

Aesthetics of music

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSI5210	SEMESTER	9th
COURSE TITLE	Aesthetics of music		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of this course students will be able to:
- Demonstrate knowledge of the field of aesthetics and the domain of music aesthetics.
- Demonstrate understanding of and apply various methodological approaches to the aesthetics of the musical work.
- Apply methodological approaches to the aesthetics of particular musical works.
General Competences
- Understanding the notion of aesthetic analysis in music.
- Working on aesthetic factors that determine the various musical expressions and artistic evolutions.
- Criticism and self-criticism.
- Production of free, creative and inductive thinking.

SYLLABUS

General principles of aesthetics in music within historical background (19th up to 20th century). Philosophy, musical values and cultural conditions. Aesthetic and popular music. Adorno and the relevant debates. Issues of music style, musical practice and performance, interpretation and criticism. Basic concepts such as beauty, taste, pleasure, emotion, active audition, imitation, representation, etc.

TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION			
DELIVERY		Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY		Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS		Activity	Semester workload
		Interactive lectures	39
		Study and analysis of bibliography	39
		Home repertoire listening	20
		Exams	2
		Course total:	100
STUDENT PERFORMANCE EVALUATION		<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: Written short essay or multiple-choice questionnaires or short-answer questions. Aesthetic analysis of music performances.</p> <p>Evaluation of the degree of understanding of all issues discussed in the lectures as well as related issues discussed in the suggested bibliography, given in electronic form through the “Eclass” platform and in printed form through the “Evdoxos” system.</p>	

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Adorno T. W. (2000). <i>Αισθητική θεωρία</i>. Αθήνα: Αλεξάνδρεια</p> <p>Hegel G. W. F. (2002). <i>Η αισθητική της μουσικής</i>. Αθήνα: Εστία</p> <p>Hanslick E. (2003). <i>Για το ωραίο στη μουσική</i>. Αθήνα: Εξάντας</p> <p>Dahlhaus C. (2000). <i>Η αισθητική της μουσικής</i>. Αθήνα: Στάχυ</p> <p>Lippman E. (1992). <i>A History of Western Musical Aesthetics</i>. Lincoln & mp; London: University of Nebraska Press</p> <p>Moore A. (2003). <i>Analyzing Popular Music</i>. Cambridge: Cambridge University Press</p> <p>Moore A. (2012). <i>Song Means: Analysing and Interpreting Recorded Popular Song</i>. London: Ashgate</p> <p>Witkin R. (2003). <i>Adorno on Popular Culture</i>. New York and London: Routledge</p> <p>- <i>Related academic journals:</i></p> <p>Robinson B. (1994). «The Essays of Theodor Adorno: Some Thought of Jazz Reception in Weimar», <i>Popular Music</i>, 13 (1)</p> <p>Williams P. (2005). « Le déni d'Adorno », <i>L'Homme</i>, 175-176, σ. 419-425</p>

Anthropology of Music

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSF5210	SEMESTER	6th
COURSE TITLE	Anthropology of Music		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the basics in social theory. - Demonstrate understanding of the cultural/social and political processes of constructing, conceptualising, defining and perceiving music. - Apply relevant knowledge in case studies. - Analyse music as a total social phenomenon. - Make a synthesis of the musicological and performative aspects of music. - Make comparisons and interpret music related phenomena.
General Competences
<p>Working independently Working in an interdisciplinary environment Respect for difference and multiculturalism Showing social, professional and ethical responsibility and sensitivity to gender issues Criticism and self-criticism Production of free, creative and inductive thinking</p>

SYLLABUS

<p>Although music is considered as a powerful communicative means and expression, it cannot be seen as a universal language. Like any other form of art, music is produced and consumed within complex economic, social, political and symbolic contexts at different places and times. Moreover, musical practices encompass a series of ways of using music, and attributing meaning to it with complex rituals, rules and hierarchies that work in parallel on various scales.</p> <p>In this course a thematic approach with a clear ethnographic perspective is foregrounded: the course aims at a) presenting the basic theoretical approaches taken within the broad field of the anthropology of music with a special attention paid to situating such approaches to the more general contexts of anthropological theory and ethnography b) familiarising students with the multivalent practices and concepts of music phenomenon in different societies and cultures, diachronically as well as synchronically.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	<p>Use of ICT in teaching and communication with students</p> <p>Showing of ethnographic films, listening to musical examples</p>		
TEACHING METHODS	Activity	Semester workload	
	Lectures	39	
	Study and analysis of bibliography	20	
	Essay writing	14	
	Exams	2	
	Course total	75	
STUDENT PERFORMANCE EVALUATION	<p>open-ended questions in final examination</p> <p>written essay (optional)</p> <p>Language of evaluation: Greek (English for Erasmus students)</p>		

ATTACHED BIBLIOGRAPHY

<p><i>Suggested bibliography:</i></p> <p>Γκερ Λ. (2005). <i>Το φανταστικό μουσείο των μουσικών έργων</i>. Αθήνα: Εκκρεμές</p> <p>Κάβουρας, Π. (επιμ.) (2010). <i>Φολκλόρ και Παράδοση: Ζητήματα ανά-παράστασης και επιτέλεσης μουσικής και χορού</i>. Αθήνα: Νήσος</p> <p>Clayton, M. et al (eds) (2003). <i>The Cultural Study of Music. A critical introduction</i>. Chicago. Chicago University Press</p> <p>Blacking, John. 1981 [1973]. <i>Η έκφραση της ανθρώπινης μουσικότητας</i>. Αθήνα: Νεφέλη.</p> <p>Born, G., και D. Hesmondhalgh (επιμ.) (2000). <i>Western Music and Its Others: Difference, Representation and Appropriation in Music</i>. University of California Press</p> <p>Nettle, B. (1979). <i>Η μουσική στους πρωτόγονους πολιτισμούς</i>. Αθήνα: Κάλβος</p> <p>Πανόπουλος, Παναγιώτης. (επιμ.). 2005. <i>Από τη μουσική στον ήχο: Εθνογραφικές μελέτες των Steven Feld, Marina Roseman και Anthony Seeger</i>. Αθήνα: Αλεξάνδρεια.</p>
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Small, Christopher. 1983 [1977]. *Μουσική – Κοινωνία – Εκπαίδευση*. Αθήνα: Νεφέλη.
Toynbee, J. (2000). *Making Popular Music: Musicians. Creativity and Institutions*. London: Arnold

Related academic journals:

Field Methods

HAU: Journal of Ethnographic Theory

Ethnomusicology

Arabopersian music

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSC9313	SEMESTER	3rd
COURSE TITLE	Arabopersian music (GROUP 1)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course the student will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history and evolution of the music traditions of Iran and the Arabic world. - Demonstrate understanding of the basic peculiarities of each of the above traditions and their interaction with the corresponding traditions of the Balkans and the Eastern Mediterranean. - Recognise basic features of morphology and organology and analyse basic acoustic examples from each tradition. - Analyse the differences and similarities between various traditions (Mashrek, Maghreb, Persian Gulf). - Analyse model recordings of Arabic and Persian music. - Evaluate of all the above in order to extract conclusions concerning the relation between Greek music idioms and the corresponding popular and classical idioms from Iran and the Arabic world. - Evaluate the role of the aforementioned idioms in the field of world music.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Development of critical thinking</p>

SYLLABUS

<p>Introduction to the basic characteristics of the popular and classical traditions of Iran and the Arabic World. Historical facts and the relation of these traditions to the music developed in Greece from the middle ages until today. Modality, rythmology, morphology and instrumentarium of the various idioms and presentation of local stylistic peculiarities. Presentation and analysis of recordings and videos of characteristic performances from the above mentioned traditions.</p>
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TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION													
DELIVERY	Face-to-face												
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students												
TEACHING METHODS	<table><tr><td>Activity</td><td>Semester workload</td></tr><tr><td>Interactive lectures</td><td>39</td></tr><tr><td>Study and analysis of bibliography</td><td>14</td></tr><tr><td>Home repertoire listening</td><td>20</td></tr><tr><td>Exams</td><td>2</td></tr><tr><td>Course total</td><td>75</td></tr></table>	Activity	Semester workload	Interactive lectures	39	Study and analysis of bibliography	14	Home repertoire listening	20	Exams	2	Course total	75
	Activity	Semester workload											
	Interactive lectures	39											
	Study and analysis of bibliography	14											
	Home repertoire listening	20											
	Exams	2											
Course total	75												
STUDENT PERFORMANCE EVALUATION	Written exams at the end of the semester. Evaluation of the degree of understanding of the modal, rhythmical, morphological, instrumental and stylistic characteristics of Persian and Arabic popular and classical music idioms. Evaluation of the developed skills in recognizing the above characteristics through the audition of recorded examples. Language of evaluation: Greek (English for Erasmus students)												

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>During, Jean, <i>La Musique Iranienne, Tradition et Évolution</i>, Institut Français d'Iranologie de Téhéran, Paris 1984</p> <p>Farhat, H. (1990) <i>The Dastgah Concept in Persian Music</i>, Cambridge Univ. Press</p> <p>Farmer, H.G., <i>A History of Arabian Music</i>, Luzac, London 1929</p> <p>Guettat, Mahmoud, <i>La musique classique du Maghreb</i>, 1980</p> <p>Marcus, S.L., <i>Arab Music Theory in the Modern Period</i>, Ph.D. dissertation, University of California, Los Angeles, 1989.</p> <p>Πούλος, Π., <i>Η μουσική στον ισλαμικό κόσμο. Πηγές, θεωρήσεις, πρακτικές</i> Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών, 2015.</p> <p>Shiloah, Amnon, <i>The Theory of Music in Arabic Writings (c. 900-1900), Descriptive Catalogue of Manuscripts in Libraries of Europe and USA</i>, International Inventory of Musical Source, Munchen 1979</p>

Touma, H.H., *Η μουσική των Αράβων*, Θεσσαλονίκη “Εν Χορδαίς” 2007.

Dariussh Tala'i, *Traditional Persian Art Music, the radif of Mirza Abdollah*, Costa Mesa, California 2000.

Zonis, E., *Classical Persian Music. An introduction*, Massachusetts: Harvard Univ.Press 1973.

Wright, O. (1978) *The Modal System of Arab and Persian Music, A.D. 1250-1300*, London: Oxford Univ. Press

_____ 2000 "Arab music" in the *New Grove Dictionary of Music and Musicians*, Vol.1 London:Macmillan

- *Related academic journals:*

Art and civilizations

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSB5110	SEMESTER	2nd
COURSE TITLE	Art and civilizations		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of this course students will be able to: - Demonstrate knowledge of the history of civilisations (mythologies and religions, writing and orality, human societies, etc.) through art. - Demonstrate understanding of the notion of civilisation as a value-system. - Analyse works of art in their historical context. - Synthesise data describing cultural systems in order critically interpret artistic phenomena. - Assess artistic phenomena using stylistic vocabulary.
General Competences
- Understanding the concepts of “civilisation” and “culture”. - Aesthetic parameters that differentiate the various cultural-artistic expressions and their evolution. - Interpretative analysis based on the aesthetic approach.

SYLLABUS

The science of history, its subject and its uses. Archives, sources and bibliography. Relation to other social and human sciences. Methodology issues. The concept of civilisation. History of civilisations. Historical overview of art through applied iconography. The study of works of art is linked to the analysis of the forms and emphasizes the vocabulary of styles. Hermeneutics.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	34	
	Exams	2	
	Course total:	75	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Written short essay or multiple-choice questionnaires or short-answer questions. Students must be able to analyse and to compose a personal interpretative proposal. Evaluation of the degree of understanding of all issues discussed in the lectures as well as related issues discussed in the suggested bibliography, given in electronic form through the “Eclass” platform and in printed form through the “Evdoxos” system.		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Barthes R. (1979). <i>Μυθολογίες</i>. Αθήνα: Κέδρος-Ράππα</p> <p>Barthes R. (1999). <i>Critique et vérité</i>. Paris: Seuil</p> <p>Belting H. (1987). <i>The end of the History of Art?</i> Chicago: University of Chicago Press</p> <p>Bourdieu P. (1992). <i>Μικρόκοσμοι. Τρεις μελέτες πεδίου</i>. Αθήνα: Δελφίνι</p> <p>Braudel F. (2009). <i>Γραμματική των πολιτισμών</i>. Αθήνα: ΜΙΕΤ</p> <p>Gombrich E. H. (1998). <i>Το χρονικό της Τέχνης</i>. Αθήνα: Μορφωτικό Ίδρυμα Εθνικής Τραπέζης</p> <p>Goodman N. (2005). <i>Γλώσσες της τέχνης</i>. Αθήνα: Εκκρεμές</p> <p>Greenberg C. (2007). <i>Τέχνη και πολιτισμός</i>. Αθήνα: Νεφέλη</p> <p>Iggers G. (1999). <i>Η ιστοριογραφία στον 20ό αιώνα. Από την επιστημονική αντικειμενικότητα στην πρόκληση του μεταμοντερνισμού</i>. Αθήνα: Νεφέλη</p> <p>Κασδά Π. (1988). <i>Το συνειδητό μάτι</i>. Αθήνα: Αιγόκερως</p> <p>Στεφανίδης Μ. (2004). <i>Ο πολιτισμός στην εποχή της μελαγχολίας</i>. Αθήνα: Πολύτυπο</p> <p>- <i>Related academic journals:</i></p>
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«Art» popular music

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSG5210	SEMESTER	7th
COURSE TITLE	«Art» popular music		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the evolution and progression of "Art" popular music (since the second world war, culminating in the 1960s). - Demonstrate understanding of issues of ideological, cultural, aesthetic and identity-related approaches, developed by the so-called "Generation of the 30s", as well as by the relevant prominent composers (with emphasis on Hadjidakis, Theodorakis, Xarchakos). - Apply methodological approaches to the research and study of musical works of "Art" popular music. - Analyse basic characteristics of covers of popular music, as well as of new forms developed in the cross-fertilisation of art and popular music. - Develop research questions around the particular characteristics of "Art" popular music, making use of the relevant literature. - Assess the approaches explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Working on historical and cultural factors and their impact on aesthetic developments and musical expressions. - Working on stylistic topics and their impact on aesthetic developments and musical expressions . - Decision-making. - Development of critical thinking.

SYLLABUS

<p>The historical background of the creation of the genre “Art” popular. Social context, ideological around the issue of identity. The Generation of the '30s and the recuperation of the popular. Composers and popular music tradition (demotic and urban) after the World War II period. Musical works for the Movies and the Theater. Manos Hadjidakis and Mikis Theodorakis. Their epigones.</p> <p>αναλυτικά το ιστορικό της δημιουργίας του «έντεχνου λαϊκού». Επισκοπείται το ιστορικό και κοινωνικό πλαίσιο σε συνδυασμό με τις σχετικές ιδεολογικές αναμετρήσεις γύρω από το ζήτημα της παράδοσης. Η γενιά του '30 και η ανάγνωση του λαϊκού. Μεταπολεμικοί λαϊκότροποι συνθέτες και λαϊκή παράδοση (αστική και δημοτική). Ο Χατζιδάκις και το ρεμπέτικο, ο Θεοδωράκης και το «έντεχνο» λαϊκό. Οι μεταγενέστεροι λαϊκότροποι συνθέτες. Η λαϊκότροπη μουσική δημιουργία στο θέατρο και τον κινηματογράφο.</p> <p>Music works are analyzed through recordings and music transcriptions (scores of composer's works). Videotaped interviews, especially documentaries and performances, are also presented.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	39	
	Home repertoire listening	20	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Evaluation procedure: Written short essay or multiple choice questionnaires or short-answer questions.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation of the degree of understanding of all issues discussed in the lectures as well as related issues discussed in the suggested bibliography, given in electronic form through the “Eclass” platform and in printed form through the “Evdoxos” system.</p>		

ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Θεοδωράκης Μ. (1972). *Μουσική για τις μάζες*. Αθήνα: Ολκός

Θεοδωράκης Μ. (1986). *Για την ελληνική μουσική*. Αθήνα: Καστανιώτης

Κοκκώνης Γ., Ν. Ορδουλίδης, Μ. Ζουμπούλη et al (2019). «Λόγια και λαϊκά διακείμενα στην νεοελληνική μουσική. Μελέτη περίπτωσης: Οι Έξι λαϊκές ζωγραφίες του Μάνου Χατζιδάκι». *Επιδράσεις και αλληλεπιδράσεις, Πρακτικά 8ου ΔιαACADEMIC UNITτικού Μουσικολογικού Συνεδρίου* (Αθήνα 25-27/11/2016). Αθήνα: Ελληνική Μουσικολογική Εταιρεία, σ. 654-733.

Ορδουλίδης Ν. (2016). *Συννεφιασμένη Κυριακή & Τη Υπερμάχω*. Αθήνα: Fagottobooks

Papanikolaou D. (2007). *Singing poets. Literature and Popular Music in France and Greece (1945-1975)*. London: Legenda

Παπανικολάου Δ. (2012). «Όταν χάθηκε η άνω τελεία: η μελοποιημένη ποίηση στη δεκαετία του '60», στο Καστρινάκη Α., Πολίτης Α., Τζιόβας Δ., (επιμ.), *Για μια ιστορία της ελληνικής λογοτεχνίας του εικοστού αιώνα : πρακτικά συνεδρίου στη μνήμη του Αλέξανδρου Αργυρίου*. Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης, Μουσείο Μπενάκη, σ. 305-325.

Ταμπακάκη Π. (2015). «Εξετάζοντας τον μύθο και τη μυθολογία της γενιάς του '30: η ανακάλυψη του ρεμπέτικου από τον Μάνο Χατζιδάκι και ο Γιώργος Σεφέρης», στο Δημάδης Κ. (επιμ.), *Συνέχειες, ασυνέχειες, ρήξεις στον ελληνικό κόσμο (1204-2014) : οικονομία, κοινωνία, ιστορία, λογοτεχνία: Ε' Ευρωπαϊκό Συνέδριο Νεοελληνικών Σπουδών της Ευρωπαϊκής Εταιρείας Νεοελληνικών Σπουδών Θεσσαλονίκη (2-5 Οκτωβρίου 2014)*. Αθήνα: Ευρωπαϊκή Εταιρεία Νεοελληνικών Σπουδών, τ. 5, σ. 533-551

Τσέτσος Μ. (2011). *Εθνικισμός και λαϊκισμός στη νεοελληνική μουσική. Πολιτικές όψεις μιας πολιτισμικής απόκλισης*. Αθήνα: Ίδρυμα Σάκη Καράγιωργα

Χατζιδάκης Μ. (2007). *Τα σχόλια του Τρίτου*. Αθήνα: Εξάντας

Χατζιδάκης Μ. (2011). *Ο καθρέφτης και το μαχαίρι*. Αθήνα: Ίκαρος

- *Related academic journals:*

Παπανικολάου Δ. (2011). «Ο Κακογιάννης, ο Ζορμπάς και ο Έλληνας», *The books journal*, τ. 11, σ. 58-61

Σειραγάκης Μ (2011). «Μια πρώιμη χρονολόγηση των επιδράσεων του ρεμπέτικου στο έργο του Μάνου Χατζιδάκι», *Εστία*, τ. 1845, σ. 1109-1124

Balkan musical traditions

GENERAL

SCHOOL		MUSIC STUDIES	
ACADEMIC UNIT		Department of Music Studies	
LEVEL OF STUDIES		BA (integrated master)	
COURSE CODE		MSF7313	SEMESTER6th
COURSE TITLE		Balkan musical traditions (GROUP 4)	
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE		Specialized general knowledge	
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes (English)	
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of this course students will be able to:
- Recognise the basic characteristics of musical traditions of the Balkan region.
- Demonstrate understanding of the particular traits of specific cultural regions, with reference to prominent instruments.
- Apply methodological approaches to the research and study of Balkan musical traditions.
- Analyse issues of cultural identity and aesthetics relating to a wide-ranging repertoire as explored during the course.
- Develop research questions around particular issues of the Balkan region, making use of relevant literature.
- Assess the methodological approaches explored during the course as well as those found in the relevant literature.
General Competences
- Working on historical and cultural aspects that conditioned the ideological and aesthetic movements.
- Working on stylistic issues.
- Criticism and self-criticism.

