures below, there are all the bells that I recorded in Flambouro.⁹⁰



Bells from Flambouro used in the drómeno of Babouyeri

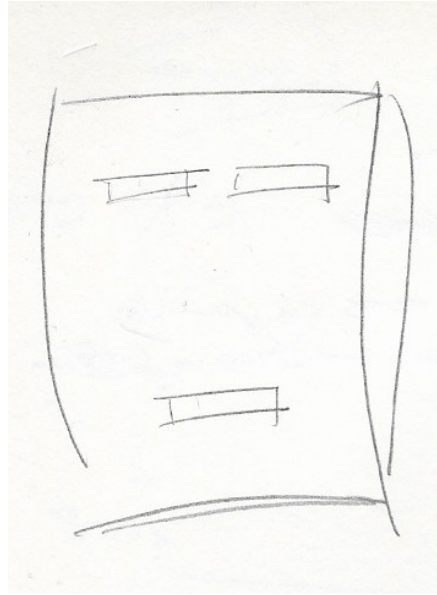
SCENE C

The function of the dance group was, not to share a choreography which is supported by music, but it had to be a member of the line-up; considering this as an 'instrument' with a specific 'sound'. The 'sound' that I wanted to give to piece through the use of dancers, was the tension, that their bodies can produce, and the variations of that. I combined the element of the grouping dance with the element of mask; two elements which come directly from the *drómeno*.

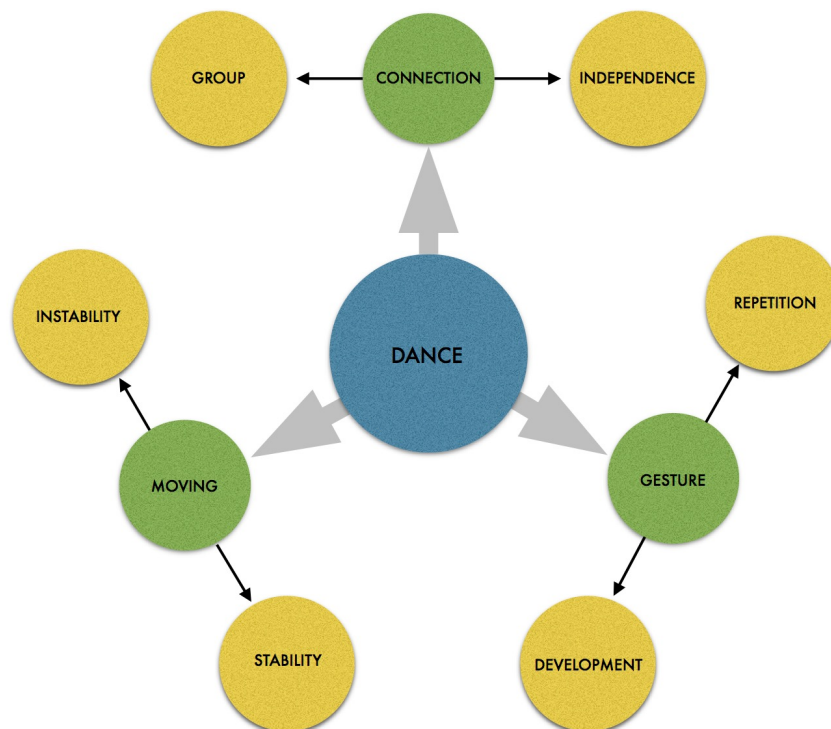
About the masks, I was trying to figure out the mask that I wanted, having in my mind the story of the piece and its dramaturgy. Finally, after a lot of attempts and sketches, I arrived to the mask that is a combination of: a) the simplicity of Kounellis, b) the sense of fear of *drómeno's* mask, and c) the hardness of the Cycladic idols. Below (42), there is the sketch that was used as the mockup, in order to create the masks; the material that I used was sackcloth and I put touches of black, red or yellow oil paint. The dancers use the mask for the whole piece.

About the dancing part, the group consists of 10 dancers. In order to create the choreography, I was working in the chapters: a) about the connection that the dancers have, where they can work as a group or as independent bodies, b) about the effect of moving, where there is either instability or stability, and c) about the process of the movement, where can be a repeated gesture or a developing way of moving (43). The dance part in scene C consists of five movement, which starts a tiny bit before the end of the tape from the previous scene and goes on until the climax of the piece, that

⁹⁰ The bells belong to Christos Karakostas from Flambouro, who is the first zourna player in the album ZOURNA MASTERS FLAMBOURO (1998). The recording took place in January 2017

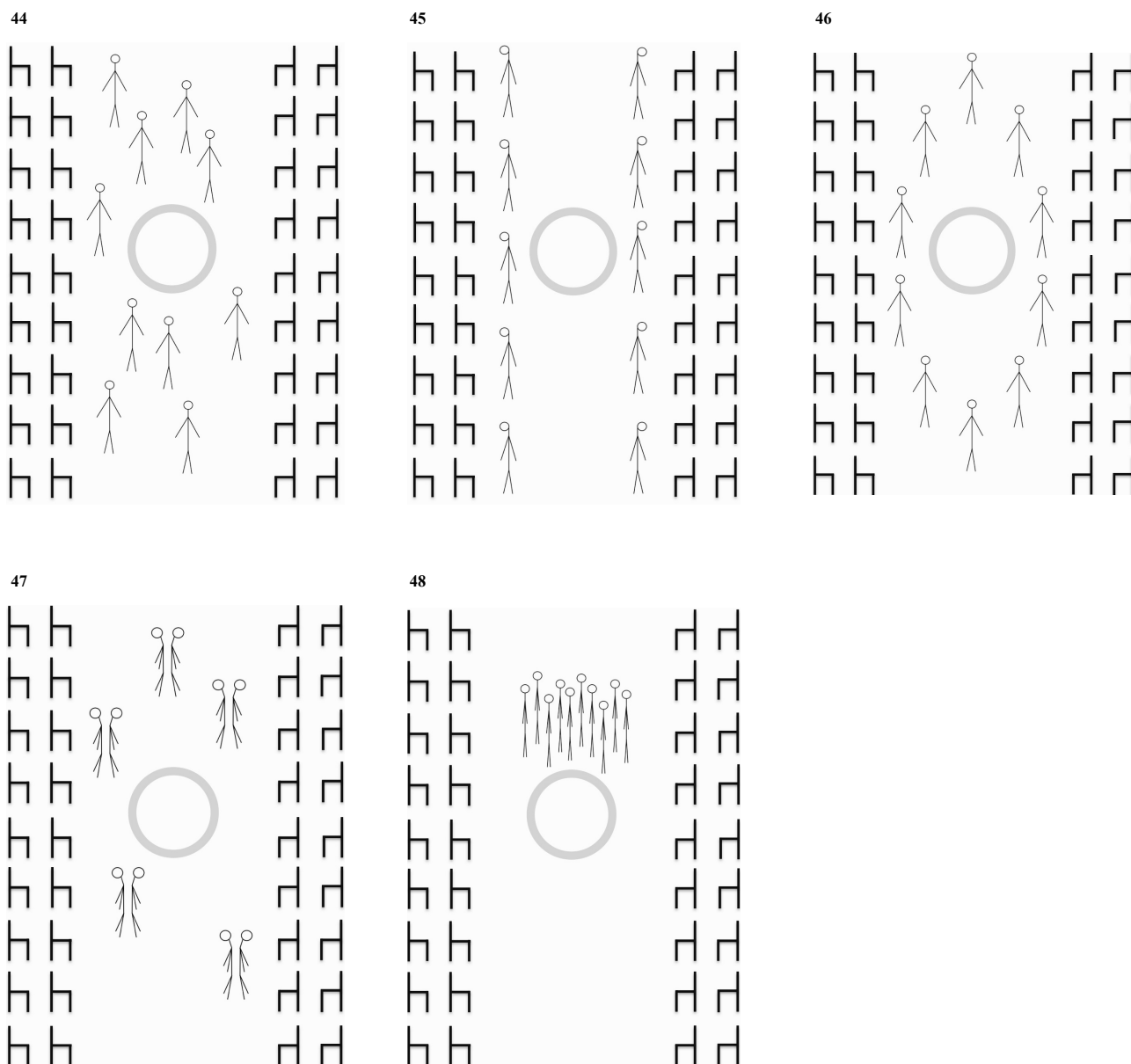


is in the end of the scene. Following, there are the overviews of each movement. More specifically, in the first movement the group enters in the stage from the side of the conductor; they are independent having the same repeated moving gesture in the same tempo, but unsynchronized; and they spread in the stage (44). During this movement, each dancer has two small lids making a 'froggy' sound, improvising during their movement. Actually, I discovered this sound by accident, and immediately realized that reminds me of my childhood memories related to the sound of the frogs from my village; thus, I considered this as a part of geographical sound of researching area. The second movement starts with a tape, which fades the movement of the dancers, and the 'froggy' sound, out. The group splits in two parallel rows in front of the two sides of the audience (45), where the dancers move slowly only their head with the mask, observing the auditors. The tape —where the main material is recorded interviews and discussions with people from my village— works as the needed 'speech' of the masqueraders in order to communicate with the audience. In the end of the tape, the dancers start to rotate their heads in accelerating way, until the enter of the trombones, which signify the beginning of the third movement.



The trombones are placed on the same bridge, from where the acrobat was hung. Immediately after the entering of the trombones, the dancers start the main moving gesture in faster tempo (70 bpm). They gradually create a circle surrounding the players in the middle of the stage. They dance on the invisible shape of the circle with the opposite

direction of the clock (46). The entering of the bass drum for the first time is the cue for the dancers to start a mad back to back fight in couples (47). They are more free on that moment and they get inspired from the existing tension. In the end of the big rest of the trombones they start the main moving gesture again (with relaxed shoulders) and they move behind the designed circle, where you create a very dense group of bodies, continuing the moving gesture (48). The group should be created a bit before the stop of the trombones. After the stop of the trombones comes the solo of the choir, where you stop as well and they stay frozen.

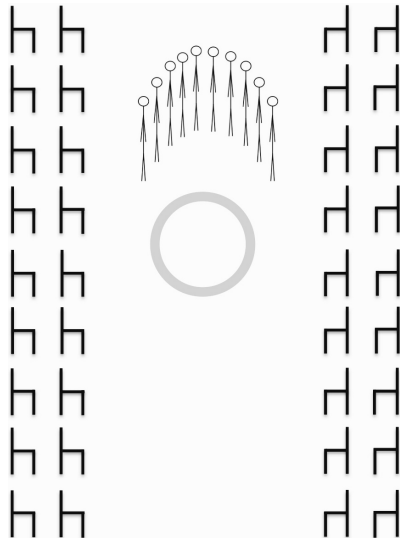


OUTRO

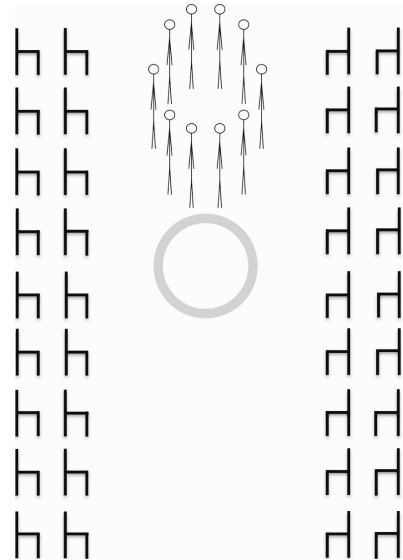
The Outro part works as the catharsis of the piece, where the tension is decreasing and the circle of the story is getting complete. The part is characterized by the dialogue between the choir and the 'regenerated' bass clarinet, related to the story. The dialogue leads, before the end, to the first time that all the elements collaborate (bass clarinet, string quartet, choir, percussion, dancers, trombones and electronics). After the previous dialogue, there is the part with the choir, dancers and electronics. When the electronics left and only the choir stays, the dancers create a semicircle as it's shown on the graphic and you look at the conductor. When the strings enter, the semicircle has to be completed and then they stop, with the sign from the conductor. After this, the bass clarinet player leaves her place and comes in front of them in the middle of the semicircle (49). The strings has already started to loop their motives. When the bass clarinet starts playing, the dancers start with the main moving gesture, modifying the semicircle to a circle, including the bass clarinet in the middle of it and they look into the circle (50). Each one chorister speaks section from *Prometheus'* speeches. The acrobat enters on the stage and seats within the hoop (51). After a while, the players continue without the

conductor who walks to the gong and they get frozen when the conductor hits the gong once. After that the conductor walks to the middle of the circle and he starts to dance the a moving pattern staying at the same point. He is seeing the audience on his right hand and has a questioning feeling on his face. In the mean time everyone on the stage remains freezed.

