

Συνοπτική έκθεση πεπραγμένων της Ερευνητικής Ομάδας Μουσικής Θεωρίας και Ανάλυσης της Ελληνικής Μουσικολογικής Εταιρείας κατά το έτος 2022

Η Ομάδα στην διάρκεια του έτους 2022 είχε την εξής επιστημονική δραστηριότητα:

Οργάνωση ειδικής συνεδρίας (Round Table Panel) στο 21ο διεθνές συνέδριο της International Musicological Society (IMS 2022, Αθήνα, 22-26 Αυγούστου 2022) με τέσσερις ανακοινώσεις σχετικές με την ανάλυση της έντεχνης νεοελληνικής μουσικής.

Ο τίτλος του panel ήταν "Exploring analytical borders/boundaries in the study of 20th-century Greek art music", και οι τίτλοι των επιμέρους εργασιών ήταν οι εξής: "From the centre to the periphery and from the periphery to the centre" (Γ. Ζερβός), "Nikos Skalkottas's musical identity – An analytical view on idioms, harmonic species and modality" (Π. Παπαγιαννοπούλου), "Yannis Constantinidis's '8 Greek Island Dances' for piano (1954): Greek folk music and its cross-genre 'translation'" (Κ. Τσούγκρας) και "Dyropolis, Ecumenopolis: On the interaction of C. Doxiades' architectural concepts within post-1960 Greek musical modernism" (Κ. Χάρδας). Σχολιαστής (respondent) της στρογγυλής τράπεζας ήταν ο Γιώργος Σακαλλιέρος. Το panel διεξήχθη στο πλαίσιο του συνεδρίου την Παρασκευή 26 Αυγούστου, 14:30-16:30 στην αίθουσα 440 της Φιλοσοφικής Σχολής του ΕΚΠΑ.

Θεσσαλονίκη, 22 Νοεμβρίου 2022

Κώστας Τσούγκρας,
συντονιστής της ομάδας, αναπληρωτής καθηγητής συστηματικής μουσικολογίας, Τμήμα Μουσικών Σπουδών ΑΠΘ

Round Table Panel title:

Exploring analytical borders/boundaries in the study of 20th-century Greek art music

Roundtable information:

Organizer and chair: Costas Tsougras, Aristotle University of Thessaloniki, Music Theory and Analysis study group of the Hellenic Musicological Society

Respondent: Giorgos Sakallieros, Aristotle University of Thessaloniki

Participants:

1. George Zervos, National and Kapodistrian University of Athens
2. Penelope Papagiannopoulou, Aristotle University of Thessaloniki
3. Costas Tsougras, Aristotle University of Thessaloniki
4. Kostas Chardas, Aristotle University of Thessaloniki

Abstract:

'Border' and 'boundary' are multivalent concepts in contemporary musicological research, as they can be understood/conceptualized in the sense of geographies, music genres, methodologies, compositional features and the interaction of the arts. This roundtable –organized by the Music Theory and Analysis study group of the Hellenic Musicological Society and comprising four participants and a respondent– will attempt to address some of these diverse borders/boundaries in the context of 20th-century Greek art music and disclose how their crossing has brought new interactive ideas and shaped music creation and perception in Modern Greece.

The first talk, by George Zervos, addresses the issue of dynamic interaction between geographically separated cultural centers and their peripheries. The distinguishing feature of the 20th

century is the coexistence of many centers in the European periphery, which either extend or challenge the prevalent Austro-German musical tradition. What will be discussed is whether the emerging innovations of the composers of the periphery actually resolve certain problems of the European avantgarde or remain captive of the Central-European tradition and of the dead-ends it created.

The second panelist, Penelope Papagiannopoulou, explores how folk music elements cross structural borders and infiltrate atonal and dodecaphonic environments in Nikos Skalkottas's music. The talk investigates the multiple ways in which Greek folk elements have been incorporated in the musical surface or embedded in the harmonic structure of the composer's music, through the analysis of selected excerpts from early works of the Berlin period as well as from late works composed in Athens.

The third panelist, Costas Tsougras, examines the interaction of art music with traditional/folk music in Yannis Constantinidis's music. The analysis of his *Eight Greek Island Dances* for piano (1954) focuses on the comparison of the original folk tunes with the melodies used for the piano pieces and the study of the implemented harmonization techniques, and aims at disclosing the elegant balance achieved between the preservation of the shape and character of the original folk melody and the modernistic outlook of 20th-century piano music, as a kind of 'translation' from one genre to another.

The last talk, by Kostas Chardas, addresses how ideas from architecture can aid our understanding of compositional attitudes during post-1950 Greek modernism. Constantinos Doxiades's ideas for the "city of the future" deal with issues of continuous "growth, change and mobility", on a plan "which is 'human' and universal in its conception yet 'local' in expression", and emphasize "the stratification of heritages" of each place. The paper discusses these notions' interaction with the Greek modernist music of the era starting with Anestis Logothetis's graphic score *Dynapolis*, in connection with various expressions of ideas of musical organic growth and cohesion, the emphasis on the human agent, and different explorations of Greek and other heritages.