SYLLABUS

Special sections of folk-popular musical traditions are presented, with reference to the wider geographical, cultural and imagined area of the Balkans. Issues of cultural identity from tradition to innovation. Musical forms, musical idioms of leading musical instruments and vocal expressions. Artistic and social networks through pan-balkan musical activity. Listening and analysis of recordings of the specific repertoire.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face to face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	39	
	Home repertoire listening	20	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Multiple choice questionnaires, short-answer questions, open-ended questions.		

ATTACHED BIBLIOGRAPHY

- <i>Suggested bibliography:</i> Beissinger M., Radulescu S., Giurchescu A., ed., (2016). <i>Manele in Romania: Cultural Expression and Social Meaning in Balkan Popular Music</i> . Lanham, Boulder, N. York, London: Rowman & Littlefield Buchanan D., ed. (2007). <i>Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse</i> . Lanham, Maryland, Toronto, Plymouth, UK: The Scarecrow Press Feldman W. (2016). <i>Klezmer. Music, History, and Memory</i> . New York: NY Oxford University Press Keil Ch., Vellou Keil A., Feld S. (2002). <i>Bright Balkan Morning: Romani Lives and the Power of Music in Greek Macedonia</i> . Middletown, CT: Wesleyan University Press Kokkonis G., ed. (2006). <i>Création musicale et nationalismes dans le Sud-Est européen</i> (Études Balkaniques No 13). Paris: De Bocard Kokkonis G. (2016). "Hora, sirba and doina in Greek discography" in <i>Tradional Greek Culture in the European Context. Connections with the Romanian and Slavic Space: The Mount Athos-Athens-Sofia-Bucharest_Iasi-Kiev-Moscow-Cultural Axis (Iasi 3-5/11/2016)</i> . Alexandru Ioan Cuza University, Iasi, Romania (forthcoming) Marushiakova E., Popov V. (2001). <i>Gypsies in the Ottoman Empire. A contribution to the history of the Balkans</i> . Hatfield: University
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of Hertfordshire Press

Pennanen R. P., Poulos P., Theodosiou A., ed. (2013). *Ottoman Intimacies, Balkan Musical Realities*. Helsinki: Foundation of the Finnish Institute at Athens.

Rice T. (2004). *Music in Bulgaria. Experiencing Music, Expressing Culture*. N. York: Oxford University Press

Rice T. (1994). *May It Fill Your Soul*. Chicago. London: The University of Chicago Press

Samson J. (2013). *Music in the Balkans*. Leiden-Boston: Brill

Stoichita V. (2014). «Les 'voleurs intelligents'», *Gradhiva* [En ligne], 12 URL: <http://gradhiva.revues.org/1856>

- *Related academic journals:*

Farkova M. (2012). "Roma in the Balkans during the Ottoman Empire", *Население* 3-4, σ. 37-53

Feldman W. (1994). «Bulgărească/Bulgarish/Bulgar: The Transformation of a Klezmer Dance Genre», *Ethnomusicology*, Vol. 38, No. 1, σ. 1-35

Pennanen, R. P. (2008). «Lost in scales: Balkan folk music research and the ottoman legacy», *Muzikologija* (8), σ. 127-147

Études Balkaniques

Cultural Industries and Music

GENERAL

SCHOOL	Department of Music Studies		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSI7213	SEMESTER	9th
COURSE TITLE	Cultural Industries and Music (GROUP 7)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the notions around and the practices of the cultural and creative industries, as well as their relation to music. - Demonstrate understanding of the cultural industries' management and communication procedures in Greece and the role of music in their activities' marketing plan. - Apply the taught material to the organization and promotion of music performances through the use of examples and case studies. - Analyse the various audiences, the various music listening practices and the communication policies which are preferred in every case. - Evaluate the management methods and the communication practices of the various organizations that deal with music through specific case studies.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Working independently</p> <p>Team work</p> <p>Working in an international environment</p> <p>Production of new research ideas</p> <p>Project planning and management</p> <p>Respect for difference and multiculturalism</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p>

SYLLABUS

<p>The course examines the nature and practices of the cultural industries and their relation to music.</p> <p>The ideas examined are related to matters of organization and promotion of the music culture. Through the direct connection to practical issues of the scientific era and specific activities, certain matters of organizational and administrative nature are studied, as well as their background, emphasizing on their communicative nature, especially concerning the organizations managing music creation.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face.		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Essay writing	59	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Written essay (20%) Public presentation (10%) Written exam at the end of the semester (30% multiple choice questionnaire and 40% open-ended questions) Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Allen, P. (2007). Artist management for the music business. New York, London: Focal Press</p> <p>Αυδίκος, Β. (2014). Οι Πολιτιστικές και Δημιουργικές Βιομηχανίες στην Ελλάδα. Θεσσαλονίκη: Επίκεντρο.</p> <p>Βερνίκος, Ν., Δασκαλοπούλου, Σ., Μπαντιμαρούδης, Φ., Μπουμπάρης, Ν., Παπαγεωργίου, Δ. (2005). Πολιτιστικές Βιομηχανίες: Διαδικασίες, Υπηρεσίες, Αγαθά, Αθήνα: Κριτική</p>
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Θεοδοσίου, Α., Παπαδάκη, Ε. (2018). Πολιτιστικές Βιομηχανίες και Τεχνοπολιτισμός: Πρακτικές και Προκλήσεις. Αθήνα: Νήσος.
King, M. (2009). Music marketing: Press, Promotion, Distribution and Retail. New York: Berklee Press

- *Related academic journals:*

Cultural management and communication

GENERAL

SCHOOL	Department of Music Studies		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSF6110	SEMESTER	6th
COURSE TITLE	Cultural management and communication		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the notions and procedures of cultural management and communication practices that cultural organizations use towards their various audiences; knowledge of the cultural policies at national and international level. - Demonstrate understanding of the importance of management in the cultural sector, as well as its special character when compared with management in the business sector. - Apply the material taught for the organization and promotion of cultural events (through specific exercises). - Analyse audiences, methods of communication policies, management practices in culture. - Combine all the above so that the students prepare themselves not only for the knowhow, but also for core ideas about culture, which also have practical results. - Evaluate the tactics of management that are adopted from various cultural organizations and their real needs, so that the students who have attended the course will be able to propose alternative ways of management in the future (if the chosen ones are not accepted as satisfying) in the market, so that many kind of audiences are attracted.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Working independently</p> <p>Team work</p> <p>Working in an interdisciplinary environment</p> <p>Production of new research ideas</p> <p>Project planning and management</p> <p>Respect for difference and multiculturalism</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p>

SYLLABUS

<p>The ideas examined concern national and European cultural identity, aspects of intercultural communication, organization and promotion of culture.</p> <p>Through direct contact with practical aspects of the era, and specific activities, issues of organizational and administrative issues are examined, as well as the background behind those practices, focusing on their communicative nature.</p> <p>Evaluation of examples of cultural management and communication practices, organization of a real audience research, proposed alterations regarding the management and the communication policy adopted by the presented organizations.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face.		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Team project	19	
	Report	15	
	Exams	2	
	Course total	75	
STUDENT PERFORMANCE EVALUATION	<p>Project (30%)</p> <p>Public presentation (10%)</p> <p>Written exams at the end of the semester (30% Multiple choice questionnaire 30% open-ended questions)</p> <p>Language of evaluation: Greek (English for Erasmus students)</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Αθανασόπουλος, Δ. (1990). <i>Για μια πολιτική της κουλτούρας</i>. Αθήνα: Εθνικό Κέντρο Δημόσιας Διοίκησης</p>
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Eco, U. (1992). *Πολιτιστικά Κοιτάσματα*. Μτφρ. Σουέρεφ Κώστας. Θεσσαλονίκη: Παρατηρητής
Ζορμπά, Μ. (2014). *Πολιτική του Πολιτισμού. Ευρώπη και Ελλάδα στο δεύτερο μισό του 20ού αιώνα*. Αθήνα: Πατάκης
Μπαντιμαρούδης, Φ. (2011). *Πολιτιστική επικοινωνία: οργανισμοί, θεωρίες, μέσα*. Αθήνα: Κριτική
Hill, L., O' Sullivan, S., O' Sullivan T. and Whitehead, B. (2018). *Creative Arts Marketing*. London and New York: Routledge.

- *Related academic journals:*

Diploma (Integrated master) thesis

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSJ5420	SEMESTER	10th
COURSE TITLE	Diploma (Integrated master) thesis		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Research and Essay			22
COURSE TYPE	Skills development		
PREREQUISITE COURSES:	English IV		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course the student will be able to:</p> <ul style="list-style-type: none"> - Select, define and describe a specific research issue. - Comprehend and tackle bibliographical issues. - Check sources and develop their ability in writing a dissertation. - Analyse their documents. - Make synthesis of their data to produce an original – as much as possible – essay based on research question. - Judge and conclude in relation to their research question.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making.</p> <p>Working independently.</p> <p>Working in an interdisciplinary environment.</p> <p>Project planning and management.</p> <p>Respect for difference and multiculturalism.</p> <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p> <p>Criticism and self-criticism.</p> <p>Production of free, creative and inductive thinking.</p>

SYLLABUS

<p>Upon completion of the syllabus schedule, the students undertake a Diploma Thesis on the subject of the cognitive subjects treated in the Department of Music Studies. The relevant research and the final writing are supervised by a supervisor, appointed by the relevant committee, taking into account the choice of the student. Specific guidelines for extent, bibliography, layout presentation, etc. are available online through the eLearning program. Upon completion, the Diploma is publicly supported, in front of a three-member committee, which is constituted by teachers from relevant fields of study.</p>

TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS - EVALUATION			
DELIVERY		Face-to-face with the supervisor	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY		Use of ICT in teaching and communication with students	
TEACHING METHODS		Activity	
		Semester workload	
		Διπλωματική εργασία	
		Course total:	
			550
			550
STUDENT PERFORMANCE EVALUATION		Evaluated by a three-member committee. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Essay. Public presentation in front of a three-member committee (the fifteen-minute oral presentation is including in the evaluation process).	

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Αθανασίου Λ. (2000). <i>Μέθοδοι και Τεχνικές Έρευνας στις Επιστήμες της Αγωγής</i>. Ιωάννινα: Πανεπιστημιακές Εκδόσεις</p> <p>Babbie E. (2013). <i>Εισαγωγή στην κοινωνική έρευνα</i>. Αθήνα: Κριτική</p> <p>Eco U. (1994). <i>Πώς γίνεται μια διπλωματική εργασία</i>. Αθήνα: Νήσος, Αθήνα 1994</p> <p>Κώστιος Α. (2000). <i>Μέθοδος μουσικολογικής έρευνας</i>. Αθήνα: Παπαρηγορίου - Νάκας</p> <p>Robson C. (2007). <i>Η έρευνα του πραγματικού κόσμου</i>. Αθήνα: Gutenberg</p> <p>- <i>Related academic journals:</i></p>

Discography

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSE5210	SEMESTER	5th
COURSE TITLE	Discography		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the basic technical characteristics of recording technology (since its beginnings and up to the present day), as well as of the major record companies in the music industry, in particular those relating to Greek-speaking music production. - Demonstrate understanding of the impact (positive or negative) of music recording and the music industry on folk popular music production (both locally and internationally). - Apply methodological approaches to the research and study of the music industry. - Analyse basic issues of artistic production with reference to the aesthetics of performance, both locally and beyond. - Develop research questions around the historical, social, economic, etc. conditions that pertain to the evolution of music industry, making use of the relevant literature. - Assess the methodological approaches explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Evaluation of all the relevant data for the formulation of interpretative proposals for the understanding of discography studies and of the music industry, in terms of the development of folk popular music, as well as for the implementation of musical interpretations based on idio-local and genre-wise idioms. - Enhancing critical thinking and ability to make decisions. - Criticism and self-criticism.

SYLLABUS

<p>Presenting and analyzing thoroughly:</p> <p>a) The discographic production in great urban centres of the Ottoman empire, as well as of America: music production, history and contributors. The presence and the role of famous artists and music producers, the shaping of tensions and the practice of influences. Recording companies in America.</p> <p>b) Recording production in Greece: the music industry, history and contributors. The presence and the role of famous artists and music producers in Greek music industry, the shaping of tensions and the practice of influences. Important discographic milestones in Greek music history.</p> <p>c) Techniques for decoding and dating of the records' elements. Discographical catalogues, discographic archives, AEPI (Hellenic Society for the Protection of Intellectual Property). Peripheral networks of music trafficking (cassettes etc.)</p> <p>d) Popular music in Greece and international discographic production: tensions, problems and prospects.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	39	
	Home repertoire listening	20	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: multiple choice test, or short-answer questions, or open-ended questions</p> <p>The level of understanding of the course content is evaluated, in terms of issues of the history of discography, technical characteristic of recording technology, records data, as well as the level of developing critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's</p>		

ATTACHED BIBLIOGRAPHY*- Suggested bibliography:*

- Bucuvalas T. (2019). *Greek Music in America*. Mississippi: University Press of Mississippi/Jakson
- Day T. (2000). *A Century of Recorded Music: Listening to Musical History*. London: Yale Univ. Press
- Δραγουμάνος Π. (2002). *Οδηγός Ελληνικής δισκογραφίας 1950-1997*, Αθήνα: Νέα Σύνορα - Λιβάνη
- Μανιάτης Δ. (2006). *Η εκ περάτων δισκογραφία γραμμοφώνου: έργα λαϊκών μας καλλιτεχνών*. Αθήνα: Υπουργείο Πολιτισμού
- Μπέκος Ν. (2006). *Νά 'χε καεί ο Πλάτωνας. Οι ελλαδικές περιπέτειες της παραδοσιακής μουσικής. Οι μουσικοί και ο δύσβατος τόπος της δισκογραφίας*. Αθήνα: Ελληνικό Κέντρο Λαογραφικών Μελετών (ΕΛ.ΚΕ.ΛΑ.Μ.)
- Σαββόπουλος Π. (2006). *Περί της λέξεως «ρεμπέτικο» το ανάγνωσμα... και άλλα*, Αθήνα: Οδός Πανός
- Spotswood R. (1990). *Ethnic Music on Records, a Discography of Ethnic Recording Produced in USA, 1893-1942*. Urbana and Chicago: University of Illinois Press
- Tschmuck P. (2006). *Creativity and Innovation in the Music Industry*. Vienna: University of Music and Performing Arts
- Χατζηαντωνίου Βασίλης (2013-2017). *Λεύκωμα Ελληνικής δισκογραφίας 45 στροφών*. Τόμοι Α-Η, Αθήνα: Ιδιωτική έκδοση

- Related academic journals:

- Smith O. (1995). «Cultural Identity and Cultural Interaction: Greek Music in the United States, 1917–1941», *Journal of Modern Greek Studies*, v. 13, σ. 130-138
- Pappas N. (1999). «Concepts of Greekness: The Recorded Music of Anatolian Greeks after 1922», *Journal of Modern Greek Studies*, v. 17-2, σ. 353-373

Eastern art music

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSC4110	SEMESTER	3rd
COURSE TITLE	Eastern art music		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon completion of this course the student will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history and evolution of the great eastern art traditions. - Demonstrate knowledge of basic elements of their morphology, organology and music theory. - Demonstrate understanding of all their basic characteristics, as well as the different philosophy between western and eastern classical music. - Apply methodological approaches to the analysis of musical works. - Analyse the morphological differences and similarities of the above mentioned traditions compared to byzantine chanting and oral popular idioms found in Greece. - Create texts on the analysis and aesthetics of musical works. - Evaluate and draw conclusions regarding the relationship of idioms in Greece with the great Eastern scholarly traditions, as well as their place in the contemporary world music reality. - Evaluate all the above in order to draw conclusions concerning the relation between Greek music idioms and eastern art music as well as their place in the field of world music.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Development of critical thinking</p>

SYLLABUS

<p>Introduction to the basic characteristics of the great eastern classical traditions. Historical facts and the relation of these traditions to the music developed in Greece from the ancient times until today. Reference to the phenomena of multi-intervallic multimodal melodic behaviour and its organization in modal systems, multirhythmic structure and metric systems and the morphological and instrumental richness of eastern classical musics. Focus on the sacred and secular idioms of Istanbul and their history from Byzantine period until today. Audition and analysis of representative recordings of leading performers of the above mentioned traditions. Development of skills in recognizing structural and morphological elements of such recorded examples.</p>
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TEACHING and LEARNING METHODS - EVALUATION

TEACHING and LEARNING METHODS - EVALUATION					
DELIVERY		Face-to-face			
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY		Use of ICT in teaching, laboratory education, communication with students			
TEACHING METHODS		Activity		Semester workload	
		Interactive lectures		39	
		Study and analysis of bibliography		29	
		Home repertoire listening		30	
		Exams		2	
		Course total		100	
STUDENT PERFORMANCE EVALUATION		Written exams at the end of the semester. Evaluation of the degree of understanding of the modal, rhythmical, morphological and instrumental characteristics of eastern classical music idioms. Evaluation of the developed skills in recognizing the above characteristics through the auditory analysis of recorded examples. Language of evaluation: Greek (English for Erasmus students)			

ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <p>Feldman, W.Z., <i>Music of the Ottoman Court.: Makam, Composition and the Early Ottoman Instrumental Repertoire</i>, Berlin: Verlag fur Wissenschaft und Bildung, (1996).</p> <p>Greve, M. (εμπ.), <i>Writing the History of Ottoman Music</i>, Martin Greve, The Orient-Institut Istanbul / Ergon Verlag, Würzburg (2015).</p> <p>Kalaitzidis, K., <i>Post-Byzantine musical manuscripts as source for the Oriental secular music</i>, The Orient-Institut Istanbul / Ergon Verlag, Würzburg (2012).</p>

Στάθης, Γρ. Θ., *Οι αναγραμματισμοί και τα μαθήματα της βυζαντινής μελοποιίας*, IBM - Μελέται 3, Αθήνα, (1979).

Signell, K., *Makam: Modal Practice in Turkish Art Music*. Nokomis Florida: Usul (2004).

Feldman, W.Z. "Structure and Evolution of the Mevlevi Ayin: the Case of the Third Selam" στο *Sufism, Music and Society in Turkey and the Middle East*. (επιμ. Hammarlund, Olson and Ozdalga), Istanbul: Swedish Research Institute in Istanbul, σελ.49-80. (2001)

Feldman, W.Z. "Music in Performance: Who are the Whirling Dervishes" In the *Garland Encyclopedia of World Music* N.Y and London: Routledge (2002)

Wright, O. *Demetrius Cantemir: The Collection of Notations Part 1:Text* London: SOAS, (1992)

Wright, O. *Demetrius Cantemir: The Collection of Notations Part 2:Commentary* London SOAS Ashgate, (2000)

Skoulios, M., "The Musical Language, Greece: A comparative approach" στο *Music in the Mediterranea, Modal classical traditions, Vol.2 Theory and Practice* (Feldman,W. & Guettat, M. & Kerbage, T. eds.). Thessaloniki: En Chordais (2005).