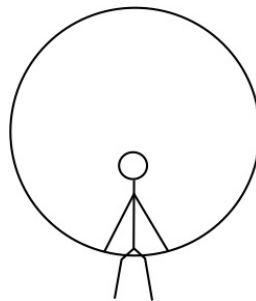
49



50



51



PORTFOLIO

STRING QUARTET

STRING QUARTET

Stamatis Pasopoulos (2009)

Ⓐ ♩ = 134

con moto

[illegible]

7

lyra

v. I

v. II

cl.

10

Lyra *p*

v. I *f* *pp* *pizz. arco* 3

v. II

cl.

20

Lyra *mf*

v. I 5

v. II *mf*

cl. *mf*

25

lyra

v. I

v. II

cl.

30

lyra

v. I

v. II

cl.

36

lyra

v. I

v. II

cl.

42

lyra

v. I

v. II

cl.

48 (3/3/4)

lyra

v. I

v. II

cl.

f

p

pizz.

arco

f

mf

mp

pp

ff

sf

ad libitum

accel. © STRING QUARTET

52 pizz. arco
cl. *mp*

a tempo

57
lyra *pp*
v. I pizz. *ff*
v. II *ff*
cl. *ff*

63 (3/3/4)
lyra
v. I pizz.
v. II pizz.
cl. pizz.

68
lyra
v. I arco *mf*
v. II arco *mf*
cl. arco *mf*

♩. = 96

B fluente

76
cl. *mf*

83
cl. pizz. arco

91
cl. pizz. ral.

100 a tempo

lyra *f*

v. I *mf*

v. II *mf*

cl. arco *mf* pizz.

106

lyra *mp*

v. I *mp*

v. II *mp*

cl. arco *mp*

112

lyra *ff*

v. I

v. II

cl.

118

lyra

v. I

v. II

cl.

125

lyra *f*

v. I *f*

v. II *f*

cl. *f*

133

lyra

ff

p

v. I

ff

p

v. II

ff

p

cl.

ff

p

144

lyra

v. I

v. II

cl. pizz.

arco

151

lyra

f

v. I

f

v. II

f

cl.

f

160

lyra

f

v. I

f

v. II

f

cl. pizz.

arco

168

lyra

rit.

simile

arco

pizz.

arco

176

lyra *p*

v. I *p*

v. II *p*

cl. *p*

184

lyra *cresc.*

v. I *f* *pizz.* *p*

v. II *f* *pizz.* *p*

cl. *f* *pizz.* *p*

193

lyra *f*

v. I *arco* *f*

v. II *arco* *pizz.* *f*

cl. *arco* *f*

200

lyra *ff* *mp*

v. I *ff* *mp*

v. II *arco* *ff* *mp*

cl. *ff* *mp*

208

lyra *mp* *f* *mp* *f* *ff*

v. I *mp* *f* *mp* *f* *ff*

v. II *mp* *f* *mp* *f* *ff*

cl. *mp* *f* *mp* *f* *ff*

221 *ad libitum con improvisation*

lyra

v. I

v. II

cl.

mp

f

226

lyra

v. I

v. II

cl.

f

Ⓛ. = 96

230

lyra

v. I

v. II

cl.

p

f

238

lyra

v. I

v. II

cl.

f

246

lyra

v. I

v. II

cl.

f

256

lyra

ff

mf

f

ff

p

f

spicato con bow

ff

mf

265

lyra

mf

pizz.

arco

sp

pizz.

arco

p

arco

274

lyra

f

pizz.

pizz.

284

lyra

pp

pizz.

p

pp

pp

pp

293

lyra

p

302

lyra

p

311

lyra

cl.

324

lyra

v. I

v. II

cl.

f arco

p arco

p arco

332

lyra

v. I

v. II

cl.

ff

ff

ff

338

lyra

v. I

v. II

cl.

344

lyra

v. I

v. II

cl.

p

f

p

f

p

f

351

lyra

v. I

v. II

cl.

356

lyra

v. I

v. II

cl.

362

lyra

v. I

v. II

cl.

369

lyra

v. I

v. II

cl.

f

sp

spicato with finger

377

lyra

v. I

v. II

cl.

387

lyra

v. I

v. II

cl.

sf

sf

sf

arco

f

394

lyra

v. I

v. II

cl.

ff

fff

fff

fff

fff

402

lyra

v. I

v. II

cl.

f

ff

ff

ff

sp

410

lyra

v. I

v. II

cl.

f

cresc.

ff

ff

ff

420

lyra

v. I

v. II

cl.

426

lyra

v. I

v. II

cl.

432

lyra

v. I

v. II

cl.

437

lyra

v. I

v. II

cl.

MÝTHOS ≡

MYTHOS Ξ

Mythos Ξ is the first outcome of my artistic research, where my topic is:

"How can I as a composer use elements from greek traditional music for the development of my own musical language?".

In this point I tried to form an idea which contains:

1. Music elements from greek traditional music, filtering them in such a way as to not directly refer to their origin field,
2. The use of improvisation, a basic element in every music tradition, so the layers -until **W**- move parallel but evolve separately, without any connection in the rhythm or in the harmony
3. Building the piece in a way that it can be performed without a conductor, so it can: a) emphasize the stage performance of the players (with interference from the conductor), b) create the feeling of a band between the performers, as they are the once in charge of the development, flow and outcome of the piece,
4. Elements of the ancient greek drama

The piece, having as a springboard the ancient greek myth of Syrinx -that is the reason for the title, as Ξ (=X) is the last letter of the Greek word SYRINX (=ΣΥΡΙΓΞ)-, states a reflection as for the relation and perspective of humans for the supernatural. The general feeling of the piece is a mystagogy.

PERFORMING INSTRUCTIONS

1. The most important thing the performers should emphasize is the definition of their performance based on the following layers:
a) their role into the layer, b) layer's role into the piece and its connection with the other layers and c) their stage performance
2. The order of adding and finishing some parts is defined by the Rehearsal Marks, where there is a small flexibility in the adding of a layer on one that already exists
3. Every time the rhythm is signed with large size there is a small flexibility and box notations declare the inner structure of the rhythm
4. In the vocal parts the pitches which exist in the score are only suggested and could be changed in agreement with the members of each layer
5. It is very important that every movement during the performance, such as the change sheets and the view of the players when they are not performing
6. Each movement constitutes the music visualization of an image, a scene, a situation or a feeling, as it is stated in the title of each movement with the complementary clarification
7. The score is transposed
8. The use of vibrato is up to the players but it is better to be discreet
9. It is better for the players to use the full score of their layer for the performance
10. Be careful with the right tempo and the balance of dynamics between the layers
11. In Layer C, if necessary, the flute and cor anglais players could use their bodies or their feet to conduct and synchronize some parts

LAYERS

The piece evolves in three layers, so that the position of the performers on stage creates an inverted (90 degrees) Ξ. The layers, from left to right, are:

Layer A: supernatural and natural Layer B: humanity Layer C: myth

Analyzing the layers, the B, being the smaller and placed between the two bigger layers, declares the containment in which humans might be found trying to understand Layer A (which mainly represents divinity) through Layer C (having on mind that greek mythology was the human way of understanding and approaching the divine).

Analyzing more specifically every performer's role, we see:

Layer A

Harp: Goddess Dimitra, one of the 12 basic Gods in ancient greek religion (connection with fertilization and Eleysinian Mysteries)

Piano: Movement of the universe *Percussions*: The natural environment where human lives

Layer B

Violin-Double bass: The size difference of two "common" instruments declares the difference between people considering the external characteristics, as well as the inner perspectives and ideas.

Layer C

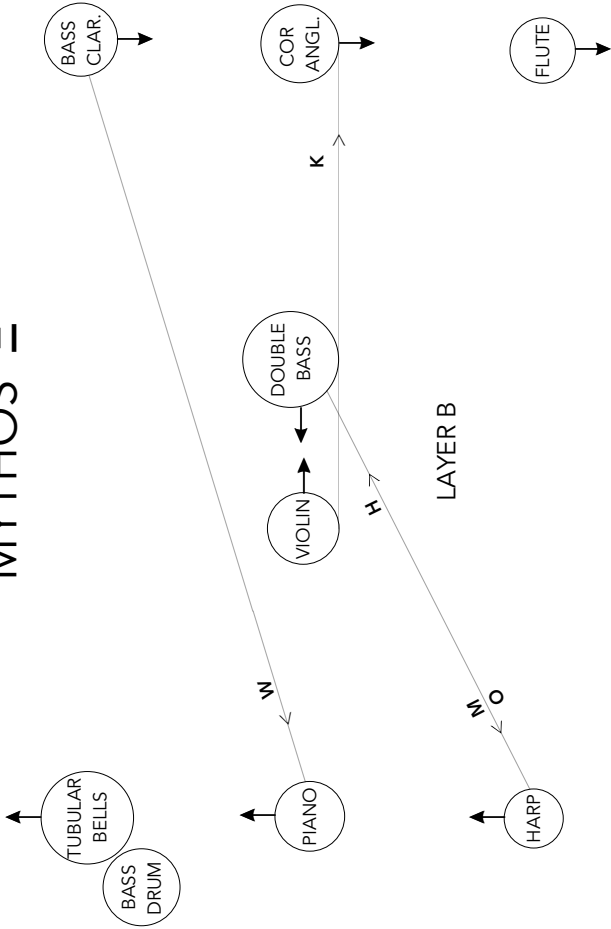
The instruments match the characters participating in the myth, where:

Flute: Syrinx *Cor anglais*: Panas *Bass clarinet*: Jupiter

There is also a particular meaning for the directions each performer of each layer has. More specifically:

- Layer A looks in the opposite direction of the audience, hiding in a way it's face, as it happens in the inability of the humans to see the real face of God.
- Layer B is placed in a way that both performers' faces can be seen by the audience, but the look between them declares the direct contact between humans, which almost extincted nowadays.
- Layer C -as a human act- is placed facing directly to the audience in order of priority of the importance of the characters in the myth.

