

The Incorporation of Greek Folk Melodies in the Piano Works of
Yannis Constantinidis with Special Consideration of
the 22 Songs and Dances from the Dodecanese

by

Dina Savvidou

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Graduate Supervisory Committee:

Robert Hamilton, Chair
Bliss Little
Baruch Meir
Janice Meyer Thompson

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ABSTRACT

Yannis Constantinidis was the last of the handful of composers referred to collectively as the Greek National School. The members of this group strove to create a distinctive national style for Greece, founded upon a synthesis of Western compositional idioms with melodic, rhythmic, and modal features of their local folk traditions. Constantinidis particularly looked to the folk melodies of his native Asia Minor and the nearby Dodecanese Islands. His musical output includes operettas, musical comedies, orchestral works, chamber and vocal music, and much piano music, all of which draws upon folk repertoires for thematic material. The present essay examines how he incorporates this thematic material in his piano compositions, written between 1943 and 1971, with a special focus on the *22 Songs and Dances from the Dodecanese*.

In general, Constantinidis's pianistic style is expressed through miniature pieces in which the folk tunes are presented mostly intact, but embedded in accompaniment based in early twentieth-century modal harmony. Following the dictates of the founding members of the Greek National School, Manolis Kalomiris and Georgios Lambelet, the modal basis of his harmonic vocabulary is firmly rooted in the characteristics of the most common modes of Greek folk music. A close study of his *22 Songs and Dances from the Dodecanese* not only offers a valuable insight into his harmonic imagination, but also demonstrates how he subtly adapts his source melodies. This work also reveals his care in creating a musical expression of the words of the original folk songs, even in purely instrumental composition.

To Ken, Katherine, and My Parents

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Yannis Constantinidis: A Biographical Sketch

Yannis Constantinidis (1903-1984) is regarded today as one of the central figures of the so-called Greek National School of composers.¹ Born into an affluent family in Smyrna (now Izmir, Turkey), Constantinidis belonged to a large minority community of ethnic Greeks who had been living within the borders of the Ottoman Empire for centuries. This community eventually met with an unfortunate end as a result of the the two Balkan Wars of 1912-1913, the First World War 1914-1918, and the Greco-Turkish War of 1919-1922. This latter conflict culminated in the expulsion of the Greek community of Smyrna. As with a number of his Greek contemporaries, many of Constantinidis's artistic priorities can be traced to his deeply felt sense of estrangement from his homeland and the need to pursue artistic means to contribute to the establishment of a Greek national identity.

In many ways, Constantinidis and the other composers of the Greek National School may be seen as simply continuing the broader trend of musical

¹Biographical information compiled from the following sources: Lambros Liavas, *Pagkosmio biografiko lexiko tis ekpedeftikis ellinikis egkyklopedias* [International Biographical Dictionary of the Educational Greek Encyclopedia], (Athens: Ekdotiki Athinon, 1986), vol. 5, 128-129; Lambros Liavas "Yannis Constantinidis (1903-1984)," program notes for "Anazitontas ton kyrio Konstantinidi-Yannidi" [Searching for Mr. Constantinidis-Yannidis], Athens Concert Hall (Megaro Mousikis Athinon), 17-19 October 1994, 1-5; and Bliss Little, "Folk Song and the Construction of Greek National Music: Writings and Compositions of Georgios Lambelet, Manolis Kalomiris, and Yannis Constantinidis," (Ph.D. dissertation, Univ. of Maryland, 2001), 170-180.

nationalism that had spread among composers from many emerging nations on the periphery of late-nineteenth- and early-twentieth-century Europe. As with other national composers such as Dvořák, Bartók, Mussorgsky, Vaughan-Williams, Ives, and numerous others, Constantinidis and his compatriots sought ways to apply the latest compositional techniques from Western Europe to the indigenous musical materials of their homeland. In Greece, these issues turned on the question of how to incorporate the rich tradition of Greek modal monophony within the harmonic idiom of early twentieth-century Western Europe. This research paper will explore the ways in which Constantinidis approached this issue in his compositions for piano, with special emphasis on his collection of 22 *Songs and Dances from the Dodecanese*, (1943-46) first performed in 1949.²

Greece's 1922 defeat by Turkey and the ensuing exodus of most of the Greek population of Asia Minor is known in modern Greek historiography as the "Asia Minor Disaster." It is difficult to underestimate the psychological trauma this caused to the generation of Greeks who lived through it, since they had been brought up believing in a political ideology known as the "The Great Idea." This asserted that the modern Greek state had something like a manifest destiny to reincorporate all the regions of the Eastern Mediterranean inhabited by Greek-speaking, Orthodox Christians. The Asia Minor Disaster not only brought the Great Idea to a tragic end, but also cast a shadow over an entire generation of Greeks who were forced to come to grips with the emotional and practical

²Performed by Constantinos Kydoniatis in Athens; it is not known whether he performed both volumes.

consequences of national defeat. Furthermore, for the Greeks of Asia Minor, this was compounded with a strong sense of forced separation from their homeland.

Prior to the Asia Minor Disaster, the Greeks of Smyrna had been at the center of a rich environment for the performing arts from Western Europe, including theater, opera, and orchestral music. Constantinidis's immersion in this environment from an early age led him to pursue a career as a musician. Thus, at the time of the expulsion of the Greeks from Smyrna, he was in Berlin where he had gone to study music in 1922. While in Germany, Constantinidis studied composition with J. G. Mrazek and Paul Juon, orchestration with Kurt Weill, piano with Karl Rössler and conducting with Karl Ehremberg. Constantinidis enjoyed a modicum of success in Berlin, and his first work, an operetta entitled *Der Liebesbazillus* (The Germ of Love), was performed in Berlin for an enthusiastic audience and earned successful reviews. Although he was introduced to twelve-tone composition music by Josef Rufer, a student of Schoenberg, he never applied the techniques of serial atonality in his own compositions.³ He also met and became friends with his compatriot Nikos Skalkottas, another Schoenberg student who brought twelve-tone method to Greece.⁴

The rise of National Socialism in Germany prompted Constantinidis to relocate to Athens in 1931, where he lived for the remainder of his life. Financial difficulties originating from his family's expulsion from Smyrna in 1922 led

³For the Constantinidis-Rufer connection, see Little, 188.

⁴See Evangelia Mantzourani, "Nikos Skalkottas: A Biographical Study and an Investigation of his Twelve-Note Compositional Processes." (Ph.D. dissertation, King's College – London, 1999), 32-72.

Constantinidis to compose a large number of popular songs and operettas under the pseudonym Costas Yiannidis—a reversal of his Christian and family names. It is through his contributions to these “light” genres that Constantinidis established his reputation in Athenian musical society. In the Athenian press, he was one of the most frequently reviewed composers, and in 1962 he received three international awards for his popular songs.⁵

Although he never stopped writing popular music, after 1962 he devoted much more of his efforts to composing art music.⁶ His most celebrated pieces are his large-scale orchestral works, including the two *Dodecanese Suites* (1948 and 1949) and the *Asia Minor Rhapsody* (1965). However, he also composed several pieces for solo piano, voice and piano, chorus, and various chamber ensembles. The common thread running through all of Constantinidis’s art music is the rich legacy of Greek folk music, especially from the areas of the Greek-speaking world that the modern Greek state had not successfully assimilated, including his native Asia Minor. Constantinidis’s output is not particularly large, which is due in part to the fact that he continued to write popular music, but also to his tendency to constantly revise his works.⁷ Nevertheless, thanks to the successful performances of his orchestral works, by the 1950s Constantinidis had gained recognition in Greece as one of his nation’s more important composers. This

⁵Lambros Liavas, “Yannis Constantinidis (1903-1984),” 3.

⁶Ibid., 2.

⁷Ibid., 3.

reputation continues today in Greece, where his piano works have been adopted as standard literature in the Greek conservatories.

The Greek National School

The Greek National School emerged in the early twentieth century during the heyday of the “Great Idea”. However, interest in indigenous music from the Greek-speaking world as an inspiration for modern art music had existed since the early nineteenth century, when Western philhellenes began seeking roots of European civilization in the myth of an unbroken continuity with Antiquity. Greece’s independence from the Ottoman Empire in 1821, combined with contemporaneous emergence of theories about objective national identity, paved the way for foreign scholars to begin collecting Greek folk music in an effort to rediscover and preserve the purity of Ancient Greek society as preserved in modern Greek folk culture. The first of these was Claude Fauriel, a French philologist and historian, who published his first collection of folk texts under the title *Folk Songs of Modern Greece* in 1824. Fauriel was soon followed by the German philhellenes, Theodor Kind and Arnold Passow, who published similar collections in 1861 and 1860 respectively.⁸ Unfortunately, none of these collections include notated melodies, and the compilers made no effort to link the song texts with social contexts in which they were sung.

⁸*The Garland Encyclopedia of World Music*, vol. 8, *Europe*, ed. Timothy Rice, James Porter, and Chris Goertzen s.v. “Greece,” by Jane K. Cowan, 1024.

The earliest transcriptions of Greek folk music were made by L.A. Bourgault-Ducoudray, whose *Trente melodies populaires de Grece et d' Orient*, were published in 1876. These were followed by other collections by G. D. Pachtikos in 1905, Hubert Pernot in 1903, and Melpo and Octavio Merlier in the 1930s.⁹ However, among the most important collections of Greek folk melodies, and certainly those that exerted the greatest influence on Constantinidis, were the transcriptions made by Swiss musicologist Samuel Baud-Bovy (1906-1986), which were published in two volumes under the title *Chansons du Dodécanèse* (1935 and 1938).

It was against this backdrop of foreign philhellenism that a sentiment of indigenous Greek nationalism first emerged. George Leotsakos has shown that several Greek composers had begun setting folk melodies within the framework of Western compositional idioms as early as the mid-nineteenth century.¹⁰ Nonetheless, the group of composers generally described in the musicological literature as the Greek National School comprises the generation of Greek nationalists who flourished in the first decades of the twentieth century. Regarded today as the founders of the Greek National School, Manolis Kalomiris (1883-1962) and Georgios Lambelet (1875-1945) dedicated themselves to erecting a repertory of musical compositions and a supporting apparatus of music theory that

⁹G. D. Pachtikos, *260 Dimodi ellinika asmata* [260 Greek Folk Songs], (Athens: P. D. Sakellariou, 1905); Hubert Pernot, *Melodies populaires grecques de l' île de Chio*. (Paris: Imprimerie Nationale, Ernest Leroux, editeur, 1903).

¹⁰George Leotsakos, "Lychnos ypo ton modion. Erga ellinon syntheton yia piano 1847-1908" [Light Under a Bushel. Piano Works by Greek Composers 1847-1908], notes to the recording, (Crete University Press. CUP 11), 22-24.

would establish a distinctly Greek musical identity. Kalomiris expressed this in grandiose and idealistic terms, when he declared his self-proclaimed goal to be the “building of a palace in which to enthrone the national soul.”¹¹ Kalomiris’s views were presented in magazines, newspapers, and musical journals. In his seminal article, “National Music,” Kalomiris states that “folk music has always been the most innocent musical expression of the uneducated soul. It expresses the simplest elements of music of a nation and it gives us the most naïve but most convincing musical image of the popular feelings.”¹²

Lambelet, along with other Greek nationalist musicians, including the composers Dionyssios Lavragas, Marios Varvoglis, and Emilios Riadis, followed Kalomiris’s vision by cataloguing and classifying Greek folk songs, while simultaneously promoting the introduction of various institutions of Western art music into Greece, such as conservatories and a national opera company.¹³ In their music, this first generation of Greek National School composers sought to present thematic material drawn from the repertory of folk melodies they had collected within the various compositional idioms then current in Western Europe, such as neoclassicism, German post-romanticism and French

¹¹George Leotsakos, “Greece III: Art music since 1770,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 10, (London: Macmillan, 2001), 350.

¹²Manolis Kalomiris, “I ethniki mousiki” [National Music], in *Musical Morphology*, Chap.10 (Athens: Michael Gaitanos, 1957), 37.

¹³Giorgos Sakallieros, “I Mikrasiatiki Rapsodia tou Yanni Constantinidi” [The Asia Minor Rhapsody of Yannis Constantinidis], (BA thesis, Aristotle Univ. of Thessaloniki, 1996), 3.

impressionism. These efforts to build a national style obviously express abundant national pride, and the assumption that folk music provided its logical foundation was certainly widespread in the early twentieth century. However, it is also important to note the collective anxiety that many Greek nationalists felt because of their sense of cultural inferiority, exemplified by Kalomiris's characterization of Western Europeans as "musically advanced peoples."¹⁴

The music of Constantinidis represents the culmination of the Greek National School's efforts. His adherence to traditional Greek music has led Leotsakos to describe him as the "last great survivor of [the National School] and one of the greatest of [Greek] musical literature, representing the end of "an entire epoch of [Greek] musical history."¹⁵

Greek Musical Modernism

Although Constantinidis's music may have come at the end of an era, seeking inspiration in their national folk heritage would remain a habit of later generations of Greek composers, even as they sought to integrate themselves into the world of cosmopolitan modernism. The foremost important modern composer was Nikos Skalkottas (1904-1949), a child prodigy of the violin, who later turned to composition, after taking lessons with Kurt Weill, Philipp Jarnach and Arnold Schoenberg in Berlin. Together with his friend Dimitri Mitropoulos (1896-1960),

¹⁴Leotsakos, "Greece," 350.

¹⁵George Leotsakos, "Yannis Constantinidis, i to telos mias epochis..." [Yannis Constantinidis or the End of An Era], (Obituary), *Eleftheri Gnomi* [Free Opinion], 22 January 1984, 11.

who acquired international fame as conductor in the United States, they put musical Greece in the forefront of Schoenbergian modernism as early as Skalkottas's *Sonate* for solo violin (1925) and Mitropoulos's *Ostinata* for violin and piano (1926). Skalkottas, until the end of his short life, composed in the free atonal, twelve-tone, and tonal idioms, often looking to Greek folk music for inspiration. An example of the latter is his most popular work, the *36 Greek Folk Dances* (1931-1936), five of which Mitropoulos brought to international attention through his recordings of 1955/1956 with the NYPSO (New York Philharmonic Symphony Orchestra).¹⁶ Yannis A. Papaioannou (1910-1989), is another important figure in modern Greek art music, whose music borrows from a broad array of styles, ranging from the National School to serialism. His most important contributions to Greek musical life, however, were having been the teacher of many modern Greek composers who are still active today, and the principal importer of Western European modernist influences.

Since the early 1950s, several composers such as Jani Christou (1926-1970), Theodore Antoniou (b. 1935), and Michalis Adamis (b. 1929) have been influenced by the international art movements mingling local tradition with elements of western music culture.¹⁷ Perhaps the most beloved Greek composer of this generation was Manos Hadjidakis (1925-1994), whose eclectic fusion of

¹⁶S.A. Arfanis, *The Complete Discography of Dimitri Mitropoulos*, 2nd ed. (Athens: Potamos, 2000), 135.

¹⁷Nick Poulakis, "Chrestou, Adames, Koukos: Greek Avant-Garde Music during the Second Half of the 20th Century," in *Serbian and Greek Art Music*, ed. Katy Romanou, (Chicago: Intellect, 2009), 190-191.

rhythmic and melodic elements of *rebetika* and art music revitalized Greek popular song and musical theatre during the 1950s.¹⁸ Since then, the most significant Greek composers have been avant-gardists living and working abroad, the most influential of whom has been the Paris-based Yannis Xenakis (1922-2001). Today, there is a thriving community of avant-garde composers of the Greek diaspora, including Georges Aperghis in Paris, George Tsontakis in New York, Christos Chatzis in Toronto, John Psathas in New Zealand, and Manos Tsangaris in Köln.¹⁹ Thus, with the entrance of Greek composers into the international field of musical modernism, the preoccupations of the Greek National School have been largely set aside.

¹⁸*Rebetika* songs were composed and performed from about 1900 until the early 1950s. Their subjects have to do with songs of love, poverty, loss, and jail. They were usually accompanied by instruments such as *sandouri*, *laouto*, and *outi*, less frequently by *bouzouki* or *baglamas*; see Cowan, 1019.

¹⁹See Katy Romanou, *Istoria tis entechnis neoellenikis mousikis*. [History of Modern Greek Music]. (Athens: Kouloura Press), 2000, 47-80; See also Haris Xanthoudakis, "The Chronicle of Modern Greek Art Music," in insert booklet for CD collection, *Works by Greek Composers: 19th – 20th Century*, 20-29 (Greece: Cultural Olympiad, 2003); and George Leotsakos, "An Introduction to Greek Art Music (from the 18th to the Early 20th Century)," in *idem.*, 34-43.

Greek Music during Ottoman Rule, Revolution, and Independent Nationhood

The historical record has preserved very little information about the music of the Greek-speaking world from the Byzantine period. Additionally, because of the church's official antipathy towards polyphonic and instrumental music, the theoretical texts supporting Byzantine chant are primarily oriented towards explicating music in terms of vocal monophony.²⁰ In other words, the musical theoretical legacy of the Byzantine period is overwhelmingly concerned with modal classification and how the neumatic system of notation can serve as a mnemonic aid to chanters.²¹ With the fall of Constantinople to the Ottoman Turks in 1453, the Greek-speaking world was infused with a variety of Turko-Arabic cultural practices, and most scholars assume that folk music traditions were heavily influenced by Turko-Arabic music. Again, the historical record provides no evidence for this, so the assumption has traditionally been grounded on the similarities between the modal characteristics and instruments of Greek folk music with those of the Turko-Arabic tradition.