Σκούλιος, Μ. Θεωρία και πράξη στον μελωδικό πολυτροπισμό της Ανατολής: μία συγκριτική ανάλυση των τροπικών συστημάτων των οθωμανικών Μακάμ και των ινδουσττανικών Raga, Ιόνιο Πανεπιστήμιο 2017 (ανέκδοτη διδακτορική διατριβή διαθέσιμη στον ιστότοπο: <http://thesis.ekt.gr/thesisBookReader/id/41719#page/1/mode/2up>).

Πούλος, Π *Η μουσική στον ισλαμικό κόσμο. Πηγές, θεωρήσεις, πρακτικές*
Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών . (2015)

Τσιαμούλης, Χ. & Ερευνίδης, Π. Ρωμιοί Συνθέτες της Πόλης, Αθήνα: Δόμος (1998)

Ανδρίκος, Ν. *Η Εκκλησιαστική Μουσική της Σμύρνης (1800-1922)* Θεσσαλονίκη: Μέθεξις (2012)

Ecclesiastical (Byzantine) Music I

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSA3110	SEMESTER	1st
COURSE TITLE	Ecclesiastical (Byzantine) Music I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English and Turkish)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Present the the basic facts of Ecclesiastical Music history. - Categorise facts and actions. - Describe its basic structural, functional and stylistic particularity. - Comprehend the relation of Ecclesiastical music to other East Mediterranean music cultures. - Discuss around the basic principles of the system of Octaechia. - Comprehend the notational system's use in relation to the oral dimension of this music culture. - Apply the basic notational principles regarding the execution of simple melodic phrases. - Analyse the specific elements that diversify this tradition such as the intervals, the melodic attractions and the enriched modal behavior, the tonikos rhythm and its special notational system Parasimantiki. - Model the above with the goal to obtain basic knowledge of the theory, practice and notation of Ecclesiastical-Byzantine music. - Interpret repertorial cases.
General Competences
<p>Working independently</p> <p>Team work through the procedure of simulation of the performance</p> <p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Criticism and self-criticism through procedures of after hymns' performance and listening will be attempted</p>

SYLLABUS

<p>Character and content of Ecclesiastical Music.</p> <p>The position of Ecclesiastical in the frame of modal systems of the East.</p> <p>Brief historical recursion - periodization</p> <p>Compositional genres.</p> <p>Shape, use and function of Parasimantiki/The relation between orality and textuality.</p> <p>Historical development of the notational system-The basic characteristics of the Old Notation-The meaning of "Exigesis"-The New notational system of Chrysanthos.</p> <p><i>Octaechia</i> as a basic modal system.</p> <p>Introducing the theory by presenting the basic structural elements that create the Byzantine chanting (intervals, <i>genera</i>, <i>systemata</i>, <i>chroes</i>, scales) and the major features of the Byzantine <i>Echoi</i>, concerning to the syllabic pieces.</p> <p>The <i>tonikos</i> rhythm, temporal action and chanting types. Elements of labeling and composing of music (quantitative and qualitative signs, temporal signs, <i>martyries</i>).</p> <p>Transcription from the Byzantine notational system to the hybrid Western Staff notation and the opposite. Practice on the oral recognition ability of melodic patterns, modal models and versions of ornamentation. Performance of stereotypic phraseological material. Learning of short oral pieces without score. Study of short-syllabic pieces in mild diatonic <i>echoi</i> using scores.</p>

TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION			
DELIVERY		Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY		Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS		Activity	Semester workload
		Interactive lectures	39
		Study and analysis of bibliography	30
		Home repertoire listening	29
		Exams	2
		Course total	100
		STUDENT PERFORMANCE EVALUATION	

ATTACHED BIBLIOGRAPHY*- Suggested bibliography:*

Αλεξάνδρου Μ., (2016). *Εισαγωγή στη Βυζαντινή Μουσική*, Βιβλιοθήκη Μουσικολογίας -5- Δημήτριος Γιάννου, Θεσσαλονίκη: εκδ. University Press

Ανδρίκος Ν., (2015). *Η Εκκλησιαστική μουσική της Σμύρνης (1800-1922)*, Αθήνα: εκδ. Τόπος

Γιαννέλος Δ., (2009). *Σύντομο Θεωρητικό Βυζαντινής Μουσικής*, σειρά: Θεωρία και Ιστορία Βυζαντινής Μουσικής. Κατερίνη: Επέκταση

Ευθυμιάδης, Α. (1988). *Μαθήματα Βυζαντινής Εκκλησιαστικής Μουσικής*, Θεσσαλονίκη: Μέλισσα

Παπαδόπουλος Γ., (1904). *Ιστορική Επισκόπησις της Βυζαντινής Εκκλησιαστικής Μουσικής από των Αποστολικών χρόνων μέχρι των καθ' ημάς (1-1900 μ.Χ.)*, Εν Αθήναις: Τύποις Πραξιτέλους

Χαλδαιάκης, Α., (2014). *Βυζαντινομουσικολογικά*, τ. Β'-Ιστορία Αθήνα: εκδ. Άθως

Ecclesiastical (Byzantine) Music II

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSB3110	SEMESTER	2nd
COURSE TITLE	Ecclesiastical (Byzantine) Music II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English and Turkish)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Describe special issues of modal theory concerning the repertoire of Ecclesiastical Music, categorizing the genres of slow-melismatic Heirmologion and short Stiherarion according - Demonstrate understanding of the compositional structure-form. - Explain-describe modal behaviours applying the individual notational-theoretical principles in the field of performance of selected repertoire. - Analyse morphologically-modally of selected repertoire, as well as issues related to notation and ornamentation. - Demonstrate underlying of phraseological material recognizing modal phenomena in the frame of repertoire. - Apply principles about the transcription of simple phrases of oral examples in Parasimantiki and transferring them to the hybrid Western staff notation. - Execute repertorial cases comparing corresponding sonic material.
General Competences
<p>Working independently</p> <p>Team work through the procedure of simulation of the performance</p> <p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Criticism and self-criticism through procedure of cerebration after hymns' performance and listening will be attempted</p>

SYLLABUS

<p>Introduction to the theoretical phenomena concerning the intervallic environment of "Chromatic Echoi". Presentation of the flat, sharp, (permanent-temporary) <i>phthores</i> and <i>chroes signs</i> and the theory of <i>Systemata</i>. The meaning and function of <i>Trohos</i>. Phenomena of Modulation and <i>Parachordi</i>.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	30	
	Home repertoire listening	29	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Oral exams at the end of the semester. The comprehension of the history and theory's basic elements is evaluated, as well as the ability to perform simple selected repertoire of short-syllabic pieces. Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Αντωνίου Σ., (2004). <i>Το Ειρμολόγιον και η παράδοση του μέλους του</i>, Αθήνα: Ίδρυμα Βυζαντινής Μουσικολογίας -Μελέται 8-, εκδ. Γρ. Θ. Στάθης</p> <p>Γιαννέλος Δ., (2009). <i>Σύντομο Θεωρητικό Βυζαντινής Μουσικής</i>, σειρά: Θεωρία και Ιστορία Βυζαντινής Μουσικής. Κατερίνη: Επέκταση</p> <p>Ευθυμιάδης, Α., (1988). <i>Μαθήματα Βυζαντινής Εκκλησιαστικής Μουσικής</i>, Θεσσαλονίκη: Μέλισσα</p> <p>Χαλδαϊάκης, Α., (2014). <i>Βυζαντινομουσικολογικά</i>, τ. Α'-Θεωρία Αθήνα: εκδ. Άθως</p> <p>Χατζηγιακουμής, Μ., (2011). <i>Μνημεία και Σύμμεικτα Εκκλησιαστικής Μουσικής. Εκδοτικές σειρές-Κείμενα και Σχολιασμοί (199-2010)</i>, Αθήνα: Κέντρον Ερευνών και Εκδόσεων</p> <p>Χρυσάνθος εκ Μαδύτων (1832). <i>Θεωρητικόν Μέγα της Μουσικής</i>, Τεργέστη: εκδ. Μιχαήλ Βαΐς</p> <p>Ψάχος, Κ., (1980). <i>Το οκτάηχον σύστημα της βυζαντινής μουσικής</i>, Νεάπολη: εκδ. Πολυχρονάκης</p>
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Educational technology and music

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSH6410	SEMESTER	8th
COURSE TITLE	Educational technology and music		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE	Skills development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Define the context of Educational Technology as a distinct scientific and academic field of Education Studies. - List the fields of educational technology with application to teaching of music. - Elaborate on topics arising from the use of ETs in the teaching of music. - Utilise innovative technological tools in educational settings. - Employ remote educational tools for the running of remote teaching. - Design educational content for the teaching of music, utilising multimedia tools. - Assess the different electronic sources of music-related information. - Assess the educational activities on which technological tools are being employed.
General Competences
<p>Promotion of free creative and inductive thinking. Respect for difference and multiculturalism. Criticism and self-criticism. Working independently. Team work.</p>

SYLLABUS

Supervisory teaching tools and review of available technological tools. Open-source software for the educator. Music information sources and access to music information. Platforms of asynchronous elearning. Applying Internet in teaching (web research, design of educational websites and blogs). Issues concerning the teaching of music in the Information Society.
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and also in communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	34	
	Exams	2	
	Course total	75	
STUDENT PERFORMANCE EVALUATION	Two-hour written examination with open-ended questions on themes and issues of the covered material. Assessment language: Greek and individual oral test in English for Erasmus+ exchange students. Oral examination for students with diagnosed difficulties in writing and understanding.		

ATTACHED BIBLIOGRAPHY

<p>Βαρελάς, Δ. & Μακροπούλου, Ε. (2009). <i>Plug and Play: Οι νέες τεχνολογίες στο μάθημα της μουσικής</i>. Αθήνα: Εκδόσεις Fagotto</p> <p>Δημητριάδης, Σ., Πομπόρτσας, Α. & Τριανταφύλλου, Ε. (2004). <i>Τεχνολογία πολυμέσων: Θεωρία και πράξη</i>. Θεσσαλονίκη: Εκδόσεις Τζιόλα.</p> <p>Κάλλας, Γ. (2006). <i>Η κοινωνία της πληροφορίας και ο νέος ρόλος των κοινωνικών επιστημών</i>. Αθήνα: Εκδόσεις Νεφέλη</p> <p>Κόμης, Β. (2004). <i>Εισαγωγή στις εκπαιδευτικές εφαρμογές των Τεχνολογιών της Πληροφορίας και των Επικοινωνιών</i>. Αθήνα: Εκδόσεις Νέων Τεχνολογιών</p> <p>Newby, T., Stepich, D., Lehman, J. & Russel, J. (2009). <i>Εκπαιδευτική τεχνολογία για διδασκαλία και μάθηση</i>. Θεσσαλονίκη: Επίκεντρο</p> <p>Τζιμογιάννης, Α. (2017). <i>Ηλεκτρονική μάθηση: Θεωρητικές προσεγγίσεις και εκπαιδευτικοί σχεδιασμοί</i>. Αθήνα: Κριτική</p> <p>Χαρκιολάκης, Α. & Λαβράνος, Χ. (2015). <i>Πηγές μουσικής πληροφόρησης και πληροφορική παιδεία</i>. Αθήνα: Εκδόσεις Fagotto.</p>

Entertainment Cultures

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSD8213	SEMESTER	4th
COURSE TITLE	Entertainment Cultures (GROUP 2)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course, the student will be in the position to: - Demonstrate knowledge of the concepts relevant to the study of entertainment. - Demonstrate understanding of the cultural/social and political processes of constructing, conceptualising, defining and perceiving entertainment. - Apply relevant knowledge in case studies in a cross cultural perspective compare and interpret entertainment practices around the Mediterranean.
General Competences
Working independently Working in an interdisciplinary environment Respect for difference and multiculturalism Showing social, professional and ethical responsibility and sensitivity to gender issues Criticism and self-criticism Production of free, creative and inductive thinking

SYLLABUS

In this course we explore the experiences and qualities of entertainment, their associated consumption, the rituals performed in their contexts, the communities constituted in and through them, as well as their affective elements (trance, communitas). The course aims at introducing students to different contemporary entertainment cultures around the Mediterranean and the Middle East; in so doing it overcomes conventional categorisations between «popular» and traditional» cultures.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and communication with students Showing of ethnographic films, listening to musical examples		
TEACHING METHODS	Activity	Semester workload	
	Lectures	39	
	Study and analysis of bibliography	39	
	Essay writing	20	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Open-ended questions in final examination Written essay (optional) Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p><i>Suggested bibliography:</i></p> <p>Davis, R. (2004). <i>Ma'luf: Reflections on the Arab Andalusian Music of Tunisia</i>. Lanham, MD: Scarecrow.</p> <p>Frishkopf, M. (ed.) (2010). <i>Music and Media in the Arab World</i>. Cairo: American University of Cairo Press.</p> <p>Gilman, D. (2014). <i>Cairo Pop: Youth Music in Contemporary Egypt</i>. Minneapolis: University of Minnesota Press.</p> <p>Horowitz, A. (2010). <i>Mediterranean Music and the Politics of the Aesthetic</i>. Detroit: Wayne State University Press.</p> <p>Jankowsky, R. (2010). <i>Stambeli: Music, Trance, and Alterity in Tunisia</i>. Chicago: University of Chicago Press.</p> <p>Kapchan, D. (2007). <i>Traveling Spirit Masters: Moroccan Gnawa Trance and Music in the Global Marketplace</i>. Middletown, CT: Wesleyan University Press.</p> <p>Marcus, S. (2007). <i>Music in Egypt: Experiencing Music, Expressing Culture</i>. Oxford: Oxford University Press.</p> <p>Racy, A. (2003). <i>Making Music in the Arab World: The Culture and Artistry of Tarab</i>. Cambridge: Cambridge University Press.</p> <p>Rouget, G. (1985) <i>Music and Trance – A Theory of the relations between Music and Possession</i>. Chicago: Aldine</p> <p>Schade-Poulsen, M. (1999). <i>Men and Popular Music in Algeria: The Social Significance of Rai</i>. Austin: University of Texas Press.</p> <p>Shannon, J. (2006). <i>Among the Jasmine Trees: Music and Modernity in Contemporary Syria</i>. Middletown, CT: Wesleyan University Press.</p> <p>Stokes, M. (2010). <i>The Republic of Love: Cultural Intimacy in Turkish Popular Music</i>. Chicago: University of Chicago Press.</p> <p>van Nieuwkerk, K. (1995). <i>“A Trade Like Any Other”: Female Singers and Dancers in Egypt</i>. Austin: University of Texas Press.</p> <p>van Nieuwkerk, K. (ed.) (2011). <i>Muslim Rap, Halal Soaps, and Revolutionary Theater: Artistic Developments in the Muslim World</i>.</p>
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Austin: University of Texas Press.

Zuhur, S. (ed.) (2001). *Colors of Enchantment: Theater, Dance, Music, and the Visual Arts of the Middle East*. Cairo: American University in Cairo Press.

Related academic journals:

HAU: Journal of Ethnographic Theory

Ethnomusicology

Fieldwork seminar

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSJ4410	SEMESTER	10th
COURSE TITLE	Fieldwork seminar		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	2
COURSE TYPE	Skills development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the anthropological and ethnomusicological methodological paradigm. - Demonstrate understanding of its epistemological and ethical principles. - Apply ethics in existing ethnographic accounts. - Analyse the relation between literature and fieldwork. - Provide a synthesis of literature and fieldwork data. - Apply the methodology of fieldwork in the planning and undertaking of small scale fieldwork exercises. - Evaluate the representation and writing process as they come out of the fieldwork process. - Evaluate the process of familiarisation with the fieldwork process and of its application.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Working independently</p> <p>Working in an interdisciplinary environment</p> <p>Project planning and management</p> <p>Respect for difference and multiculturalism</p> <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p>

SYLLABUS

<p>The course focuses on the epistemology and methodology of fieldwork, as it has been conceived and developed in the context of the fields of social anthropology and ethnomusicology. The most important techniques employed in the context of the “classical” fieldwork (i.e. field access, participant observation, field notes, interviews, techniques relevant to image and audio recording) are presented. Furthermore, the most recent trends and criticisms related to issues such as “objectivity”- “subjectivity”, reflexivity, representation, authorship and the role of the ethnographer, ethics and its role in the fieldwork and interpretation process. Finally, the course unravels what –is and what it could be, the “field” for an ethnographic fieldwork in today’s world with a special attention paid to technoculture</p> <p>Through a series of short fieldwork exercises students will be asked to link their observations with the process of recording data, while being able to formulate research questions related to music practices.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Lectures	39	
	Fieldwork	4	
	Essay writing	5	
	Exams	2	
	Course total	50	
STUDENT PERFORMANCE EVALUATION	<p>Open-ended questions in final examination</p> <p>Written essay (optional)</p> <p>Language of evaluation: Greek (English for Erasmus students)</p>		

ATTACHED BIBLIOGRAPHY

<p><i>Suggested bibliography:</i></p> <p>Cohen, J. 2000. “Problems in the Field: Participant Observation and the Assumption of Neutrality”. Field Methods 12: 316-333.</p> <p>Barz, Gregory and Timothy Cooley, eds. (2008). Shadows in the Field. New York: Oxford University Press</p> <p>Emerson et al. (1995). Writing Ethnographic Fieldnotes. Chicago: University of Chicago Press</p>
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Post, J. (2011) Ethnomusicology: a research and information guide. London: Routledge

Γκέφου-Μαδιανού, Δ. 2011. «Αναστοχασμός, Ετερότητα και Ανθρωπολογία Οίκοι: Διλήμματα και Αντιπαραθέσεις». Στο Δ. Γκέφου-Μαδιανού (επιμ.) Ανθρωπολογική Θεωρία και Εθνογραφία. Σύγχρονες Τάσεις. σσ. 365-435. Αθήνα: Εκδόσεις Πατάκη

Eriksen, Th. (2007) Μικροί τόποι, μεγάλα ζητήματα. Μια εισαγωγή στην κοινωνική και πολιτισμική ανθρωπολογία. Αθήνα: Κριτική.

Ιωσηφίδης, Θ. (2008). Ποιοτικές μέθοδοι έρευνας στις κοινωνικές επιστήμες. Αθήνα: Κριτική

Καλλιμοπούλου, Ε- Μπαλάντινα, Α. (2014). Εισαγωγή στην Εθνομουσικολογία. Αθήνα: Ασίνη

Colaizzi, A. (1993). “Η επανακοινωνικοποίηση ως διαδικασία προσαρμογής του ερευνητή σε μια διαφορετική κοινωνία”, Εθνολογία 2: σελ. 297-316

Copans, J. (2004). Η επιτόπια εθνολογική έρευνα. Αθήνα: Gutenberg

Loizos, P. (1992). “Εθνογραφία φιλική προς τους χρήστες; Προβλήματα μεθόδου και γραφής στην ανθρωπολογία”, στο Ευθ. Παπαταξιάρχης - Θεοδ. Παραδέλλης (επιμ.), Ταυτότητες και φύλο στη σύγχρονη Ελλάδα: Ανθρωπολογικές Προσεγγίσεις, σελ. 373-403. Αθήνα: Καστανιώτης. Πανεπιστήμιο Αιγαίου

Παπαγαρουφάλη, Ε. (2002). «Η συνέντευξη ως σωματική επικοινωνία των συνομιλητών και πολλών άλλων». Επιθεώρηση Κοινωνικών Ερευνών 107: 29-46.