MÝTHOS ≡

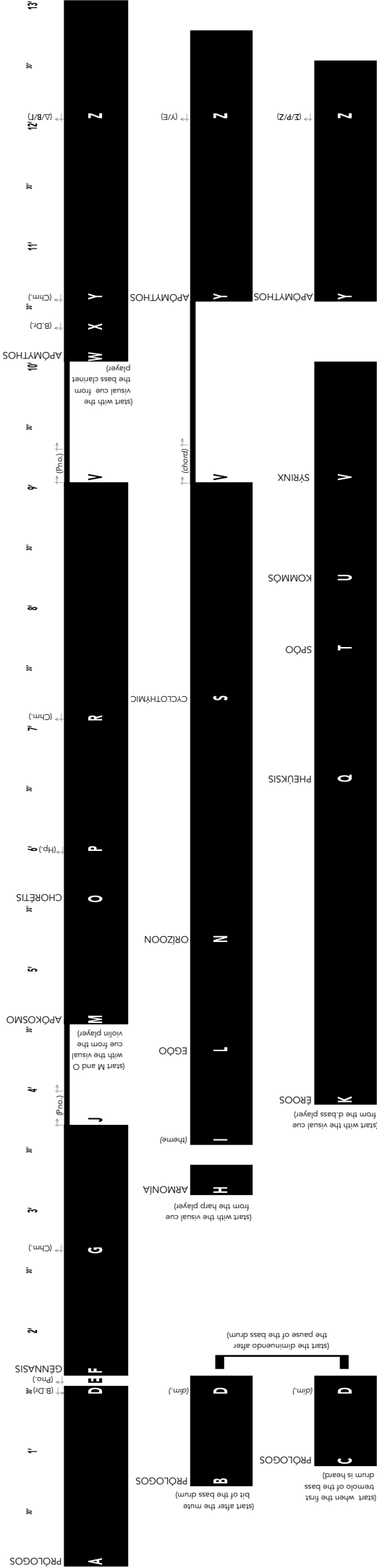


AUDIENCE

LAYER C

LAYER A

(the arrows show the direction of players depending on the audience)



(LAYER A)

1. PRÓLOGOS

(Preliminary part of the text or speech)

high pitch low pitch stay with mallet on the skin in the group of these notes, move to the rim and come back

(use separate hands for high and low pitch)

♩ = 48

(A) medium mallets

BASS DRUM

Perc. $\frac{3}{4}$

ppp f ppp f ppp f

(tune the bass drum as higher as possible in order of priority: F or Bb or C)

6

Perc. f sp mf f pp mp

10

Perc. f (mute) p

(B)

13

Perc. mp f mp

(C)

17

Perc. f

20

Perc. ff

(D)

22

Perc. fff mp p

(E)

♩ = 54

Pno. 8^{th} p

① Play the group of notes starting slower and then use accelerando but the outcome should be the same as the real total duration of group

② Play ad libitum long cluster using the sustain pedal with small fluctuation of dynamic

2. GÉNNASIS

(Creation)

♩ = 54

ⓕ

26

Hp. *mf*

Pno.

Perc. $\text{H } \frac{4}{4} \left[\overset{\circ}{\text{ppp}} \right]$

improvise with different sounds of tremolo until **p** dynamic and use ad libitum the following patterns (a tempo) and only one each time with no repetitions.

scale of clusters

29 (8) *sfz*

32 *sp* *sfz* *sp* *mf*

35 *sp* *f* *ff*

Perc.

G

37

improvise in the following ranges of scale,
using mainly bisbigliando, clusters and glissanti

7 ³⁻⁴
4

Hp. **mf**

Pno.

Perc. **TUBULAR BELLS** rubber mallets **mf** open sustain pedal

continue in the same pitch having smooth fluctuation
in dynamic (**mp - f**) and concentration of pitch (♯ - ♮)

40

7 ³⁻⁴
4

Hp. **f**

Pno.

Perc. **f** (mf - ff) / (♯ - ♮) **ff**

43

11 ⁴⁻³⁻⁴
4

H

Hp. **ff**

Pno.

Perc. (f - ff) / (♯ - ♮)

VIOLIN **f**

D.BASS **f**

45

20 ⁴⁻⁴⁻⁴⁻⁴⁻⁴
4

rarefaction of pitches

I

J

Hp. **ppp**

Pno.

Perc. rarefaction of pitches **ppp**

3. APÓKOSMO

(Otherworldly-Mystical)

(M)

47

Hp. **Δ** **mf**
produce with the voice a sharp sound of TH (like in "the")

Pno. **B** **mf**
produce with the voice a sharp sound of V

Perc. **Γ** **mf**
produce with the voice a sharp sound of Y (like in "yes")



Hp. **①**

Pno.

Perc.

① The part finishes when the Clave start



4. CHORÉTIS

(Dancing damsel)

♩ = 54

(O)

7 4-3
4

48 CLAVE

Perc. **p** **sempre a tempo**

Pno. **12** 4-4-4
4 **p** **sostenuto** **irrespective of claves' pattern**

Clave should be muffing with a cloth and be as large as possible



(P)

50 ①

Hp. **mp** **mf** **p** **mf**

Pno.

Perc.

② Harp should be synchronized only with the piano

53

Hp. *f* *sp* *mf* *sp* *mf* (bisbigliando) (bisbigliando)

Pno.

Perc.

56

Hp. *f* *pp*

Pno.

Perc. *pp*

66

Hp. *R* improvise with very fast notes using any technique

Pno. *sempre a tempo* *x 4* *x 4* *x 6* *4-2* *x 7* *4-3*

Perc. CHIMES

improvise in the scale in rhythmical and dynamic variations, using the following figures randomly having the feeling of insistence

88

Hp. *fff*

Pno. *x 8* *4-4* *x 9* *3-3-3* *fff*

Perc. *fff*

105

Hp.

Pno.

Perc.

sp

①

① Until the end of Syrinx (layer B)

5. APÓMYTHOS

(Landing in the real dimensions)

1

Pno.

8^{vb}

4

Pno.

Perc.

mp

mf

15

7

4

Hp.

(d. bass)

②

f

bisbigliando

③

(violin)

come prima

Pno.

mf

8^{vb}

improvise in the note

Perc.

f

9

(s)

Hp.

(cor angl.)

ff

Pno.

f

Perc.

ff

11

(s)

Hp.

(cor angl.)

(violin)

Pno.

Perc.

The pedals should be changed slowly like glissando and not all together at the same time

② The last instrument of the chord is referred each time the harp starts or changes scale

③ The pedals should be changed slowly like glissando and not all together at the same time

10
4

13 (8)

Hp. (flute) **fff**

Pno. **fff**

Perc. **fff**

15

Hp.

Pno.

Perc. **ff**

②

15
4

16

Hp. **mf**
improvise inspired from the development of the piece

Pno. **mf**
improvise inspired from the development of the piece

Perc. **mf**
improvise inspired from the development of the piece

18

Hp. **ppp**

Pno. **ppp**

Perc. **ppp**

20

Pno. **ppp**

(LAYER B)

1. PRÓLOGOS

The musical score is divided into four measures, each with a circled letter label (A, B, C, D, E, F) above the staff.

- Measure 1 (A):** The Violin (Vln.) and Cello (Cb.) parts are both marked with a whole rest (—) and a circled 'A' above the staff. A tempo marking of 48 is indicated.
- Measure 2 (B):** The Violin part begins with a whole note 'Y' and a glissando line. The Cello part begins with a whole note 'E' and a glissando line. The glissandos are marked with 'p' (piano) and 'mf' (mezzo-forte) dynamics. The glissandos are marked with 'p' (piano) and 'mf' (mezzo-forte) dynamics. The glissandos are marked with 'p' (piano) and 'mf' (mezzo-forte) dynamics. The glissandos are marked with 'p' (piano) and 'mf' (mezzo-forte) dynamics.
- Measure 3 (C):** The Violin and Cello parts are both marked with a whole rest (—) and a circled 'C' above the staff.
- Measure 4 (D):** The Violin and Cello parts are both marked with a whole rest (—) and a circled 'D' above the staff.
- Measure 5 (E):** The Violin and Cello parts are both marked with a whole rest (—) and a circled 'E' above the staff.
- Measure 6 (F):** The Violin and Cello parts are both marked with a whole rest (—) and a circled 'F' above the staff.

2. ARMONÍA

(Harmonia in ancient Greek religion is the immortal goddess of harmony and concord)

(H)

♩ = 54

Violin (Vln.) and Cello (Cb.) parts for Section 2. ARMONÍA.

Measures 6-11: Vln. and Cb. play sustained notes. Vln. starts at **f** and ends at **ppp**. Cb. starts at **f** and ends at **ppp**.

Measures 12-17: Vln. and Cb. play moving lines with various articulations (pizz., arco) and dynamics (mp, f, ff, sp, mf, p). Measure 17 includes a circled 'J'.

Measures 18-21: Vln. and Cb. continue with moving lines. Measure 21 includes a circled 'K'.

Measures 22-25: Vln. and Cb. play sustained notes. Vln. starts at **mf** and ends at **pp**. Cb. starts at **mf** and ends at **pp**. Measure 25 includes a circled 'L'.

① Lift heads slowly and keep them in the same position

3. EGÓO

(The term egotism is derived from the Greek "εγώ" meaning "self")

(L)

♩ = 54

(M)

Violin (Vln.) and Cello (Cb.) parts for Section 3. EGÓO.

Measures 18-21: Vln. and Cb. play moving lines with various articulations (pizz., arco) and dynamics (p, mf, f, ff, p, mf, p). Measure 21 includes a circled 'M'.

Measures 22-25: Vln. and Cb. continue with moving lines. Measure 25 includes a circled 'L'.

Measures 26-29: Vln. and Cb. play moving lines. Measure 29 includes a circled 'N'.

Measures 30-33: Vln. and Cb. play sustained notes. Vln. starts at **ff** and ends at **pp**. Cb. starts at **ff** and ends at **pp**. Measure 33 includes a circled 'O'.

② Instant look to the violin player with a sense of anxiety

③ Lower the head slowly in parallel with diminuendo

④ Immobility during the pause

⑤ Sudden lifting of the violin player's head looking towards the d.bass player with an expression of fear and question. Then the d.bass player raises the head with normal speed and the violin player looks at him with disappointment.

4. ORÍZOON

(The word horizon derives from the Greek "ὁρίζων" meaning the field of view of the observer and also the reality around us at any given time)



* In this part the violin player has to make a head movement for each pitch, as it seems above. Every movement has an angle of 45°, having as a departure point the normal position of the head. We have two directions - vertically and horizontally- in relation with the ground. The movement should be carried out one ♩ after every pitch and stay there until the next pitch.

(N)

♩ = 42

Vln. 29 *sempre non legato*
mf f mp ff

Vln. 11
mp mf f mp f p

Vln. 35
sfz f sfz f sp mf sfz p sfz

Cb. *poco rubato*
mf f pizz. arco pizz. arco (pizz.) arco pizz. arco pizz.
3 5

Vln. 38
p mf sfz p sp p mf p f p sfz p f p f sp

Cb. arco mf pizz. arco pizz. arco pizz. arco pizz.
3 mf f p 3

Vln. 41
f p f f p f mp f

Cb. arco f pizz. arco pizz. arco pizz.
f mp f

Vln. 44
p f mp mf p p

Cb. arco mp f p

Vln. 47
mp mp mp

Cb. mp mp mp

5. CYCLOTHÝMIC

S

♩ = 86

(Cyclothymia is a type of chronic mood disorder and characterized by numerous mood swings, with periods of hypomanic symptoms)

sempre leggiero

Vln. *mp* *flautando* *mf*

Cb. *pizz.* *mp*

Vln. *f*

Cb. *mf*

Vln. *mp* *sp* *f* *sp*

Cb. *mp* *f* *p*

Vln. *mf* *f*

Cb. *f*

Vln. *mp* *f* *mp* *f* *mp*

Cb. *mp* *sf* *sp*

normal bow

Vln. *sf* *sp* *sf* *sp* *sf*

Cb. *f* *p* *f*

The musical score is for a piece titled '5. CYCLOTHÝMIC' by MÝTHOS. It is marked 'LAYER B' and has a tempo of 86 beats per minute. The score is for Violin (Vln.) and Cello (Cb.) parts. The key signature has one flat (B-flat). The score is divided into six systems, each with measures 50-55, 53-58, 56-61, 59-64, 62-67, and 65-70. The Violin part features a continuous melodic line with various articulations (accents, slurs) and dynamics (mp, mf, f, sp). The Cello part provides harmonic support with chords, triplets, and occasional melodic lines. Dynamics range from piano (p) to fortissimo (f). The piece is marked 'sempre leggiero' and 'normal bow'.

68

Vln.

sp sf sp sf sp sf

Cb.

①

p

71

Vln.

sp sf sp

Cb.

f p sf p

(73)

Vln.

sf sp sf sp sf sp

Cb.

f sfz sfz sffz

77

Vln.

mp

Cb.

mp

80

Vln.

f

Cb.

f

83

Vln.

ff fff

Cb.

ff fff

① Without hitting the stings, but only the sound of glissando

② Slap sul tasto with fingers

V

86

Vln.

Cb.

mp

mp

①

①

① The chord continue until the end of Syrinx (layer B)

6. APÓMYTHOS

(Landing in the real dimensions)

W

1 ♩ = 66 (PIANO)

x 3

X (+BASS DRUM)

x 3

Vln.