The 1821 Revolution against Ottoman rule, which was substantially inspired by the revolutionary spirit and democratic ideals of the Western

²⁰Alexander Lingas, "Music," vol. 2, in *Encyclopedia of Greece and the Hellenic Tradition*, (London: Routledge, 2000), 1098-1099.

²¹*Ibid.*, 1097.

European Enlightenment, opened a door for the influx of Western art music into a space that could be legitimately called Modern Greece. Prior to this, however, Western music had flourished in the Ionian Islands, which had been successively ruled by Venice, France, and England, but had never fallen within the Ottoman dominion.²² Consequently, Western European musical culture flourished in the Ionian islands, particularly in the form of civic philharmonic bands, amateur choral societies, and visiting opera companies. In fact, these traditions have endured to the present day as important features of Ionian musical life. Significantly, the Ionian Islands also fostered a native tradition of opera composition, which was modeled on Italian style but employed the Greek language to convey stories relevant to local life.²³ In the works of Ionian composers, this tradition of setting Greek texts within a Western musical idiom eventually evolved to include the use of Greek folk melodies and a preference for subject matter drawn from Greek history, both Ancient and contemporary.²⁴

The first decades of national independence witnessed the rapid development of urban life, along with the concomitant emergence of distinct socio-economic classes. The principal forms of music available to Greeks who continued to live in the villages and rural areas were Byzantine chanting and a

²²See Romanou, *History of Modern Greek Music*, 47-80; See also Xanthoudakis, "The Chronicle of Modern Greek Art Music," 20-29; and Leotsakos, "An Introduction to Greek Art Music (from the 18th to the Early 20th Century)," 34-43. Leotsakos, "Greece," 349-352.

²³Little, 75.

²⁴*Ibid.*

particular type of folk song, commonly described as *kleftic* or demotic. *Kleftes* were guerillas who lived in the mountains and did much of the fighting to gain Greek independence. Popularly regarded as folk heroes who protected Greek villages from Turkish raiders, similar to Robin Hood figures, their acts of heroism provided the topic for a long tradition of folk song.

Art Music in Modern Greece

In contrast to villagers, residents of Greek cities cultivated Western European art music, particularly as it was channeled through the Ionian Islands.²⁵ Greece's first president, Ioannis Kapodistrias (1776-1831), actively promoted Western music by making it part of the official curriculum of public schools and by encouraging performances by foreign musicians in Greece. Later, the newly established Greek monarch, King Otto (r. 1832-1862), encouraged the public performance of military bands and funded the importation of Italian operas. These operas were performed in the aptly named Athenian Theatre, the capital's public venue, which was built in 1840 for the express purpose of performing Western art music. All of these state-sponsored developments coincided with the establishment of numerous private musical societies.²⁶

During the latter part of the nineteenth century, the popularity of opera continued to increase. In the 1880s the first Greek opera company was formed, and it enjoyed several successful performances abroad. French operettas were

²⁵Lingas, 1102.

²⁶Leotsakos, "Greece," 350.

particularly popular in Athens and other Greek cities, and eventually inspired an indigenous tradition of operetta composition. One such expression of this was the *komidhyllio*, a comic form of music theater that created by adapting foreign texts and interspersing them with native songs. This use of demotic language and local music traditions in the *komidhyllio* constitutes one of the first manifestations of a desire to create a ‘national art music’ for Greece.²⁷

Perhaps the most significant event in the establishment of Western art music in Greece was the founding in 1871 of the Athens Conservatory. Modeled on similar institutions in Paris and Vienna, the Athens Conservatory was the brainchild of Alexandros Katakouzinis (1824-1892), who also served as its first director. Katakouzinis’s goal was not only to create a school to train professional musicians and composers, but also to provide Athenian society at large with an advanced musical education. Other conservatories soon followed, such as the Hellenic Conservatory (1919) and National Conservatory (1926), with an outlook and purpose similar to that of the Athens Conservatory. Since then, numerous other conservatories have been founded, but the Athens Conservatory retains a prominent position in Greek musical life, not only for having been the first, but also for having created the first Athenian choral society, symphony orchestra, and chamber orchestra (1893). The foundation of the Greek Radio Orchestra in 1938 allowed the performances of Greek musicians and the works of Greek composers to reach a wide audience.²⁸ In 1942, the Athens Conservatory Orchestra was

²⁷Ibid.

²⁸Little, 82.

nationalized and renamed the Athens State Orchestra, and it remains one of the principal institutions of Greek art music today.

Style and Genre in Traditional Greek Folk Music

In his adaptations of Greek folk tunes for piano, Constantinidis frequently attempts to mimic the idiomatic characteristics of Greek folk music performance. This includes providing his accompaniments with rhythmic motifs typical of various dances and idiomatic performance characteristics of Greek folk instruments. Therefore, it will be useful to briefly examine the various types of instruments used in Greek folk music, styles and genres of instrumental music. Additionally, since most Greek folk music consists of songs, they are usually classified on the basis of their texts. These generic associations tend to inform Constantinidis's arrangements of them. Finally, since Constantinidis often composes collections around the theme of a particular area of Greece, such as his *22 Songs and Dances from the Dodecanese*, it is important to understand the many regional variations of genre, style, and generic category that characterize the world of Greek folk music.

Despite our general ignorance of Greek musical practices during the period of Ottoman rule, a small number of Greek songs have been preserved. The earliest known piece, for which we have only the text, is the fifteenth-century "The Song of Armouris." The earliest manuscript of Greek folk music in Byzantine notation dates from the eighteenth century and comprises thirteen folk

songs.²⁹ Efforts to systematically preserve Greek folk songs were first made in the nineteenth century, mostly by foreign collectors who began transcribing melodies from various village communities. The first Greek scholar who contributed to this preservation effort was Nikolaos Politis (1852-1921), whose primary interest was to document variants of songs at their original sources.³⁰ By far, one of the most influential collectors of Greek folk melodies was the Swiss scholar and conductor, Samuel Baud-Bovy (1906-1986), who was assisted in his work by Melpo and Octavio Merlier. Together, they transcribed hundreds of tunes from throughout Greece in a self-conscious effort to preserve demotic music. Of particular relevance to the present study is Baud-Bovy's two-volume collection of *Songs of the Dodecanese*, from which Constantinidis drew the thematic materials for many of his compositions.³¹

Baud-Bovy's transcriptions of Greek folk music consist almost entirely of monophonic melodies. The general absence of countermelodies or harmonic accompaniments is often noted as a relevant similarity to both Byzantine chant and Turko-Arabic music, although the transmission of folk melodies in monophonic versions is rather commonplace throughout the world. Nonetheless, the monophonic nature of Greek folk music makes consideration of mode a

²⁹Cowan, 1023-24.

³⁰*Ibid.*, 1024.

³¹Samuel Baud-Bovy, *Songs of the Dodecanese* (Athens: Publication of the Musical Folklore Archive, vol. 1, 1935; vol. 2, 1938).

primary issue, and this allows for interesting and significant comparisons with both the Byzantine and Turko-Arabic traditions.

For the most part, Greek folk melodies may be rendered using the pitches from the Western chromatic scale.³² However, as with much traditional Turko-Arabic music, the melodies are often embellished with grace notes and tremolos that produce a variety of microtonal intervals. Consequently, the particular flavor of Greek melodic ornamentation can only be poorly transcribed with staff notation, and is impossible on many Western instruments, such as the piano.

Songs

In one of the earliest musicological treatments, Fétis divides Greek folk music into songs and instrumental dances, although dance songs certainly exist as well. The songs are often further subdivided into three types, based on subject matter: family situations, heroic deeds, and pastoral themes. Family songs evoke the particularly emotional aspects of rural life, such as weddings, farewells, lullabies, pastorals, and communal feasts. Of these, wedding songs have always been particularly prominent in village life, since a wedding was an important event that lasted for several days and involved the entire community celebrating the marriage with song and dance. One particularly interesting type of family song is the *miroloyia*, or laments. Sung exclusively by women, the *miroloyia* are connected to ancient Greek death rituals.

³²Alkis Raftis, *The World of Greek Dance*. trans. Alexandra Doulas (Athens: Finedawn Publishers, 1987), 61.

Songs of the heroic type commemorate wars in which Greeks have fought, particularly against the Turks. These songs, which generally take the form of historical narrative, variously express the pain or glory of war, often mythologizing the Greek warrior with supernatural or religious textual imagery. The most popular type is the *kleftika*, which recounts the events of the Greek war for independence.³³

The pastoral is a special type inspired by the sound of the *floyera*, a folk flute, associated with shepherds in the mountains. Its nuanced sound production imitates birdcalls, waterfalls, and nature in general and it is very difficult for the human voice to mimic. In his settings, Constantinidis frequently embellishes his source melodies with improvisatory ornamentation typical of folk *floyera* playing.

As might be expected, the rhythms and phrase structure of Greek folk songs are largely determined by the formal characteristics of their texts. Greek song texts exhibit a rather wide variety of line lengths, with lines of five, six, seven, eight, eleven, or twelve syllables being the most common; somewhat rare is the thirteen-syllable line. However, throughout Greece the most common verse structure, known as the “political verse,” is a fifteen-syllable line in iambic meter divided into two groups of eight and seven syllables.³⁴ This type of verse is a

³³François-Joseph Fétis, “Yia ta dimotika tragoudia tis synchronis Elladas” [On the Demotic Songs of Modern Greece], *Musicologia* 7-8 (1989), 108-116.

³⁴The English term “political verse” is a commonly used adaptation of the Greek *politikos stichos*. It should be noted, however, that the Greek term *politikos* may also be translated as “civil” or “popular.” Thus, a better description of this type of text line might be “popular verse.” I have nevertheless retained “political verse” since it is the standard term found in the academic discourse of Greek poetry.

hallmark of the *mandinades*, a type of song usually associated with the islands that consists of improvised rhymed couplets. Since the melodies are mostly syllabic, the variety of line lengths leads to a certain degree of metrical variability in musical settings, which manifests itself in highly irregular rhythmic patterns. The melodies of Greek folk songs generally falls within a comfortable range, rarely exceeding the octave or ninth, and proceeding primarily by conjunct motion.

The texts of Greek songs commonly begin with one of a small number of standard exclamations, such as *mori* (hey!), *aide* (come on; let's go), *ela* (come on), *aman* (oh no; oh gosh). Following the opening exclamation, which signals the song's character, the remaining syllables of the line are normally sung syllabically without regard to any fixed meter, although local rhythmic accents are determined by Greek prosody. The texts may also sometimes be decorated with various rhetorical devices that add to the syllabic content of lines. One, which is called *tsakisma*, consists of adding superfluous syllables or words within the middle of a text line. An example of this occurs in the text of "Dyosmaraki" (Little Mint), a song which Constantinidis uses in the first piece of his 22 *Dodecanese Songs* (the *tsakisma* is indicated with boldface letters):

Θάλασσα, δέντρα, **Δουσμαράκι**
μου, και βουνά,
Άιντες, κλαίτε κι εσείς για μένα,
πού 'χασα την, α-**Δουσμαράκι μου**,
γάπη μου,
Άιντες, και περπατώ στα ξένα.

*Sea, trees, **my little mint**, and
mountains,
Come on! weep for me too,
Because I have lost, **my little mint**,
my love,
Come on! and I wander in foreign
lands.*

A similar rhetorical device, the *yirisma*, consists of repeating syllables or words until the desired line length is achieved. *Yirisma* appears in the song “Irene,” which Constantinidis uses in the seventh of his 22 *Songs and Dances from the Dodecanese*.³⁵

Ερήνη, πού 'σουν το πρωί,
που 'σουν το μεσημέρι,
που 'σουν τολιοβασίλεμα,
νεράτζο-νεράτζο-νεράτζοφιλημένη;

*Irene, where were you in the morning,
Where were you at noon,
Where were you at sunset,
My bi- bi- bi- bit-ter sweet one?*

Dances

As is the case with many facets of Modern Greek culture, discussions of Greek dance often propose claims of continuity of modern practices with those of Antiquity. Solon Michaelides, for example, in one of the more influential studies of Greek folk music, cites the depictions of dancing on vase-paintings, bas-reliefs,

³⁵These devices are described in *The New Grove Dictionary of Music and Musicians*, s.v. “Greece IV: Traditional Music,” by Sotirios Chianis and Rudolph M. Brandl, 354. The *tsakisma* is sometimes described in rhetoric manuals as the rhetorical device *tnesis*, a type of *diacope*, an example of which would be the insertion of “by God” into “West Virginia” to create “West-by God-Virginia.” See Richard A. Lanham, *A Handlist of Rhetorical Terms*, 2nd ed. (Berkeley: University of California Press, 1991), 49-50.

frescoes, and inscriptions as evidence for this.³⁶ Yvonne Hunt draws these lines of continuity by tying dancing to a sense of shared civic identity.

Among the Greeks... the dance was a social activity in the truest sense of the word. By means of it the Greek expressed his personal and communal emotions of joy and sorrow, marked all the great events of his own life and that of his city – and thoroughly enjoyed himself... Dancing was of the highest importance, not only as an amusement and spectacle but as an integral part of the religion.³⁷

The desire to connect modern practices with the past is also apparent in Raftis's claim that in "pre-industrial societies, monarchs, generals, and high priests danced at festivals, nuptials, before battles, inside the church, and at every public ceremony. Dance was as essential as speech."³⁸ In other words, public communal dancing provided a means of non-linguistic communication that was essential to the establishment of social roles within the community, as well as the identity of the community itself.

While claims of an unbroken sense of Greek identity extending back to Antiquity may be difficult to sustain, it is nevertheless true that communal dance appears to have always been an important feature of Greek village life, and remains a particularly meaningful component of modern Greek identity. There is a wide variety of Greek folk dance types, and their names often give clues as to their origins, such as the *Karpathian* (from the island of Karpathos) or the

³⁶Solon Michaelides. *The Neohellenic Folk-Music* (Cyprus: Limassol Conservatory, 1948), 23.

³⁷Yvonne Hunt. *Traditional Dances in Greek Culture* (Athens: Center for Asia Minor Studies, 1996), 15.

³⁸Raftis, 22.

Chiotikos (from the island of Chios). Others may be named after a particular profession, such as the *hasapikos* (butcher).³⁹ Still others may take their names from the characteristics of the dance itself. For example, the *zevgarotos* (couple) is a couple's dance while *tripati* (three steps) refers to the number of steps within the dance.⁴⁰ The *syrtos*, a communal circle dance that remains immensely popular today, derives its name from the Italian *tirata*, which means foot dragging. According to Dora Stratou, the *syrtos* can trace its history back to Antiquity, when it was danced around the altar during ceremonial feasts.⁴¹ Dances may even derive their names from historic events, such as the "Dance of Zaloggos," which commemorates an emotionally evocative event in the sad history of Greco-Turkish conflict. In 1803, rather than allow themselves to be captured by approaching Turkish soldiers, the women of the area of Zaloggos danced to the edge of a cliff where they threw their children and themselves to their deaths. The steps of the dance imitate this tragic event. The capacity for dances to retain memories of past tragedies explains why Constantinidis would turn to this repertory to express his sense of detachment from his native Smyrna.

Greek folk dancing is accompanied by singing, instruments, or both, and may be performed by males only, females only, or males and females together.

³⁹Georgios Lambelet. *I elliniki dimodis mousiki* [The Greek Demotic Music] (Athens: Epektasi Publications 1933), 39.

⁴⁰Hunt, 44-45 and Michaelides, 24.

⁴¹Dora Stratou, "Laiki horoi. Enas zontanos desmos me to parelthon" [Greek Dances. Our Living Link With Antiquity] (Athens: Dora Stratou, 1966), 23.

Most dances are for groups, usually in circles, while couples dances are rare. Men's dances are usually lively with virtuosic movements, such as the *pidiktos*, which literally means jumping or leaping. Women's dances, by contrast, are usually far less physically strenuous, preserving the dancers' modesty.⁴² Most circle dances require a leader, usually the most skilled male dancer, who may improvise complex, acrobatics while the remaining dancers perform only basic steps.⁴³

Geographical Categories

Besides distinguishing between song and dance, an additional classificatory division is traditionally made between mainland and island music, and these latter categories may be further subdivided into provincial types. The mainland provinces are Epirus, Thrace, Thessaly, Roumeli, and Peloponissos, while the main island groups are found in the Aegean and Ionian seas. The Dodecanese islands, the source of the folk melodies used in Constantinidis's 22 *Songs and Dances from the Dodecanese*, are a group of Aegean islands located off the western coast of Turkey.

These geographical areas usually tend to favor certain types of songs and dances over others. For example, nearly all of mainland of modern Greece was formerly under Ottoman rule, and saw most of the fighting during the Greek War of Independence. Consequently, the mainland has produced a relatively high

⁴²Michaelides, 25.