Παπαηλία, Π., Πετρίδης, Π., 2015. *Ψηφιακή εθνογραφία*. [ηλεκτρ. βιβλ.] Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/6117>

Riboli, D. 2006. Πληγιάζοντας τον Άλλο. Μύθοι και Αυταπάθες του Ανθρωπολόγου στην Προσπάθειά του να Αντιμετωπίσει την Ετερότητα στη δύση και στην Ανατολή. Στο Κυριακάκης Γ. Και Μιχαηλίδου Μ., *Η Προσέγγιση του Άλλου. Ιδεολογία, Μεθοδολογία και Ερευνητική Πρακτική*. Εκδόσεις Μεταίχμιο: 143-169.

Related academic journals:

Field Methods

HAU: Journal of Ethnographic Theory

Ethnomusicology

Foreign Language I

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSA8110	SEMESTER	1st
COURSE TITLE	Foreign Language I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	2
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the modern <i>lingua franca</i> at a high level. - Demonstrate understanding of the terminology of Musicology. - Use applications such as electronic dictionaries or advanced search engines on the Internet. - Translate the terminology of local musical resources in English. - Provide a synthesis of the partial knowledge of the musical phenomenon and translate it. - Evaluate the data provided by the resources in order to formulate a research proposal or an interpretation of the musical phenomenon.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Adapting to new situations</p> <p>Working in an international environment</p> <p>Working in an interdisciplinary environment</p> <p>Respect for difference and multiculturalism</p>

SYLLABUS

<ul style="list-style-type: none"> -Development of academic skills in English - Library and online research to find bibliographic references for Music Studies - Advanced search for automatic translation machines -Electronic dictionaries - Terminology of musical terms and translation options in Greek

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and in communication with students.		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography	22	
	Exams	2	
	Course total	50	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester</p> <p>Language of evaluation: English</p> <p>Evaluation procedure: Testing questions in English.</p> <p>Evaluation includes the degree of understanding of the content of the course in grammar, editing and terminology in the field of humanities. Besides the content of the lectures, bibliographic aids are provided in electronic form via the e-class platform of the Department, as well as bibliography through the "Eudoxos" system.</p>		

ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <p>-Klickstein G., (2009). <i>The Musician's Way: A Guide to Practice, Performance, and Wellness</i>, Oxford: Oxford University Press.</p> <p>Πολλά κείμενα από το λεξικό Grove και άλλα λεξικά και ειδικές εγκυκλοπαιδείες μουσικής όπως:</p> <p>- https://www.oxfordmusiconline.com/grovemusic/ (πρόσβαση: 5 Μαΐου 2019)</p> <p>- http://www.lib.uth.gr/LWS/el/el_files/help_GroveMUSIC.pdf (πρόσβαση: 5 Μαΐου 2019)</p> <p>- Related academic journals:</p> <p>Journal of the American Musicological Society</p>
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Foreign Language II

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSB8110	SEMESTER	2nd
COURSE TITLE	Foreign Language II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	2
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the modern <i>lingua franca</i> at a high level. - Demonstrate understanding of the terminology of Musicology. - Use applications such as electronic dictionaries or advanced search engines on the Internet. - Translate the terminology of local musical resources in English. - Provide a synthesis of the partial knowledge of the musical phenomenon and translate it. - Evaluate the data provided by the resources in order to formulate a research proposal or an interpretation of the musical phenomenon.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Adapting to new situations</p> <p>Working in an international environment</p> <p>Working in an interdisciplinary environment</p> <p>Respect for difference and multiculturalism</p>

SYLLABUS

<ul style="list-style-type: none"> -Development of academic skills in English - Library and online research to find bibliographic references for Music Studies - Advanced search for automatic translation machines -Electronic dictionaries - Terminology of musical terms and translation options in Greek

TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION			
DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and in communication with students.		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography	22	
	Exams	2	
	Course total	50	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester		
	Language of evaluation: English		
	Evaluation procedure: Testing questions in English. Evaluation includes the degree of understanding of the content of the course in grammar, editing and terminology in the field of humanities. Besides the content of the lectures, bibliographic aids are provided in electronic form via the e-class platform of the Department, as well as bibliography through the "Eudoxos" system.		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>-Klickstein G., (2009). <i>The Musician's Way: A Guide to Practice, Performance, and Wellness</i>, Oxford: Oxford University Press. Πολλά κείμενα από το λεξικό Grove και άλλα λεξικά και ειδικές εγκυκλοπαίδειες μουσικής όπως: - https://www.oxfordmusiconline.com/grovemusic/ (πρόσβαση: 5 Μαΐου 2019) - http://www.lib.uth.gr/LWS/el/el_files/help_GroveMUSIC.pdf (πρόσβαση: 5 Μαΐου 2019)</p> <p>- <i>Related academic journals:</i> Journal of the American Musicological Society</p>
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Foreign Language III

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSC8110	SEMESTER	3rd
COURSE TITLE	Foreign Language III		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	2
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the modern <i>lingua franca</i> at a high level. - Demonstrate understanding of the terminology of Musicology. - Use applications such as electronic dictionaries or advanced search engines on the Internet. - Translate the terminology of local musical resources in English. - Provide a synthesis of the partial knowledge of the musical phenomenon and translate it. - Evaluate the data provided by the resources in order to formulate a reserach proposal or an interpretation of the musical phenomenon.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Adapting to new situations</p> <p>Working in an international environment</p> <p>Working in an interdisciplinary environment</p> <p>Respect for difference and multiculturalism</p>

SYLLABUS

<ul style="list-style-type: none"> -Development of academic skills in English - Library and online research to find bibliographic references for Music Studies - Advanced search for automatic translation machines -Electronic dictionaries - Terminology of musical terms and translation options in Greek

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY		Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY		Use of ICT in teaching and in communication with students.	
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography	22	
	Exams	2	
	Course total	50	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester		
	Language of evaluation: English		
	Evaluation procedure: Testing questions in English. Evaluation includes the degree of understanding of the content of the course in grammar, editing and terminology in the field of humanities. Besides the content of the lectures, bibliographic aids are provided in electronic form via the e-class platform of the Department, as well as bibliography through the "Eudoxos" system.		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>-Klickstein G., (2009). <i>The Musician's Way: A Guide to Practice, Performance, and Wellness</i>, Oxford: Oxford University Press.</p> <p>Πολλά κείμενα από το λεξικό Grove και άλλα λεξικά και ειδικές εγκυκλοπαίδειες μουσικής όπως:</p> <p>- https://www.oxfordmusiconline.com/grovemusic/ (πρόσβαση: 5 Μαΐου 2019)</p> <p>- http://www.lib.uth.gr/LWS/el/el_files/help_GroveMUSIC.pdf (πρόσβαση: 5 Μαΐου 2019)</p> <p>- <i>Related academic journals:</i></p> <p>Journal of the American Musicological Society</p>
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Foreign Language IV

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSD7110	SEMESTER	4th
COURSE TITLE	Foreign Language IV		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	2
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the modern <i>lingua franca</i> at a high level. - Demonstrate understanding of the terminology of Musicology. - Use applications such as electronic dictionaries or advanced search engines on the Internet. - Translate the terminology of local musical resources in English. - Provide a synthesis of the partial knowledge of the musical phenomenon and translate it. - Evaluate the data provided by the resources in order to formulate a research proposal or an interpretation of the musical phenomenon.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Adapting to new situations</p> <p>Working in an international environment</p> <p>Working in an interdisciplinary environment</p> <p>Respect for difference and multiculturalism</p>

SYLLABUS

<ul style="list-style-type: none"> -Development of academic skills in English - Library and online research to find bibliographic references for Music Studies - Advanced search for automatic translation machines -Electronic dictionaries - Terminology of musical terms and translation options in Greek

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and in communication with students.		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography	22	
	Exams	2	
	Course total	50	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester		
	<p>Language of evaluation: English</p> <p>Evaluation procedure: Testing questions in English.</p> <p>Evaluation includes the degree of understanding of the content of the course in grammar, editing and terminology in the field of humanities. Besides the content of the lectures, bibliographic aids are provided in electronic form via the e-class platform of the Department, as well as bibliography through the "Eudoxos" system.</p>		

ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <p>-Klickstein G., (2009). <i>The Musician's Way: A Guide to Practice, Performance, and Wellness</i>, Oxford: Oxford University Press.</p> <p>Πολλά κείμενα από το λεξικό Grove και άλλα λεξικά και ειδικές εγκυκλοπαίδειες μουσικής όπως:</p> <p>- https://www.oxfordmusiconline.com/grovemusic/ (πρόσβαση: 5 Μαΐου 2019)</p> <p>- http://www.lib.uth.gr/LWS/el/el_files/help_GroveMUSIC.pdf (πρόσβαση: 5 Μαΐου 2019)</p> <p>- Related academic journals:</p> <p>Journal of the American Musicological Society</p>
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Harmony I

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSC1210	SEMESTER	3rd
COURSE TITLE	Harmony I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:	Theory and listening exercise (Dictée) II		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of this course the student will be able to:
- Recognise the basic harmonic principles of European art music.
- Understand and apply different methods of creating simple harmonic structures.
- Exhibit skills in analysing harmonic structures of the relevant repertoire of Western art music.
- Exhibit skills in comparing different approaches to the construction and analysis of harmonic structures.
General Competences
- Applying Western Art Music transcription.
- Decision-making, criticism and self-criticism.
- Production of free, creative and inductive thinking.

SYLLABUS

Presentation and extended analysis of: Historic evolution of the Harmony from Renaissance to Baroque music. Practice on modal harmony, figured bass, choral techniques based on Bachs repertoire. Analysis of important masterpieces from Renaissance to Baroque and practice on related figured harmony exercises.
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TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION		
DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS	Activity	Semester workload
	Interactive lectures	39
	Study and analysis of bibliography	20
	Home repertoire listening	20
	Home practice on related figured harmony exercises	19
	Exams	2
	Course total:	100
	STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Written exams on figured harmony exercises.

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Αδάμ Π. (2012). <i>Τονική αρμονία</i>. Αθήνα: Νάκας</p> <p>Diether M. (1998). <i>Αρμονία. Η θεωρία και η πρακτική της σε διάφορες εποχές και στυλ</i>. Αθήνα: Νάσος</p> <p>Piston W. (2005). <i>Αρμονία</i>. Αθήνα: Edition Orpheus</p> <p>Κουτούγκος Μ. (1988). <i>Αρμονία, τ. 1</i>. Αθήνα: Παπαγρηγορίου Νάκας</p> <p>Κουτούγκος Μ. (1988). <i>Αρμονία, τ. 2</i>. Αθήνα: Παπαγρηγορίου Νάκας</p> <p>Κουτούγκος Μ. (2012). <i>Αρμονία, τ. 3</i>. Αθήνα: Παπαγρηγορίου Νάκας</p> <p>Τρικούπης Α. (2010). <i>Η εξέλιξη της αρμονίας της δυτικής μουσικής</i>. Αθήνα: Δίσιγμα</p> <p>Hindemith P. (1981). <i>Παραδοσιακή Αρμονία</i>. Αθήνα: Νάκας</p> <p>- <i>Related academic journals:</i></p>

Harmony II

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSD1210	SEMESTER	4th
COURSE TITLE	Harmony II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of this course the student will be able to:
- Recognise the basic harmonic principles of European art music of the Classical and Romantic styles.
- Understand and construct harmonic structures of up to four voices.
- Exhibit skills in analysing harmonic structures of the relevant Western art music repertoire.
- Exhibit skills in comparing different approaches to the construction and analysis of harmonic structures.
General Competences
- Applying Western Art Music transcription
- Decision-making, criticism and self-criticism.
- Production of free, creative and inductive thinking.

SYLLABUS

Presentation and extended analysis of: Historic evolution of the Harmony from classicism to romanticism and post romanticism music. Practice on tonal harmony, figured bass, chord progressions, modulation, altered chords, chromaticism, etc. Analysis of important masterpieces from classicism to romanticism and post romanticism and practice on related figured harmony exercises.
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	20	
	Home repertoire listening	20	
	Home practice on related figured harmony exercises	19	
	Exams	2	
	Course total:	100	
	STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Written exams on figured harmony exercises.	

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Αδάμ Π. (2012). <i>Τονική αρμονία</i>. Αθήνα: Νάκας</p> <p>Diether M. (1998). <i>Αρμονία. Η θεωρία και η πρακτική της σε διάφορες εποχές και στυλ</i>. Αθήνα: Νάσος</p> <p>Piston W. (2005). <i>Αρμονία</i>. Αθήνα: Edition Orpheus</p> <p>Κουτούγκος Μ. (1988). <i>Αρμονία, τ. 1</i>. Αθήνα: Παπαγρηγορίου Νάκας</p> <p>Κουτούγκος Μ. (1988). <i>Αρμονία, τ. 2</i>. Αθήνα: Παπαγρηγορίου Νάκας</p> <p>Κουτούγκος Μ. (2012). <i>Αρμονία, τ. 3</i>. Αθήνα: Παπαγρηγορίου Νάκας</p> <p>Τρικούπης Α. (2010). <i>Η εξέλιξη της αρμονίας της δυτικής μουσικής</i>. Αθήνα: Δίσιγμα</p> <p>Hindemith P. (1981). <i>Παραδοσιακή Αρμονία</i>. Αθήνα: Νάκας</p> <p>- <i>Related academic journals:</i></p>

History of Western Art Music I

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSA7110	SEMESTER	1st
COURSE TITLE	History of Western Art Music I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course, the student will be in the position to: <ul style="list-style-type: none"> - Demonstrate knowledge of the different musical genres and identify them via score or listening. - Demonstrate knowledge of the various musical idioms (styles) of Western music in periods until the Renaissance. - Demonstrate understanding of the concept of style in regard to historical continuity and the evolutionary process of Art. - Textually identify the characteristics of a given musical period until the Renaissance. - Draw conclusions in relation to the socio-historical framework of the relevant musical oeuvre until the Renaissance.
General Competences
<ul style="list-style-type: none"> - Working on historical and cultural issues of the related repertoire. - Production of new approaches on aesthetic analysis - Criticism and self-criticism - Promotion of free, creative and comprehensive thought

SYLLABUS

The history and the evolution of Western Art Music till Renaissance period is presented. General issues: The secular music of the Middle Ages, Troubadours and Trouvères, Ars Antiqua, Ars Nova. Local trends and composers (Burgundy, Flanders, Venice, Rome), secular Italian song of the 16th century. Principal musical forms (Organum, Motet, Mass, Chanson, Madrigal etc.).
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	24	
	Home repertoire listening	10	
	Exams	2	
	Course total:	75	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Evaluation procedure: Written short essay or multiple choice questionnaires or short-answer questions. Language of evaluation: Greek (English for Erasmus students). Evaluation of the degree of understanding of all issues discussed in the lectures as well as related issues discussed in the suggested bibliography, given in electronic form through the “Eclass” platform and in printed form through the “Evdoxos” system.		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Γιάννου Δ. (1995). <i>Ιστορία της μουσικής</i>. Θεσσαλονίκη: University Studio Press</p> <p>Burkholder P. J., Grout D. J., Palisca C.V. (2010). <i>A History of Western Music</i> (8th ed.). New York: W.W. Norton & Co.</p> <p>Burkholder P. J., Palisca C.V. (2010). <i>Norton Anthology of Western Music</i> (6th ed.): Volume I: Ancient to Baroque. New York: W.W. Norton & Co.</p> <p>Headington C. (1997). <i>Ιστορία της δυτικής μουσικής</i> (τ. 1). Αθήνα: Gutenberg</p> <p>Michels U. (1994). <i>Ατλας της μουσικής, τόμος Α</i>. Αθήνα: Φ. Νάκας.</p> <p>Taruskin R. (2009). <i>Oxford History of Western Music</i> (6 τόμοι). Oxford: Oxford University Press</p> <p>- <i>Related academic journals:</i></p> <p>Πολυφωνία, Μουσικολογία, Μουσικός Λόγος</p>

History of Western Art Music II

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSB6110	SEMESTER	2nd
COURSE TITLE	History of Western Art Music II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course, the student will be in the position to: <ul style="list-style-type: none"> - Demonstrate knowledge of the different musical genres and identify them via score or listening. - Demonstrate knowledge of the various musical idioms (styles) of Western music from Baroque to Romanticism. - Demonstrate understanding of the characteristics of periods ranging from Baroque to Romanticism. - Compare and contrast works from different periods and styles. - Draw conclusions in relation to the socio-historical framework of the relevant musical oeuvre from Baroque to Romanticism.
General Competences
<ul style="list-style-type: none"> - Working on historical and cultural issues of the related repertoire. - Production of new approaches on aesthetic analysis - Criticism and self-criticism - Promotion of free, creative and comprehensive thought

SYLLABUS

<p>The history and the evolution of Western Art Music from Baroque till post Romanticism. General issues: Principal musical forms as Concerto grosso, Cantata, Mass, Classic Concerto, Symphony, Sonata and Sonata form, Symphonic poem etc. Evolution of the Symphonic orchestra and musical instruments. The orchestration as critical aspect of music progression. Social and economic context, ideological and aesthetic oppositions.</p> <p>Lectures are supported by audiovisual documents.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	49	
	Home repertoire listening	10	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Evaluation procedure: Written short essay or multiple choice questionnaires or short-answer questions.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation of the degree of understanding of all issues discussed in the lectures as well as related issues discussed in the suggested bibliography, given in electronic form through the “Eclass” platform and in printed form through the “Evdoxos” system.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Burkholder P. J., Grout D. J., Palisca C.V. (2010). <i>A History of Western Music</i> (8th ed.). New York: W.W. Norton & Co.</p> <p>Burkholder P. J., Palisca C.V. (2010). <i>Norton Anthology of Western Music</i> (6th ed.): Volume I: Ancient to Baroque. New York: W.W. Norton & Co.</p> <p>Headington C. (1997). <i>Ιστορία της δυτικής μουσικής</i> (τ. 1). Αθήνα: Gutenberg</p> <p>Michels U. (1994). <i>Ατλας της μουσικής, τόμος Β</i>. Αθήνα: Φ. Νάκας.</p> <p>Rosen Ch. (1998). <i>The Classical Style</i>. Haydn, Mozart, Beethoven. N. York-London: W. W. Norton & Company</p> <p>Taruskin R. (2009). <i>Oxford History of Western Music</i> (6 τόμοι). Oxford: Oxford University Press</p> <p>- <i>Related academic journals:</i></p> <p>Πολυφωνία, Μουσικολογία, Μουσικός Λόγος</p>

History of the music education in Greece

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSG6210	SEMESTER	7th
COURSE TITLE	History of the music education in Greece		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of this course students will be able to: - Demonstrate knowledge of the historical background of music education in Greece. - Demonstrate knowledge of underlying mentalities and stereotypes, and apply innovative approaches so as to overcome these. - Integrate educational strategies within a contemporary perspective, utilising relevant contemporary views around children, education, and the educational value of the arts.
General Competences
- Working on historical and ideological facts related to the music education's evolution in Greece. - Decision-making, with a critical perspective, on associated written sources. - Criticism and self-criticism. - Production of free, creative and inductive thinking.