Cb.

Y 15

7 4 (CHIMES)

(chord bar)

(HARP)

simile

(flute)

② (bass cl.)

③ III f

V

Cb.

③ IV f

I

9

Vln.

Cb.

I

II

III ff

IV ff

11

Vln.

Cb.

(flute)

IV

(cor angl.)

IV

13

10 4

Vln.

Cb.

(bass cl.)

IV

(cor angl.)

III fff

(flute)

III fff

15

(BASS DRUM)

Vln.

Cb.

② The instrument which precedes is referred when necessary

③ With the order of the instruments added from LAYER B and C for the formation of the chord

15
4
improvise inspired from the development of the piece

Vln. **Y**

Cb. **E**

improvise inspired from the development of the piece

16

Vln.

Cb.

17

Vln.

Cb.

18

Vln. **p**

Cb. **p**

19

Vln.

Cb.

(Preliminary part of the text or speech)

A

1 1 $\bullet = 48$

Fl.

C. A.

B. Cl.

2 **B**

Fl.

C. A.

B. Cl.

3 ©

Fl. **Σ** **mf**
produce a sharp sound of the consonant S following the opposite of the dynamic of Bass Drum

C. A. **P** **mf**
produce a sharp sound of R on the note C# or around this

B. Cl. **Z** **mf**
produce a sharp sound of the consonant Z following the dynamic of Bass Drum

④

Fl. **H**

C. A. **H**

B. Cl. **H**

2. ÉROOS

"Panas fell in love with a nymph from Arkadia, river Ladonas' daughter, Syrinx."

(K)
♩ = 48
(18/4)
6

C. A. $\times 6$ (7/4) pp mp sp mf

C. A. (12/4) 8 mp $\times 4$ (3/4) 3 (5/4) 3 f p

Fl. 11 (8/4) ppp mp mf f

C. A. (simile) sp pp

Fl. 13 (5/4) mp legato (7/4) mf frullato

C. A. f sfz sp mp sfz mf $\times 6$

Fl. 15 (9/4) normal (4/4) frullato

C. A. sfz $\times 3$

Fl. 17 (5/4) ② (3/4) f normal mp pp accelerando (3/4)

C. A. frullato f normal 3 5 3 3 5

B. Cl. frullato f normal mp mf

Fl. 20 (7/8) (5/8) 8 4 4-2-2 12 4 4-4-4 fff attaca

C. A. molto accelerando fff

B. Cl. fff

① The graphics show the development of dynamic

② Cue from flute to synchronize the end of chord

3. PHEÚKSIS

"The Nymph, scared from God's pursuit, begged Zeus to save her"



♩ = 84

Fl. 24 (3/4) *mf* *mf* *mf* *f*

C. A. *mf* *f* *mp* *mf* *f*

B. Cl. *mf* *mf* *mf* *f*

Fl. (28) *mp* *ff* *sffz* *p mp* *f*

C. A. *mp* *ff* *mf*

B. Cl. *mp* *f* *sf* *mf*

Fl. (30) *mf* *f* *ff* *normal*

C. A. *mf* *f* *sf*

B. Cl. *mf*

Fl. 34 (2/4) *sf* *sf sp* *sf sp* *f* *mp*

C. A. *sf* *sf sp* *sf sp* *f* *mp*

B. Cl. *f* *mf*

① Play the group of notes starting slower and then use accelerando, but the outcome should be the same with real total duration of group

Fl. (37) *f* (3/4) *f* (4/4) *frullato*

C. A. *sf* *sp* *f* *sp* *sf* *f* *sf* *sp*

B. Cl. *sf* *mf* *frullato*

Fl. (2/4) *normal* *f* (4/4) *sf* (4/4) *f*

C. A. *mp* *f*

B. Cl. *normal* *f* *mp* *f*

Fl. (42) *f* (3/4) *f* *fff* 8 4 4-4

C. A. *f* *accelerando*

B. Cl. *ff*

Fl. 18 4 5-5-5-3 *sffz* *mp* *attaca*

C. A. *(f)* *mp*

B. Cl. *mf* *mp*

4. SPÓO

♩ = 84

"The moment Panas caught her, she transformed into a reed. Mad from anger and disappointment, Panas broke the reed into pieces."

11 3-3-3-2
47 4

Fl. *improvise repeating the note with the feeling of trying to escape from the strange hold of Cor Anglais*

sf *sfz*

C. A. *f* *sempre molto legato e a tempo*

B. Cl. *mf* *ad libitum and a tempo with pauses*

8 3-3-2
48 4

5 3-2
4

Fl. *sffz* *sfffz*

C. A. *ff* *fff*

B. Cl. *mf* *f* (simile) *ff* *improvise repeating the note*

9 3-3-3
50 4

10 3-3-2-2
4

Fl. *slowly lower the head* *rallendo* *ppp* *stay with lowered head*

C. A. *sffz* *rallendo* *p*

B. Cl. *ppp* *rallendo*

5. KOMMÓS

"Fast, though, he understood he was cutting the nymph's body and started crying and kissing the reed's pieces regretful."

♩ = 48

52

C. A. *mp* *mp* *mp* *mp* *p* *mp* *mp* *mp* *mp*

58

C. A. *mp* *mp* *pp*

B. Cl. *mp* *mp* *pp*

6. SÝRINX

"Listening to the sounds coming of while blowing and crying, he resulted in the construction of panpipe (Syrinx)."

76

Fl.

Σ p sfz [+] p

C. A.

B. Cl.

- ① Play the low note with its octave
- ② Produce the sound of the consonants R (for P), X (for E) and S (for S)
- ③ When you produce the R, you should have the same pitch in the flute and voice
- ④ A very sharp sound of X with the octave harmonic of the note
- ⑤ Play the group of notes starting slower and then use *accelerando*, but the outcome should be the same with real total duration of group

7. APÓMYTHOS

(W)

1 $\text{♩} = 66$ (PIANO) x 3 **(X)** (+BASS DRUM) x 3

Fl.

C. A.

B. Cl.

(Y) 15
4

7 (TUB.BELLS) (chord bar) (HARP) simile

Fl. ① f ② IV

C. A. (d.bass) ① f V f III

B. Cl. ① f II (d.bass) II

9

Fl. (d.bass) III (violin) IV ff

C. A. V V ff

B. Cl. (d.bass) IV (d.bass) II ff

11

Fl. III I

C. A. (violin) V III

B. Cl. (d.bass) II II

10
4

13

Fl. (violin) V II fff

C. A. (d.bass) II (d.bass) IV fff

B. Cl. III I fff

15 (BASS DRUM)

Fl.

C. A.

B. Cl.

① With the order of the instruments added from Layer B and C for the formation of the chord

② The instrument which precedes is referred when necessary

B. Cl.

Stamatis Pasopoulos

DRÓOSTHAI

LINE UP

Bass Clarinet

String Quartet (2 Violins, Viola, Violoncello)

3 Trombones

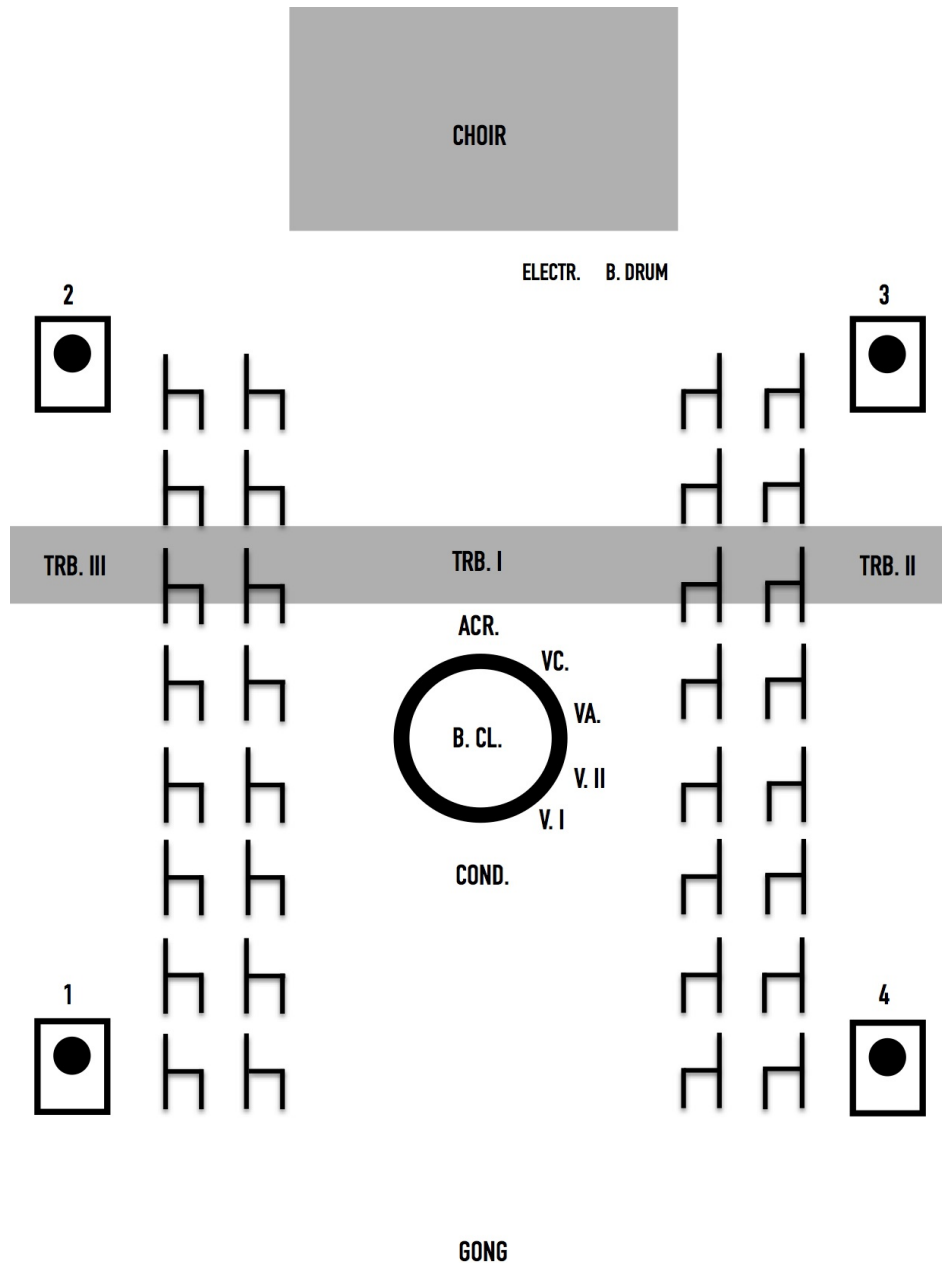
Percussion (Bass Drums, Javanese Gong)

4 Tenors

Electronics (in quadraphonic set up)

10 Dancers

1 Acrobat



The main stage is on the floor surrounded by the rows of the seated audience on two sides. In the middle of the stage there is a yellow circle on the floor designed by tape. In the middle of the circle the bass clarinet is placed. The bass clarinet and the string quartet look against each other. The choir is on a higher stage and stands close to each other. The trombones are placed on a bridge above the audience. The acrobat is hung from the bridge using an aerial hoop. The gong is placed far away from the stage in order to be invisible.

INTRODUCTION

The whole piece can be defined as a "music tragedy" which consists of five movements. The bass clarinet player represents the only specific character, which in the very end gets replaced by the conductor. The scene A is the piece *DHYNAMÉOIN* (for bass clarinet and string quartet) which is the only one that can be performed seperately from the rest. There is no gap between the movements. The lyrics (page 2 and 32) and the texts (page 38) come from the ancient Greek tragedy *Prometheus Bound* of Aeschylus.

SCENE A (DHYNAMÉOIN)

In new Greek grammar -as also in the many languages- there are two numbers of the nouns, the singular and the plural, but in ancient Greek and mainly in the Attic dialect there was one more which is called "δύϊxός" and means "dual". The dual number was used for nouns denoting things which by their nature are pairs, i.e. for our two eyes, our two hands and so on. The title comes from the greek word "δύναμις" (= force) in dative case in plural form of dual number.