⁴³Chianis and Brandl, 355.

number of heroic songs. By contrast, the islands, which were spared much of the fighting—indeed many of them were integrated into the modern Greek state long after independence—gave rise to a high number of family-type songs, “notable for their florid imagery.”⁴⁴ Mainland dance also differs somewhat from those of the islands by including more complex rhythms and by requiring the dancers to execute leaps, wide steps, and other abrupt movements while maintaining an upright posture. Island dances, by contrast, tend to be more bouncy and are accompanied by music of a lighter character. This dance-like quality is particularly apparent in the melodies that Constantinidis adapted for his *22 Songs and Dances from the Dodecanese*.

Instruments

Geographical divisions have also given rise to local variations in the construction and use of instruments. On the islands, many instruments have only six notes, which obviously imposes a relatively narrow melodic range on instrumental music. In the mainland, however, most instruments have a much wider range than this, even though much of the music is based on pentatonic scales.⁴⁵ Throughout the Greek-speaking world, one finds a wide variety of wind, string, and percussion instruments, which, in performance, may be combined into ensembles of two players to form a *zygia* or several players to form a *kompania*

⁴⁴Cowan, 1009.

⁴⁵Lambros Liavas. *Music in the Aegean* (Athens: Ministry of Culture, 1987), 42.

(pl. *kompanies*). One of the most common mainland *zygia* combines the *zournas* (shawm) and *daouli* (a large cylindrical double-skin drum). A particular common *zygia* from the area of Macedonia features the *lyra* (descendant of rebec, held on the knee) and the *dachares* (large tambourine). On the islands a common *zygia* combines the *laouto* (lute) and either the Western violin or a local variant of the *lyra*. This combination of the *laouto* and *lyra* is particularly characteristic of Crete, an island with a particular affection for its local bowed string instrument.

These examples highlight the general tendency of mainland ensembles to favor performing the melody on either a wind or string instrument with the accompaniment of a percussion instrument. On the islands, by contrast, one is more likely to find the melody performed on a melodic string instrument, with chordal accompaniment provided by the *laouto*. These tendencies extend to the various regional *kompanies*. Wind instruments like the *pipiza* (double-reed instrument), *gaida* (bagpipe with drone), *klarino* (clarinet), *zournas* and *daouli* dominate mainland *kompanies* whereas on the islands string instruments such as *lyra*, violin, *sandouri* (hammered dulcimer) are preferred.⁴⁶ There are several important exceptions to this, however, as exemplified by a *zygia* common in the Dodecanese and Crete made up of the *tsambouna*, a type of bagpipe, and a small tambourine known as the *toumbaki*. This ensemble traditionally performs for the stages of wedding celebrations that occur in the open air.

⁴⁶Fivos Anoyanakis, *Greek Popular Musical Instruments* (Athens: Melissa Publishing House 1991), 91.

The use of a drone is a relatively constant feature of Greek folk instrumental music, which Constantinidis often imitates in his piano music. Not surprisingly, the various bagpipes already mentioned include both chanter and drone pipes. However, other instruments include drones as well. For example, the *lyra* has three or four strings which are stopped from the side by the fingernails allowing for glissandos and fine ornamentation.⁴⁷ The middle string usually holds the drone, the first string is the tonic of the melody and the third holds the seventh, an important melodic feature in the Dodecanese songs.

In addition to the instrumental accompaniments to songs and dances, a typical feature of the performance of Greek folk music is body percussion such as hand-clapping, finger snapping, and beating the ground with the feet or the palms of the hands. It is not uncommon to also strike the body with the hands on the chest, thighs or belly. These sorts of physical accompaniment are usually improvised, and may be done by anyone involved with the performance, including the singers, musicians, dancers, or even spectators.⁴⁸

Dodecanese Songs and Dances

Of special relevance to the piano works of Constantinidis are the dances from the Dodecanese islands (literally, “twelve islands”), which lie off the west coast of Turkey in the southeastern Aegean Sea. The twelve islands that make up the dodecanese archipelago include Rhodes, Karpathos, Kos, Simi, Kalymnos,

⁴⁷Chianis and Brandl, 356.

⁴⁸Anoyanakis, 27.

Patmos, Samos, Leros, Astypalaia, Nisyros, Chios, and Kasos. Although these islands are commonly considered to constitute a unified geographical area, in fact, each one is quite distinct in terms of both landscape and culture. Throughout history, the area has seen various attempts by outside powers to establish political and cultural hegemony, including the French Crusaders, Arabs, Persians, Venetians, Genoese, and Turks. Consequently, the indigenous “Greek” culture has absorbed much “foreign” influence, with the result that each island has its own unique manifestation of cultural syncretism. In music, one can see this in the ways in which the local “Greek” practices have tended to adopt Eastern modal constructions, such as the so-called Gypsy scale (discussed in Chapter 3); the use of Western instruments, like the violin; and even medieval Western musico-poetic forms and dances.⁴⁹





Although demotic song texts include examples of all the types mentioned above, by far the most important are wedding songs. As described by Baud-Bovy, a Dodecanese wedding would typically last for several days, and involve the participation of an entire village. Much of the music of the wedding festivities would center around a single male singer who accompanied himself on the *lyra*.⁵⁰ The various stages of the wedding that required the accompaniment of music include the kneading of the bread to be offered to the guests, displaying the dowry, decorating the banner, bathing and dressing the bride, the gathering of the

⁴⁹Liavas, *Music in the Aegean*, 31.

⁵⁰Baud-Bovy, *Songs of the Dodecanese*, 3.



guests, the reception of the bride, the wedding dinner, and the waking up of the couple the following day.

The *mandinada*, which Constantinidis employs in his piano music, is among the songs most frequently heard at Dodecanese weddings. Actually a poetic form, the *mandinada* consists of a rhymed couplet, often improvised, and may be either sung or recited. The style of the *mandinada* is antiphonal, with one person improvising the lines and being answered by the others who are present. Several *mandinades* can be strung together to make a poem of considerable length. *Mandinades* are performed at a number of important social events, including weddings, but also baptisms, birthdays, or even informal parties.⁵¹

As in most areas of Greece, dancing is an important feature of Dodecanese weddings, and Constantinidis draws heavily from this tradition for thematic material in his piano compositions. One of the most popular wedding dances appearing in his *22 Songs and Dances from the Dodecanese* is the *sousta*, a couple dance characterized by “flirtatious movements.”⁵² In fact, this courtship dance is among the most popular in the Dodecanese, having become fairly standardized throughout the archipelago, and it is performed on a variety of occasions besides weddings. It is a highly energetic jumping dance, which is cast in 2/4 meter with the characteristic rhythms:   and  .

⁵¹Little, 217.

⁵²Hunt, 84.

Another popular dance that Constantinidis employs is the *zervodexios* (literally, “left-right”), which is danced in a circle and usually performed towards the end of a party. An interesting peculiarity of the *zervodexios* is that the circle is danced clockwise, as opposed to the counter-clockwise movement of almost every other Greek circle dance. Also in 2/4, the *zervodexios* may be performed slowly, in which case it is marked by the rhythm , or faster, where this basic rhythm is modified to become . Of these two, only the slow version is ever sung, so that the faster *zervodexios* is a purely instrumental genre.⁵³

Two other popular Dodecanese wedding dances find their way into Constantinidis’s piano music: the *kato choros* and the *gonatistos*. The *kato choros* (“low dance”) is a slow dance song performed after festive meals with improvised verses appropriate to the occasion, and provides a stylistic contrast with another dance (not used by Constantinidis), called, appropriately enough, the *pano choros* (“up dance”), since it requires the dancers to maintain an upright posture. The *gonatistos* (“kneel”), on the other hand, calls for the dancer to constantly bend at the knee. The two dances may last up to six or seven hours, and should be performed with no break. Once again, all of these dances are in 2/4 meter, and, depending on the tempo of performance, exhibit the following characteristic rhythms:⁵⁴

⁵³Vasiliki Tirovola, *Ellinikoi paradosiakoi choreftikoi rythmoi* [Greek Traditional Dance Rhythms] (Athens: Gutenberg, 2002), 174.

⁵⁴Ibid.

a)  (♩ = 80)

b)  (♩ = 80)

c)  (♩ = 88-90)

The most important instruments in the Dodecanese Islands are the *lyra* (the principal melodic instrument), *violin*, *tsambouna*, *laouto* and *toumbaki*. Due to their bright sounds *tsambouna* and *toumbaki* are the traditional instruments for celebrations in open space. Even when played together as an ensemble without singers they are “capable of sustaining the mirth and high spirits of the crowd and the liveliness of the feast at its peak for hour on end.”⁵⁵

Rhythm and Meter

Rhythm and metrical organization bestow Greek folk music with much of its distinct flavor.⁵⁶ In terms of rhythmic and metrical character, Greek folk songs and dances fall into one of three basic categories. The first comprises *free songs*, which are characterized by recitative-like asymmetrical rhythms and absence of repeated patterns. Such songs are mostly found amongst the *kleftika*. The second is made up of *rhythmic songs*, which do exhibit rhythmic patterning and tend to have more symmetrical phrase structures. Obviously, dances tend to fall into this category. Finally, a third category includes songs which begin with the rhythmic

⁵⁵Raftis, 72.

⁵⁶Petros Petridis, “Greek Folklore and Greek Music,” (lecture, King’s College, London, March 21, 1919).

and metrical regularity of the *rhythmic song*, but at some point abandon this in favor of recitative-like singing.⁵⁷

Simple duple, triple, and quadruple meters are common throughout the folk music traditions of the Greek-speaking world, as are compound meters such as 6/8, 9/8, and 9/4. Nonetheless, the most characteristic rhythmic feature of Greek folk music is the preference for asymmetrical divisions of the measure, which leads to the frequent use of additive meters, such as 5/8 and 7/8. The mood of the song or dance is determined by the placement of metrical accents within the measure. Thus a 5/8 measure may be counted either as 2 + 3 or as 3 + 2. Meter 7/8 obviously allows for more variations, but the most common division is of 3 + 2 + 2, with strong accents on the first and fourth beats. 9/8 meter is also common, but it is not performed as a compound ternary. Instead, the eighth notes will be grouped into some asymmetrical pattern, such as 3 + 2 + 2 + 2, 2 + 2 + 2 + 3 or even 2 + 3 + 2 + 2.⁵⁸

The Greek melodies collected by amateur folklorists and professional musicologists during the long nineteenth century provided a record of the style that would be adopted as inherently Greek by the composers of the Greek National School. In their effort to create a distinct style, Greek nationalist composers would look for inspiration to the melodies, modes, rhythms, genres, and instrumental idioms that were recorded in published anthologies.

⁵⁷Tirovola, 36.

⁵⁸Ibid.

Chapter 3: The Greek National School

Lambelet, Kalomiris, and the Establishment of the Greek National School

In his seminal 1901 essay ‘National Music,’ Lambelet urged other Greek composers to make folk melodies the foundation of a new style of distinctly Greek music. His motivation may be summed up in his declaration that

national art interprets more generally the idea and feeling of a nation ... [and] ...the most nationalistic, most creative, purest work which Greek musicians should do is the cultivation of the Greek folk tune and its incorporation into polyphony using as a foundation counterpoint and fugue. This will be the appealing national music of the future.⁵⁹

When leading figures such as Kalomiris and Lambelet began theorizing how a national music might incorporate the use of Greek folk melodies into Western compositional idioms, the principal difficulties they encountered were the inability of Western temperament to accommodate their various microtonal inflections and the question of creating a harmonic language that preserved their modal character. Given that the decision was made early on to adopt Western instruments and genres, the issue of temperament was quickly abandoned, leaving the creation of a distinctly Greek approach to modal harmonization as the principle theoretical issue facing the Greek National School.

The harmonization of folk melodies was a hotly debated issue among the first generation of Greek nationalist composers, who considered it “the central

⁵⁹Lambelet, 83.

aesthetic and ideological problem of Greek music.”⁶⁰ The principal question was whether the Greek folk song should be harmonized according to sonorities borrowed from Western harmony, or if it should not be harmonized at all.⁶¹ The position of Kalomiris, perhaps the most important figure in setting the priorities of the Greek National School, was that Greek melodies should be harmonized according to the intrinsic properties of their respective modes.⁶² Kalomiris was keen to point out that in this respect a Greek national style could differentiate itself from Western styles:

For the harmonization of Greek melodies, we have to study the sounds and modes on which the Greek folk songs are built. It is obvious that for the harmonization we almost always have to [keep a distance] from the understanding of major and minor scales of the classical harmony and we must form the harmony of the Greek melody, which is derived from the character and the tonal system of the Greek modes.⁶³

This position had the obvious practical consequence of necessitating a complete theorization of Greek modes. Moreover, it also allowed Greek musical nationalism to link up with contemporaneous ideological beliefs that Greece’s folk heritage was the repository of an objective national identity. Thus, the development of Greek modal music would, when subjected to scientific analysis,

⁶⁰Olympia Frangou-Psychopedi, *I ethniki scholi mousikis. Provlimata ideologias* [The National School of Music. Problems of Ideology] (Athens: Foundation for Mediterranean Studies, 1990), 70.

⁶¹Little, 126-127.

⁶²Kalomiris, “The National Music,” 35.

⁶³Sakallieros, “The Asia Minor Rhapsody,” 69.

demonstrates an unbroken continuity with the modal traditions of Byzantium and Antiquity.

Given the ubiquitous intellectual influence and institutional authority exercised by figures like Kalomiris and Lambelet, these ideological positions were quickly entrenched in the collective imagination of Greek National School composers. Much subsequent Greek musicology has subjected this ideological inheritance to a strict revisionist criticism. For our purposes, however, it is not necessary to judge the merits of the ideological aspects of the Greek National School, but only to understand how they influenced Constantinidis's compositional choices.

In his piano music Constantinidis adheres to Kalomiris's technical admonition to harmonize Greek melodies in such a way as to preserve their inherent modal properties. Thus, before examining how he does this, it will be necessary to outline the nature of Greek folk modality, and the way in which it was characterized by theorists such as Kalomiris and Lambelet.

Modal Classification of Greek Folk Music

Kalomiris believed that, since Greece had experienced countless waves of foreign immigration and long periods of foreign occupation, it was only natural that the modal properties of Greek music, though rooted in the practices of Antiquity and the Byzantine church, would have adopted various foreign

characteristics. He identified the main sources of this external influence as Gregorian chant, as well as Arabic, Turkish, Slavic and Gypsy folk music.⁶⁴

One of the earliest attempts to theorize Greek modes was conducted by Lambelet, who was especially concerned with developing a system of harmonizing Greek folk songs and pointing out the limitations of the Western system in accomplishing this. Much of his writing draws comparisons between Greek and Eastern music. Lambelet held the fundamental unit of a Greek mode to be the tetrachord, which could be either diatonic or chromatic. The diatonic consists of one minor and two major seconds, whereas the chromatic includes two minor seconds and an augmented second.⁶⁵ A mode is the result of combining two tetrachords to form an octave range above a given final. Thus, the diatonic modes, which correspond to the Western modes of Ionian, Dorian, etc., result from the combination of two diatonic tetrachords. Similarly, the combination of two chromatic tetrachords results in a chromatic mode, such as the following rather common one, which Bliss Little has described as the “double chromatic” mode (example 1).⁶⁶

⁶⁴Manolis Kalomiris, “Peri tis enarmoniseos ton dimotikon asmaton” [Harmonization of Folk Songs], reprinted in *Mousikologia*, vol. 4 (Athens: Exantas Publications, 1986), 37.

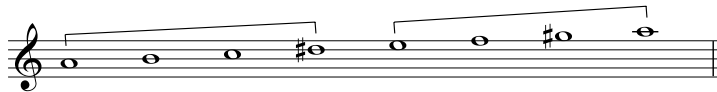
⁶⁵The “enharmonic” tetrachord of Ancient theory, which allowed for a pitch differentiation between enharmonic notes, such as B-sharp and C-natural, obviously bore no relevance to a musical system that was ultimately intended for performance on Western instruments like the piano.

⁶⁶Little, iv.



Example 1. Double Chromatic Mode

In the above example, the two tetrachords are separated by the whole tone between the notes A and B. However, different modal characteristics can be created by placing the tetrachords only a half step apart, an effect which Little characterizes as associated with “Gypsy” modes.⁶⁷ For example, the following mode, the “Gypsy chromatic,” comprises two chromatic tetrachords separated by a minor second, thus possessing not only two augmented seconds, but also three minor seconds (example 2).



Example 2. Gypsy Chromatic Mode

Drawing on Michaelides, Little describes as “mixed” modes constructed by combining chromatic and diatonic tetrachords, usually by placing the chromatic tetrachord in the subordinate position. The two most commonly employed diatonic components in such mixed modes are the upper tetrachords of the Aeolian and Dorian modes (example 3).⁶⁸

⁶⁷Ibid.