SYLLABUS

Presentation & analysis of the evolution of Greek musical education. Examination of highschool-middleschool music classes by era. Analysis of the fundamental ideological approaches. Examination of censorship in musical education.
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography.	34	
	Exams	2	
	Course total:	75	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: multiple choice test, or short-answer questions, or open-ended questions</p> <p>The level of understanding of the course content is evaluated, in terms of issues of history, instrumentology, musical form, constitution of poetic texts and aesthetics, as well as the level of developing critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Αντωνίου Δ. (1987). <i>Τα προγράμματα της μέσης εκπαίδευσης (1833-1929)</i>, τ. Α', Β' και Γ'. Αθήνα: Ιστορικό αρχείο Ελληνικής νεολαίας, Γραμματεία Νέας Γενιάς Διονυσίου Ζ., Αγγελίδου Σ., επιμ. (2008). <i>Σχολική μουσική εκπαίδευση: ζητήματα σχεδιασμού, μεθοδολογίας και εφαρμογών</i>. Θεσσαλονίκη: Ελληνική Ένωση για τη Μουσική Εκπαίδευση Ζουμπούλη Μ., Κοκκώνης Γ. (2016). «Η σχολική μουσική εκπαίδευση, μια ιστορία διαχρονικής λογοκρισίας», στο Παναγιωτόπουλος Ν., Πετσίνη Π., Χριστόπουλος Δ., (επιμ.), <i>Λογοκρισίες στην Ελλάδα</i>. Αθήνα: Τμήμα Πολιτικής Επιστήμης και Ιστορίας Παντείου Πανεπιστημίου - Ίδρυμα Ρόζα Λούξεμπουργκ (Παράρτημα Ελλάδας) Κούρνιας Κ. Ι. (1974). <i>Προγράμματα Μέσης Εκπαίδευσης</i>, τ. Β'. Αθήνα: Ιδιωτική έκδοση Νούτσος Χαράλαμπος (1973). <i>Προγράμματα μέσης εκπαίδευσης και κοινωνικός έλεγχος (1931-1973)</i>. Αθήνα: Θεμέλιο Σταύρου Γιάννης (2009). <i>Η διδασκαλία της μουσικής στα δημοτικά σχολεία και νηπιαγωγεία της Ελλάδας (1830-2007): Τεκμήρια ιστορίας</i>. Αθήνα: Gutenberg Χρυσοστόμου Σμαράγδα (1993). <i>Η διδασκαλία της μουσικής στη Δευτεροβάθμια εκπαίδευση σήμερα</i>. Θεσσαλονίκη. Διπλωματική εργασία, ΑΠΘ.</p>

- *Related academic journals:*

Μουσική Εκπαίδευση, Journal of Research in Music Education, Journal of Historical Research in Music Education, Contributions to Music Education

History of Opera

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSC9311	SEMESTER	3rd
COURSE TITLE	History of Opera (GROUP 1)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course, the student will be in the position to: <ul style="list-style-type: none"> - Identify the genres of opera via their characteristics, from score or listening. - Demonstrate understanding of the stylistic and dramaturgical characteristics of each period. - Compare and categorise operatic creation in terms of musical characteristics and the language of the libretto. - Compare and contrast works from different periods and styles.
General Competences
<ul style="list-style-type: none"> - Working on historical background and social conditions, related to the evolution of the Opera. - Criticism and self-criticism - Production of free, creative and inductive thinking .

SYLLABUS

Brief synopsis of the historical evolution of the Opera from the Renaissance period up to the 20th century. Analysis of the fundamental genres & forms of Opera by era as well as by country. Definition of evolutions based on the musical centres as well as the composers that created them. Presentation of the history of the Opera and its related genres in Greece in the 19th & 20th century. Examination of well-known pieces of the repertoire through the listening of examples, as well as the watching of prerecorded Opera performances.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	20	
	Home repertoire listening	14	
	Exams	2	
	Course total:	75	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: multiple choice test, or short-answer questions, or open-ended questions</p> <p>The level of understanding of the course content is evaluated, in terms of issues of history, instrumentology, musical form, constitution of poetic texts and aesthetics, as well as the level of developing critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Μάμαλης Ν. (2011). <i>Η ιστορία της όπερας στην Ευρώπη κατά τον 17ο αιώνα</i>. Αθήνα: Gutenberg</p> <p>Νίκα-Σαμπών Ε. (2007). «Όπερα». Συλλογικός τόμος <i>Μουσική</i>. Αθήνα: Εκδοτική Αθηνών, σ. 107-153.</p> <p>Σιώπη Α. (2013). <i>Richard Wagner (1813-1883)</i>. Αθήνα: Χ. Νάκας-Κ. Παπαρηγορίου</p> <p>Συλλογικό</p> <p>Μέντελσον Φ. (2005). <i>Ο κόσμος της όπερας</i>. Αθήνα: Στοχαστής</p> <p>- <i>Related academic journals:</i></p> <p><i>Cambridge Opera Journal, The Opera Quarterly, Opera Magazine</i> κ.ά.</p>
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History of Jazz

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSH7311	SEMESTER	8th
COURSE TITLE	History of Jazz (GROUP 6)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history and evolution of jazz (end of 19th - 20th - 21st c.), focusing on New Orleans, N. York and Chicago (including other significant urban centres of N. America). - Demonstrate understanding of issues of form, rhythm, harmony and improvisation of the musical language of jazz, as well as topics pertaining to issues of cultural identity and aesthetics, on a wide range of repertoire as explored during the course. - Apply methodological approaches to the research and study of music trends in jazz and its evolution. - Analyse basic characteristics of jazz with emphasis on form, harmony, orchestration, and predominantly improvisation - Develop research questions around particular topics in jazz, making use of the relevant literature. - Assess the approaches explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Working on musicological analysis on improvised music. - Respect for difference and multiculturalism - Criticism and self-criticism. - Production of free, creative and inductive thinking.

SYLLABUS

<p>African American music and definition of jazz and blues. Music on the Landscape: Blues Styles and Geography. N. Orleans, N. York, Chicago. The swing era. The Bebop revolution. Modal, Hard-Bop and Latin. Free jazz and Jazz-rock. Jazz and harmony, form and improvisation elements.</p> <p>Special attention will be given to pivotal figures in the history of jazz such as Louis Armstrong, Bix Beiderbecke, Duke Ellington, Count Basie, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and Ornette Coleman.</p> <p>Class time will be spent listening to, analyzing, and discussing a wide variety of recorded jazz performances and watching jazz films.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	39	
	Home repertoire listening	20	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: multiple choice test, or short-answer questions, or open-ended questions</p> <p>The level of understanding of the course content is evaluated, in terms of issues of history, instrumentology, musical form, constitution of poetic texts and aesthetics, as well as the level of developing critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Berliner P. (1994). <i>Thinking in Jazz. The Infinite Art of Improvisation</i>. Chicago: University of Chicago Press</p> <p>DeVeaux S., Giddins G. (2009). <i>Jazz</i>. N. York: W. W. Norton & Company, Inc.</p> <p>Gridley C. M. (2014). <i>Τζαζ ρεύματα και στυλ. Ιστορία και ανάλυση</i>. Αθήνα: Αρχιπέλαγος</p> <p>Hobsbawm J. E. (2001). <i>Ξεχωριστοί άνθρωποι. Αντίσταση, εξέγερση και τζαζ</i>. Αθήνα: Θεμέλιο</p> <p>Hobsbawm J. E. (2006). <i>Η σκηνή της τζαζ</i>. Αθήνα: Εξάντας</p>
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Τσίλτον Τζ. (1981). *Ιστορία της Τζαζ*. Αθήνα: Υποδομή

- *Related academic journals:*

Τζαζ & Jazz, International Jazz Archives Journal

Historical Archives and Sources

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSJ2410	SEMESTER	10th
COURSE TITLE	Historical Archives and Sources		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	2
COURSE TYPE	Skills Development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the theoretical problems derived from the science of history, its methodology and documenting history, for further enrichment and additional validation of musicological research. - Demonstrate comprehensive knowledge of all methodology tools for the understanding of history as a context. - Apply methodological tools of history in relevant cultural and musical documents and archive material. - Analyse the role of documents as history sources in comprehending the past. - Combine the narratives for a specific subject, for the emergence of the different voices of the past. - Evaluate the data that provide music documents for the interpretative proposal in comprehending history; also the accession of historical narrative as a necessary context for musicological research organization.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Working independently</p> <p>Working in an interdisciplinary environment</p> <p>Respect for difference and multiculturalism</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p>

SYLLABUS

<ul style="list-style-type: none"> - What is the science of history. - Archives: state, private, local, national - Sources (direct, indirect, unpublished, and not) and bibliography - Relationship between history and other sciences (emphasis on social sciences and humanities) - Historiography: positivism, historical materialism, Annales School, microhistory, structuralism, postmodernism - Oral history resources - Exemplary applications: Modern and Contemporary Greek history
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and in communication with students. Support from supervisory tools such as maps and archival documents		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	4	
	Essay writing	5	
	Exams	2	
	Course total	50	
STUDENT PERFORMANCE EVALUATION	Public presentation Written essay (optional up to 30%) Open-ended questions in final examination Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Αρώνη-Τσίχλη Κ., (2008). <i>Ιστορικές σχολές και μέθοδοι. Εισαγωγή στην ευρωπαϊκή ιστοριογραφία</i>, Αθήνα: Παπαζήσης.</p> <p>Βαν Μπουσχότεν Ρ. κ. ά., (2016), <i>Η μνήμη αφηγείται την πόλη. Προφορική Ιστορία και Μνήμη του αστικού χώρου</i>, Αθήνα: Πλέθρον.</p> <p>Δερτιλής Γ. Β., (2018). <i>Ιστορία της νεότερης και σύγχρονης Ελλάδας, 1750-2015</i>, [Ηράκλειο]: Πανεπιστημιακές Εκδόσεις Κρήτης.</p> <p>Ίγκερς Γκ., (1999). <i>Η ιστοριογραφία στον 20ό αιώνα. Από την επιστημονική αντικειμενικότητα στην πρόκληση του μεταμοντερνισμού</i>. Μετάφραση: Παρασκευάς Ματάλας, Αθήνα: Νεφέλη.</p>
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Κόκκινος Γ., (1998). *Από την ιστορία στις ιστορίες. Προσεγγίσεις στην ιστορία της ιστοριογραφίας, την επιστημολογία και τη διδακτική της ιστορίας*, Αθήνα; Greek Γράμματα.

Κωστής Κ., (2018). «*Τα κακομαθημένα παιδιά της Ιστορίας*»: η διαμόρφωση του νεοελληνικού κράτους, 18^{ος} – 21^{ος} αιώνας, Αθήνα: Πόλις.

Le Goff J., (1998). *Ιστορία και μνήμη*, Αθήνα: Νεφέλη.

Ψαράς Ι.Δ., (2001). *Θεωρία και μεθοδολογία της Ιστορίας*, Θεσσαλονίκη: Βάνιας.

- *Related academic journals:*

Αρχειοτάξιο
Μνήμων
Τα Ιστορικά

Instrumental pedagogy

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (INTEGRATED MASTER)		
COURSE CODE	MSI6410	SEMESTER	9th
COURSE TITLE	Instrumental pedagogy		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE	Skills development		
PREREQUISITE COURSES:	Music performance VI		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course the student will be able to:</p> <ul style="list-style-type: none"> - Describe the institutional framework of instrumental teaching in Music Secondary Schools, Conservatories (<i>Odía</i>), Music Schools etc. - List the causes of injuries and illnesses that instrumentalists and singers often face, in addition to ways of preventing them. - Describe the causes and ways to deal with musicians' performance anxiety. - Understand issues arising from the inclusion of non-standardized oral traditions in formal music education programs. - Apply instrumental teaching strategies used in various musical cultures of the world - Use methodological tools from musical pedagogical systems such as the <i>Talent Training Method (Suzuki Method)</i>. - Utilize findings of Music Psychology on issues such as student's study structure, teaching of sightreading, musical memory development, etc. - Analyse the structure of a creative instrumental lesson. - Design microteachings. - Reflects on his/her own microteaching, comparing and contrasting it with microteaching of other students.
General Competences
<p>Promotion of free creative and inductive thinking.</p> <p>Link of theories to the wider scientific and ideological trends in the humanities and social sciences.</p> <p>Development of critical skills necessary for the analysis of text such as <i>Curriculum for Music</i>.</p>

SYLLABUS

<p>Traditional music and learning processes: the issue of orality.</p> <p>The first lesson.</p> <p>Teaching instruments in world music cultures.</p> <p>The Shinichi Suzuki's Talent Training Method.</p> <p>Group vocal teaching.</p> <p>Books-Teaching Methods for traditional instruments.</p> <p>Injuries and diseases of musicians: Causes and ways of preventing them in instrumental class.</p> <p>Music Schools: Institutional framework and Programs of Study.</p>

TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS - EVALUATION			
DELIVERY		Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY		Use of ICT in teaching and also in communication with students	
TEACHING METHODS		Activity	Semester workload
		Interactive lectures	39
		Study and analysis of bibliography	34
		Exams	2
		Course total	75
STUDENT PERFORMANCE EVALUATION		Three-hour written examination with open-ended questions on themes and issues of the covered material. Assessment language: Greek and individual oral test in English for Erasmus+ exchange students. Oral examination for students with diagnosed difficulties in writing and understanding.	

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Campbell, P.S. (1991). <i>Lessons from the world: A cross-cultural guide to music teaching and learning</i>, New York: Schirmer Books.</p> <p>Mills, J. (2007). <i>Instrumental teaching</i>. Oxford: Oxford University Press.</p> <p>Rice, T. (1994). <i>May it feel your soul: Experiencing Bulgarian music</i>. Chicago: The University of Chicago Press.</p> <p>Καψοκαβάδης, Α. (2017). <i>Η μουσική ως «πράξη φυσιολογική»: Τα Μουσικά Σχολεία της Αττικής. Η ανεπίσημη θεσμοθέτηση της προφορικότητας στην επίσημη μουσική εκπαίδευση</i>. Αθήνα: Εκδόσεις Γαβριηλίδης.</p>
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Σακαλάκ, Η. (1999). *Σωματικά και ψυχολογικά προβλήματα των μουσικών*. Αθήνα: Εκδόσεις Νάκας.
Στάμου, Λ. (2012). *Μία ανθρωπιστική προσέγγιση στη διδασκαλία της μουσικής: Η Φιλοσοφία και η Πράξη της Μεθόδου Suzuki*. Θεσσαλονίκη: Εκδόσεις Πανεπιστημίου Μακεδονίας.

Internship I

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSH5400	SEMESTER	8th
COURSE TITLE	Internship I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		3	3
COURSE TYPE	Skills development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge the actual professional field, in particular of those entities and institutions active in the culture sector. - Demonstrate understanding of issues relating to organising, coordinating and implementing professional activities in the culture sector, and applying these in real-life situations. - Take on initiatives to promote professional collaborations.
General Competences
<ul style="list-style-type: none"> - Working independently - Working in an interdisciplinary environment - Respect for difference and multiculturalism - Production of free, creative and inductive thinking

SYLLABUS

<p>The internship includes part-time work for a duration of 2 months for a limited number of students in partner institutions who are registered in the "ATLAS" system and are offering employment. The expenses related to the salary and insurance of the students are covered either by the Internship Programme (so they do not fall on the employer), or by the partner institution.</p> <p>The internship placements of each year and each cycle will be announced about 1 month before the beginning of the internship.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Πρακτική Άσκηση	75	
	Course total:	75	
STUDENT PERFORMANCE EVALUATION	The progress of work It evaluates by the responsible of the organization and the supervisor of the Department. It concerns the overall picture based on accountability, initiative and consistency in the organization in which the Internship was implemented. Evaluation procedure: Report. Language of evaluation: Greek (English for Erasmus students).		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>- <i>Related academic journals:</i></p>
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Internship II

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSI4400	SEMESTER	9th
COURSE TITLE	Internship II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		3	3
COURSE TYPE	Skills development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge the actual professional field, in particular of those entities and institutions active in the culture sector. - Demonstrate understanding of issues relating to organising, coordinating and implementing professional activities in the culture sector, and applying these in real-life situations. - Take on initiatives to promote professional collaborations. - Demonstrate professional experience relevant to cultural institutions. - Manage tasks & missions related to the organization and the coordination of actions in the culture section.
General Competences
<ul style="list-style-type: none"> - Working independently - Working in an interdisciplinary environment - Respect for difference and multiculturalism - Production of free, creative and inductive thinking

SYLLABUS

<p>The internship includes part-time work for a duration of 2 months for a limited number of students in partner institutions who are registered in the "ATLAS" system and are offering employment. The expenses related to the salary and insurance of the students are covered either by the Internship Programme (so they do not fall on the employer), or by the partner institution.</p> <p>The internship placements of each year and each cycle will be announced about 1 month before the beginning of the internship.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Πρακτική Άσκηση	75	
	Course total:	75	
STUDENT PERFORMANCE EVALUATION	The progress of work It evaluates by the responsible of the organization and the supervisor of the Department. It concerns the overall picture based on accountability, initiative and consistency in the organization in which the Internship was implemented. Evaluation procedure: Report. Language of evaluation: Greek (English for Erasmus students).		

ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <p>- Related academic journals:</p>
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Introduction to Indian Music

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSG7313	SEMESTER	7 th
COURSE TITLE	Introduction to Indian Music (GROUP 5)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history and the prominent place of the Indian music civilization in the field of World Music. - Recognise the instruments of the instrumentarium of this tradition. - Demonstrate understanding of the basic musicological particularities of the Indian Music civilization, on the levels of melodic modality, rythmology, morphology, instrumentarium and style. - Apply all the modern methodological tools of Eastern Modal systems analysis. - Analyse the Modal system of Ragas and the metrical system of Talas. - Compare and composing the above mentioned modal and metrical systems with their corresponding systems in the Eastern Mediterranean traditions. - Evaluate through musicological analysis, model recordings of Indian music.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Development of critical thinking</p>

SYLLABUS

<p>Historical review of the Indian music civilization and discussion of its influence on contemporary western music idioms. The differentiation in Hindustani and Carnatic music tradition and individual idioms. The oral character of Indian classical music and the dominance of structured improvisation. The multimodal system of Raga and the melodic mechanisms governing it. The metric system of Tala and its internal multi-rhythmic structure. Morphological analysis and the division of Indian structured improvisation in individual parts. The Indian instrumentarium and its relation to stylistic demands of this tradition. Presentation of characteristic recordings by leading representative performers and their analysis on the modal, metric, morphological and stylistic level.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	29	
	Home repertoire listening	30	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of the semester. Evaluation of the degree of understanding of all the particular characteristics of Indian music. Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <p>Meer, W.v.d. (1980) <i>Hindustani Music in the Twentieth Century</i>, The Hague: Martinus Nijhoff.</p> <p>Moutal, P. (1991) <i>A comparative Study of Selected Hindustani Ragas</i> New Delhi: Munshiram Manoharlal</p> <p>Miner, A. (1993) <i>Sitar and Sarod in the 18th and 19th centuries</i> Noetzel: Wilhelmshaven</p> <p>Neuman, D. (1980) <i>The Life of Music in North India</i> Chicago: The Univ. of Chicago Press</p> <p>Ruckert, G. (2004) <i>Music in North India</i> New York: Oxford University Press</p> <p>Sorell, N. & Narayan, R. (1980) <i>Indian Music in Performance</i> Manchester: Manchester Univ. Press</p>
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Χαψούλας, Α. (2014) *Ινδική Κλασική Μουσική. Ιστορικές, εθνομουσικολογικές διαστάσεις* Αθήνα: Νήσος

Bor, J. (επιμ.) (1999) *The Raga Guide* Rotterdam: Nimbus

Clayton, M. (2000) *Time in Indian Music, Rhythm, Metre and Form in North Indian Rag Performance* Oxford: Oxford University Press

Jairazbhoy, N.A. (1971) *The Rags of North Indian Music* Middletown: Wesleyan Univ. Press

Kaufmann, W. (1968) *The Ragas of North India* Bloomington : Indiana Univ. Press

Bagchee, S. (1998) *Nad. Understanding Raga Music* Mumbai: Eshwar

Σκούλιος, Μ., (2017). *Θεωρία και Πράξη στον Μελωδικό Πολυτροπισμό της Ανατολής. Μια συγκριτική Ανάλυση των Τροπικών Συστημάτων των Οθωμανοτουρκικών Μακάμ και των Ινδουσανικών Raga*, Ανέκδοτη διδακτορική διατριβή, Ιόνιο Πανεπιστήμιο, επ. καθηγ. Δημήτριος Γιαννέλος, (διαθέσιμη στο ΕΑΔΔ: <https://www.didaktorika.gr/eadd/handle/10442/41719>)