TECHNICAL DETAILS

BASS CLARINET

- ▼ slap tongue
- PAH ▼ slap tongue and immediately release the mouthpiece
- multiphonic sound [the player decides about the exact multiphonics related with the dynamics]

STRINGS

- ▮ scratch sound and the pitch is no audible
- ⊙ the reaction of the bow after a scratch note with a tiny bit of pitch sound
- ◇ drag the stick on the string [the suggested stick is a wooden one with length ca. 30cm and diameter ca. 70mm]
- ◆ hit the string with the stick
- produced sound when the stick passes by dragging from the bridge
- ✕ mute the strings with the thumb and slap all the strings on the fingerboard with the rest of the palm
- ▼ hit slightly in the lower part of the belly

- S.T. sul tasto
- S.P. sul ponticello
- P.N. positione naturale
- FL. flautando

MICROTONAL SCALE		
(A4=442)	modification [cents]	frequency [Hz]
A ₁	-40	431,9
G ₁	-25	388,1
F ₁	-35	343,7
E ₁	-40	323,5
E ^b	0	[312,5]
D	0	[295]
C ₁	-20	259,7

CHOIR

- ◆ speaking way without specific tonal high

DRÓOSTHAI

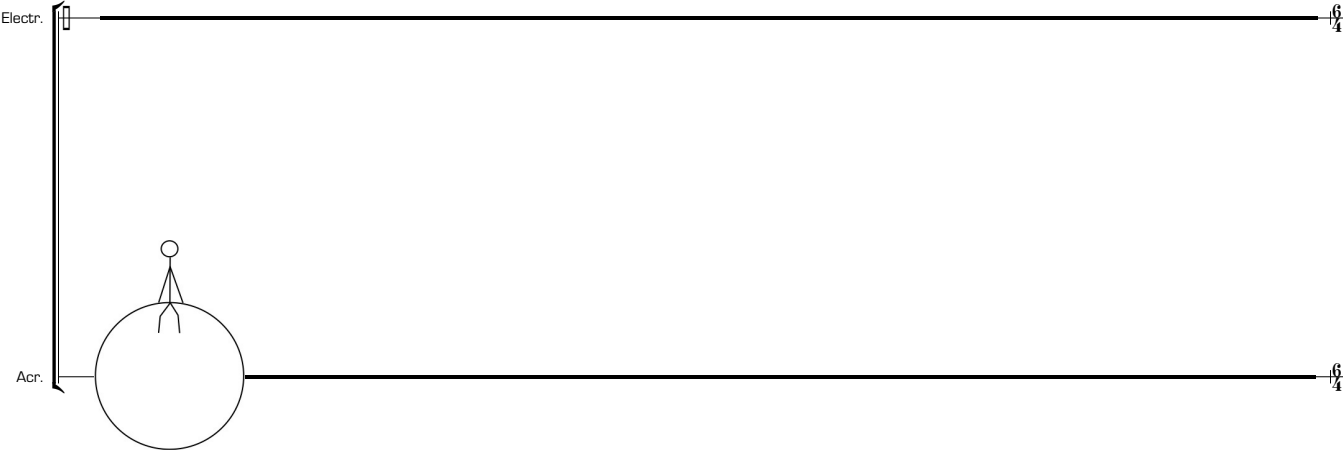
Stamatis Pasopoulos (2017)

SCORE IN C

INTRO

0' 00"

The conductor takes the tempo from the rhythmical motive ♯ ♯ ♯ of the bells.
The motive is in 60bpm, directly after it the conductor gives the entrance for the choir and the bass clarinet.



2 *

I Χθονός μὲν ἐς τηλουρόν ἤκομεν πέδον, Ἐκυθὲν ἐς οἶμον, ἄβροτον εἰς ἐρημίαν. ἤφαιστε, σοὶ δὲ χρὴ μέλειν ἐπιστολάς ὅς σοι πατὴρ ἔφειτο, τόνδε πρὸς πέτραις ὑψηλοκρήμοις τὸν λεωγόν ὀχμάσαι ἀδαμαντίνων δεσμῶν ἐν ἀρρήκτοις πέδαις. τὸ σὸν γὰρ ἄνθος, παντὲχνου πυρὸς σέλας, θνητοῖσι κλέψας ὥπασεν.

mp

II ΔΕΙ ΘΕ ΟΙΣ ΔΟΥ ΝΑΙ ΔΙ ΚΗΝ ΔΕΙ ΘΕ ΟΙΣ ΔΟΥ ΝΑΙ ΔΙ ΚΗΝ ΤΟΙ ΑΣ ΔΕ ΤΟΙ Α ΜΑΡ ΤΙ ΑΣ ΣΘΕ

Choir mp

III Η ΦΑΙ ΣΤΕ Η ΦΑΙ ΣΤΕ Η ΦΑΙ ΣΤΕ ΣΚΥ ΘΗΝ ΕΣ ΟΙ ΜΟΝ

mp

IV ΘΗ ΤΟΙ ΣΙ ΚΛΕ ΨΑΣ Ω ΠΑ ΣΕΝ

Electr. mp

B. Cl. mp

Acr.

3

Choir

ΔΕΙ ΘΕ ΟΙΣ ΔΟΥ ΝΑΙ ΔΙ ΚΗΝ ΤΟΙ ΑΣ ΔΕ ΤΟΙ Α ΜΑΡ ΤΙ ΑΣ ΣΘΕ ΔΕΙ ΘΕ ΟΙΣ ΔΟΥ ΝΑΙ

Η ΦΑΙ ΣΤΕ ΠΑΝ ΤΕ ΧΝΟΥ ΠΥ ΡΟΣ Η ΦΑΙ ΣΤΕ ΣΕ ΛΑΣ ΠΑΝ ΤΕ ΧΝΟΥ ΠΥ ΡΟΣ ΣΚΥ ΘΗΝ Η ΦΑΙ ΣΤΕ

ΔΕ ΣΜΟΝ ΕΝ ΑΡ ΡΗ ΚΤΟΙΣ ΠΕ ΔΑΙΣ ΣΚΥ ΘΗΝ ΕΣ ΟΙ ΜΟΝ Α ΒΡΟ ΤΟΝ ΕΙΞ Ε ΡΗ ΜΙ ΑΝ

Electr.

B. Cl.

Acr.

4

Choir

ΔΙ ΚΗΝ ΘΕ ΟΙΣ ΔΟΥ ΝΑΙ ΩΣ ΑΝ ΔΙ ΔΑ ΧΘΗ ΤΗΝ ΔΙ ΟΣ ΤΥ ΠΑΝ ΝΙ ΔΑ ΣΤΕΡ ΓΕΙΝ ΦΙ ΛΑΝ ΘΡΟ ΠΟΥ ΔΕ ΠΑΥ Ε ΣΘΑΙ ΤΡΟ ΠΟΥ

ΠΕ ΤΡΑΙΞ ΠΕ ΤΡΑΙΞ ΠΕ ΤΡΑΙΞ ΚΛΕ ΨΑΣ Ω ΠΑ ΣΕΝ ΠΕ ΤΡΑΙΞ Η ΦΑΙ ΣΤΕ ΣΚΥ ΘΗΝ Η ΦΑΙ ΣΤΕ

ΠΕ ΤΡΑΙΞ Υ ΨΗ ΛΟ ΚΡΗ ΜΝΟΙΣ Α ΒΡΟ ΤΟΝ ΕΙΞ ΔΙ ΟΣ ΤΥ ΠΑΝ ΝΙ ΔΑ

Electr.

B. Cl.

Acr.

* Recite the text in a steady tempo, make sure that you are finished in the end of the third bar

5 (♩ = 60)

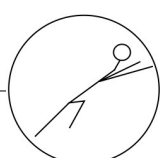
B. Cl. *molto legato* *pp* *ppp*

Vln. I *molto S.T.* *pp* *ppp*

Vln. II *molto S.T.* *pp* *ppp*

Vla. *molto S.T.* *pp* *ppp*

Vc. *molto S.T.* *pp* *ppp*

Acr. 

8

B. Cl. *ff* *pp* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Acr.

12

B. Cl. *f* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Acr.

14

B. Cl. *ff* *pp*

Vln. I *ff* *pp sf* *pp sf* *pp* *f* *pp*

Vln. II *ff* *pp sf* *pp sf* *pp* *f* *pp*

Vla. *ff* *pp sf* *pp sf* *pp* *f* *pp*

Vc. *ff* *pp sf* *pp* *f* *pp*

Acr. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

17

B. Cl.

Vln. I *f* *pp* *mf*

Vln. II *f* *pp* *mf*

Vla. *f* *pp* *mf*

Vc. *f* *pp* *mf*

Acr. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

19 flut. no flut.

B. Cl.

Vln. I *pp < sf = pp* *f* *sf* *pp* *pp sf* *pp* *sf* *pp* *sf*

Vln. II *pp < sf = pp sf* *f* *pp sf* *pp* *pp sf* *pp* *sf* *pp* *sf*

Vla. *pp < sf = pp* *f* *pp* *sf* *pp* *pp sf* *pp* *sf* *pp* *sf*

Vc. *pp < sf = pp* *pp sf* *pp* *sf* *pp* *pp sf* *pp* *sf* *pp* *sf*

Acr. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

23

B. Cl. *ff pp* *ff*

Vln. I *pp* *f* *pp* *f* *pp*

Vln. II *pp* *f* *pp* *f* *pp*

Vla. *pp* *f* *pp* *f* *pp*

Vc. *pp* *f* *pp* *f* *pp*

Acr. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

26

B. Cl. *f*

Vln. I *f pp* *f* *pp* *f* *pp*

Vln. II *f pp* *mp* *f pp* *f* *pp* *pp* *f* *pp sf pp sf pp sf*

Vla. *f pp* *f pp* *f pp* *f* *pp* *pp sf pp sf pp*

Vc. *f pp* *f pp* *f pp* *f pp* *f pp*

Acr. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

30

B. Cl. *ff* *pp*

Vln. I *pp* *mf pp sf pp* *f* *pp* *f* *pp*

Vln. II *pp* *mf pp sf pp sf pp* *f* *pp* *f* *pp*

Vla. *f pp* *f pp* *f* *pp* *f* *pp*

Vc. *pp* *f pp sf pp sf pp sf pp* *pp* *f* *pp*

Acr. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

33 flut. no flut.

B. Cl. *ff* *pp* *fff*

Vln. I *f* *pp* *fff* *pp* simile

Vln. II *f* *pp* *fff* *pp*

Vla. *f* *pp* *fff* *pp*

Vc. *f* *pp* *fff* *pp*

Acr. 2/4 5/4 3/4

36

B. Cl. *pp*

Vln. I *f* *pp* *f* *pp* *f* *pp* *pp*

Vln. II *f* *pp* *f* *pp* *f* *pp* *pp*

Vla. *f* *pp* *f* *pp* *f* *pp* *pp*

Vc. *f* *pp* *f* *pp* *f* *pp* *pp*

Acr. 5/4 3/4

40

B. Cl. *f* *pp* *ff* *pp*

Vln. I *pp* *f* *pp* *ff*

Vln. II *pp* *f* *pp* *ff*

Vla. *pp* *f* *pp* *ff*

Vc. *pp* *f* *pp* *ff*

Acr. 3/4 5/4 3/4

50

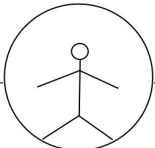
B. Cl. *f pp* *f pp* *f pp* *f pp*

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Acr.  $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

52

B. Cl. *f pp* *f pp* *f pp* *f pp*

Vln. I

Vln. II

Vla.

Vc.

Acr. $\frac{2}{4}$ $\frac{4}{4}$

54

B. Cl. *f pp* *f pp* *f pp* *f pp* *f pp* *f pp* *ff pp* *ff pp* *<ff pp*

Vln. I

Vln. II

Vla.

Vc.

Acr. *flut. PAH*

56

B. Cl. *ff pp sf pp sf pp sf pp sf pp sf pp sf pp sf pp sf pp sf pp sf pp* PAH flut. *harm.* 9

Vln. I

Vln. II

Vla.