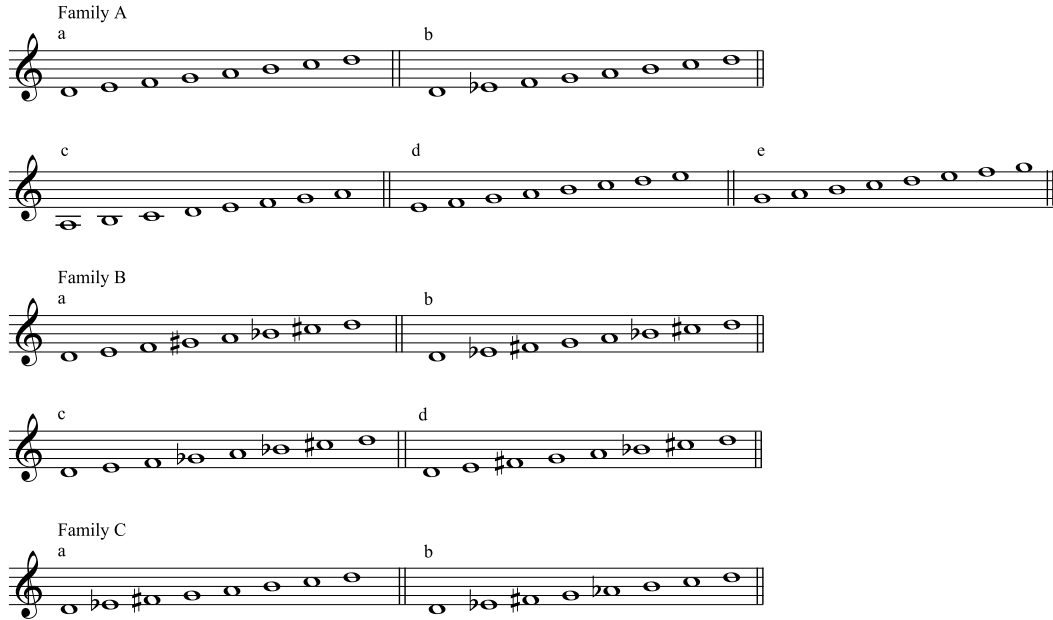
⁶⁸Michaelides, 38; cited in Little, v.



Example 3. Mixed Modes

Kalomiris’s approach to modal classification is very similar to Lambellet’s although he expands by classifying all modes into three families (example 4). The first group includes all diatonic modes that do not have a seventh-degree leading tone (i.e., Aeolian, Dorian, Phrygian, and Mixolydian) as well as one (b) which resembles Dorian with a lowered second. The second family comprises modes that do have a seventh-degree leading tone, as well as a secondary “leading tone,” usually on the third or fourth degree of the mode. Another important characteristic of these modes is their upper chromatic tetrachord, which is similar to that of the Western harmonic minor. Thus, Kalomiris’s second family excludes the Ionian mode, despite having “leading tones” on both the third and seventh degrees. Kalomiris’s third family essentially comprises any non-diatonic mode (i.e., mixed or chromatic) that does not have its leading tone on seventh degree, but instead, according to Kalomiris, places its “leading tones” on some other degree.⁶⁹

⁶⁹Kalomiris, “Harmonization of Demotic Songs,” 34-42.



Example 4. Kalomiris's Three Families of Greek Folk Modes

Modal Harmonization of Greek Folk Melodies

For Kalomiris, Western functional harmony was inappropriate to the modal character of Greek folk melodies. He considered that a “folk song’s melodic and rhythmic structure and overall mood should be studied carefully and together with the techniques used for the three Greek families of modes will produce an appropriate harmonization.”⁷⁰ Of the three families that he identified, Kalomiris considered the modes of the first to be the “simplest and certainly the most distinctive of Greek folk music.”⁷¹ The Cypriot composer-theorist Solon Michaelides would later echo this opinion in his claim that most Greek folk songs

⁷⁰Ibid., 41.

⁷¹Ibid., 38-40.

are written in the Aeolian and Dorian modes, with Ionian, Phrygian, Mixolydian, and Lydian used less frequently.⁷²

Obviously, the main point of divergence between the modes of Kalomiris's first family and Western major-minor harmony is their lack of a seventh-degree leading tone, which, of course, is characteristic of the whole-tone scale as well. The absence of leading tones means that these "most distinctive" Greek modes have no functional dominant harmony, arguably the most important aspect of the Western tonal system. Even the Aeolian mode—which Lambelet insists on describing, somewhat anachronistically, as the Hypodorian—differs from the Western minor in which the seventh degree is always raised to create authentic cadences to the tonic.⁷³ Example 5 shows how a typical Greek Aeolian melody would be harmonized according to Western practices with a perfect authentic cadence in A minor, with an anticipation of the first scale degree.



Example 5. Perfect Authentic Cadence in A Minor with Anticipation

Lambelet, however, felt that such a harmonization destroyed the purity of the Aeolian mode, which, he suggests, would be preserved with a plagal cadence

⁷²Michaelides, 9-16.

⁷³Lambelet, 17.

instead, as shown in example 6, wherein the second scale degree is regarded as an appoggiatura.



Example 6. Plagal Cadence in A Aeolian with Appoggiatura

Somewhat inconsistently, Lambelet still considers $\hat{5}$ to $\hat{1}$ bass motion to create harmonic closure, and thus allows the use of fifth-degree pedal points in combination with the plagal cadence to strengthen its sense of conclusiveness, as shown in example 7.⁷⁴



Example 7. Aeolian Plagal Cadence with Dominant Pedal

In short, when harmonizing diatonic modes of Kalomiris's first grouping, Lambelet promoted a primarily triadic vocabulary based on the unaltered modal pitch collection. This had the effect of eschewing the functional tonality characteristic of the Western classical tradition, while elevating the role of the subdominant and supertonic harmonies, since either could be used to harmonize two to one melodic closure. This principle of maintaining the integrity of the

⁷⁴Ibid., 29.

mode's pitch content also guided Lambelet's approach to harmonizing non-diatonic modes as well. Thus, in the modes of Kalomiris's second family, whose upper tetrachord resembles that of the harmonic minor, the Western tonal character implied by their seventh-degree leading tone is much reduced by the chromaticism of their lower tetrachords. The effect is the same even in the fourth member of this family (labeled d above), though its lower tetrachord is diatonic, since it outlines the Ionian mode, rather than the Aeolian. Melodies in these modes, as well as those of Kalomiris's third family, would be harmonized with chords that Western harmony would describe as non-functionally chromatic.

These methods of classifying and harmonizing Greek folk melodies according to their distinct modal characters would signify the Greek national style, and would consequently have a strong influence over Constantinidis's compositional practices. Nevertheless, as the following chapter will show, his individual approach to musical nationalism goes beyond matters of harmonization to include Greek elements of rhythms and phrasing as well. Moreover, his piano works, and his *22 Songs and Dances from the Dodecanese*, reveal him to be a composer of delicate pianistic nuances, attentive to small- and large-scale formal design, and capable of evocative programmatic expression.

Chapter 4: The Solo Piano Music of Yannis Constantinidis

General Considerations

Constantinidis's compositions for solo piano comprise seven published pieces and collections, all of which draw their thematic material from Greek folk melodies: *22 Songs and Dances from the Dodecanese* (2 vols. 1943-46), *44 Children's Pieces* (3 vols. 1950-51), three sonatinas (1952, published separately), *8 Greek Island Dances* (1954; arranged for two pianos in 1971), and *6 Studies on Greek Folk Rhythms* (1956-1958).

With the exception of the *6 Studies*, Constantinidis's piano music draws its thematic material from Greek folk melodies. In fact, the only other pieces in his entire oeuvre not based on Greek melodies are his *5 Songs of Longing* (1924/1980), for piano and voice and the unpublished sonatina (1927). The majority of the folk material used by Constantinidis in his solo piano works hails either from his native Asia Minor or from the Dodecanese Islands. The Asia Minor melodies undoubtedly attracted him because they reminded him of his youth in Smyrna. The only explanation we have for Constantinidis's partiality to Dodecanese melodies come from Lambros Liavas, who knew the composer personally. Liavas claims that Constantinidis selected his folk tunes simply because he found them personally appealing, not because he was searching for any particular melodic or rhythmic characteristics.⁷⁵

⁷⁵Interview with Lambros Liavas, Athens, 7 October, 2003.

Constantinidis's selection of folk material shows no particular pattern of preference for one genre over another. He chooses equally from among various types of songs and dances. Thus, some of his source materials are romantic, others are religious or laments. He sometimes even employs the melodies of *mandinadas* (improvised rhymed couplets). Constantinidis undoubtedly could have drawn on his memory of the folk melodies he heard during his childhood in Smyrna, but he was also certainly familiar with the most important collections of transcriptions mentioned earlier: Baud-Bovy's *Songs of the Dodecanese*, Pachtikos's *260 Dimodi ellinika asmata* [260 Greek Folk Songs], and Hubert Pernot's *Méodies Populaires Grecques de l' île de Chio*.⁷⁶

Generally, Constantinidis presents folk melodies intact, whereas his colleagues, such as Kalomiris, tend to borrow fragments from folk melodies and treat them as motives for development. Constantinidis describes his treatment of the folk material in the printed program in his debut as an orchestral composer:

Rather than using thematic elaboration of demotic song, the composer leaves the melodies [alone], in the way the people gave them. He tried to achieve variety in the compositions by the harmonic coating and rhythmic emphasis of the material which he had at hand.⁷⁷

Like Bartók, Constantinidis's goal was to maintain the melodic and rhythmic integrity of his folk materials by adding pianistic color without destroying their expressive character. Constantinidis often adds variations to successive statements of a theme in a manner similar to that of a folk singer. For instance, he often

⁷⁶Liavas, "Yannis Constantinidis (1903-1984)," 3; Sakallieros, "The Asia Minor Rhapsody of Yannis Constantinidis," 25.

⁷⁷Little, 196.

ornaments the melody in an improvisatory manner, sends it into different registers, or provides it with a drone or heterophonic accompaniment. He might also compose the restatements of a melody with slightly extended or abridged endings. He sometimes avoids monotony by introducing slight differences that exist between local variants of a given melody. In any case, in a reflection of his training as pianist, melodic restatements generally include various changes of tempo, dynamics, and articulation, which take advantage of the piano's expressive capabilities.

More than any of these other features, it is Constantinidis's approach to harmony that constitutes the most important source of variation in his presentation of folk material. Even though he never wrote down a theoretical account of his approach to folk tune harmonization, it is obvious that he carefully studied the modal classifications and harmonization guidelines proposed by Kalomiris and Lambelet. Using chords derived from mixed and chromatic scales, one of Constantinidis's principal strategies is to continually reharmonize the melody's ending, and to delay a cadence with a root position chord of the modal final until the very end of the piece. As Sakallieros notes, the result is a repetitive melody without thematic development in which harmonic changes are the jewels of his compositions.⁷⁸

As Liavas has pointed out, despite his German education, Constantinidis greatly admired Ravel, and his harmonic language and treatment of melody is

⁷⁸Sakallieros, "The Asia Minor Rhapsody of Yannis Constantinidis," 26.

generally reminiscent of the French impressionistic school.⁷⁹ Compositional procedures based on motivic and thematic development over large spans of contrasting tonal space play no role in his music. Similarly, he seems to have had little interest in atonal music, having composed only two pieces, one being an unpublished twelve-tone *Sonatina* from 1927 mentioned earlier. The other is unknown, since Constantinidis destroyed it himself.⁸⁰

In addition to Liavas, other Greek musicologists, including Leotsakos and Papaioannou, have commented on the similarities between Constantinidis's harmonic language and that of the French impressionists. They often referred to his "Ravelian sensitivity," particularly in relation to his detailed and colorful piano writing.⁸¹ In addition, his piano compositions reflect a profound understanding of Debussy's harmonic language. One of the best examples of this in Constantinidis's piano compositions may be seen in the thirty-fifth of his *44 Children's Pieces* (example 8). Here, Constantinidis uses a series of parallel chords in order to build the principal harmonic accompaniment of the folk melody. In this example, the chords do not serve any autonomous function, but rather provide harmonic color to the melody.⁸²

⁷⁹Interview with Lambros Liavas, Athens, 7 October, 2003.

⁸⁰Ibid.

⁸¹George Leotsakos, "Hommage to Ravel," *To Vima*, September 8, 1975.

⁸²Giorgos Sakallieros, "Yannis Constantinidis (1903-1984) Zoi, ergo kai synthetiko ifos." [Yannis Constantinidis (1903-1984) Life, Work and Compositional Style] (Thessaloniki: University Studio Press, 2010), 158.



Example 8. Yannis Constantinidis, *44 Childrens' Pieces*, XXXV, mm. 1-8.
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While these sorts of similarities with Debussy occur often enough in Constantinidis's music, Ravel's harmonic idiom seems to have been a stronger influence on him. This is mainly because Ravel's harmony generally includes more stable tonal relationships than Debussy's. Particularly in his piano scores, Ravel combines non-traditional elements such as pentatonic and modal structures along with traditional rhythmic models, harmonic progressions with foreign dissonant notes and cadence schemes.

Ravel's piano harmonizations of *Cinq Melodies Populaires Grecques*, which Constantinidis knew and admired, are of particular relevance to the present study.⁸³ Like Ravel, Constantinidis combines heterogeneous musical elements

⁸³Costas Tsougras, "Ta 44 Paidika kommatia tou Yanni Constantinidi: Analsi me chrisi tis genetikis theorias tis tonikis mousikis." [Yannis Constantinidis's *44 Greek Miniatures for Piano: Analysis with the Use of the Generative Theory of Tonal Music*] (Thessaloniki: University Studio Press, 2003), 279-280.

such as modal melodies, characteristic folk rhythms, and structural cadences in a transparent setting that nevertheless underlines his pieces' distinctly modal character.⁸⁴ As the following discussion will show, Constantinidis clearly drew upon the harmonic and formal transparency, tone-color sensitivity, and finesse of performance that are the trademarks of French piano music from the first decades of the twentieth century.

44 Children's Pieces

Despite its title, Constantinidis's *44 Children's Pieces* are intended for the mature performer.⁸⁵ Constantinidis drew the thematic material of this collection from the published transcriptions of Greek folk melodies by Baud-Bovy, Pachtikos and Pernot. The forty-four melodies are distributed amongst three separate volumes, each of which comprises several short movements that present a single folk melody in the form of a brief character piece.⁸⁶ While the idea of seeking inspiration from childhood had forerunners in programmatic works like Schumann's *Kinderscenen* and Debussy's *Children's Corner*, Constantinidis's source of inspiration was Bartók's *For Children*, which he heard performed by the composer in Berlin in April of 1923.⁸⁷ Like Bartók, Constantinidis does not

⁸⁴Sakallieros, "Yiannis Constantinidis (1903-1984)," 161.

⁸⁵*Ibid.*, 189.

⁸⁶Volume 1 contains pieces 1 through 16, volume 2 pieces 17 through 30, and volume 3 pieces 31 through 44.

⁸⁷Sakallieros, "Yannis Constantinidis (1903-1984)," 188.

offer programmatic scenes from childhood, but rather presents children's folk melodies and reinterprets them through a variety of formal, harmonic, and textural variations. In addition, regardless of the accompanimental context in which they are presented, Constantinidis always preserves the structural integrity of the original melodies.⁸⁸

Constantinidis's *44 Children's Pieces* enjoys a special place in the history of Greek music for several reasons, not least of which is the fact that it was the first work by a Greek composer published in the United States, under the title *Greek Miniatures* (Broude Brothers, 1957).⁸⁹ More importantly for the history of Greek musical culture, this collection was praised almost immediately for its potential for instilling in Greek conservatory students a sense of the potential of Greek folk tradition as the basis of an advanced nationalist music. Commenting on the pedagogical value of this piece, the well respected music critic, Minos Dounias (1900-1962), declared that :

[The *44 Children's Pieces*] of Yannis Constantinidis, regardless of its pedagogical importance, is surely neither a piano method nor is it intended for beginners. It is a work of art that offers musical merit of our greatest regard to both the advanced student and mature artist....I hope that this marvelous work of Yannis Constantinidis gets the recognition it deserves. I wish that it be discovered by refined pianists and teachers. Not only because they will get acquainted with original music, written with refined taste, but also because these enlightened people will spread under this guise the rhythms, the poetry, the enthusiasm of Greek music to a world of music-lovers.⁹⁰

⁸⁸Ibid., 188.

⁸⁹Little, 193.

⁹⁰Minos Dounias, "Yannis Constantinidis: 44 Children's Pieces for Piano," *Music Criticism. Selections from His Critical Work* (28 October 1952), 152.