Introduction to melodic modality

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSC2110	SEMESTER	3th
COURSE TITLE	Introduction to melodic modality		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Describe the scale-centric morphemes constituting the modal system of the modern Greek urban popular music of “Laikoi Dromoi” and compare to the western modal system - Understand the multi-intervallic and multimodal melodic structure of the Eastern Mediterranean music idioms. - Compare multimodal and multi-intervallic melodic examples and understand the inadequacy of scale-centric approach of analysing them. - Recapitulate the various methods and tools developed for the analysis of the phenomenon of melodic multimodality in the course of history of the area of eastern Mediterranean. - Recognise all the basic intervals, subunits and melodic characteristics in simple acoustic examples. - Associate the various modal characteristics found in such simple acoustic examples. - Describe all the basic methods and tools of non-equal-tempered multimodal analysis.
General Competences
<p>Search for, analysis and synthesis of data and information, by means of the necessary technology</p> <p>Adapting to new situations</p> <p>Decision-making</p> <p>Production of new research ideas</p> <p>Respect for difference and multiculturalism</p>

SYLLABUS

<p>Introduction to the phenomenon of melodic multimodality: The harmonic oscillation and harmonic series phenomena and the natural and well-sounding intervals deriving from them. Intervallic theory of ratios and the arithmetic methods used for their specification. Ancient Greek “harmony” and the intervallic assemblies in tetrachordal and pentachordal subunits- their categorization in Genera. Mild and tense Genera and the usage of non-tempered intervals. The depiction on non-tempered melodies in hybrid notational systems. Octachordal, pentachordal and tetrachordal systemata and the construction of scales. The narrative structure and punctuation signs of melody, drone and types of harmonic accompaniment, tonal centers, chroes and stereotyped melodic motives, hierarchy and specific roles of degrees, time-dominance and types of cadences, the “entrance” degree of melodic development, melodic direction and melodic progression scenarios, tonal fluidity and melodic attractions, melodic modulation.</p>
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TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION			
DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	29	
	Home repertoire listening	30	
	Exams	2	
	Course total	100	
	STUDENT PERFORMANCE EVALUATION	Written examinations at the end of the semester. Evaluation of the degree of comprehension of the phenomenon of melodic multimodality and the methods and tools used to analyze it. Language of evaluation: Greek (English for Erasmus students)	

ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <p>Signell, K. 2004, Makam: Modal Practice in Turkish Art Music. Nokomis Florida: Usul</p> <p>Μαυροειδής, Μ. 1999, Μουσικοί Τρόποι στην Ανατολική Μεσόγειο. Αθήνα: Φαγκότο</p> <p>Κηλτζανίδης, Π. 1881, Μεθοδική Διδασκαλία Ελληνικής Μουσικής, Θεσσαλονίκη: Ρηγόπουλος</p> <p>Καράς, Σ. 1970, <i>Γένη και διαστήματα στην Βυζαντινή Μουσική</i>, Αθήνα: Σύλλογος προς Διάδοσιν της Εθνικής Μουσικής</p>

- *Related academic journals:*

Powers, H. 1980, «Mode» In the New Grove: Dictionary of Music and Musicians. Vol 12. London: Macmillan

Σκούλιος, Μ. 2006, «Προφορικές μουσικές παραδόσεις του ελλαδικού χώρου. Ζητήματα θεωρητικής ανάλυσης», Πολυφωνία, 8: 58-69. Αθήνα

Σκούλιος, Μ. 2010, «Η θέση και η σημασία της έννοιας της κλίμακας στα ανατολικά τροπικά συστήματα», Μουσική (και) Θεωρία (Τετράδια 5), Τμήμα Λαϊκής & Παραδοσιακής Μουσικής ΤΕΙ Ηπείρου, Άρτα, σ. 114-130

Σκούλιος, Μ. 2007, "Προφορικότητα και διαστηματικός πλούτος σε μουσικά ιδιώματα της Βορειοανατολικής Μεσογείου" (2007) στο Προφορικότητες, Τετράδιο 3, σελ.39-57, Άρτα: Εκδόσεις Τμήματος Λαϊκής & Παραδοσιακής Μουσικής ΤΕΙ Ηπείρου

Skoulios, M. (2018) "Categorizing melodic phenomena in multi-intervallic multi-modal traditions by means of the analytical tool of *genera*" υπό δημοσίευση στα πρακτικά του διεθνούς συμποσίου του Maqam Study Group του ICTM στο Αζερμπαϊτζάν

Introduction to urban popular musics

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSE4210	SEMESTER	5th
COURSE TITLE	Introduction to urban popular musics		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history and evolution of urban popular music (19th - early 20th century). - Demonstrate understanding of issues in cultural identity and aesthetics relating to a wide-ranging repertoire as explored during the course. - Analyse the basic characteristics of forms/genres of urban popular music, as well as the role of prominent musical instruments and orchestral types. - Develop research questions around particular topics in e urban popular music, making use of the relevant literature. - Assess the approaches explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Management of the historical and cultural parametres that diversify the various music manifestations and determine the developments. - Management of stylistic parametres that diversify the various music manifestations and determine the developments. - Enhancing of critical thinking and ability to make decision.

SYLLABUS

<p>Briefly presenting the course of urban popular song in great music centres of 19th and 20th century (Constantinople, Smyrna, Thessaloniki, Ioannina, New York etc.). Urban popular song during the recording era. Analysis of historical and sociological framework in terms of the role and the dynamic of the musical act. Social representations and aesthetic perceptions of every period. Analysis of the issues of cultural identity and ideology, the multi-cultural framework of urban spaces, the relevant musical networks, as well as the manifold loans.</p> <p>The presentation is combined with listening and analyzing pieces from representative basic forms and characteristic genres of urban popular music. Analysis of the form. Analysis of the rhythmic outline. Analysis of the melodic development. Analysis of the harmonic framework. Analysis of improvisations. The subject area of every semester can focus on the following subjects categories (entirely or combined):</p> <ul style="list-style-type: none"> - Urban song from late 19th onwards. Smyrna style and Constantinople style. Estudiantines. Recordings in America. Amanes and repertoire of café-aman.
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	30	
	Home repertoire listening	29	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: multiple choice test, or short-answer questions, or open-ended questions.</p> <p>The level of understanding of the course content is evaluated, in terms of issues of history, instrumentology, musical form, constitution of poetic texts and aesthetics, as well as the level of developing critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Βλησίδης Κ. (2004). <i>Όψεις το ρεμπέτικου</i>. Αθήνα: Εκδόσεις του Εικοστού Πρώτου</p>
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Βλησίδης Κ. (2018). *Σπάνια κείμενα για το ρεμπέτικο (1929-1959)*. Αθήνα: Εκδόσεις του Εικοστού Πρώτου

Bucunalas T. (2019). *Geek Music in America*. Mississippi: University Press of Mississippi/Jakson

Καλυβιώτης Α. (2002). *Σμύρνη. Η μουσική ζωή 1900-1922: Η διασκέδαση, τα μουσικά καταστήματα, οι ηχογραφήσεις δίσκων*. Αθήνα: Music Corner-Τήνελλα

Καλυβιώτης Α. (2015). *Θεσσαλονίκη, Η μουσική ζωή πριν το 1912*. Καρδίτσα: Ιδιωτική έκδοση

Κοκκώνης Γ. (2017). *Λαϊκές μουσικές παραδόσεις. Λόγιες αναγνώσεις, λαϊκές πραγματώσεις*. Αθήνα: Fagottobooks

Ορδουλίδης Ν. (2016). *Συννεφιασμένη Κυριακή & Τη Υπερμάχω*. Αθήνα: Fagottobooks

Ορδουλίδης Ν. (2015). *Η δισκογραφική καριέρα του Βασίλη Τσιτσάνη 1936-1983*. Αθήνα: Ιανός

Gauntlett S. (2001). *Ρεμπέτικο τραγούδι*. Αθήνα. Εκδόσεις του Εικοστού Πρώτου

Οικονόμου Λ., (2015). *Στέλιος Καζαντζίδης: Τραύμα και συμβολική θεραπεία στο λαϊκό τραγούδι*. Πατάκη

Χατζηπανταζής Θ. (1986). *Της ασιάτιδος μούσης ερασταί...* Αθήνα: Στιγμή

- *Related academic journals:*

Pennanen R. P. (2009). «Η ελληνοποίηση της οθωμανικής λαϊκής μουσικής», *Μουσικός Λόγος*, τ. 8, σ. 119-152

Introduction to demotic (folk) song

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSB7210	SEMESTER	2th
COURSE TITLE	Introduction to demotic (folk) song		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the historical background of the discovery of demotic (folk) songs and of the prominent actors of demotic song collections. - Demonstrate knowledge of the relevant epistemological issues. - Apply critical approaches to the relevant literature. - Manage parameters of categorising, period-designating and historicising demotic song.
General Competences
<ul style="list-style-type: none"> - Understanding and working on historical and cultural factors of the related research. - Understanding and working on poetic verses analysis. - Decision-making. - Development of critical thinking.

SYLLABUS

<p>The historical background of the discovery of demotic songs is presented through the important collections of the 19th century. Issues of taxonomy of the demotic songs. Collections of music transcriptions and methodological disputes. Case studies on specific regions, musical idioms and expressive forms. Demotic song and aesthetics.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography.	34	
	Exams	2	
	Course total:	75	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Evaluation procedure: Written short essay or multiple choice questionnaires or short-answer questions.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>The level of understanding of the course content is evaluated, in terms of issues of history, instrumentology, musical form, constitution of poetic texts and aesthetics, as well as the level of developing critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Baud-Bovy S. (1994). <i>Δοκίμιο για το ελληνικό δημοτικό τραγούδι</i>. Ναύπλιο: Πελοποννησιακό Λαογραφικό Ίδρυμα</p> <p>Δαμιανάκος Στ. (1987). <i>Παράδοση ανταρσίας και λαϊκός πολιτισμός</i>. Αθήνα: Πλέθρον</p> <p>Κοκκώνης Γ. (2017). <i>Λαϊκές μουσικές παραδόσεις. Λόγιες αναγνώσεις, λαϊκές πραγματώσεις</i>. Αθήνα: Fagottobooks</p> <p>Κυριακίδου-Νέστορος Α. (1978). <i>Η θεωρία της ελληνικής λαογραφίας: Κριτική ανάλυση</i>. Αθήνα: Ίδρυμα Μωραΐτη</p> <p>Πολίτης Α. (1984). <i>Η ανακάλυψη των ελληνικών δημοτικών τραγουδιών. Προϋποθέσεις, προσπάθειες και η δημιουργία της πρώτης συλλογής</i>. Αθήνα: Θεμέλιο</p> <p>Πολίτης Α. (2010). <i>Το δημοτικό τραγούδι</i>. Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης</p> <p>Σηφάκης Γρ. (1997). <i>Μπέλλα Μπάρτοκ και δημοτικό τραγούδι</i>, Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης</p> <p>Σηφάκης Γρ. (1988). <i>Για μια ποιητική του ελληνικού δημοτικού τραγουδιού</i>. Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης</p> <p>Herzfeld M. (2002). <i>Πάλι δικά μας. Λαογραφία, ιδεολογία και η διαμόρφωση της σύγχρονης Ελλάδας</i>. Αθήνα: Αλεξάνδρεια</p> <p>- <i>Related academic journals:</i></p>
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Beaton R. (1980). «Modes and Roads: Factors of Change and Continuity in Greek Musical Tradition», *The Annual of the British School at Athens*, vol. 75, σ. 1-11

Τερζοπούλου Μ., Ψυχογιού Ε. (1992). «“Άσματα” και “τραγούδια”. Προβλήματα έκδοσης των δημοτικών τραγουδιών», *Εθνολογία*, 1, σ. 143-165.

Local History and Music

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSD8211	SEMESTER	4 th
COURSE TITLE	Local History and Music (GROUP 2)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the theoretical problems and the methodology of Local History, so that there are more options to the musicological research approach. - Comprehend local societies for the understanding of local history as framework, into which musicological research in a specific political, social and cultural timeframe is inserted. - Apply of the methodological tools of local history to the study of local elites and citizens in a historical dimension. - Analyse of the role of orality as historical sources to the approach of history. - Make synthesis of the narrations and written testimonies for a specific perspective of local history. - Evaluate the data offered by musical presumptions so as to form an interpretive proposal to the approach of local history, but also accession of locality and oral history as parameters for the organization of musicological research.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Working independently</p> <p>Working in an interdisciplinary environment</p> <p>Respect for difference and multiculturalism</p> <p>Criticism and self-criticism</p> <p>Production of new research ideas</p> <p>Production of free, creative and inductive thinking</p> <p>The course aims to integrate the student in the understanding and interpretation of the historical context (through the wider political, social, economic and cultural environment) in which the musical phenomena are shaped</p>

SYLLABUS

<ul style="list-style-type: none"> -What is local history and localities - History of the city - Issues of practicing local history - Its sources - Oral history - Relationship of local and general history - Thematic areas of local history: landscape-technique-economy-demography-politics-society and culture - Local history in Greece / examples: Epirus - Macedonia - Thrace - Thessaly – Central Greece - Attica - Peloponnese

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and in communication with students. Support from supervisory tools such as maps and archival documents Interactive presentation. Oral interviews with representatives of local institutes and collectivities. Utilization of existing archive collections with audiovisual material.		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	39	
	Essay writing	20	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Public presentation Written essay (optional up to 40%) Open-ended questions in final examination Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Βαν Μπουσχότεν Ρ. κ. ά., (2016), *Η μνήμη αφηγείται την πόλη. Προφορική Ιστορία και Μνήμη του αστικού χώρου*, Αθήνα: Πλέθρον.
Δερτιλής Γ. Β., (2018). *Ιστορία της νεότερης και σύγχρονης Ελλάδας, 1750-2015*, [Ηράκλειο]: Πανεπιστημιακές Εκδόσεις Κρήτης.
[Κοκκώνης Γ. κ. ά.], (2008). *Μουσική από την Ήπειρο*, Αθήνα: Ίδρυμα της Βουλής των Ελλήνων για τη Δημοκρατία και τον Κοινοβουλευτισμό.
[Λεοντσίνης Γ. – Ρεπούση Μ.], (2001). *Η τοπική ιστορία ως πεδίο σπουδής στο πλαίσιο της σχολικής παιδείας*, Αθήνα: ΟΕΔΒ.
Λεοντσίνης Γ., (2006). *Διδακτική της Ιστορίας. Γενική – τοπική ιστορία και περιβαλλοντική εκπαίδευση*, Αθήνα: Ινστιτούτο του Βιβλίου – Α. Καρδαμίτσα.
Πλουμίδης Γ., (2010). *Ιστορική Μάθηση (Προτάσεις για τις Πηγές και τη Μεθοδολογία στην Ιστορία)*, Αθήνα: Διονύσης Νότη Καραβίας.
(Συλλογικό), (2000). *Η πόλη στους νεότερους χρόνους. Μεσογειακές και βαλκανικές όψεις, 19^{ος} – 20^{ός} αι.*, Αθήνα: Εταιρεία μελέτης Νέου Ελληνισμού – Μνήμων.

- *Related academic journals:*

Μνήμων

Mass Media, Digital Media and Music

GENERAL

SCHOOL		Department of Music Studies	
ACADEMIC UNIT		Department of Music Studies	
LEVEL OF STUDIES		BA (integrated master)	
COURSE CODE		MSD8212	SEMESTER4th
COURSE TITLE		Mass Media, Digital Media and Music (GROUP 2)	
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE		Special Background	
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes (English)	
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the nature of mass media and digital media (their special characteristics), the theories and types of communication (interpersonal, mediated, mass and digital), the character and role of the audience in every theory and type of communication. - Demonstrate understanding of the relation between media and culture, as a background for further activities on the forms of mass and digital communication. - Analyse the content and the role of the mass media and the digital media audience with the help of the communication theory models. - Apply all the above for the presentation and promotion of culture and in particular traditional music through mass media and digital media. - Evaluate mass and digital media content (especially content regarding cultural and music-specific information).
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Working independently</p> <p>Team work</p> <p>Working in an interdisciplinary environment</p> <p>Production of new research ideas Σχεδιασμός και διαχείριση έργων</p> <p>Respect for difference and multiculturalism</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p>

SYLLABUS

The content of the mass media and the digital media and its cultural character. The notion of culture and its relation with the mass and digital media. Music through the mass and digital media: theories of mediation, analysis, interpretation. Cultural production in various media forms (CD, CDRom, DVD, Video, Internet, social media etc.). Music performance and music listening in the mass and digital media.
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face.		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and communication with students		
TEACHING METHODS	Activity	Semester workload	
	Lectures	39	
	Study and analysis of bibliography	39	
	Essay writing	20	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	<p>Written essay (20%)</p> <p>Public presentation (10%)</p> <p>Written exam at the end of the semester (30% multiple choice questionnaire and 40% Open-ended questions)</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>- Barthes R. (1998) <i>Εικόνα - μουσική - κείμενο</i>. Μτφρ. Σπανός Γιώργος. Αθήνα: Πλέθρον</p> <p>- Κοκκώνης Μ., Πασχαλίδης Γ., Μπαντιμαρούδης Φ. (επιμ.) <i>Ψηφιακά Μέσα: ο Πολιτισμός του Ήχου και του Θεάματος</i>, Αθήνα: Κριτική</p> <p>- Kraus, Adorno et al (1994). <i>Η Κουλτούρα των Μέσων</i>. Αθήνα: Αλεξάνδρεια.</p> <p>- Lévy P. (1999) <i>Δυνητική πραγματικότητα. (Realité virtuelle). Η φιλοσοφία του πολιτισμού και του κυβερνοχώρου</i>. Μτφρ.</p>
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Καραχάλιος Μιχάλης. Αθήνα: Κριτική

- McLuhan M. *Media οι προεκτάσεις του ανθρώπου*. Αθήνα: Κάλβος
- McQuail D. (1997) *Εισαγωγή στη θεωρία της μαζικής επικοινωνίας*. Αθήνα: Καστανιώτης
- Thompson J. (1999) *Νεωτερικότητα και Μέσα Επικοινωνίας*, Αθήνα: Παπαζήσης
- Webster, F. (2002). *Theories of the Information Society*. London and New York: Routledge
- Winston, B. (1998). *Media, Technology and Society*. London and New York: Routledge

- *Related academic journals:*

Modality in Urban Popular Music

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSD2110	SEMESTER	4 th
COURSE TITLE	Modality in Urban Popular Music		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English and Turkish)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Describe issues around the history and evolution of the modal system of <i>Laikoi Dromoi</i>. - Categorise the fundamental characteristics of modality related to the urban popular music idioms. - Describe the basic characteristics of the system of <i>Laikoi Dromoi</i>. - Apply theoretical principles about to detect, transcribe, perform and analyze phenomena of modality concerning urban popular music genres. - Analyse the relation between modal-melodic development and its harmonic management (harmonization). - Recognise modal and harmonization practices from sonic material. - Apply individual methods of harmonization - Relate individual components of the <i>Laikoi Dromoi</i>'s that combine Eastern multi-modality with Western harmony. - Model the basic uses of chord cycles in specific instances coming from Inter-War urban repertoire. - Evaluate the problems that may arise due to the use of chordal harmony in mild intervallic modal instances.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Development of critical thinking</p>