Vc.

Acr.

58

B. Cl. *ff pp sf pp sf pp sf pp sf pp sf pp sf pp sf pp sf pp sf pp sf pp*

Vln. I

Vln. II

Vla.

Vc. *mp mf f*

Acr.

60

B. Cl. *ff* PAH PAH PAH PAH PAH PAH

Vln. I

Vln. II

Vla.

Vc. *ff*

Acr.

62

B. Cl. *ff pp* *ff*

Vln. I *arco* *ff pp* *ff pp*

Vln. II *arco* *ff pp* *ff pp*

Vla. *arco* *ff pp* *ff pp*

Vc. *arco* *ff pp* *ff pp*

Acr. *ff pp* *ff pp*

64

B. Cl. *ff pp* *fff*

Vln. I *ff pp* *fff*

Vln. II *ff pp* *fff*

Vla. *ff pp* *fff*

Vc. *ff pp* *fff*

Acr. *ff pp* *fff*

65

B. Cl. *f* *flut.* *PAH PAH PAH* *f*

Vln. I *S.T.* *f* *pp* *mf* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. II *f* *pp* *mf* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vla. *f* *pp* *mf* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vc. *f* *pp* *mf* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Acr. *f* *pp* *mf* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

67 *harm.* *flut.* PAH *pp sf*

Vin. I *P.N.* *S.T.* *S.P.* *P.N.* *S.P.*

Vin. II

Vla.

Vc.

pp ff *pp* *fff mp* *fff mp* *sf p* *sf p*

Acr. $\frac{4}{4}$ $\frac{3}{4}$

69 *flut.* *no flut.* PAH *pp sf* *5*

Vin. I *S.T.*

Vin. II

Vla.

Vc.

6 *mf* *mp*

Acr. $\frac{4}{4}$

70 *S.P.* *PAH* *PAH* *PAH* *5*

Vin. I *S.P.* *molto S.T.*

Vin. II

Vla.

Vc.

fff > pp < fff > pp < fff pp *fff* *3* *3* *pp* *p* *6*

Acr. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

72 PAH PAH PAH

B. Cl.

Vln. I S.P. molto S.T. S.P.

Vln. II

Vla.

Vc.

sf *pp* *mp* *pp* *mf* *pp* *sf*

Acr. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

74 molto legato

B. Cl.

Vln. I S.T. S.P. S.P. S.P. S.P.

Vln. II

Vla.

Vc.

pp *mf* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Acr. $\frac{2}{4}$ $\frac{3}{4}$

76

B. Cl.

Vln. I S.T. S.T. S.T. S.T. FL P.N. S.T.

Vln. II

Vla.

Vc.

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Acr. $\frac{2}{4}$

78

B. Cl. flut. no flut. flut. PAH

S.P. S.P.

Vln. I S.T. V V S.T.

Vln. II

Vla.

Vc.

pp *ff* *pp* *ff* *mp* *fff*

Acr. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

81

B. Cl. flut. PAH

Vln. I *f* *f* *f*

Vln. II *f* *f* *f*

Vla. *f* *f* *f*

Vc. *pp* *f* *pp* *f* *pp* *f*

Acr. $\frac{3}{4}$

83

B. Cl. flut. PAH PAH

Vln. I *ff* *ff* *pp* *ff*

Vln. II *ff* *ff* *pp* *ff*

Vla. *ff* *ff* *pp* *ff*

Vc. *pp* *f* *pp* *ff* *pp* *ff*

Acr.

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98

flut.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff*

gru *simile* *gru*

5 5 5 5 5 5 5 5

3 4

100

PAH PAH PAH flut. harm. PAH

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff*

gru *gru* *gru* *gru* *gru* *gru* *gru* *gru*

3 3 3 3 3 3 3 3

3 4

102

flut. harm.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff*

gru *gru* *gru* *gru* *gru* *gru* *gru* *gru*

6 6 6 6 6 6 6 6

3 4

104 flut. *harm.* PAH PAH PAH PAH PAH

B. Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. I *mf* *< ff* *mf* *< ff* *mf* *< ff* *ff* 6 6 6

Vln. II *mf* *< ff* *mf* *< ff* *mf* *< ff* *ff* 5 5 5

Vla. *mf* *< ff* *mf* *< ff* *ff* 7 7 7

Vc. *mf* *< ff* *ff* 7 7 7

Acr. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

106 *harm.*

B. Cl. $\frac{2}{4}$

Vln. I *mf* *< ff* 6 6 6

Vln. II *mf* *< ff* 5 5 5

Vla. *mf* *< ff* 7 7 7

Vc. *mf* *< ff* 7 7 7

Acr. $\frac{2}{4}$

108 PAH PAH *harm.* *harm.* *harm.*

B. Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *fff*

Vln. I [IV] *ff* 6 6 6 *fff* 6 6 6

Vln. II *ff* 5 5 5 *fff* 5 5 5

Vla. *ff* 7 7 7 *fff* 7 7 7

Vc. *ff* 7 7 7 *fff* 7 7 7

Acr. $\frac{3}{4}$ $\frac{4}{4}$

110 PAH [turn your head immediately towards the acrobat, without any gap after the sound] [complete immobility] -----

B. Cl. *ffff*

[scream and try to stay *fff* until the end of the bar]

A *ffff*

[everything stays completely stable -also the bow and the violin- like a stop of a movie directly after the last note] -----

Vln. I *ffff*

[everything stays completely stable -also the bow and the violin- like a stop of a movie directly after the last note] -----

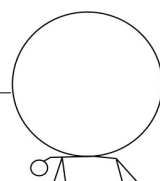
Vln. II *ffff*

[everything stays completely stable -also the bow and the viola- like a stop of a movie directly after the last note] -----

Vla. *ffff*

[everything stays completely stable -also the bow and the cello- like a stop of a movie directly after the last note] -----

Vc. *ffff*

Acr. 

112

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

114

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

115

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

Unexpected release of immobility into natural movements, strings replace the bow with the stick. The b. clarinet player removes the mouth-piece. Use if possible music desks with two lips where in the lower one the stick is already placed. Use the same one for the mouth-piece and the bows.

The b. clarinet player puts the mouth on the bass clarinet and the string players place the sticks on their two lowest strings in natural position, like a bow. The string players damp all the strings by putting the fingers in the middle of the fingerboard and stay like this until the end of the movement. All the players wait in frozen position.

116 30 "

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

Loop the motive by making circular movements with the stick between the bridge and the end of the fingerboard, keep always the same velocity. Every repetition equals $\text{♩} = 60$

Loop the motive by making elliptical movements with the stick between the bridge and the fingers on the board, keep always the same velocity. Every repetition equals $\text{♩} = 40$

Loop the motive by passing by from one to the other side of the bridge with the stick. Every repetition equals $\text{♩} = 40$

Loop the motive, play very fast tremolo. Every repetition equals $\text{♩} = 40$

117 7 "

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

Remove the fingers from the fingerboard. Drag the stick and try to make the biggest movements possible within the indicated tempo. At the same time change the position of your hand - not too fast - in order to use all the range of the fingerboard.

Remove the fingers from the fingerboard. Drag the stick and try to make the biggest movements possible within the indicated tempo. At the same time change the position of your hand - not too fast - in order to use all the range of the fingerboard.

Remove the fingers from the fingerboard. Drag the stick and try to make the biggest movements possible within the indicated tempo. At the same time change the position of your hand - not too fast - in order to use all the range of the fingerboard.

Remove the fingers from the fingerboard. Drag the stick and try to make the biggest movements possible within the indicated tempo. At the same time change the position of your hand - not too fast - in order to use all the range of the fingerboard.

118 5 " 5 "

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

Place the bass clarinet on the legs and hold it by putting your hands under it, as if you would hold a dead body. Stay frozed and look directly ahead.

The rests in the beginning of the system indicate the sequence that the players enter

accel. $\text{♩} = 124$ ff $\text{rit.} = 272$ $\text{♩} = 60$

accel. $\text{♩} = 124$ mf $\text{rit.} = 272$ $\text{♩} = 60$

accel. $\text{♩} = 124$ mf $\text{rit.} = 272$ $\text{♩} = 60$

accel. $\text{♩} = 124$ mf $\text{rit.} = 272$ $\text{♩} = 60$

[A TEMPO]

♩ = 78

The violins and the viola use the microtonal scale which is notated on the second page.
They have also to use always the D open string as the pedal note and the G string for the second voice

119

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

121

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

123

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

125

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

127

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

129

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

131

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

133

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

135

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

137

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

139

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

141

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

143

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

145

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

24 $\text{♩} = 60$ [The lights are dimming]

147 Put the bass clarinet in playing position

B.Cl. ff attacca

Vln. I Stay frozen

Vln. II Stay frozen

Vla. Stay frozen

Vc. Stay frozen

Acr. ff

11'30"

SCENE B

150

Electr.

24'42"

SCENE C

R L R L

$\text{♩} \text{ ♩} \text{ ♩} \text{ ♩} = 50$

The group enters on the stage from the side of the conductor; they are independent and have the same repeated moving gesture in the same tempo, but unsynchronized; and they spread on the stage. During this movement, each dancer has two small lids making a 'froggy' sound, improvising while moving.

Dance

25'54"

Electr.

The tape initiates a fade out of the movement of the dancers and the 'froggy' sound. The group splits in two parallel rows in front of the two sides of the audience, where the dancers move slowly only their head with the mask, observing the auditors. In the end of the tape, around 27' when the synth sound comes again, the dancers start to rotate their heads in an accelerating way until the entrance of the trombones.

Dance

♩ = 90

153

Tbn. I

ff pp ff pp ff pp ff mp ff pp ff pp

Tbn. II

ff pp ff pp ff pp ff mp ff pp ff pp

Tbn. III

ff pp ff pp ff pp ff mp ff pp ff pp

The two staves indicate the same bell tuned in G having different equalizer

Electr. (live bells)

p

Electr.

Dance

Immediately after the entering of the trombones, the dancers start the main moving gesture in faster tempo (70 bpm). They gradually create a circle surrounding the players in the middle of the stage. They dance on the invisible shape of the circle with the opposite direction of the clock.

R L R L

♩ ♩ ♩ ♩ = 70

158

Tbn. I

mp sf mp sf f mp f mp fff

Tbn. II

mp sf mp f mp f mp fff

Tbn. III

sf mp f mp f mp fff

Electr. (live bells)

Electr.

Dance

163

Tbn. I

mp < *f* < *mp* < *f* < *mp* *f* *mp* *f* *fff* *pp* *ff* *pp*

Tbn. II

mp < *f* < *mp* < *f* < *mp* *f* *mp* *f* *fff* *pp* *ff* *pp*

Tbn. III

mp < *f* < *mp* < *f* < *mp* *f* *mp* *f* *fff* *pp* *ff* *pp*

Electr. (live bells)

Electr.

Dance

168

Tbn. I

ff *pp* *ff* *pp* *ff* *pp*

Tbn. II

ff *pp* *ff* *pp* *ff* *pp*

Tbn. III

ff *pp* *ff* *pp* *ff* *pp*

Electr. (live bells)

Electr.

Dance

173

Tbn. I

f *mp* < *f* *mp* *f* *fff*

Tbn. II

f *mp* < *f* *mp* *f* *fff*

Tbn. III

f *mp* < *f* *mp* *f* *fff*

Electr. (live bells)

Electr.

Dance

178

Tbn. I

Tbn. II

Tbn. III

Electr. (live bells)

Electr.

Dance

ff pp *ff* *fff* *pp*

ff pp *ff* *fff* *pp*

ff pp *ff* *fff* *pp*

5 3 3 3

182

Tbn. I

Tbn. II

Tbn. III

Electr. (live bells)

Electr.

Dance

fff *ff pp* *ff* *pp* *ff*

fff *ff pp* *ff* *pp* *ff*

fff *ff pp* *ff* *pp* *ff*

7 6 6

186

Tbn. I

Tbn. II

Tbn. III

Electr. (live bells)

Electr.