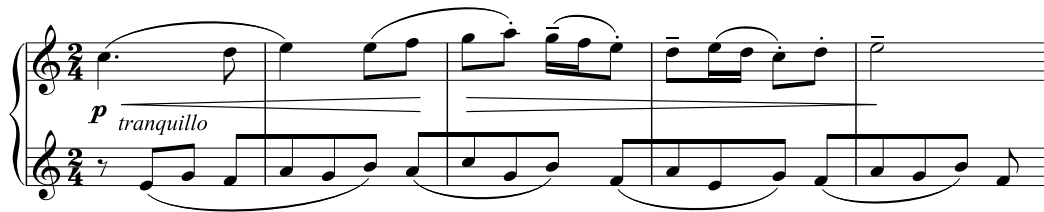
Although the forty-four pieces appear in the set as individual movements, Constantinidis indicates attacca endings for several of them, creating various groupings into sets of two, three, or four pieces. The form of the individual movements generally follows the phrase structure of the melodies, which is usually binary |:a:|:b:|. Most movements repeat the melody at least once with variations involving reharmonizations, textural contrasts, and changes of registral placement. Regarding the structure of the melodies themselves, Constantinidis will often create a sense of variety through the use of elisions, stretti, contractions, prolongations, and antiphonal presentations.⁹¹ Varied ornamentation provides another means of avoiding monotony while maintaining the structural integrity of melodies. Constantinidis generally selects ornamentation reminiscent of the idiomatic capabilities of particular instruments, such as the *klarino*, *gaida*, *lyra*, *laouto* or *santouri*. For instance, where his published source transcription might present only a single grace note, Constantinidis will recast it as a multi-note embellishment in imitation of the kinds of improvisations that a folk instrumentalist would execute.⁹²

As Petros Vouvaris has noted, one of the most striking features of this collection appears in the pieces where Constantinidis juxtaposes contrasting

⁹¹Petros Vouvaris, “44 Children’s Pieces on Greek Melodies by Yannis Constantinidis: A Masterpiece of Mikrokosmic Proportions,” *The American Music Teacher* 54, no. 6 (June/July 2005): 42.

⁹²Joanne Kampiziones, “Yannis Constantinidis: A Historical and Analytical Study of his Didactic Works for Solo Piano,” (DMA diss., Univ. of Miami, 2007), 39.

rhythmic and metrical patterns.⁹³ The asymmetrical meters of 7/8, 5/8 and 5/4, frequently encountered in folk melodies, are found in thirteen out of the forty-four pieces. At times, Constantinidis will arrange for the metrical accents of one voice to be out of phase with the others, as in XVII, mm. 1-6 (example 9).⁹⁴ The lower voice is an eighth note behind the upper. Moreover, while the upper melody articulates the natural accentuation of 2/4, the lower voice is organized into an asymmetrical grouping structure of 6 + 4 + 4 + 4 eighth-note groups.



Example 9. Yannis Constantinidis *44 Children's Pieces on Greek Melodies*, XVII, mm. 1-5. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

A somewhat more conventional case of cross rhythm occurs in piece XXIII, where the right hand outlines a 3/4 beat against the left hand's ostinato in 6/8 (example 10).⁹⁵

⁹³Vouvaris, 44.

⁹⁴Example cited in Vouvaris, 44.

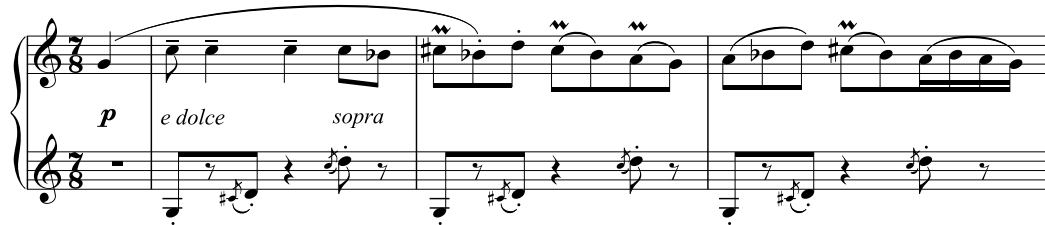
⁹⁵Example cited in Vouvaris, 44.

Example 10. Yannis Constantinidis, *44 Children's Pieces on Greek Melodies*, XXIII, mm. 13-20. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

While most of the pieces in this collection do not have these types of cross rhythms, each piece nevertheless presents a distinct rhythmic character. For example, piece XXV makes use of the additive meter of 5/4, in which the upper and lower voices alternate downbeats and upbeats, while creating a contrast between legato versus staccato articulations (example 11).

Example 11. Yannis Constantinidis, *44 Children's Pieces on Greek Melodies*, XXV, mm. 1-2. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

This contrast between articulation styles in the two voices is also apparent in piece XXIV, where the lower voice presents an ostinato in imitation of traditional percussion instruments such as the *daouli* and the *toumbaki* (example 12).



Example 12. Yannis Constantinidis, *44 Children's Pieces on Greek Melodies*, XXIV, mm. 1-3. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

Constantinidis's *44 Children's Pieces*, with its large number of folk melodies, offers a succinct summary of the composer's various methods for treating his pre-existing material. While maintaining the rhythmic and melodic identity of the original melodies intact, Constantinidis clothes them in a highly variable context in which the harmony, rhythmic character, and texture of the accompaniment not only creates a sense of development and variation, but also reveals the expressive possibilities of the melodies themselves.

The Three Piano Sonatinas

Although published separately, Constantinidis composed all three of his sonatinas in 1952. Each employs groups of folk songs from different parts of Greece. Thus, the melodies of the first sonatina are all from Crete, those of the second come from Epirus, and the songs of the third hail from the Dodecanese. In

his conception of the piano sonatina, Constantinidis self-consciously followed the model of Bartók's sonatina of 1915. Like Bartók, Constantinidis based each movement of his three sonatinas on a single folk melody. Additionally, he also follows Bartók in giving the final movements of his sonatinas separate titles (Rondo, Tema con variazioni, and Finale, respectively).⁹⁶

Constantinidis's first sonatina, based on the popular song *Póte tha kánei xasteriá* [When will there be clear skies], is arguably the most interesting of the three. Typical of his treatment of folk melodies, the first movement has frequent changes between 4/4, 3/4, and 2/4 meters. The movement is made up of three successive presentations of a theme, which is itself organized in the phrase structure *abcded'e'*—the final, varied repetitions of the *d* and *e* phrases exemplifying Constantinidis's typical method of extending the ending of his melodic material. After the opening statement of this theme, the two following sections restate the theme with varied harmonizations and textures, in which the theme is transferred to various registers. Additionally, Constantinidis decorates each restatement of the folk theme with new melodic embellishments. Once again, this movement includes the use of a tonic pedal, in imitation of Greek folk instruments. The second movement is a slow melancholic intermezzo with long silences, in the parallel minor to the first movement's G Ionian. With one main section that gets repeated with variations in the ornamentation and registral placement of the folk melody, it serves as a calm introduction to the third movement. Marked *allegretto vivo*, the final movement is a rondo (ABACA) in

⁹⁶Sakallieros, "Yannis Constantinidis," 195-196.

the mode of G Phrygian. Each recurrence of the A refrain presents the main theme in a new harmonic and textural context. The end is climactic with a repetitive pattern that begins in the upper registers ending fortissimo in the lower registers. In this piece, then, we see how the principle of varied thematic repetition infuses Constantinidis's works, even in the sonatina, a genre traditionally defined by thematic contrast.

8 Greek Island Dances

The *8 Greek Island Dances* (1954), Constantinidis's most frequently performed piece, is his last and most mature piano composition based on folk tunes. This suite consists of eight dances representing different Aegean islands, cast in simple strophic and rondo forms, with a variety of asymmetrical meters such as 5/4, 7/8, 9/4, and 9/8. Contrasting textures, simple or embellished melodies with grace notes, appoggiaturas, triplets, and quintuplets permeate the pieces. The composer is very specific with articulation and pedal markings which need to be observed carefully for a successful performance.

The fifth piece in the set, *Thalassaki* [Little Sea], stands out as particularly effective because of the way the music illustrates the text of the source melody. The tune, which originates from the Dodecanese island of Kalymnos, is both a dance song and a lament for the drowning of a young fisherman.⁹⁷ The melody, in

⁹⁷Kalymnos is famous for its sponge-fishing; men are absent for most of the summer travelling as far as the coast of Africa for this risky profession; Susan and Ted Alevizos, *Folk Songs of Greece* (New York: Oak Publications, 1968), 36.

G# Aeolian, has a melancholic character, which seems appropriate to the song text's sense of longing and despondency:

Θάλασσα, θάλασσα που τον έπνιξες, ώχ!, αμάν, αμάν Της κοπελλιάς τον άντρα, Θαλασσάκι μου, και φέρε το πουλάκι μου.	<i>Sea, sea which Has drowned, oh! alas, alas, The young girl's husband, My little sea, And bring my little bird to me.</i>
--	---

Κι' η κοπελλιά, κι' η κοπελλιά είναι μικρή, ώχ! αμάν, αμάν, Και δεν της παν τα μαύρα, Θαλασσάκι μου, και φέρε το πουλάκι μου.	<i>And the girl, and the girl Is young, oh! alas, alas, And black does not become her, My little sea, And bring my little bird to me.⁹⁸</i>
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Example 13 illustrates how Constantinidis evokes the mood of this text. Most obviously, he imitates a lamenting voice by placing the melody in the lower register, which he rarely does. In a hint of programmatic writing, he suggests the sea itself with the rolling arpeggiated figures in the right hand.

⁹⁸Trans. by Alevizos, 36-37.

The image displays four systems of musical notation for piano accompaniment. Each system consists of a treble and bass clef staff. The first system begins with a treble clef staff containing a melodic line with a slur over it, and a bass clef staff with a few notes. A box above the first two notes of the treble staff contains the numbers 3 and 2 over 8 and 4, indicating a 3/8 and 2/4 time signature. The dynamic marking 'pp' is written below the first staff. The second system is marked with a '2' above the first staff and includes the instruction 'il canto dolce marcato' written above the bass staff. The third system is marked with a '4' above the first staff. The fourth system is marked with a '6' above the first staff. The notation includes various rhythmic values, slurs, and dynamic markings.

Example 13. Yannis Constantinidis, *8 Greek Island Dances*, V, mm. 1-7.
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Later in the piece one has the sense that the melody has been submerged in an increasingly dense, agitated accompaniment, as it ascends and descends from one hand to the other (example 14). The turbulence of the sea, or perhaps the pain of drowning, seems to be depicted through the presence of much non-functional chromaticism. The final statement of the melody, which coincides with a thinning out of the texture and the gradual dissipation of rhythmic activity comes to rest on a dissonant chord leaving the listener with a clear sense of the young woman's longing.

Example 14. Yannis Constantinidis, *8 Greek Island Dances*, V, mm. 13-18.
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The second piece in the set, a Cycladic dance that Constantinidis later transcribed for orchestra, exemplifies another of his methods of manipulating the source material. Once again, he gives the first presentation of the folk melody to the left hand. The piece is in 5/4 (3 + 2) and an ABAB form in which each section is divided in 4 short phrases: *aa'bb'*. It exhibits the generally robust character of Cycladic dances, especially through Constantinidis's percussive writing for the piano, which at times is combined with drones. In this way, the composer recreates the types of instrumental accompaniment that folk musicians would

have performed during an actual dance. Although it is clearly in the Dorian mode, Constantinidis often inflects this with a non-functional lowered second degree.

Dance number VII is based on the dance of *karsilamas*, a Turkish folk dance which spread to Northwest Asia Minor and was carried to Greece by refugees after their expulsion in 1922. It is a popular dance in which two people face each other and music rhythmically controls their moves. Although the folk dance is customarily in 9/8, based on four small steps counted as 2 + 2 + 2 + 3, Constantinidis puts it in 9/4 but maintains the characteristic rhythmic groupings. Example 15 shows these rhythmic groupings clearly, along with the frequent chromatic inflections of the second and sixth degrees of F Aeolian, giving the piece Phrygian and Dorian accents.

Example 15. Yannis Constantinidis, *8 Greek Island Dances*, VII, mm. 1-4.
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The climax of this suite occurs in the last piece with the exuberant *pentozalis*; a Cretan dance whose name literally means five steps. The *pentozalis* is a fast, virtuosic dance requiring high leaps and frequent leg and foot slapping. The physicality of the dance is depicted especially in the final measures of this movement, where the pianist must execute large leaps in the left hand while the right hand maintains the folk melody. It is as if the pianist has to perform the role of dancer and singer simultaneously. The physical intensity of this dramatic conclusion is highlighted with faster surface rhythms and increasingly elaborate embellishments of the melody.

6 Studies on Greek Folk Rhythms

Constantinidis's last piano work, *6 Studies on Greek Folk Rhythms*, (1956-1958) is rather unique in his oeuvre, since it is the only one to be based on traditional rhythms rather than melodies. The rhythms that Constantinidis uses have their origins in dances from Asia Minor, which are most commonly in the asymmetrical meters of 5/8, 7/8, and 9/8. Freed from the self-imposed requirement to preserve the inherent modal properties of a preexisting melody, Constantinidis offers in this piece his most adventurous essay in chromaticism, which at times borders on free atonality. Thus, the harmonic language of the *6 Studies* includes a considerable amount of tonal ambiguity, especially through the frequent use of polychords and bitonal passages, which are rarely heard in his earlier pieces.

The six movements are contrasted in mood and character, with the lyrical fourth etude, an *Intermezzo*, offering a brief respite from the turbulence of the outer movements (see Table 1). Despite the work's inherent technical orientation, the complementary character of the successive etudes in terms of thematic material, style and tempo make the work function essentially as a dance suite. The movements are unified by an overall arch form, which takes shape through the set's succession of meters. Specifically, the first and sixth etudes are both in 7/8, the second and fifth etudes are in 9/8, and the third and fourth are in 5/8 (although the fourth also includes changes to 6/8 and 7/8). With these various asymmetrical meters, Constantinidis explores a variety of internal accentuation patterns, such as $3/8 + 2/4$ or $3/8 + 2/8 + 2/8$.

Table 1. Yannis Constantinidis, *6 Studies on Greek Folk Rhythms*

Etude	Meter	Tonal Center
I. Prelude	7/8 (3/8 + 2/4)	E
II. Basso Ostinato	9/8 (3/8 + 3/4)	B
III. Capriccio	5/8 (2/8 + 3/8)	D
IV. Intermezzo	5/8, with oscillation between 6/8, 7/8	B-flat (pedal)
V. Ballabile	9/8 (2/4 + 2/8 + 3/8)	G (ambiguous)
VI. Toccata	7/8 (3/8 + 2/8 + 2/8)	B (opening); E (final)

Although not based on any existing folk melody, the *Intermezzo* employs many of the variation techniques that we have already seen in Constantinidis's earlier piano pieces. The theme of the *Intermezzo* has a simple binary period structure, in which the *a* phrase comprises four measures (2 + 2) alluding to the pentatonic scale, with a three-measure *b* phrase response that employs the entire chromatic scale (example 16).

The image displays three systems of musical notation for a piano piece. The first system, labeled 'a', consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a 7/8 time signature. It contains a melodic line with various rhythmic values and phrasing, marked with a piano (*p*) dynamic and an *espressivo* instruction. The lower staff provides a harmonic accompaniment, starting with a bass clef and marked with *con Ped.* and *ten.* (tenuto). The second system, starting at measure 3, features a triplet of eighth notes in the upper staff. The third system, labeled 'b', begins at measure 5 and includes a fermata over the final measure of the system. The notation includes various accidentals, slurs, and dynamic markings throughout.

Example 16. Yannis Constantinidis, *6 Studies on Greek Folk Rhythms*, *Intermezzo*, mm. 1-4. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

Constantinidis subjects this simple phrase structure to several rhythmic variation procedures, such as diminution, truncation, and sudden fermatas, all of which are relatively common effects in Greek folk music. For instance, the

change from 5/8 to 3/8 in the penultimate measure of the *Intermezzo* brings the music to a sudden, unexpected halt before its *lento* post-cadential gesture (example 17).

The image shows a musical score for Example 17, consisting of two systems of piano music. The first system covers measures 34, 35, and 36. Measure 34 starts with a treble clef, a key signature of one flat, and a 5/8 time signature. It contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. Measures 35 and 36 continue with similar rhythmic patterns, including triplets. The second system covers measures 37 and 38. Measure 37 is marked 'LENTO' and features a change in meter to 3/8. Measure 38 is marked 'espressivo' and concludes with a cadential gesture. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 17. Yannis Constantinidis, *6 Studies on Greek Folk Rhythms*, *Intermezzo*, mm. 34-37. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

As a set of etudes, each movement of this piece explores specific technical performance issues, such as extended octave sections, and fast, clearly articulated passage work. For example, the *Capriccio* deals with frequent rapid chord changes in different registers, which are often preceded by appoggiaturas and have various articulation markings (example 18).

Allegro non troppo ma con umore [♩ = 176]

Example 18. Yannis Constantinidis, *6 Studies on Greek Folk Rhythms*, *Capriccio*, mm. 1-8. © Copyright 2005 by C. Papagrighoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

The most challenging etude in the set is the climactic final *Toccata*. Marked *allegro vivo ma non troppo*, in this movement we see once again Constantinidis's debt to Bartók. Although the movement begins simply enough, it quickly establishes a perpetual motion pattern that runs through a steadily thickening texture characterized by percussive interlocking hands and repeated chords and octaves across the full range of the piano.