SYLLABUS

<p>The relation between theory and practice concerning urban popular music cultures. The inter-War urban repertoire (types of orchestra, performance shapes, aesthetic models, compositional genres). Introduction to the system of <i>Laikoi Dromoi</i>-Presentation and problematic. Relation between modality and harmonization. Structural sub-units, melodic movement versions, melodic phenomena. Modal analysis of urban popular repertoire. The procedure of the equal temperament. Versions of repertoire's management according to <i>Ala Turca</i> models, using natural-flexible intervals. Procedure of performing adaptation of modal-melodic themes to temperate "conditions". Oral Recognition of individual modal phenomena. Analysis of harmonization techniques of <i>Laikoi Dromoi</i> (Urban repertoire from the Inter-War period), as they are defined by music and aesthetic rules. Harmonization and stylistic-aesthetic parameters. Oral recognition of harmonization practices. Harmonization of repertoire according to its transcribed version (score). Harmonization of repertoire using score and recording. Practice in oral recognition ability of different types of chords found in characteristic acoustic examples from the above mentioned repertoire. Exercises in harmonic cycles, generalizations and peculiarities.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	35	
	Home repertoire listening	24	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of the semester. Evaluation of the degree of understanding of the modal system of <i>Laikoi Dromoi</i> and their harmonization, as well as the ability of recognizing by ear these modal phenomena and the accompanying chords. Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Ανδρίκος Ν., (2018). <i>Οι Λαϊκοί Δρόμοι στο Μεσοπολεμικό αστικό τραγούδι-Σχεδιάσμα Λαϊκής Τροπικής Θεωρίας</i>, Αθήνα: Τόπος</p> <p>Βούλγαρης Ε. - Βανταράκης Β., (2007). <i>Το αστικό λαϊκό τραγούδι στην Ελλάδα του Μεσοπολέμου: Σμυρναίικα και πειραιώτικα ρεμπέτικα: 1922 – 1940</i>, Άρτα – Αθήνα: Τμήμα Λαϊκής & Παραδοσιακής Μουσικής - Fagotto</p>
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Pennanen, R. P. (1999). *Westernisation and Modernisation in Greek popular music*. Acta Universitatis Tamperensis 692. Ph. D. Dissertation, University of Tampere

Τσαρδάκας Α., (2008). *Το κανονάκι στις 78 στροφές*, Άρτα – Αθήνα: Τμήμα Λαϊκής & Παραδοσιακής Μουσικής – Fagotto

- *Related academic journals*:

Ανδρίκος Ν., (2010). «Το υβριδικό σύστημα των λαϊκών δρόμων και η ανάγκη εναλλακτικής επαναδιαχείρισής του», Μουσική (και) Θεωρία (Τετράδια 5), Άρτα: Τμήμα Λαϊκής & Παραδοσιακής Μουσικής ΤΕΙ Ηπείρου, σ. 96-106

Modern Balkan History

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSE7211	SEMESTER	5st
COURSE TITLE	Modern Balkan History (Group 3)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history of the Balkan people during the Age of Modernity, in order to create a context for the development of wider cultural and musical phenomena. - Comprehend the methodological tools and documents in order to achieve the approach of the historical period. - Apply methodological tools in order to approach the relevant archives. - Analyse the part of the historical sources in approaching the past. - Combine the individual and often conflicting narratives around a specific matter so that influences can emerge for the approach of the past. - Evaluate the data that provide the documents so an interpretative offering can be given to approach and understand the historic time and the post-national narration.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Working independently</p> <p>Working in an interdisciplinary environment</p> <p>Respect for difference and multiculturalism</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p> <p>The course aims to integrate the student in the understanding and interpretation of the historical context (through the wider political, social, economic and cultural environment) in which the musical phenomena are shaped</p>

SYLLABUS

<ul style="list-style-type: none"> -The term "Balkans" and "Southeast Europe" - Space and people - Languages and national movements - The ideas of nation-state in the Balkans - Administrative and economic structures of the Ottoman Empire - National movements in the Balkans - European Powers and "Eastern Questions" - Balkanization - The Balkan Wars and the "legacy" of the "Great War" - The Balkan societies of the interwar period -The 1940s -The "communist" Balkans
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and in communication with students. Support from supervisory tools such as maps and archival documents		
TEACHING METHODS	Activity	Semester workload	
	Lectures	39	
	Study and analysis of bibliography	39	
	Essay writing	20	
	Exams	2	
	Course total	100	
	STUDENT PERFORMANCE EVALUATION	Public presentation Written essay (optional up to 30%) Open-ended questions in final examination	

ATTACHED BIBLIOGRAPHY*- Suggested bibliography:*

- Adanir F. – Faroqhi S., (2002). *The Ottomans and the Balkans. A Discussion of Historiography*, Leiden – Boston – Köln: Brill.
- Clayer N. – Bougarel X., (2018). *Οι μουσουλμάνοι της νοτιο-ανατολικής Ευρώπης. Από τις αυτοκρατορίες στα βαλκανικά κράτη*, Ιωάννινα: Ισνάφι.
- Goldsworthy Vesna, (2004). *Ruritania, Ανακαλύπτοντας τα Βαλκάνια*, Θεσσαλονίκη: University Studio Press.
- Γούναρης Β. Κ., (2007). *Τα Βαλκάνια των Ελλήνων. Από το Διαφωτισμό έως τον Α΄ Παγκόσμιο Πόλεμο*, Θεσσαλονίκη: Επίκεντρο
- Λυμπεράτος Α. Κ. (2014). *Τα Βαλκάνια. Εκσυγχρονισμός, Ταυτότητες, Ιδέες*, [Ηράκλειο]: Πανεπιστημιακές Εκδόσεις Κρήτης – Ινστιτούτο Μεσογειακών Σπουδών.
- Mazower M., (2002). *Τα Βαλκάνια*, Αθήνα: Πατάκης.
- Pavlowitch S. K., (2005). *Ιστορία των Βαλκανίων, 1804-1945*, Θεσσαλονίκη: Βάνιας.
- Σφέτας Σπυρίδων, (2009). *Εισαγωγή στη Βαλκανική ιστορία Ι. Από την οθωμανική κατάκτηση των Βαλκανίων μέχρι τον Πρώτο Παγκόσμιο πόλεμο (1354-1918)*, Θεσσαλονίκη; Βάνιας.
- Stamatoropoulos D. (ed.), (2015). *Balkan nationalism(s) and the Ottoman Empire*, vol. 1-3, Istanbul: Isis Press.
- Σταυριανός Λ. Σ., (2007). *Τα Βαλκάνια μετά το 1453*, Θεσσαλονίκη: Βάνιας.
- Todorova M., (2000). *Βαλκάνια, η δυτική φαντασίωση*, Θεσσαλονίκη: Παρατηρητής.

- Related academic journals:

Balkan Studies
Βαλκανικά Σύμμεικτα
Balkanologie
Slavic Review
Südöst Forschungen

Modern and Contemporary History of the Mediterranean Sea

GENERAL

SCHOOL		Music Studies	
ACADEMIC UNIT		Department of Music Studies	
LEVEL OF STUDIES		BA (integrated master)	
COURSE CODE		MSA6110	SEMESTER1st
COURSE TITLE		Modern and Contemporary History of the Mediterranean Sea	
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE		General background	
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes (English)	
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history of the people in the Mediterranean Sea during the Age of Modernity, in order to create a context for the development of wider cultural and musical phenomena. - Comprehend the methodological tools and documents in order to achieve the approach of the historical period. - Application methodological tools in order to approach the relevant archives, using examples. - Analyse the part of the historical sources in approaching the past and musicological issues. - Combine the individual and often conflicting narratives around a specific matter so that influences can emerge for the approach of the past. - Evaluate the data that provide the documents so an interpretative offering can be given to approach and understand the historic time and the post-national narration.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Working independently</p> <p>Working in an interdisciplinary environment</p> <p>Respect for difference and multiculturalism</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p> <p>The course aims to integrate the student in the understanding and interpretation of the historical context (through the wider political, social, economic and cultural environment) in which the musical phenomena are shaped</p>

SYLLABUS

<ul style="list-style-type: none"> -A sea with many names -The natural environment and the borders -Anthropogeography -Human Networks I: Society and Economy -Human Networks II: Religions -Nationalisms and national movements -The age of revolutions -The age of capital -The age of empires -The "short" twentieth century -Immigrations

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and in communication with students. Support from supervisory tools such as maps and archival documents		
TEACHING METHODS	Activity	Semester workload	
	Lectures	39	
	Study and analysis of bibliography	20	
	Essay writing	10	
	Educational visit	4	
	Exams	2	
	Course total	75	
	STUDENT PERFORMANCE EVALUATION	Public presentation Written essay (optional up to 30%) Open-ended questions in final examination Language of evaluation: Greek (English for Erasmus students)	

ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Abulafia D., (2012). *Η μεγάλη θάλασσα. Οι περιπέτειες των λαών της Μεσογείου*, Αθήνα: Ωκεανίδα.
Bayly C. A., (2013). *Η γέννηση του νεωτερικού κόσμου, 1780-1914. Παγκόσμιες διασυνδέσεις και συγκρούσεις*, Αθήνα: Αλεξάνδρεια.
Braudel F., (1993-1998). *Η Μεσόγειος και ο μεσογειακός κόσμος την εποχή του Φιλίππου Β΄ της Ισπανίας. 1: Ο ρόλος του περιγύρου 2. Συλλογικά πεπρωμένα 3. Γεγονότα, πολιτική, άνθρωποι*, Αθήνα: Μορφωτικό Ίδρυμα Εθνικής Τραπέζης.
Cabanes P. κ. ά., (2011). *Ιστορία της Αδριατικής*, Αθήνα: Μορφωτικό Ίδρυμα Εθνικής Τραπέζης.
Goldschmidt Jr. A., (2016). *Ιστορία της Μέσης Ανατολής*, Θεσσαλονίκη: Επίκεντρο.
Hobsbawm E. J., (1992). *Η εποχή των επαναστάσεων, 1789-1848*, Αθήνα: Μορφωτικό Ίδρυμα Εθνικής Τραπέζης.
Hobsbawm E. J., (1994). *Η εποχή του κεφαλαίου, 1848-1875*, Αθήνα: Μορφωτικό Ίδρυμα Εθνικής Τραπέζης.
Hobsbawm E. J., (2000). *Η εποχή των αυτοκρατοριών, 1875-1914*, Αθήνα: Μορφωτικό Ίδρυμα Εθνικής Τραπέζης.
Mazower M., (2011). *Σκοτεινή Ήπειρος: ο ευρωπαϊκός εικοστός αιώνας*, Αθήνα: Αλεξάνδρεια.

- Related academic journals:

American Historical Review
Annales HSS
Mediterranean Historical Review
Mediterranean Studies
Past and Present
Quaderni Storici

Music analysis I: Demotic (Folk) music traditions

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSG1312	SEMESTER	7th
COURSE TITLE	Music analysis I: Demotic (Folk) music traditions		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:	Modality in Urban Popular Music		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of basic techniques of music analysis of demotic (folk) song, either score-based or otherwise. - Demonstrate understanding of basic concepts such as: modality, harmonic construction, rhythmic construction, form/structure, etc., as well as topics in poetic language formation. - Apply methodological tools of demotic music analysis to a wide range of demotic song repertoire. - Analyse the basic characteristics of songs/tunes such as: modality, harmonic construction, rhythmic construction, form/structure, etc., as well as topics in poetic language formation. - Develop research questions around particular issues relating to the analysis of demotic song, making use of the relevant literature. - Assess the methodological approaches of analysis and interpretation of demotic song explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Management of the historical and cultural parametres that diversify the various music manifestations and determine the developments. - Management of stylistic parametres that diversify the various music manifestations and determine the developments. - Enhancing of critical thinking and ability to make decision.

SYLLABUS

<p>Presenting and analyzing specialized fields of demotic music. Developing the methodology of musicological analysis based on music notation. Analyzing the musical characteristics (melodic development, harmonic and rhythmic formulation, form, orchestration), the aesthetical choices, as well as the poetic text. Developing the historical and social framework, the role of discography and the musical networks in terms of the relative places of musical act.</p> <p>The presentation is combined with listening to and analyzing the works of demotic and neo-demotic music. The thematics of each semester may focus on the following subjects (entirely or in combination): Musical regions (from the musical map of Greece), cultures of the protagonistic instruments (clarinet, zournas, violin, santur, lyres etc.). Special repertoire categories (kleftika, tsamika, kathistika, urbanized demotic, kontylies, kotsakoi etc.)</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography.	36	
	Home repertoire listening	36	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: open-ended questions in combination with music notation.</p> <p>The level of understanding of the course content is evaluated, in terms of issues of musicological analysis based on music recordings and music transcriptions, aesthetical and stylistic characteristics, as well as the level of developing a critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Baud-Bovy S. (2006). Μουσική καταγραφή στην Κρήτη 1953-1954. Αθήνα: Κέντρο Μικρασιατικών Σπουδών. Μουσικό Λαογραφικό Αρχείο Μέλπωας Μερλιέ</p> <p>Baud-Bovy S. (1958). Etudes sur la Chanson cleftique. Αθήνα: Institut Français d'Athènes-Κέντρο Μικρασιατικών Σπουδών</p> <p>Μαζαράκη Δ. (1984). Τα λαϊκό κλαρίνο στην Ελλάδα. Αθήνα: Κέδρος</p>

Moore A. (2003). *Analyzing Popular Music*. Cambridge: Cambridge University Press
Moore A. (2012). *Song Means: Analysing and Interpreting Recorded Popular Song*. London: Ashgate
Scott D. (2010). *Musical Style and Social Meaning, Selected Essays*. London: Ashgate
Συλλογικό (2000). *Μουσικά σταυροδρόμια στο Αιγαίο : Λέσβος (19ος-20ος αιώνας)*. Αθήνα: Εξάντας
Συλλογικό (2009). *Μουσικά σταυροδρόμια στο Αιγαίο : Λήμνος (19ος-21ος αιώνας)*. Αθήνα: Ίων

- *Related academic journals:*

Pennanen, R. P. (1997). «The Development of Chordal Harmony in Greek Rebetika and Laika Music, 1930s to 1960s», *British Journal of Ethnomusicology*, v. 6, σ. 65-116

Tagg P. (1982). «Analysing popular music: theory, method and practice». *Popular Music*, 2, 37-65

Music analysis I: Eastern music

GENERAL

SCHOOL		MUSIC STUDIES	
ACADEMIC UNIT		Department of Music Studies	
LEVEL OF STUDIES		BA (integrated master)	
COURSE CODE	MSG1313	SEMESTER	7th
COURSE TITLE		Music analysis I: Eastern music	
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE		Specialized general knowledge	
PREREQUISITE COURSES:		Modal Theory I	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes (English, Turkish)	
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Describe individual modal phenomena, categorizing individual modal cases. - Make use of the theoretical material to analyse modal examples coming from various Eastern music cultures. - Recognise phenomena in the frame of repertorial cases as well as recording material. - Analyse (morphologically, modally, stylistically) through annotation specific selected modal repertoire. - Evaluate of data for the formulation of new models of explanation at the level of theory and new ways of using traditional instruments at the level of music practice.
General Competences
<p>Search for, analysis and synthesis of data and information, by means of the necessary technology</p> <p>Adapting to new situations</p> <p>Decision-making</p> <p>Working in an interdisciplinary environment</p> <p>Production of new research ideas</p> <p>Respect for difference and multiculturalism</p>

SYLLABUS

<p>Practice on morphological analysis of various compositional genres-forms.</p> <p>Practice on oral modal analysis of melodic examples came from repertoire of Makams and from “families” of modal system of Octaechia mentioned below.</p> <p>1). The family of 4th plagal mode and the Makams: Rast, Sazkâr, Mahur, Nikriz, Neveser, Suznâk (Bâsit-Zirgüleli), Pencgâh</p> <p>2). The family of 1st and 1st plagal mode and the Makams : Uşşak, Beyâti, Neva, Isfahan, Hüseyini, Muhayyer, Âcem, Hisar, Saba, Karcıgar</p> <p>3). The family of second plagal mode and the Makams: Hicaz, Hümayûn, Uzzal, Zirgleli Hicaz, Şehnaz</p> <p>Practice on modal analysis on particular selected repertoire belonging to the aforementioned modal phenomena, using either their scores alone or both score and recording.</p> <p>Practice on modal analysis of improvisational genres like Taksim, Amanes, Gazel, belonging to the aforementioned modal phenomena.</p> <p>Commendation of stylistic-interpretative parameters (ornamentation as well as intervallic management) found in selected renditions of the above mentioned modal phenomena.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography	36	
	Home repertoire listening	36	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	<p>Written examinations at the end of the semester. Evaluation of the degree of comprehension and the ability of applying the taught methods of modal analysis. Evaluation of the ability to detect modal entities found in music idioms of East Mediterranean as well as the ability of modal analysis of hybrid staff notation scores and acoustic examples.</p> <p>Language of evaluation: Greek (English for Erasmus students)</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Aϊντεμίρ, Μ. (2012) <i>Το Τούρκικο Μακάμ</i> (Μετάφραση, Επιμέλεια: Σ. Κομποτιάτη) Αθήνα: Φαγκότο</p> <p>Κηλτζανίδης, Π., (1881). <i>Μεθοδική Διδασκαλία Ελληνικής Μουσικής</i>, Θεσσαλονίκη: Επανεκδ. Ρηγόπουλος</p> <p>Μαυροειδής, Μ., (1999). <i>Μουσικοί Τρόποι στην Ανατολική Μεσόγειο</i>, Αθήνα: Φαγκότο</p>
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Özkan, I.H., (1984). *Türk Musikisi Nazariyatı ve Usulleri*, Istanbul: Otuken
Signell, K. (2004). *Makam: Modal Practice in Turkish Art Music*, Nokomis Florida: Usul

- *Related academic journals:*

Σκούλιος, Μ., (2014). «Τα Ανατολικά Μακάμ και ο 'Ορθός' Τρόπος Ραστ», Πολυφωνία: τεύχος 25, σελ.103-126, Αθήνα: εκδ. Κουλτούρα

Skoulios, M., (2003), "The Musical Language: A Comparative Approach", in: Music in the Mediterranean, Modal Classical Traditions, vol. I

Theory and Practice p. 435-442, Thessaloniki: En Chordais

Music analysis I: Western Art Music

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSG1311	SEMESTER	7th
COURSE TITLE	Music analysis I: Western Art Music		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:	Harmony II		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course the student will be able to:</p> <ul style="list-style-type: none"> - Recognise the basic stylistic characteristics of Western art music from the Baroque era to Classicism. - Understand the different analytical methods that pertain to the relevant repertoire. - Apply appropriate analytical techniques combining analytical methodologies. - Analyse selected musical works from the relevant repertoire. - Exhibit skills in adjusting contemporary analytical methods according to the repertoire. - Critically assess the analytical methodology in relation to musical content.
General Competences
<ul style="list-style-type: none"> - Working on stylistic, harmonic and orchestration issues on the related repertoire. - Criticism and self-criticism. - Production of free, creative and inductive thinking.