Dance

pp *fff*

pp *fff*

pp *fff*

190

Tbn. I

Tbn. II

Tbn. III

Electr.

Dance

pp

pp

pp



195

Tbn. I

Tbn. II

Tbn. III

B. Drum

Electr.

Dance

fff

fff

fff

pp

pp

pp

fff

fff

fff

ff

flutter

flutter

flutter

performed by the same person who is responsible for the electronics

The entering of the bass drum for the first time is the cue for the dancers to start a mad back to back fight in couples. They are more free on that moment and they get inspired from the existing tension.

203

Tbn. I

Tbn. II

Tbn. III

B. Drum

Electr.

Dance



209

Tbn. I

Tbn. II

Tbn. III

B. Drum

Electr.

Dance

pp

pp

pp

In the end of the big rest of the trombones: they start the main moving gesture again (with relaxed shoulders) and they move behind the designed circle, where you create a very dense group of bodies, continuing the moving gesture. The group should be created a bit before the stop of the trombones. After the stop of the trombones comes the solo of the choir, where you stop as well and they stay frozen.

215

Tbn. I *ff*

Tbn. II *ff*

Tbn. III *ff*

B. Drum

Electr.

Dance



221

Tbn. I *fff*

Tbn. II *fff*

Tbn. III *fff*

B. Drum

Electr.

Dance



225

Tbn. I flutter *fff*

Tbn. II flutter *fff*

Tbn. III flutter *fff*

B. Drum

Electr.

Dance

OUTRO

30' 42"

♩ = 120

almost a semitone higher

almost a semitone lower

Choir

229

ΣΘΕΙΝ PH ΣΗΝ ΧΘΩ ΜΕΙΝ ΒΡΩ ΤΕ ΝΕΝ

mp *ff* *mp* *mp* *ff* *mp*

Choir

232

ΘΩ ΖΕΙΝ ΔΡΩ ΑΙ ΝΕΙΝ

ff *mp* *ff* *pp*

Choir

235

ΒΡΕΙΝ ΤΩ ΓΑΙ ΝΕΝ

mp *ff* *mp* *ff*

Choir

237

ΘΩ ΔΕΙΝ ΤΕ ΝΩΝ ΖΕΙΝ

mp *ff* *mp* *ff* *ff*

Choir

240

ΓΩΝ ΔΕΙΝ ΤΗ ΚΑΛ ΛΩΝ ΖΑΙ ΧΥ ΕΙΝ

pp *mp* *mf* *f* *ff* *pp* *ffff*

31' 12"

produce air sound changing the placement of the lips and teeth in order to make the sound as sharp as possible

B.Cl.

243 still without mouthpiece

5 3

B.Cl.

249

tremolo with two different sounds produced by keys

B.Cl.

254

sing a random pitch around the low-middle register, having still the bass clarinet as loudspeaker

hits on the cheek in order to create a rhythmical vocal sound

around a semitone higher

B.Cl.

259

around a tone higher

B.Cl.

263

6 3

[Take the mouthpiece and produce a random high pitch]

266

B.Cl. $\frac{2}{4}$ flut. ff

[Use the same technique as in the INTRO]

* μηδὲν φοβηθῆς· φίλια γὰρ ἦδε τάξις πτερύγων θαλαῖς ἀμίλλαις προσέβα τόνδε πάγον, πατρώας μὲν γιγίς παρρηϊοῦσα φρένας. κραίνοφοροι δὲ μ' ἐπεμψαν αὐραὶ

Choir

II $\frac{2}{4}$ TA ΞΙΣ ΠΤΕ PY ΓΩΝ AY PAI MH ΔΕΝ ΓΑΡ ΦΙ ΛΙ Α ΠΤΕ PY ΓΩΝ ΧΑ ΛΥ ΒΟΣ TA ΞΙΣ ΠΤΕ PY ΓΩΝ mp

III $\frac{2}{4}$ ΧΑ ΛΥ ΒΟΣ mp ΧΑ ΛΥ ΒΟΣ TA ΞΙΣ ΠΤΕ PY ΓΩΝ ΧΑ ΛΥ ΒΟΣ AY PAI ΦΡΕ ΝΑΣ

IV $\frac{2}{4}$ H ΔΕ TA ΞΙΣ ΠΤΕ PY ΓΩΝ H ΔΕ ΧΑ ΛΥ ΒΟΣ ΔΙ H ΞΕΝ H ΔΕ ΠΑ ΡΕΙ ΠΟΥ ΣΑ ΦΡΕ ΝΑΣ mp

* Recite the text in a steady tempo, make sure that you are finished in the end of the third bar

268

B.Cl. $\frac{8}{4}$

Choir

II $\frac{8}{4}$ ΧΑ ΛΥ ΒΟΣ ΠΤΕ ΡΩ ΤΩ ΦΙ ΛΙ Α Ε ΠΕΜ ΨΑΝ AY PAI ΚΤΥ ΠΟΥ ΧΑ ΛΥ ΒΟΣ $\frac{8}{4}$

III $\frac{8}{4}$ ΦΡΕ ΝΑΣ Ε ΠΕΜ ΨΑΝ AY PAI ΧΑ ΛΥ ΒΟΣ ΧΑ ΛΥ ΒΟΣ AY PAI $\frac{8}{4}$

IV $\frac{8}{4}$ ΦΡΕ ΝΑΣ ΠΑ ΤΡΩ ΑΣ ΠΤΕ PY ΓΩΝ H ΔΕ TA ΞΙΣ ΠΤΕ PY ΓΩΝ $\frac{8}{4}$

[32' 24"]

269 $\text{♩} = 120$

Choir ff ΤΟΙΣ ΧΩ ΔΑΜΑ ΧΡΗ ΠΡΟΣ ΘΑΙ ΠΑΝ ΤΑ ΤΕ ΓΑΡ

BELLS (live performing using a sampler)

Electr. $\frac{8}{4}$

Dance $\frac{8}{4}$ [Using the main moving gesture, the dancers have to play with the elements of changing the density of the group and the independent temporary instability.]

273

Choir ΠΙΝΩΝ ΔΙ ΤΥΝ ΣΥ ΧΡΙ ΘΕ ΘΥ ΔΕ ΝΑΡ ΤΑΙ ΧΘΩΝ ΘΕ ΚΕ ΚΡΑ ΧΝΕΥ ΝΩΝ ΒΡΩ ΘΗΡ

Electr. $\frac{8}{4}$

Dance $\frac{8}{4}$

304

Choir

TPQ AY POY ΣΘΕ THE ΘΕ THN MY ΓAP TON ΣΕ MH ΓH ΘΕΡ

ff *mp* *ff*

Electr.

Dance



309

Choir

ΣΘΗ ZEY ΔΙ BOY ΦΡΩ ΓΑΙ ΠΡΩ ΔΩΝ ΘΑΙ ΚΑΙ ΧΡΗ ΜΗΝ

mp *ff*

Electr.

Dance



315

Choir

KPA TI ΓΕ ΠΟΙ ΝΕΙΝ ΖΩ ΜΕΙΝ ΔΥΣ ΝΩ ΦΗ ΣΔΕΙΝ ΚΕ ΘΥΣ ΠΑΝ ΕΣ ΤΟΝ

mp *ff* *mp* *ff*

Electr.

Dance



320

Choir

ΝΥΝ ΟΝ ΤΕΣ ΘΝΥ ΔΡΑΣ ΛΑ ΧΘΕΝ ΔΕΣ ΠΛΥΝ ΔΡΕ ΕΜΕ ΤΟΝ ΠΥΡ ΕΝ

Electr.

Dance

© DRÓOSTHAI

335 [35' 50"]

Choir $\text{H } \frac{7}{4}$ ΔPQ p $\Sigma \Theta \text{AI}$ NYN ΔPQ $\Sigma \Theta \text{AI}$

B. Cl. $\frac{7}{4}$ The player moves to the dancers, where he is included into the semicircle that the dancers already have created. The open sides points towards the conductor.

The string players start immediately to play from the frozen position, play without any preparation. The patterns are unsynchronized both between them and with the piece.

Vln. I p $\text{♩} = 90$ 3

Vln. II p $\text{♩} = 180$ 3

Vla. p $\text{♩} = 90$ 3

Vc. p $\text{♩} = 58$

* the microtones are the same as in the scene B



340

Choir $\text{H } \frac{3}{4}$ MQ TON ΔPQN

B. Cl. $\frac{3}{4}$

Vln. I $\frac{3}{4}$

Vln. II $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$



$\text{♩} = 274$

345

Choir $\text{H } \frac{4}{4}$ ΘE TE MO ΛE ΔPQ TE NEN MQ TE NEN TE NE TE ΘPQ $\text{X}\Theta \text{EIN}$ ΓAP OYK ΔYS f

B. Cl. $\frac{4}{4}$

Vln. I $\frac{4}{4}$

Vln. II $\frac{4}{4}$

Vla. $\frac{4}{4}$

Vc. $\frac{4}{4}$

352

Choir

ZEIN HINON OE TE NE ME KE OEN ME TE IPO TE AO MEN

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

≡

357

$\text{♩} = 52$

Tbn. I

p

flutter

mp

Tbn. II

p

flutter

mp

Tbn. III

p

flutter

mp

Choir

Electr.

Dance

The dancers start again their previous moving gesture

B. Cl.

f

Vln. I

mp

Vln. II

mp

Vla.

mp

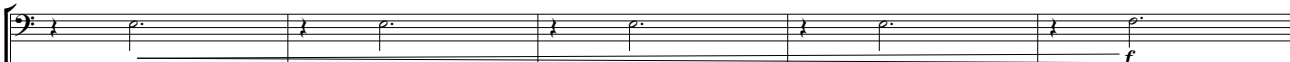
Vc.

mp

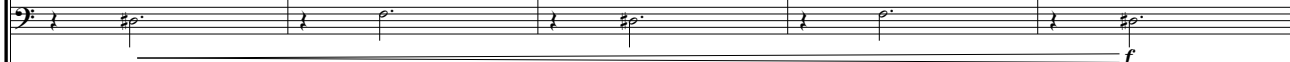
Acr.

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369 **accel.**

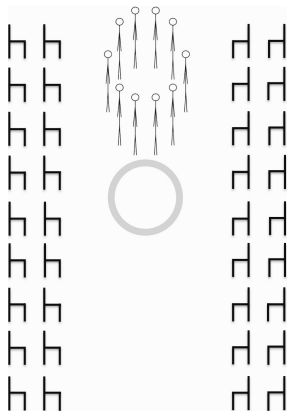
Tbn. I 

 Tbn. II 

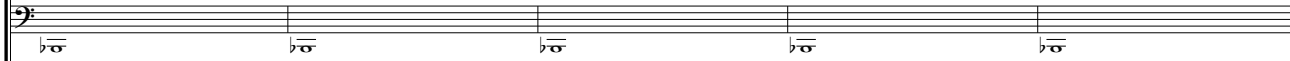
 Tbn. III 

 Choir 

 Electr. 

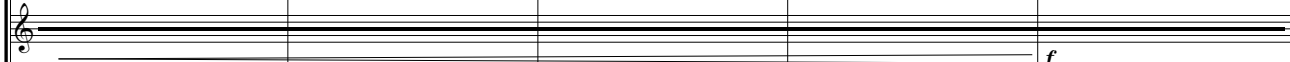
 Dance 

When the bass clarinet starts playing, the dancers start with the main moving gesture, modifying the semicircle to a circle, including the bass clarinet in the middle of it. They look into the circle and they get frozen when the conductor hits the gong once.

 B. Cl. 

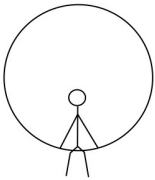
 Vln. I 

The motives of the strings gradually morph until the end of the accelerando

 Vln. II 

 Vla. 

 Vc. 

 Acr. 

At the moment that the bass clarinet player is hidden from the body-circle, the acrobat goes on stage behind the composer and takes her last stable position in her hoop

374

The players continue without the conductor who walks to the gong

The conductor hits the gong once

Cond..