Although consistent with Western prototypes in which each etude of a set explores a different technical issue, Constantinidis nevertheless attempted to unite the pieces in the set. Technically, the *6 Etudes* are unified by the common

requirement of excellent hand coordination, since they all include transferring thematic material and accompaniment patterns from one register to the other. There is another compositional thread running through the set, which derives from the rhythmic character of the material. Athina Fytika has noted that the oscillation between $5/8$ and $7/8$ in the *Intermezzo* creates the hypermetric pattern of $12/8$. This recalls a metrical effect in Ancient Greek poetry called *podes*, which consists of contrasting poetic meters in a recurring series, that combine to create a larger recurring metrical pattern.⁹⁹ Other etudes also show Constantinidis's interest in exploring the rhythmic possibilities combining *podes* in different ways. For example, Sakallieros notes that in the *Basso Ostinato* etude in $9/8$, the overall metrical pattern of $9/8$ is created by contrasting *podes* in the left hand. Example 19 shows that although the left hand follows the metrical division indicated in the score of $3 + 2 + 2 + 2$ (or $3/8 + 3/4$), its melodic peak notes (b - a - g and f#) create a contrasting pattern of *podes*: $2 + 3 + 2 + 2$ (or $2/8 + 3/8 + 2/4$).¹⁰⁰ It is also worth noting that the chromatic triplet figures in the right hand are based on the style of melismatic vocal embellishment characteristic of the folk traditions from Asia Minor.

⁹⁹Athina Fytika, "Six Etudes on Greek Folk Rhythms by Yannis Constantinidis: How the Ancient Greek Poetic Meter Finds an Application in the Contemporary Pianist's Question for Cross-Hand Balance," (Annual Meeting of the College Music Society, Rocky Mountain Chapter, University of Colorado at Denver, March 18-19, 2005).

¹⁰⁰Sakallieros, "Yannis Constantinidis (1903-1984)," 216.

The image displays two systems of musical notation for a piano piece. The first system consists of a treble clef staff with a 3/8 time signature, a bass clef staff with a 3/8 time signature, and a combined 3/8+4/4 time signature. The treble staff begins with a rest, followed by a melodic line featuring several triplet figures. The bass staff has a continuous eighth-note accompaniment. The word "con grazia" is written above the treble staff, and "simile" is written below the bass staff. The second system starts at measure 4 and continues the melodic and accompanimental patterns with further triplet figures in the treble.

Example 19. Yannis Constantinidis, *6 Studies on Greek Folk Rhythms, Basso Ostinato*, mm. 1-5. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

General Arrangement of the Set

The *22 Songs and Dances from the Dodecanese* (1943-1948), Constantinidis's first piano work, was his initial attempt to incorporate Greek folk melodies in a largely Western idiom while preserving their essential modal character. Published in two volumes, this large suite includes various songs and dances that Constantinidis found in Baud-Bovy's anthologies of *Songs of the Dodecanese*. According to Liavas, this suite was the model for later compositions, and Constantinidis revised some of its pieces in his *Suite for Violin and Piano* (1947), in his two orchestral *Dodecanese Suites* (1948 and 1949), in the *44 Children's Songs* (1948-51) in the third *Sonatina* for piano (1952) and finally in the *8 Dodecanese Songs* for mixed a cappella choir (1972).¹⁰¹

The distribution of the songs into movements is somewhat unconventional and requires some explanation (see tables 2 and 3). Both volumes in the *22 Songs and Dances from the Dodecanese* contain eleven folk melodies, which Constantinidis labels with Arabic numerals, 1 through 22.¹⁰² However, he also groups the twenty-two songs into twelve movements indicated by Roman

¹⁰¹Lambros Liavas, foreword to *22 Songs and Dances from the Dodecanese* (Athens: C. Papagrighoriou - H. Nakas, 1993).

¹⁰²Ten of the eleven folk songs of the first volume are also found in the *Dodecanese Suite No. 1* (1950). The songs are in different order and they have a longer duration. All eleven folk songs from the second volume are found in the *Dodecanese Suite No. 2* in which there is an added song, "Miroloi tis Astypaleas" [Lament of Astypalea] from Baud-Bovy's collection.

numerals: I-VII in Volume 1, VIII-XII in Volume 2. Each movement comprises from one to three songs. Thus, movement I includes songs 1 and 2; movement II includes only song 3; etc. Sometimes Constantinidis gives individual songs within a movement separate titles, so that, for instance, movement VIII includes songs 12, 13, and 14, the last of which is described as a theme and variations. Even with these various divisions in force, Constantinidis sometimes indicates *attacca* continuations between movements, such as from movement IV to movement V, which has the effect of linking songs 6 through 8 into a single formal unit. As I will describe below in more detail, whenever Constantinidis intends for one song or movement to lead directly into the next, he brings it to a close on a modally inconclusive harmony. The movements containing two folk songs (i.e., movements I, III, IV, VII, X, and XI) are binary forms, in which the two songs each constitute one formal section of the movement. Movements VIII and XII take the form of miniature sonatinas, not unlike the three sonatinas he would later write in 1952.

Table 2. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese Islands*, Book 1

Mvt	Folk song title	Tempo	Meter	Type/Origin	Mode
I	1. Dyosmaraki [Little Mint]	Andante Sostenuto	4/4, 2/4, 3/4	Mandinada from Karpathos	A Aeolian → F Lydian
	2. Anamesa Plimmyri [In Plimmyri]	Allegretto	2/4, 3/4	Multiverse song from Rhodes	A Aeolian
II	3. Tragoudi tou gamou [Wedding Song]	Con Moto	5/8, 7/8	Song from Kastellorizo	F Aeolian
III	4. Fetos to kalokeraki [This summer]	Andantino quasi parlando	4/4	Multiverse song from Rhodes	D Dorian
	5. Zervodexios choros [“Left-right” Dance]	Allegretto semplice	2/4	Dance from Rhodes	D Dorian
IV	6. Saranta chronia ekama [For forty years I was]	Allegro piacevole	2/2, 3/2	Multiverse song from Rhodes	G Aeolian
	7. I Erini [Irene]	Allegro giocoso	2/4	Dance-Song from Tilos	G Ionian
V	8. Arhaggelitikos skopos (As tragoudiso ki as haro) [I Should Sing and Rejoice]	Andante mesto	4/4, 2/4	Mandinada from Rhodes	C Aeolian
VI	9. Horeftikos skopos [Dance Song]	Allegretto con grazia	2/4	Dance-Song from Leros	G Aeolian → G Dorian
VII	10. Ksipna nie ke niogambre [Wake up, Young Newlywed]	Andante lento	6/8	Dance-Song from Rhodes	G Dorian → A Phrygian
	11. Sousta	Allegro vivo ma non troppo	2/4	Dance from Rhodes	A Phrygian

Table 3. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese Islands*, Book 2

Mvt	Folk Song Title	Tempo	Meter	Type/ Origin	Mode
VIII	12. Ela i ora i kali [Have a Good Marriage]	Lento e solenne	4/4, 2/4	Song from Rhodes	E Ionian
	13. Vostsikata [Shepherd's Song]	Allegretto scherzando	2/4	Song from Kalymnos	E Phrygian
Tema con Variazioni	14. Ta kalanta tou Lazarou [Carols for the Feast Day of Lazarus]	Con moto	6/8	Carols from Rhodes	E Aeolian
IX Scherzino	15. To pathos [Passion]	Vivo e leggiero	2/4	Song from Kasos	B Aeolian with #4
X	16. Ela na ta moirastoume [Come and Let us share]	Andante con moto	7/8	Mandinada from Rhodes	B Aeolian
	17. Sta marmara tou Galata [On the Marbles of Galata Serai]	Andantino mosso	2/4	Multiverse from Karpathos	B Phrygian
XI	18. Den imporo na kamo allios [I Can't Help It]	Lento e mesto	4/4	Mandinada from Rhodes	D Phrygian
	19. Kato choros [Low Dance]	Allegro moderato	2/4	Dance-Song from Rhodes	D Phrygian Dominant
XII	20. To Konstantaki to mikro [Little Constantine]	Moderato quasi narrativo	6/8	Multiverse Song from Rhodes	A Aeolian → A Phrygian
	21. Stekomai kai paratiro [I Stand and Watch]	Allegretto scherzando	2/4, 3/4	Mandinada from Karpathos	A Phrygian
	22. "Gonatistos choros" [Kneeling Dance]	L'istesso tempo ma accelerando	2/4	Dance-Song from Karpathos	A Phrygian

Description of the Source Transcriptions

As already mentioned, Constantinidis found his thematic material from Baud-Bovy's two anthologies of transcriptions, which had been published in 1935 and 1938. Many of the melodies in Baud-Bovy's anthologies are transcribed in several local variant versions. Nevertheless, since Constantinidis provides us with the title of the song and the version he preferred, it is a relatively simple matter to compare his adaptations to the transcribed source melody.

Beyond the fact that they were all published in Baud-Bovy's transcriptions, there appears to be no other unifying element in Constantinidis's choice of melodies. They include a wide variety of song types, including *mandinades*, wedding songs, multiverse songs, and dances, and while most come from Rhodes, the set also includes melodies transcribed from the islands of Karpathos, Kastellorizo, Kalymnos, Tilos and Leros.

Constantinidis generally prefers melodies representing Kalomiris's first family of modes, which he and Solon Michaelides characterized as the most purely representative of the Greek folk tradition. These are the diatonic modes that have no seventh-degree leading tone: Dorian (the most represented) Aeolian and Phrygian. Only two pieces, songs 7 and 12, are written in the Ionian mode. The texted source melodies are frequently introduced by an untexted held or repeated note that establishes the mode. Other songs establish the mode with a leap of a fourth or fifth from the final. Nonetheless, because some songs begin with a stereotypical motive associated with the mode that does not necessarily

highlight the modal final, the central pitch of the mode can be identified as the final note of the melody.

The twenty-two melodies that Constantinidis selected from Baud-Bovy's anthology consist of sixteen unaccompanied songs, four songs accompanied by instruments, and two un-texted instrumental dances. One of the accompanied songs *Stekomai kai paratiro* (I Stand and Watch, song 21 in Constantinidis) includes an eight-measure introduction that consists of motivic material derived from the song. In the transcriptions, Baud-Bovy generally specifies which instruments should be used when accompaniments are indicated. Thus, for example, in his transcription of *Tragoudi tou gamou* (Wedding Song, song 3 in Constantinidis) calls for accompaniment by banged wooden spoons and/or hand clapping.

Fourteen of the songs' texts are in the 'political' fifteen-syllable verse, while the rest have lines of seven, eight or thirteen syllables. Most of the melodies are syllabic and emphasize stepwise motion, although frequent leaps occur in songs 8, 10 and 21. Whenever the transcription indicates instrumental accompaniment, the main melody falls within the range of a sixth, whereas the range of unaccompanied songs normally exceeds an octave.

The musical phrases of the folk melodies are usually short and rarely symmetrical, especially since many of them include *tsakismata*, grammatically superfluous text in the middle of a line that necessitates the addition of extra music. For example, song 2, *In Plimmyri*, is based on a poem comprising twenty-one lines, each thirteen syllables long. In the Baud-Bovy transcriptions, several of

these lines are interrupted by the four-syllable exclamation *Panagia mou* (Holy Mary; example 20).

4
A - ná - me - sa Plim - my - - - ri

5
Kai mé - sa La - cha La - - cha - niá

9
Ka - rá - vi kin - ti - - név - ei, Pa - na - gí - a mou, me mia ka - ko - kai - riá.

Example 20. Samuel Baud-Bovy, transcription of *Anamesa Plimmyri* (In Plimmyri), mm. 1-13. © Copyright 1935 by Samuel Baud-Bovy. Reproduced with the permission of Manuel Baud-Bovy and Françoise Sallin-Baud-Bovy, and the Musical Folklore Archives of the Center for Asia Minor Studies.

The melody seems to add a measure at this point to accommodate the extra words, leading to an asymmetrical phrase structure (4 + 4 + 5), in which each phrase concludes with a short measure. In the sixth song, *Saranta chronous ekama* (For Forty Years I Was), another *tsakisma* occurs that again causes asymmetrical phrasing (4 + 5), along with a change of meter from 4/4 to 5/4 (example 21).

Sa - rán - ta chró - nous é - ka - ma stous klé-ftes ka - pe -

6

- tá - nos Chí - lia (*ma tin Pa-na-già*) Chí - lia flou - riá e - kér - di - sa.

Example 21. Samuel Baud-Bovy, transcription of *Saranta chronous ekama* (For Forty Years I Was), mm. 1-9. © Copyright 1935 by Samuel Baud-Bovy. Reproduced with the permission of Manuel Baud-Bovy and Françoise Sallin-Baud-Bovy, and the Musical Folklore Archives of the Center for Asia Minor Studies.

The various meters used in the songs sometimes indicate relative tempo; songs in 2/4 are generally fast, those in 3/4, 4/4 and 7/8 are generally slow, while those in 6/8 tend to follow the moderate pace of spoken narration. Many songs include frequent, but irregular changes of meters, such as *Dyosmaraki* (Little Mint), the first of Constantinidis's *22 Songs and Dances from the Dodecanese*.

Treatment of Melodies

As mentioned earlier, the folk melodies that Constantinidis uses in this set all stand out clearly from their surrounding accompaniment; it is therefore a simple matter to identify them using Baud-Bovy's anthology. Often, the tunes are nearly identical to Baud-Bovy's versions. In fact, Constantinidis is normally so faithful to his source melodies that most of them could be sung with their texts. As we have seen, his favored method of avoiding monotony while repeating the folk tunes intact is to voice successive statements in different registers, sometimes adding improvisatory ornamentation or slight rhythmic variations. Additionally, he sometimes extends or abridges the original tune, which we have also seen in

some of his later works. One of the unique features of this set is Constantinidis's occasional fragmentation of his source melodies, which he subjects to a limited degree of motivic development.

Constantinidis remains most faithful to the original transcriptions in his arrangements of two wedding songs: number 10 *Ksipna nie ke niogambre* (Wake Up, Young Newlywed), and number 12 *Ela i ora i kali* (Have a Good Marriage).¹⁰³ In the first of these, Constantinidis places the unchanged melody in a four-voice contrapuntal texture. The melody occupies the alto range against a syncopated countermelody in the bass, while the soprano and tenor voices present descending four-note ostinatos that may be reminiscent of church bells (example 22).



Example 22. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 10, *Ksipna nie ke niogambre* (Wake Up, Young Newlywed), mm. 5-12. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

¹⁰³The highly idiomatic Greek expression *Ela i ora i kali* literally translates to “Come on, the time, the good,” but its intended meaning is best rendered in English as “Have a Good Marriage.”

In number 12, *Ela i ora i kali* (Have a Good Marriage), Constantinidis sometimes abridges the original melody. The phrase structure of Baud-Bovy transcription is in the rondo-like form $abab^1a^1b^2a$. Constantinidis, however, eliminates the fifth and sixth phrases, leaving the structure $abab^1a$. Another slight change, almost of no significance, results from the fact that the original melody was transcribed with no time signature, although Baud-Bovy's editorial bar lines indicate 2/4 (example 23). Constantinidis, however, puts his arrangement in 4/4, which has no appreciable effect on the melody's accent patterns (example 24), although it does allow him to create a four-beat ostinato in the left hand that recalls the sound of wedding bells. Note, too, the slight variations of rhythm and ornamentation that Constantinidis introduces.



Example 23. Samuel Baud-Bovy, transcription of *Ela i ora i kali* (Have a Good Marriage), mm. 1-7. © Copyright 1935 by Samuel Baud-Bovy. Reproduced with the permission of Manuel Baud-Bovy and Françoise Sallin-Baud-Bovy, and the Musical Folklore Archives of the Center for Asia Minor Studies.

Example 24. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 12, *Ela i ora i kali* (Have a Good Marriage), mm. 1-5. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

In addition to sometimes abridging his source melodies, at other times Constantinidis extends them, as in song number 13 *Vostsikata* (Shepherd’s Song). The transcribed ten-measure melody is divided into two unequal phrases of four and six measures, respectively (example 25). At the point in Constantinidis’s arrangement that corresponds to measure 5 of the source melody, he interpolates two measures of music that are motivically related to the melodic surroundings. This gives Constantinidis’s setting a balanced structure of three four-measure phrases (example 26). Additionally, he transposes the transcribed melody up a fifth, and adds a number of written-out ornaments to it.

To vos-ka-roú-thi sto vou-nó sfi - rí zeí, xe - lak - kó nei sfi - rí - zeí, xe-lak-
 O e - ri - mí-tou i sfi rí dziá ta mé-sa mou ta lió- nei ta mé-sa mou ta

6

7

kó- nei, A la roú-d-zia roú-d-zia roú-d-zia o ka - lós ta vo-ska roú-d- zia K'i
 lió- nei ta lol - lá ta vo- ska - - - roú-d- zia.

Example 25. Samuel Baud-Bovy, transcription of *Vostsikata* (Shepherd's Song), mm. 1-12. © Copyright 1938 by Samuel Baud-Bovy. Reproduced with the permission of Manuel Baud-Bovy and Françoise Sallin-Baud-Bovy, and the Musical Folklore Archives of the Center for Asia Minor Studies.

3

5

9

Example 26. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 13, *Vostsikata* (Shepherd's Song), mm. 1-12. © Copyright 2005 by C. Papagrighoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

In the first song of the set, *Dyosmaraki* (Little Mint), Constantinidis maintains the phrase structure of the original folk melody, although he eliminates its short, two-measure introduction (example 27). He suggests the antiphonal character of this *mandinada* from the outset by presenting the melody first in the left hand, which elides with its repetition in the right hand. He also changes the melody slightly in this case, rewriting the sixteenth-note figure from measure four of the transcription as a dotted figure, as in the first full measure of his arrangement. If we imagine singing the text according to Constantinidis's setting, this change creates an agogic accent on the first syllable of the word *déntra* (trees), which is arguably more appropriate than what is given in the transcription (m. 1, example 28).

A. Thá - las - sa, dén - tra Dyo - sma - rá - ki mou Thá - las - sa, dén - tra

9 dén - tra kai vou - ná, 'Ai - des Thá - las - sa, dén - tra

14 kai vou - ná, klái - te kai seis yia mé - na, klái - te kai seis.

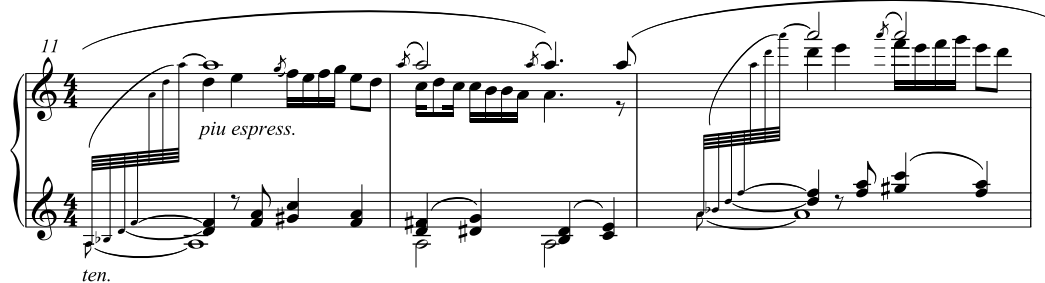
Example 27. Samuel Baud-Bovy, transcription of *Dyosmaraki* (Little Mint), mm. 1-17. © Copyright 1938 by Samuel Baud-Bovy. Reproduced with the permission of Manuel Baud-Bovy and Françoise Sallin-Baud-Bovy, and the Musical Folklore Archives of the Center for Asia Minor Studies.



Example 28. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 1, *Dyosmaraki* (Little Mint), mm. 1-4. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

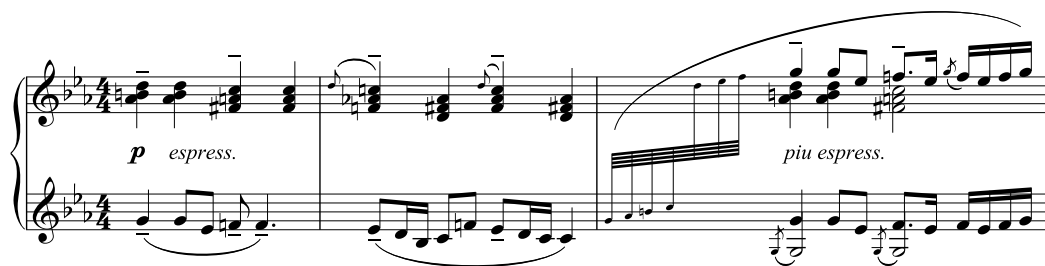
Throughout this piece, Constantinidis enriches the melody with grace notes, and, in its third statement, we see his common technique of writing arpeggiated grace-note figures before the main notes of the melody (example 29, mm. 11 and 13). These improvisatory flourishes imitate the sound of a shepherd playing his *floyera* (end-blown flute).¹⁰⁴ In this repetition, Constantinidis reintroduces the sixteenth-note pattern he had removed in the initial statement, suggesting that he regarded it as a vocal embellishment on the melody's basic structure.

¹⁰⁴Liavas, foreword to Constantinidis, *22 Songs and Dances from the Dodecanese*.



Example 29. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 1, *Dyosmaraki* (Little Mint), mm. 11-13. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

Another example of Constantinidis inserting embellishments characteristic of improvised *floyera* playing occurs in measures 3 and 12 of song number 8, *As tragoudiso ki as haro* (I Should Sing and Rejoice, examples 30 and 31). A particularly distinct aspect of this arrangement is Constantinidis's generous use of tenuto articulations in the main melody. This gives the melody a highly declamatory nature, which is not only appropriate for the largely syllabic setting of the original transcription, but is also similar to Bartók's *parlando rubato* style.



Example 30. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no 8, *As tragoudiso ki as haro* (I Should Sing and Rejoice), mm. 1-3. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.



Example 31. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 8, *As tragoudiso ki as haro* (I Should Sing and Rejoice), mm. 11-12.
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In contrast to the normally limited changes that Constantinidis makes to his source melodies, his arrangement of the *Zervodexios* (Left-Right) dance melody in song 5 makes significant alterations to the original folk tune. Although the folk melody is an uneven series of little repeated phrases, an overall binary structure is readily apparent because of the two-measure pause in measures 14 and 15 (example 32). In Constantinidis's treatment of this melody, he reverses the order of the song's formal sections. Thus, measures 1-19 (example 33) of his setting correspond to the B section of the transcription (mm. 16-23), while measures 22-37 correspond to the A section (mm. 1-11). Significantly, the two-measure pause retains its position and function in Constantinidis's setting (mm. 20-21), thus serving to create the main formal articulation. Furthermore, Constantinidis maintains the *da capo* form of the transcription, so that, if one were to diagram his arrangement of the folk melody, it would be in the form BAB (example 34). It is not clear why Constantinidis chose to alter the form of the melody this way, although it may be because its B-section melody begins with a

much more suitable gesture for the piano. Moving the melody's odd opening figures, with its repeated Gs to the B section (m. 22), allows Constantinidis to integrate them with the Ds of the two-measure pause (mm. 20-21), which he treats as instrumental drones, perhaps reminiscent of the *tsambouna*.

Example 32. Samuel Baud-Bovy, transcription of *Zervodexios* (Left-Right Dance), mm. 1-24. © Copyright 1935 by Samuel Baud-Bovy. Reproduced with the permission of Manuel Baud-Bovy and Françoise Sallin-Baud-Bovy, and the Musical Folklore Archives of the Center for Asia Minor Studies.

B

5

9

13

17 [Pause]

21 A

Example 33. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 5, *Zervodexios* (Left-Right Dance), mm. 1-24. © Copyright 2005 by C. Papagrigroriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

conclusion of A

34

38 B

etc.

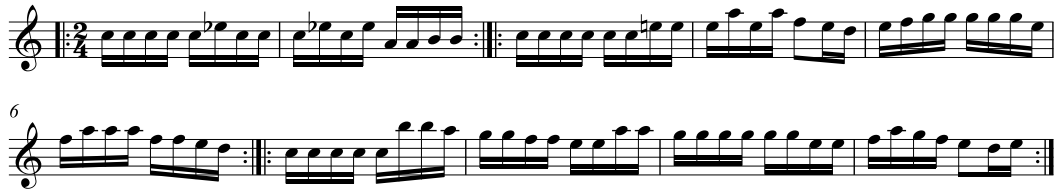
poco rall.

Example 34. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 5, *Zervodexios* (Left-Right Dance), mm. 34-41. © Copyright 2005 by C. Papagrighoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

Constantinidis makes even more complex rearrangements of phrase units in his setting of the *Sousta* dance, which is song number 11 in the collection. The original transcription is a very long piece for *lyra* and *laouto* that spans 232 measures of short phrases, most of which get repeated.¹⁰⁵ A piece of such length would not only be out of character with the rest of the suite, but would also be rather monotonous for anyone not actually performing the dance. Therefore, Constantinidis generally recreates the character of the dance (examples 35 and 36). As Sakallieros has demonstrated, he achieves this by carefully selecting short motives from the transcription to construct his own melody.¹⁰⁶

¹⁰⁵The instruments *lyra* and *laouto* are indicated in the Baud-Bovy's transcribed song.

¹⁰⁶Sakallieros, "Yannis Constantinidis (1903-1984)," 252-254.



Example 35. Samuel Baud-Bovy, transcription of *Sousta*, mm. 1-10. © Copyright 1935 by Samuel Baud-Bovy. Reproduced with the permission of Manuel Baud-Bovy and Françoise Sallin-Baud-Bovy, and the Musical Folklore Archives of the Center for Asia Minor Studies.



Example 36. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 11, *Sousta*, mm. 1-12. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

Harmonic Language

Overall Tonal Scheme

As mentioned earlier, the Dodecanese melodies that Constantinidis selected for his *22 Songs and Dances* are all in one of the diatonic modes without a seventh-degree leading tone (which constitute Kalomiris's first grouping): Aeolian, Dorian, and Phrygian (Mixolydian is not used). As Table 4 shows, the entire set begins and ends with songs in the A-Aeolian, the mode that provides the basis of the set's harmonic unity. This unity goes some way to explaining the somewhat unconventional format of the set and operates at two levels: movements are internally unified around a single central pitch, while the modal centers of various movements outline the mode of A-Aeolian, giving special emphasis on that mode's characteristic pitches.¹⁰⁷ For example, the first and last movements have A as a pitch center, which is, of course, the final of the untransposed Aeolian mode, as does movement VII, which closes the first volume. Besides the final, the characteristic degrees of the Aeolian mode are the fourth (D), the fifth (E) and the seventh (G), all of which feature prominently as pitch centers throughout the set. Constantinidis also employs the remaining degrees of A Aeolian—the second (B), the third (C), and sixth (F)—as pitch centers, albeit more sparingly, thus outlining the complete pitch content of A-Aeolian.

¹⁰⁷For the characteristic pitches of the modes, see Vincent Persichetti, *Twentieth-Century Harmony: Creative Aspects and Practice* (New York: W. W. Norton, 1961), 31-42.

The middle-ground relationships outlined by the overall plan of pitch centers mirror Constantinidis's treatment of surface harmony. For example, the harmonic progression implied by the movements' succession of pitch centers is typical of Greek folk music in the Aeolian mode. More specifically, the iv – i relationship of movements XI and XII replicates the plagal cadential progression, which, as we will see, Constantinidis employs whenever he wants to draw a piece in the Aeolian mode to strong conclusion. By comparison, the VII – i relationship between movements VI and VII, attenuates the harmonic conclusiveness of the first volume. The harmonic relationships of movements I, II, and III—i.e., A-F-D outline the triadic structures that are fundamental in Constantinidis's harmonizations. The descending fifth relationship established here is then retained in subsequent movements in Volume I: from D to G and G to C. This motion is reversed in Volume II, which emphasizes the descending fourth relationships of E to B and D to A. This sequence of pitch centers outlines a perfectly logical harmonic progression within the modal framework of A Aeolian.

Table 4. Overall Tonal Plan of Yannis Constantinidis's *22 Songs and Dances from the Dodecanese*

VOLUME I												
Movement	I		II		III		IV		V		VII	
Number	1	2	3	4	5	6	7	8	9	10	11	
Pitch Center	A	A	F	D	D	G	G	C	G	A	A	
Harmonic Function in A Aeolian	i_____		VI	iv_____		VII_____		III	VII	i_____		

VOLUME II													
Movement	VII			IX			X			XI		XII	
Number	12	13	14	15	16	17	18	19	20	21	22		
Pitch Center	E	E	E	B	B	B	D	D	A	A	A		
Harmonic Function in A Aeolian	v_____			ii ^o _____			iv_____		i_____				

Harmonization of the Melodies

As stated earlier, Constantinidis follows Kalomiris's admonition to harmonize Greek folk melodies in accordance with their implicit modal tendencies. However, he goes beyond this, creating his own style of harmonization which is based on four distinct approaches to the use of chromaticism, which imitate many of the post-tonal practices of the early twentieth-century. These may be characterized as (1) pure diatonicism, (2) non-functional chromaticism, (3) chromatic substitution that deflects the mode without changing central pitch, and (4) modulatory chromaticism that centers the piece around a different pitch.

Of these, pure diatonicism is the rarest, appearing only in song 10, the first of the two that make up movement VII and close the first volume (example 37). Despite this song's lack of chromatic color, it is far from monotonous. The

original Dorian folk melody is presented four times in the alto voice, with no modifications, each time coming to rest on its final, G. The surrounding harmonic context, however, implies A-Phrygian, which is emphasized by the ubiquitous presence of pedal points on the pitches A. Thus, Constantinidis compensates for the lack of chromaticism in this movement with polymodality. Adding to the harmonic confusion created by the tension between the two modes, Constantinidis always harmonizes the melody's final G with a first inversion triad (mm. 8, 12, and 16). Ultimately, one hears the piece in A Phrygian because of the context provided by the following song, begun without a break. On its own, however, song 10 never commits to a clear pitch center. Thus, although Constantinidis uses no chromaticism in this song, he nevertheless manages to create a highly irresolute harmonic atmosphere.

Example 37. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 10, *Ksipna nie ke niogambre* (Wake Up, Young Newlywed). © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

In song 7, Constantinidis uses chromatic substitutions to inflect the piece to a different mode while retaining the same central pitch occurs (example 38). Though clearly in G Ionian, it features many chromatic grace-notes, including C-sharps. Throughout the piece, these notes are treated merely as non-functional chromatic decoration. However, the significance of these ornaments changes in measure 49, where Constantinidis introduces a new rhythmic accompaniment figure and considerably slows the surface rhythmic activity. From that point on,

the fourth scale degree, C, as well as the second, A, are always raised, thus, creating a Gypsy-Ionian mode with G as its central pitch: G A# B C# D E F# G, which itself is decorated with an octatonic-sounding G-sharp (mm. 52 and 56).

The image shows two systems of musical notation for piano. The first system, starting at measure 49, features a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble clef includes notes G, A#, B, C#, D, E, F#, and G. Dynamic markings include *p* *quasi lontano* and *più p*. The second system, starting at measure 56, continues the melody and includes the marking *non rallentare*. The piece concludes with a double bar line and the word *Attacca*.

Example 38. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 7, *Irene*, mm. 49-62. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

In song number 4, Constantinidis employs both non-functional and modulatory chromaticism. The Baud-Bovy transcription has an overall binary structure |:a:| *bb*¹ in which the first section might be regarded as outlining G Mixolydian, before clearly establishing D Dorian in the second section. Constantinidis's setting of this song captures this ambiguity, by harmonizing each of the phrases in different modal context (example 39). His first presentation of the *a* phrase generally outlines G Mixolydian, despite the non-functional B-flat in measure 1, which is negated by the G major triad in the following measure. The repetition of the same phrase includes a chromatic alteration to the final chord that

not only retains the B-flat, but also introduces E-flat (m. 4), both of which might be construed as functionally shifting the tonal center to E-flat-Lydian. For the statement of the first *b* phrase, in which the melody comes to rest on G (m. 6), the B-flat remains functional, giving it a sense of arrival on G-Dorian. The subsequent continued functionality of B-flat, combined with the melodic closure on D, ultimately brings the piece to an unambiguous conclusion in D-Aeolian. Thus, the use of the chromatic B-flat in this piece, which in the first measure is merely an instance of non-functional chromaticism on the third degree of G Mixolydian, becomes the agent for a series of mode changes on every subsequent phrase. In the meantime, the statements of the *b* and *b'* phrases feature highly colorful, but non-functional, chromatic major thirds in the left hand in measures 5 and 7.

The image displays a piano score for Example 39, consisting of three systems of music. Each system is in 4/4 time. The first system (measures 1-2) shows a treble clef with eighth-note patterns and a bass clef with chords. The second system (measures 3-5) continues the melody and accompaniment. The third system (measures 6-8) concludes with a 'Rall. molto' section. Tempo markings include 'poco rall.', 'A tempo', and 'Rall. molto'.

Example 39. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 4, *Fetos to kalokeraki* (This Summer) mm. 1-8. © Copyright 2005 by C. Papagrighoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

Final Cadences

We have seen that Constantinidis arranges the *22 Songs and Dances* into uneven grouping of songs to form twelve distinct movements. The movements themselves are internally unified since the songs they comprise all share a common pitch center. The cadence structure of these movements further unifies the songs within the movements. In movements with two or three songs, only the last one closes with a modally conclusive cadence; the others end with some degree of harmonic openness. For example, the first movement includes two

songs in A Aeolian, the first of which ends with a $VI^7-v^7-VI^7$ deceptive cadence, whereas the second closes by completing this progression as VI^7-IV^7-i (example 40).

No. 1, Final Cadence

No. 2, Final Cadence

VI7 v7 VI7

VI7 IV7 i

Example 40. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 1, *Dyosmaraki* (Little Mint), m. 20; and no. 2, *Anamesa Plimmyri* (In Plimmyri) m. 24. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

A similar example occurs in movement IV, which comprises songs 4 and 5, both in D Aeolian. Song 4 ends with VIM^7-VII^9-i progression. The stepwise bass motion in this case creates a rather weak cadential effect, as opposed to the modally stronger $i-iv-i$ plagal cadence that concludes song 5 (example 41).

No. 4, Final Cadence

No. 5, Final Cadence

non rallentare

VIM7 VII9 i

i iv i iv i

Example 41. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 4, *Fetos to kalokeraki* (This Summer), m. 8; and no. 5, *Zervodexios* (Left-Right Dance), mm. 55-60. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

These examples illustrate how Constantinidis's harmonic language includes various cadential structures that possess relative degrees of conclusiveness, derived from the inherent properties of the modes. By deploying these various cadence types to construct formal implications and resolutions between sections and movements, Constantinidis enhances the long-range tonal plan around which the whole set is organized.