$\text{♩} = 70$

Tbn. I

ff

Tbn. II

ff

Tbn. III

ff

Choir

Electr.

Dance

B. Cl.

ff

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

Acr.

Everybody immediatly stops playing. After a while the conductor walks to the middle of the circle

41

15 "

380

Cond..

Tbn. I

Tbn. II

Tbn. III

Choir

Electr.

Dance

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.



The conductor starts to dance the following pattern staying at the same point. He is seeing the audience on his right hand and has a questioning feeling on his face. Everyone on the stage remains frozen.

♩ = 66

381

R L R L R L

Cond..

Tbn. I

Tbn. II

Tbn. III

Choir

Electr.

Dance

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

Acr.

III.

APPENDICES

1. AUDIO AND VIDEO RECORDINGS ON THE USB

- 01 Reference recording, 28-06-2011 - (St. Pasopoulos) STRING QUARTET; <https://soundcloud.com/spasopoulos/string-quartet/s-kkoxs>
- 02 Result of first intervention cycle, 10-04-2016 - (St. Pasopoulos) ΜΥTHOS Ξ; <https://soundcloud.com/spasopoulos/mythos>
- 03 Data collection of second intervention cycle, [instruments of the geographical field]; <https://soundcloud.com/user-37381566/instruments-of-the-geographical-field/s-nWMjF>
- 04 Data collection of second intervention cycle, [Stani mi Lentso]; <https://soundcloud.com/user-37381566/stani-mi-lentso-heterorhythmy-pontismeno-serres/s-LncED>
- 05 Data collection of second intervention cycle, [Lekka]; <https://soundcloud.com/user-37381566/lekka-heterorhythmy-petroussa-drama/s-toeb7>
- 06 Data collection of second intervention cycle, [Kasapiko]; <https://soundcloud.com/user-37381566/kasapiko-loop-kali-vrissi-drama/s-ErOLc>
- 07 Data collection of second intervention cycle, [Kasapiko]; <https://soundcloud.com/user-37381566/kasapiko-kali-vrissi-drama/s-PS7ck>
- 08 Data collection of second intervention cycle, [Lekka]; <https://soundcloud.com/user-37381566/lekka-irrationality-drama/s-ubLww>
- 09 Data collection of second intervention cycle, [Kasapiko]; <https://soundcloud.com/user-37381566/kasapiko-irrationality-2-kali-vrissi-drama/s-8R8s9>
- 10 Data collection of second intervention cycle, [Vouroun daoulari]; <https://soundcloud.com/user-37381566/vouroun-daoulari-flampouro-serres/s-q4nB3>
- 11 Data collection of second intervention cycle, [Vouroun daoulari]; <https://soundcloud.com/user-37381566/vouroun-daoulari-heterophony-elasticity-flampouro-serres/s-xqFBP>
- 12 Data collection of second intervention cycle, [Vouroun daoulari]; <https://soundcloud.com/user-37381566/vouroun-daoulari-middle-part-flampouro-serres/s-PzZOo>
- 13 Data collection of second intervention cycle, [Vouroun daoulari]; <https://soundcloud.com/user-37381566/vouroun-daoulari-fast-part-flampouro-serres/s-e5BqM>
- 14 Data collection of second intervention cycle, [Dopios karsilamas]; <https://soundcloud.com/user-37381566/dopios-karsilamas-plasticity-flampouro-serres/s-Ax9bv>
- 15 Data collection of second intervention cycle, [Burjanke]; <https://soundcloud.com/user-37381566/burjanke-propinquity-pontismeno-serres/s-3JV6p>
- 17 Data collection of second intervention cycle, [Burjanke]; <https://soundcloud.com/user-37381566/burjanke-propinquity-kimisi-serres/s-eul6F>
- 18 Data collection of second intervention cycle, [Burjanke]; <https://soundcloud.com/user-37381566/burjanke-xiropotamos-drama/s-YzAwR>
- 19 Data collection of second intervention cycle, [Burjanke]; <https://soundcloud.com/user-37381566/burjanke-petroussa-drama/s-FnwDT>
- 20 Data collection of second intervention cycle, [Burjanke]; <https://soundcloud.com/user-37381566/burjanke-xirotopos-serres/s-URPWI>
- 21 Data collection of second intervention cycle, [Burjanke]; <https://soundcloud.com/user-37381566/burjanke-adelfiko-serres/s-9cIJW>
- 22 Data collection of second intervention cycle, [Burjanke]; <https://soundcloud.com/user-37381566/burjanke-propinquity-iraklia-serres/s-H05sG>
- 23 Data collection of second intervention cycle, [Gledai me gleda]; <https://soundcloud.com/user-37381566/gledai-me-gleda-propinquity-pirgi-drama/s-8VhgM>
- 24 Data collection of second intervention cycle, [Gledai me gleda]; <https://soundcloud.com/user-37381566/gledai-me-gleda-adelfiko-serres/s-VPJZm>
- 25 Data collection of second intervention cycle, [Gledai me gleda]; <https://soundcloud.com/user-37381566/gledai-me-gleda-propinquity-kimisi-serres/s-QfyvQ>
- 26 Data collection of second intervention cycle, [Gledai me gleda]; <https://soundcloud.com/user-37381566/gledai-me-liube-propinquity-xiropotamos-drama/s-Sqiky>
- 27 Data collection of second intervention cycle, [Eyzonikos]; <https://soundcloud.com/user-37381566/eyzonikos-modification-drama/s-wsZgD>
- 28 Data collection of second intervention cycle, [Gaida]; <https://soundcloud.com/user-37381566/gaida-flampouro-serres/s-16W4S>
- 29 Data collection of second intervention cycle, [Teska]; <https://soundcloud.com/user-37381566/teska/s-4YDuy>
- 30 Data collection of second intervention cycle, [Nikolas]; <https://soundcloud.com/user-37381566/nikolasupward-rhythm/s-yZbQb>
- 31 Data collection of second intervention cycle, [Varis antikristos]; <https://soundcloud.com/user-37381566/varis-antikristos-downward-rhythm-drama/s-FbpGk>

- 32 Data collection of second intervention cycle, [Varis antikristos]; <https://soundcloud.com/user-37381566/varis-antikristos-alternation-drama/s-pNxfm>
- 33 Data collection of second intervention cycle, [Marathikane ta horta]; <https://soundcloud.com/user-37381566/marathikane-ta-horta-stable-xiropotamos-drama/s-ox2PQ>
- 34 Data collection of second intervention cycle, [Xipla Yiori]; <https://soundcloud.com/user-37381566/xipna-yiori-integrated-xiropotamos/s-ImmHk>
- 35 Data collection of second intervention cycle, [Tis pombistou gamou]; <https://soundcloud.com/user-37381566/tis-pombis-tou-gamou-integrated-volakas-drama/s-igPPT>
- 36 Data collection of second intervention cycle, [Indilia]; <https://soundcloud.com/user-37381566/indilia-variable-flampouro-serres/s-U9O1j>
- 37 Data collection of second intervention cycle, [Kasapiko]; <https://soundcloud.com/user-37381566/kasapiko-amplification-rhythmical-intension/s-v2cPn>
- 38 Data collection of second intervention cycle, [Espire leventis]; <https://soundcloud.com/user-37381566/espire-leventis-column-period-pirgi-drama/s-qEqoy>
- 39 Data collection of second intervention cycle, [grabbed rhythm]; <https://soundcloud.com/user-37381566/grabbed-rhythm/s-MlBhX>
- 41 Data collection of second intervention cycle, [Mana mou ta louloudia]; <https://soundcloud.com/user-37381566/mana-mou-ta-louloudia-heterophony-flampouro-serres/s-M75X6>
- 42 Data collection of second intervention cycle, [polyphonic song]; <https://soundcloud.com/user-37381566/polyphonic-song-1xirotopos-serres/s-XKTC7>
- 43 Data collection of second intervention cycle, [polyphonic song]; <https://soundcloud.com/user-37381566/polyphonic-song-2xirotopos-serres/s-ce2Xz>
- 44 Data collection of second intervention cycle, [Mana mou ta louloudia]; <https://soundcloud.com/user-37381566/mana-mou-ta-louloudia-sou-full/s-PlqPu>
- 45 Data collection of second intervention cycle, [Shope gaida]; <https://soundcloud.com/user-37381566/shope-gaida-pedal-heterophony-pedal/s-nlfvT>
- 46 Data collection of second intervention cycle, [Makedonia]; <https://soundcloud.com/user-37381566/makedonia-orini-microtonality-serres/s-VtF5p>
- 47 Data collection of second intervention cycle, [Ali klotska]; <https://soundcloud.com/user-37381566/ali-klotska-flampouro-serres/s-GYaE5>
- 48 Data collection of second intervention cycle, [Mitro le Mitro]; <https://soundcloud.com/user-37381566/mitro-le-mitro-aggiro-serres/s-fPFBK>
- 49 Data collection of third intervention cycle, [body movement]; https://www.youtube.com/watch?v=gSbNSnl_DMY&feature=youtu.be
- 50 Data collection of third intervention cycle, [body movement]; <https://www.youtube.com/watch?v=rNdxQEd3wE&feature=youtu.be>
- 51 Result of second and third intervention cycle, 03-03-2017 - (St. Pasopoulos) DRÓOSTHAI; <https://vimeo.com/214857158>

2. NETWORK

Hans Koolmees, composer and AR coach
 Robin de Raaff, composer and main subject teacher
 René Uijlenhoet, electro-acoustic composer
 Peter Jan Wagemans, composer
 Minas Borboudakis, composer
 Giorgos Kyriakakis, composer
 Thanasis Deligiannis, composer
 Theofilos Lambrianidis, composer
 Nikos Ioakeim, composer
 Spyros Sakkas, baritone
 Sofia Karakantza, theater director
 Christoph Blum, fellow student composition
 Nikos Galenianos, fellow student composition
 Sebastian Diakakis Nilo, fellow student composition
 Sokratis Sinopoulos, lyra of Istanbul player
 Kostas Theodorou, composer and double bass player
 Yvonne Hunt, ethnographer focused on dance
 Christos Karakostas, zourna player

Stergios Demisis, kemene player
 Greta Papa, violin player
 Peli Plika, harp player
 Dimitris Zacharakis, percussion player
 Michael's Sapountzis, double bass player
 Othon Gkogkas, flute player
 Kostas Sakarelis, cor anglais player
 Alexandros Michailidis, bass clarinet player
 Mayuko Takeda, bass clarinet player
 Sebastian Carel van den Bergh, cello player
 Ella Thorsteinsdottir, viola player
 José Nascimento, violin player
 Stamatis Sachas, violin player
 Salvatore Cuccaro, trombone
 Don Kow, trombone
 Simão Ribeiro, trombone
 Michalis Kailis, fellow student composition
 Evripidis Dionysiadis, fellow student composition
 Amund Røe, fellow student composition
 Alberto Granados Reguilon, fellow student composition
 Georgia Nicolaou, fellow student composition
 Monta Tupcijenko, fellow student composition
 Ellie Skourogiani, acrobat
 Julia Gomez, dancer
 Georgianna Filippaki, dancer
 Auguste Posiunaite, dancer
 Marta Mascaros, dancer
 Feroz Nazir, dancer
 Sofia Camplioni, photographer

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CD

- *Zourna masters of Flambouro* (1998), USA (WA), editor: Yvonne Hunt, Christos Govetas
- *Music Treasures of Drama* (1998), DEKPOTA, Drama, editor: Rosanna Lada
- Hunt, Yvonne (2014), *A nest of gold*, C. S. T. D. “Kyklos”, Thessaloniki
- *Songs from Xiropotamos*, Drama. editor: Stergios Demisis
- *Music culture of Petroussa*, Drama
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- *Kalesma*, Drama
- (archive of Stavros Vasdekis, Serres)
- (personal archive)

DVD

- Hunt, Yvonne (2014), *A nest of gold*, C. S. T. D. “Kyklos”, Thessaloniki
- (personal archive)

WEBSITES

- <http://bellroads.gr/en>
- <https://goo.gl/ewAiJY>