Musical Depiction of the Song Texts

Although not explicitly part of their nationalist agenda, programmaticism was a central feature of most of the instrumental pieces by composers of the Greek National School. The extra-musical ideas that they favored for programmatic treatment included ancient historical and mythological themes, patriotic stories, especially those related to the war for independence, and general scenes from traditional Greek life.¹⁰⁸ As one of the later members of the Greek National School, Constantinidis inherited this tradition, and his *Asia Minor Rhapsody* (1950-1965) offers a particularly poignant example of his own efforts in this direction.¹⁰⁹

Constantinidis's *22 Songs and Dances from the Dodecanese* also includes much programmatic content, which in this case seems inspired by the texts of the Baud-Bovy's transcribed songs. In other words, although these are instrumental pieces, Constantinidis's general maintenance of the structural integrity of his

¹⁰⁸Little, 152-154.

¹⁰⁹Ibid., 223-243.

source melodies allows an interpretation of the songs whose texts may be depicted in the music.

For example, in song number 1, *Dyosmaraki* [Little Mint] Constantinidis's setting contains clear musical representations of the poetic content of the original songs. The text of this Karpathian *mandinada* is as follows:

Θάλασσα, δέντρα, Δυοσμαράκι	<i>Sea, trees, my little mint, and</i>
μου , και βουνά,	<i>mountains,</i>
Αιντες , κλαίτε κι εσείς για μένα,	<i>Come on! weep for me too,</i>
πού 'χασα την, α- Δυοσμαράκι μου ,	<i>Because I have lost, my little mint,</i>
γάπη μου,	<i>my love,</i>
Αιντες , και περπατώ στα ξένα.	<i>Come on! and I wander in foreign</i>
	<i>lands.¹¹⁰</i>

This text about lost love belongs to a poetic genre known as *xenitia*. These are sorrowful songs related to the experience of ex-patriots, dominated by the themes of the emigrant's alienation, poverty, and despair for those left behind.¹¹¹

Constantinidis creates a somber setting of this melody, with sweeping legato lines and soft dynamics, in an appropriate *andante sostenuto* tempo (examples 27 and 28, above). Performance indications such as *dolce* (m. 5) and *più espressivo* (m. 11, example 29) enhance the intimacy of the piece. Through all of this, Constantinidis creates the image of sorrowful isolation, not only through the time-honored device of sobbing appoggiaturas, but also through the solo presentation of the melody that opens the song.

The modal ambiguity of song number 4, *Fetos to kalokeraki* (This Summer), particularly in terms of its cadence structure (see p. 95), also

¹¹⁰Trans. by Little, 340.

¹¹¹Cowan, 1010.

contributes to its programmatic effect. The text of the original tune is ostensibly about a hunter who fails to capture his bird, but it is obviously metaphoric, most likely alluding to an unsuccessful amour enterprise, or just unfulfilled dreams in general.¹¹²

Φέτος το καλοκαίράκι, κυνηγούσα 'να πουλάκι· κυνηγούσα, λαχταρούσα, να το πιάσω δεν μπορούσα. (Εστησα τα ξόβεργα μου, κ'ήρτε το πουλί κοντά μου.)	<i>This summer, I was hunting a little bird, I was hunting it, I was longing for it, But I could not catch it (I set my trap, And the bird came to me.)</i> ¹¹³
--	--

I have given the final two lines in parenthesis, since, though they appear in Baud-Bovy's transcription, Constantinidis omits the corresponding section of the melody from his setting. One reason for this may be that it is unclear from Baud-Bovy's transcription which part of the melody should be sung over these words, although logically it would be the *b¹* phrase (see example 39, above). In any case, if Constantinidis's setting of the song includes only the first four lines of this text, he deletes the speaker's successful announcement from lines five and six; we are left uncertain whether the 'bird' is ever caught. Constantinidis's indication *andantino quasi parlando*, together with the tenuto articulations, bestow this song with a sense of a nostalgic, introspective narration. The modally ambiguous cadences that articulate the form of this song intensify the lack of certainty that he apparently wanted to convey.

¹¹²Greek folk songs often use the term "poulakia" (little birds) as a metaphor for human beings; see Little, 349.

¹¹³Trans. by Little, 349.

Song no. 7, *Irene*, a joyful dance from Tilos, features a fast tempo, strong rhythm, and a modal clarity in G Ionian (see example 38, above). Its uplifting mood is achieved with the staccato marks, grace notes, and off-beat accents. The text of this song features a recurring verse that asks the question ‘Where were you, Irene?’ The connotation of the question is similar to a playful “come out wherever you are,” and not a desperate “where can you be?” The section of the melody where this question would be sung (mm. 51-58) is the moment where the tonal center is inflected to a Gypsy mode on G, which itself receives octatonic color from the G-sharps (see p. 36). In the context of the dance’s energy, the effect is humorous and playful. The long rests and gradual diminuendo at the end of the piece, slowly diminish the sound as the game of hide-and-seek comes to an end.

Song number 10, *Ksipna, nie ke niogrambre* (Wake up, Young Newlywed), which displays considerable modal ambiguity despite its complete lack of chromaticism (example 37, above), is based on a wedding song whose text announces the dawn to a newly married couple.

Ξύπνα, νιέ και νιόγαμπρε,	<i>Wake up, young newlywed,</i>
ξύπνα και ξημέρωσε,	<i>Wake up, it’s already morning,</i>
ξύπνα και την πέρδικα σου,	<i>Wake up your partridge, too,</i>
που χυμίζεται κοντά σου.	<i>Cuddling next to you.</i>

The text is actually addressed to the groom, whose new wife is mentioned only indirectly. While the *cantando* melody rouses him from sleep, the right hand holds atmospheric tonic drones, while the rocking ostinato in the left hand presents an almost ironic lullaby. However, at the point at which the text turns its attention to the partridge cuddling next to him (mm. 13-16), this gentleness

abruptly gives way to a *piu sonoro* passage characterized by aggressive grace notes and full chords in the right hand as the drone shifts suddenly to the lower register and a jarring syncopation. Constantinidis clearly gives a mildly ironic tone to the imaginary singer who would deliver this text to the young man and his recently deflowered partridge.

In song number 20, *To mikro to Konstantaki* (Little Constantine), Constantinidis calls for a *moderato quasi narrativo* performance, which is entirely appropriate for this song whose text is a long narrative in fifteen-syllable, “political verse” (example 42). Constantinidis’s placement of fermatas corresponds to commas at the end of each stanza, and by maintaining a regular 6/8 time signature, he mimics the iambic pattern of the poetry.

The musical score is in 6/8 time and begins with a piano (*p*) dynamic. The right hand (treble clef) plays a melody with grace notes and fermatas, while the left hand (bass clef) provides a bass line with a prominent note D. The score is numbered 1 through 15 above the notes.

Example 42. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 20, *To mikro to Konstantaki* (Little Constantine), mm. 1-4. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

The text of song 18, *Den imboro na kamo allios* (I Can’t Help It) expresses a man’s need to draw a picture of his absent beloved, since otherwise he might forsake her. Constantinidis may depict this desire through the relentless presentation of the note D in the bass (e.g., in mm. 5-12), which is sometimes

juxtaposed with various consonant harmonies on the upper voice (example 43). The unaccompanied opening measures suggest a free interpretation by a vocalist. The performance instructions of *lento e mesto* and *espressivo* and the dynamic marking of *pianissimo* reinforce the sadness of the singer. In phrase *b*¹ (mm. 9-10) a presentation of quick arpeggiated notes suggest a tremolo on the voice, a characteristic of folk singing.

The image displays three systems of musical notation for piano accompaniment. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff).
 - The first system (measures 5-8) shows a vocal line with a long note and a fermata. The piano accompaniment has a steady bass line. Performance markings include 'espress.' and 'più p'.
 - The second system (measures 9-10) shows a vocal line with a long note and a fermata. The piano accompaniment features quick arpeggiated notes in the right hand. Performance markings include 'p' and 'ma piu sonoro'.
 - The third system (measures 11-12) shows a vocal line with a long note and a fermata. The piano accompaniment has a steady bass line. Performance markings include 'più' and 'p'.

Example 43. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 18, *Den imboro na kamo allios* (I Can't Help It), mm. 5-12. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

If one were to sing the text along with Constantinidis's setting of *Den imboro na kamo allios* (I Can't Help It), one would notice a clear case of what might be described as word painting. The text of this song is as follows:

Δεν ημπορώ να καμ' αλλιώς	<i>I can't help it,</i>
αν δεν σε ζωγραφίσω,	<i>I'll draw your picture,</i>
για να θωρώ τη ζωγραφιά,	<i>So that I look at the drawing,</i>
να μη σε λησμονήσω.	<i>Lest I forsake you.</i>
-Έλα κοντά – Δεν έρχομαι	<i>Come close – I do not</i>
ξένος είμαι και ντρέπομαι.	<i>I am a stranger here and I'm</i>
	<i>embarrassed.</i>

If performed by a singer, the word *lismoníso* (forsake) would occur on the downbeat of measure 8, where Constantinidis introduces a tritone G-C# against a B-flat chord. This surprising dissonance in an otherwise consonant harmonic environment not only highlights the semantic meaning of the word, but, more tellingly, underscores the poet's fear of the precariousness of a love strained by absence.

A more complex use of text painting in combination with both non-functional and mode-inflecting chromaticism appears in song number 16, *Ela na ta moirastoume* (Come, Let Us Share My Vexations; example 44). This is another crying song about a lost love, whose generally sorrowful mood is projected through the *andante* tempo and its dark B Aeolian mode.

Έλα να τα μοιραστούμε	<i>Come, let us share</i>
τα δικά μου βάσανα,	<i>My vexations,</i>
Σα δεν ήσουν 'συ η αιτία	<i>Were it not for you,</i>
τούτα δεν τα πάθαινα.	<i>I wouldn't suffer.</i>

Constantinidis generally projects the pain of the text by constantly inflecting the mode towards Dorian with the alternation of G-sharps with Aeolian G-naturals. In addition to this, the left-hand also includes non-functionally raised E-sharps. The

text painting occurs in measure 10, the point in the melody where a singer would utter the word *vásana* (torture). Constantinidis ornaments the melody's main note E with a mordent-like figure, while the left hand combines the Dorian inflection of G-sharp with E-sharp, which creates a “torturous” dissonance. This modal ambivalence is maintained until the very last measure of the piece, where the final B-minor harmony is presented over a G-sharp pedal that changes to G-natural only on the last beat. This unresolved conclusion, incidentally, presents another instance of an implicative cadence that ties this song to the following one to create internal cohesion within a movement.

The image displays a musical score for a piece in 7/8 time, D major. It is divided into two systems. The first system, starting at measure 9, shows a piano accompaniment with a complex harmonic structure. The melody in the right hand features a mordent-like figure on the note E in measure 10. The left hand plays a series of chords that create a dissonance between G-sharp and E-sharp. The second system, starting at measure 13, includes markings for *Rall.* and *Più lento*. The piece concludes with a final unresolved cadence in measure 16, featuring a B-minor harmony over a G-sharp pedal that changes to G-natural on the last beat.

Example 44. Yannis Constantinidis, *22 Songs and Dances from the Dodecanese*, no. 16, *Ela na ta moirastoume* (Come, Let Us Share My Vexations), mm. 9-16. © Copyright 2005 by C. Papagrigoriou – H. Nakas Co., 39 Panepistimiou St., 10564 Athens, Greece. All rights reserved. International Copyright Secured.

Chapter 6: Conclusion

Constantinidis's consistent use of Greek folk music as the thematic basis of nearly all of his compositions certainly reveals his devotion to the cause of creating a distinctly Greek style, and supports the widely-held opinion of him as the last great composer of the National School. More specifically, by selecting melodies found in the canonical anthologies of folk song transcriptions, such as in those made by Baud-Bovy, he announced—consciously or not—his participation in the systematized, collective assertion of what was counted as the appropriate material for a Greek nationalist music. The projection of national identity through the presumed uncorrupted voice of the peasant and his music, reflects the general ideology that had inspired Greek nationalism specifically, as well as nineteenth- and early-twentieth-century nationalist movements in general.

In its use of the materials of Greece's folk music heritage, Constantinidis's piano music is never merely naïve or provincial. First of all, one has to acknowledge the sincerity of his sentiment. The trauma of never being able to return to his native Smyrna, living instead as a sort of domestic refugee in Athens, was very real. Thus, it is an intensely personal and real nostalgia that he expresses through his nationalism, rather than a merely impersonal, abstract ideology. More importantly, as the foregoing consideration of the *22 Songs and Dances from the Dodecanese* reveals, Constantinidis's nationalism was not an end in itself. Rather, it was the vehicle through which he could make a highly personal engagement with the wider international community of pianists and composers. Although not

technically demanding, this collection requires a highly sensitive player to extract the full artistry of the composition. At every stage of the compositional process, Constantinidis shows himself to be extending beyond the bounds of mere nationalism, and reaching out to a broader audience. Thus, though he selects folk songs from a very specific area of Greece, the sentiments of love and joy expressed in their texts have universal significance. Finally, as illustrated by my description of the programmatic element in the *22 Songs and Dances from the Dodecanese*, Constantinidis's real achievement in the collection is to have given purely musical expression to the universal sentiments of the text. In the end, one must conclude that Constantinidis's goal was not simply to add his personal brick in the edifice of a Greek National style of music; as an artist, he found inspiration in his native traditions as the medium through which to communicate with the whole community of musicians in general. In this respect, he deserves to be counted among the truly great nationalist composers of the late nineteenth and early twentieth centuries, if not for the magnitude of his achievement, then for having aspired to be a Greek composer rather than just a composer of Greek music.

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APPENDIX A
LETTERS OF PERMISSION

MANUEL BAUD-BOVY

ARCHITECTE DIPLOMÉ SIA

Dina Savvidou
10 1st of April St.
Latsia, Cyprus 2220

2 March 2011

Dear Ms. Savvidou,

The undersigned, the only children of Samuel Baud-Bovy (deceased), are the parties entitled to their father's written works. They have the copyright for their father's transcriptions of Greek folk songs published under the title *Τραγούδια των Δωδεκανήσων* [*Songs of the Dodecanese*], in two volumes (1935 and 1938, respectively).

My sister and I are very pleased by your scholarly interest in these transcriptions. We are happy to give you unlimited authority to reproduce the musical and textual content of some of these transcriptions insofar as they are used specifically in your doctoral research project at Arizona State University concerning the incorporation of Greek folk elements in the piano works of Yiannis Constantinidis.

Please let us know if we can be of any further assistance.

Sincerely Yours,

Manuel Baud-Bovy



Françoise Sallin-Baud-Bovy



62, RUE DU TRABLI CH1236 CARTIGNY
86 76

e-mail: baudbovy@bluewin.ch

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ARIZONA STATE UNIVERSITY
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Athens 26 February 2011

Dear Sirs,

Ch. Nakas-C.Papagrigiou Co, publishers of Y. Constantinidis works, gives the permission to Mrs. Savvidou to use music examples from the following books for her thesis "The Incorporation of Greek Folk Elements in the Piano Works of Yiannis Constantinidis".

- 1) 22 Songs and Dances from the Dodecanese – 2 Vols. 1943-46
- 2) 44 Children's Pieces on Greek Melodies – 3 Vols. 1950-51
- 3) Sonatina No. 1, on Cretan Folk Themes – 1952
- 4) Sonatina No. 2, on Epirus Folk Themes – 1952
- 5) Sonatina No. 3, on Dodecanesian Folk Themes – 1952
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- 7) 6 Studies on Greek Folk Rhythms – 1956-58

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105 58 Athens
Greece

Tel. 01/3239225
Fax 01/3229758

Dina Savvidou
10, 1st of April St
Latsia
Cyprus 2220

24 March 2011

Dear Ms. Savvidou,

The Musical Folklore Archives of the Centre for Asia Minor Studies, publishers of Baud-Bovy's *Tragoudia ton Dodekanison*, Tomos A' 1935, Tomos B' 1938 [Songs of the Dodecanese, Volume I, 1935, Volume II, 1938] grant you permission to reproduce the musical and textual content of these two volumes in your doctoral dissertation at Arizona State University.

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Markos Dragoumis

Musicologist, Director Athens Folk Music Archives

BIOGRAPHICAL SKETCH

Dina Savvidou was born in Nicosia, Cyprus in 1971. She holds a Bachelor of Music in Piano Performance from the University of Illinois, where she studied with Ian Hobson, and a Master of Music in Piano Performance from Florida State University, where she studied with Carolyn Bridger. Prior to her university studies in the United States, Ms. Savvidou received a Diploma in Piano Performance with high honors and first prize from the Hellenic Conservatory in Athens under the tutelage of Betty Gaetanou. She has taught and performed throughout the United States, in Cyprus, Greece, and Italy as a soloist, in chamber ensembles, and duo piano performances. From 2005 to 2009 she was member of the faculty of the music department at the European University of Cyprus. She is currently a piano instructor at the University of Nicosia, and serves as treasurer of the Cyprus Music Institute, of which she is a founding member. She is married and has one daughter.