SYLLABUS

<p>Practice on analysis of various genres-forms from the repertoire of Renaissance, Baroque and Classical periods. Methodological issues of music analysis based on melodic and harmonic progression, form and orchestration, within scores of masterpieces of each selected period.</p> <p>The analysis is operated through recordings of specific works: Church music, Symphony, Chamber Music, Quartets, Concertos, Piano Music etc.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of the related musical works	42	
	Home repertoire listening	30	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Written presentation of analysis on specific scores of music based on melodic, harmonic and form progression.		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Berry W. (1986). <i>Form in music: an examination of traditional techniques of musical form and their applications in historical and contemporary styles</i>. Englewood Cliffs, N.J.: Prentice-Hall.</p> <p>Βούβαρης Π. (2016). <i>Εισαγωγή στη μορφολογική ανάλυση της τονικής μουσικής. Μπαρόκ, κλασικισμός</i>. Greek Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος"</p> <p>Caplin W. (2013). <i>Analyzing Classical Form. An Approach for the Classroom</i>. Oxford: Oxford University Press</p> <p>Cook N. (1994). <i>A Guide to Musical Analysis</i>. Oxford: Oxford University Press</p> <p>Diether de la Motte (1997). <i>Μελωδία. Η ιστορία και η πρακτικής της, σε διάφορες εποχές και στυλ</i>. Αθήνα: Νάσος</p> <p>Walton Ch. (1990). <i>Βασικές μουσικές φόρμες: μαθήματα μορφολογίας της μουσικής</i>. Αθήνα: Orpheus Σ. & Μ. Νικολαΐδης.</p> <p>Φούλιας Ι. (2015). <i>Οι συμφωνίες κατά τις οβιδιανές Μεταμορφώσεις του Carl Ditters von Dittersdorf</i>. Αθήνα: Χ. Νάκας - Κ. Παπαγγελιορίου Ο. Ε.</p> <p>- <i>Related academic journals:</i></p> <p>Music Analysis</p>
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Music analysis II: Eastern music

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSH1313	SEMESTER	8th
COURSE TITLE	Music analysis II: Eastern music		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:	Modal Theory II		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Describe individual modal phenomena, categorizing individual modal cases. - Use the theoretical material to analyse modal examples coming from various Eastern music cultures. - Recognise phenomena in the frame of repertorial cases as well as recording material. - Analyse (morphologically, modally, stylistically) through annotation specific selected modal repertoire. - Evaluate of data for the formulation of new models of explanation at the level of theory and new ways of using traditional instruments at the level of music practice.
General Competences
<p>Search for, analysis and synthesis of data and information, by means of the necessary technology</p> <p>Adapting to new situations</p> <p>Decision-making</p> <p>Working in an interdisciplinary environment</p> <p>Production of new research ideas</p> <p>Respect for difference and multiculturalism</p>

SYLLABUS

<p>Practice on morphological analysis of various compositional genres-forms.</p> <p>Practice on oral modal analysis of melodic examples came from repertoire of Makams and from “families” of modal system of Octaechia mentioned below.</p> <p>1). Tense diatonic and chromatic branches of the 4th plagal and 1st plagal Echoi and the Makams: Hicazkar, Kürdilihcazkar, Nihavend, Buselik, Hisar Buselik, Şehnaz Buselik, Ferahfeza, Sultaniyegah, Kürdi, Acem Kürdi, Muhayyer Kürdi</p> <p>2). Diatonic and mild chromatic branches of the 2nd Echos and the Makams Segah, Hüzam and Müstear.</p> <p>3). The family of Varys Echos and the Makams Irak, Eviç, Evçara, Bestengar, Dilkeşhaveran, Acemaşiran, Şefkefza</p> <p>Practice on modal analysis on particular selected repertoire belonging to the aforementioned modal phenomena, using either their scores alone or both scores and recordings.</p> <p>Practice on modal analysis of improvisational genres such as Taksim, Amanes, Gazel, belonging to the aforementioned modal phenomena.</p> <p>Commendation of stylistic-interpretative parameters (ornamentation as well as intervallic management) found in selected renditions of the above mentioned modal phenomena.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography	36	
	Home repertoire listening	36	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Written examinations at the end of the semester. Evaluation of the degree of comprehension and the ability of applying the taught methods of modal analysis. Evaluation of the ability to detect modal entities found in music idioms of East Mediterranean as well as the ability of modal analysis of hybrid staff notation scores and acoustic examples. Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Aϊντερμίρ, Μ. (2012) <i>Το Τούρκικο Μακάμ</i> (Μετάφραση, Επιμέλεια: Σ. Κομποτιάτη) Αθήνα: Φαγκότο</p> <p>Κηλτζανίδης, Π., (1881). <i>Μεθοδική Διδασκαλία Ελληνικής Μουσικής</i>, Θεσσαλονίκη: Επανάκδ. Ρηγόπουλος</p>

Μαυροειδής, Μ., (1999). *Μουσικοί Τρόποι στην Ανατολική Μεσόγειο*, Αθήνα: Φαγκότο
Özkan, İ.H., (1984). *Türk Musikisi Nazariyatı ve Usulleri*, İstanbul: Otuken
Signell, K. (2004). *Makam: Modal Practice in Turkish Art Music*, Nokomis Florida: Usul
Σκούλιος, Μ., (2017). *Θεωρία και Πράξη στον Μελωδικό Πολυτροπισμό της Ανατολής. Μια συγκριτική Ανάλυση των Τροπικών Συστημάτων των Οθωμανοτουρκικών Μακάμ και των Ινδουσανικών Raga*, Ανεκδότη διδακτορική διατριβή, Ιόνιο Πανεπιστήμιο, επ. καθηγ. Δημήτριος Γιαννέλος, (διαθέσιμη στο ΕΑΔΔ: <https://www.didaktorika.gr/eadd/handle/10442/41719>)

- *Related academic journals:*

Skoulios, M. (2018). "Aspects generating variety in Eastern melodic multi-modality", στα πρακτικά του International Symposium on Huseyin Sadettin Arel and Turkish Music που έλαβε χώρα στις 13-14 Δεκεμβρίου 2017 στην Κωνσταντινούπολη

Music analysis II: Urban popular-Laiika music traditions

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSH1312	SEMESTER	8th
COURSE TITLE	Music analysis II: Urban popular-Laïka music traditions		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:	Modality in Urban Popular Music		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of basic techniques of music analysis of Greek urban popular-Laiika music, either score-based or otherwise. - Demonstrate understanding of basic concepts such as: modality, harmonic construction, rhythmic construction, form/structure, etc., as well as topics in poetic language formation. - Apply methodological tools of music analysis and interpretation to a wide range of Greek urban popular-Laiika repertoire. - Analyse the basic characteristics of songs/instrumental compositions such as: modality, harmonic construction, rhythmic construction, form/structure, aesthetics, etc., as well as formal characteristics of poetic language. - Develop research questions around particular issues relating to the analysis of Greek urban popular-Laiika, making use of the relevant literature. - Assess the methodological approaches of analysis and interpretation of Greek urban popular-Laiika explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Management of the historical and cultural parametres that diversify the various music manifestations and determine the developments. - Management of stylistic parametres that diversify the various music manifestations and determine the developments. - Enhancing of critical thinking and ability to make decision.

SYLLABUS

<p>Presenting and analyzing specialized fields of urban folk popular music. Developing the methodology of musicological analysis based on music notation. Analyzing the musical characteristics (melodic development, harmonic and rhythmic formulation, form, orchestration), the aesthetical choices, as well as the poetic text. Developing the historical and social framework, the role of discography and the musical networks in terms of the relative places of musical act.</p> <p>The presentation is combined with listening to and analyzing the works of urban folk popular music. The thematics of each semester may focus on the following subjects (entirely or in combination): composers, soloists, singers of urban folk popular song. Special repertoire categories (café-aman, Piraeus rebetiko, archontorebetiko, post-war folk popular, skyladiko etc.)</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography.	36	
	Home repertoire listening	36	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: open-ended questions in combination with music notation.</p> <p>The level of understanding of the course content is evaluated, in terms of issues of musicological analysis based on music recordings and music transcriptions, aesthetical and stylistic characteristics, as well as the level of developing a critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Βούλγαρης Ε., Βανταράκης Β. (2007). <i>Το αστικό λαϊκό τραγούδι στην Ελλάδα του Μεσοπολέμου</i>. Άρτα – Αθήνα: Τμήμα Λαϊκής &</p>
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Παραδοσιακής Μουσικής - Fagotto

Moore A. (2003). *Analyzing Popular Music*. Cambridge: Cambridge University Press

Moore A. (2012). *Song Means: Analysing and Interpreting Recorded Popular Song*. London: Ashgate

Ορδουλίδης Ν. (2016). *Συννεφιασμένη Κυριακή & Τη Υπερμάχω*. Αθήνα: Fagottobooks

Ορδουλίδης Ν. (2015). *Η δισκογραφική καριέρα του Βασίλη Τσιτσάνη 1936-1983*. Αθήνα: Ιανός

Scott D. (2010). *Musical Style and Social Meaning, Selected Essays*. London: Ashgate

Τσαρδάκας Α. (2008). *Το κανονάκι στις 78 στροφές*. Άρτα – Αθήνα: Τμήμα Λαϊκής & Παραδοσιακής Μουσικής - Fagotto

- *Related academic journals:*

Pennanen, R. P. (1997). «The Development of Chordal Harmony in Greek Rebetika and Laika Music, 1930s to 1960s», *British Journal of Ethnomusicology*, v. 6, σ. 65-116

Tagg P. (1982). «Analysing popular music: theory, method and practice». *Popular Music*, 2, 37-65

Music analysis II: Western Art Music

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSH1311	SEMESTER	8th
COURSE TITLE	Music analysis II: Western Art Music		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:	Harmony II		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course the student will be able to:</p> <ul style="list-style-type: none"> - Recognise the basic stylistic characteristics of Western art music of the 19th and 20th centuries. - Understand the different analytical methods that pertain to the relevant repertoire. - Apply appropriate analytical techniques combining analytical methodologies. - Analyse selected musical works from the 19th and 20th centuries. - Exhibit skills in adjusting contemporary analytical methods according to the repertoire. - Critically assess the analytical methodology in relation to musical content.
General Competences
<ul style="list-style-type: none"> - Working on stylistic, harmonic and orchestration issues on the related repertoire. - Criticism and self-criticism. - Production of free, creative and inductive thinking.

SYLLABUS

<p>Practice on analysis of various genres-forms from the repertoire of Nineteenth and 20th centuries. Methodological issues of music analysis based on melodic and harmonic progression, form and orchestration, within scores of masterpieces of each selected period.</p> <p>The analysis is operated through recordings of specific works: Symphony, Chamber Music, Quartets, Concertos, Piano Music, Free forms etc. Also through several contemporary techniques of musical composition and sonic manipulations.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of the related musical works	42	
	Home repertoire listening	30	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Written presentation of analysis on specific scores of music based on melodic, harmonic and form progression.		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Berry W. (1986). <i>Form in music: an examination of traditional techniques of musical form and their applications in historical and contemporary styles</i>. Englewood Cliffs, N.J.: Prentice-Hall.</p> <p>Cook N. (1994). <i>A Guide to Musical Analysis</i>. Oxford: Oxford University Press</p> <p>Diether de la Motte (1997). <i>Μελωδία. Η ιστορία και η πρακτικής της, σε διάφορες εποχές και στυλ</i>. Αθήνα: Νάσος</p> <p>Lester J. (1989). <i>Analytic Approaches to Twentieth-Century Music</i>. New York: W. W. Norton & Company</p> <p>Simms B. (1996). <i>Music of the Twentieth Century: Style and Structure</i>. Belmont: Schirmer Books</p> <p>Walton Ch. (1990). <i>Βασικές μουσικές φόρμες: μαθήματα μορφολογίας της μουσικής</i>. Αθήνα: Orpheus Σ. & Μ. Νικολαΐδης.</p> <p>- <i>Related academic journals:</i></p> <p>Music Analysis</p>
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Music creation and improvisation: Eastern music

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSI1313	SEMESTER	9th
COURSE TITLE	Music creation and improvisation: Eastern music		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS		CREDITS
Lectures	2		4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:	Modal Theory II		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Describe the notion of improvisation as a procedure of revocation of alternative memorized melodic patterns. - Recognize the dominant improvisational forms that belong to the Eastern Traditions and their particular characteristics. - Use the repertoire as a source of melodic phraseology and a point of departure for structuring improvisations - Analyse structurally, modally and morphologically improvisational practices. - Analyse structurally, modally and morphologically repertorial instances. - Understand the inherent freedom in the rendition philosophy of compositional forms of Eastern Music - Incorporate into improvisational practices several idiomatic-interpretative elements in order to construct corresponding environments-“soundscapes”. - Model instrumental and vocal improvisational forms. - Describe in detail improvisational practices and compositional material. - Recognise stylistically-aesthetically improvisational practices according to the performance’s conditions. - Apply transcription models of improvisational practices in Western staff. - Compare established traditional and innovative versions of compositional creation in the frame of the Eastern Music. - Express improvisational practices in the field of performance. - Decompose stereotypic phraseology from specific repertoire and improvisational executions for each modal phenomenon. - Reconstruct compositional themes based on Modality. - Reconstruct individual compositional forms. - Exploit established melodic material (stereotypic phrases, cadences, melodic “bridges” and passages) in the procedure of composing in various forms. - Compose “etudes” in the area of modal eastern popular and classical music cultures. - Compare according to modality, ornamentation and style several improvisational practices. - Interpret aesthetic and morphological parameters regarding the compositional material (old-modern).
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Development of critical thinking</p>

SYLLABUS

<p>The role of improvisation in the great eastern musical traditions. Practices of structured improvisation and their relation to the modal and metric systems. Non-metric improvisation and the different versions of the form of taqasim. Introductory, transitional, dialog and group taqasim, perde kaldırma. Vocal improvisation and the form of Amanes-Gazel. Metered improvisation and the different versions found in eastern traditions. Application of the above knowledge in the frame of specific improvisational projects.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography	20	
	Home repertoire listening	30	
	Personal project and performance presentation	22	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of the semester. Evaluation of the degree of understanding of all issues discussed in the lectures as well as related issues discussed in the suggested bibliography, given in electronic form through the “Eclass” platform and in printed form through		

	the “Evdoxos” system. Language of evaluation: Greek (English for Erasmus students)
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ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

Stubbs, F. (1994) *The Art and science of Taksim: An Empirical Analysis of Traditional Improvisation from 20th century Istanbul*, Unpublished PhD Thesis, Wesleyan University
Feldman, W. (1993) “Ottoman Sources on the Development of the Taksim”, *Yearbook for Traditional Music*, Vol. 25, Musical Processes in Asia and Oceania (1993), International Council for Traditional Music, 1-28
Nettl, B. & Riddle, R. (1973) “Taksim Nahawand: A Study of Sixteen Performances by Jihad Racy”, *Yearbook of the International Folk Music Council*, Vol. 5 (1973), International Council for Traditional Music, 11-50
Signell, K. (1974) *Esthetics of Improvisation in Turkish Art Music*, *Asian Music*, Vol. 5, No. 2 (1974), University of Texas Press, 45-49
Arnon, Y. (2008), “Improvisation as verbalization: The Use, Function and meaning in the Turkish Taksim”, *Dutch journal of Music Theory vol.13*
Kalaitzidis, K. “The Art of Improvisation in the Greek Musical heritage”, στο *Penser l’Improvisation*, (επιμ. Ayari, M.) Delatour France, 2015

- *Related academic journals:*

Ατζακάς, Θ. “Taksim: διαχρονικότητα και μεταμόρφωση. Ιστορικές αναδρομές, σχολιασμοί και αναστοχασμοί επάνω στην «επιτόπια» συνθετική πράξη του μουσικού-δημιουργού του makam” στο *Πολυφωνία*, τεύχος 31, 2017
O’ Connel, J. M. «The Life and Death of the Turkish Gazel: A Review Essay», στο *Ethnomusicology*, vol.47, pp.399-414, 2003

Music creation and improvisation: Folk-popular music traditions

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSI1312	SEMESTER	9th
COURSE TITLE	Music creation and improvisation: Folk-popular music traditions		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:	Modality in Urban Popular Music		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of basic techniques of music analysis of the composition and models of improvisation, score-based or otherwise, on folk-popular repertoire (from pre-war to post-war and contemporary folk-popular). - Demonstrate understanding of basic concepts such as: melodic and rhythmic patterns, introduction, verse, refrain, theme, taksim, solo, etc. - Apply methodological tools of music analysis to compositions and improvisations from a wide range of folk-popular repertoire. - Analyse the basic characteristics of concepts such as: melodic and rhythmic patterns, introduction, verse, refrain, theme, taksim, solo, etc. - Develop research questions around particular issues relating to the music analysis of compositions and improvisations of a wide range of folk-popular repertoire. - Assess the methodological approaches to the music analysis of compositions and improvisations of a wide range of folk-popular repertoire explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Management of characteristic improvisations and taksims which diversify the various musical manifestations and determine the developments in folk popular song - Management of stylistic parametres that diversify the various music manifestations and determine the developments in folk popular song - Ability to evaluate these data in order to formulate interpretative proposals for the understanding of basic tensions and perceptions around the musical creation in folk popular song - Enhancing of critical thinking and ability to make decision.

SYLLABUS

<p>Presenting and analyzing the stylistic development of folk popular creation, as this is recorded in modern recordings of characteristic pieces, but also of representative improvisations – taksims, from the early period of discography to today. Comparative study of the periods of folk popular song and the criteria that shape its development. Investigation of the role of music technology development and its multimedia, as well as the effects by modern musical tensions, in the framework of globalization. The methodology of musicological analysis is developed, having the main approaches of the concepts of improvisation, taksim and music creation in folk popular song as its axis.</p>
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TEACHING and LEARNING METHODS - EVALUATION

ΤΡΟΠΟΣ ΠΑΡΑΔΟΣΗΣ	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Μελέτη και ανάλυση σχετικής βιβλιογραφίας	32	
	Home repertoire listening	40	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Written formative exam, analyzing parametres (melodic structure, harmony, form/structure, orchestration) of musical works. The level of understanding of the course content is evaluated, in terms of issues of music creation, improvisations, aesthetics, as well as the level of developing a critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Βούλγαρης Ε., Βανταράκης Β. (2007). *Το αστικό λαϊκό τραγούδι στην Ελλάδα του Μεσοπολέμου*. Άρτα – Αθήνα: Τμήμα Λαϊκής & Παραδοσιακής Μουσικής - Fagotto

Moore A. (2003). *Analyzing Popular Music*. Cambridge: Cambridge University Press

Moore A. (2012). *Song Means: Analysing and Interpreting Recorded Popular Song*. London: Ashgate

Ορδουλίδης Ν. (2016). *Συννεφιασμένη Κυριακή & Τη Υπερμάχω*. Αθήνα: Fagottobooks

Ορδουλίδης Ν. (2015). *Η δισκογραφική καριέρα του Βασίλη Τσιτσάνη 1936-1983*. Αθήνα: Ιανός

Scott D. (2010). *Musical Style and Social Meaning, Selected Essays*. London: Ashgate

Τσαρδάκας Α. (2008). *Το κανονάκι στις 78 στροφές*. Άρτα – Αθήνα: Τμήμα Λαϊκής & Παραδοσιακής Μουσικής - Fagotto

- *Related academic journals:*

Pennanen, R. P. (1997). «The Development of Chordal Harmony in Greek Rebetika and Laika Music, 1930s to 1960s», *British Journal of Ethnomusicology*, v. 6, σ. 65-116

Tagg P. (1982). «Analysing popular music: theory, method and practice». *Popular Music*, 2, 37-65

Music creation and improvisation: Western Art Music

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSI1311	SEMESTER	9th
COURSE TITLE	Music creation and improvisation: Western Art Music		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:	Harmony II		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the composition and improvisation techniques of twentieth and twenty-first-century Western art music. - Demonstrate underlying of the main expressive means developed as aesthetic, social and historical norms of their time. - Apply contemporary methods of analysis of musical works. - Analyse works from contemporary musical styles, either from score or aurally. - Compose texts related to analysis and aesthetics of improvisation and graphic scores' interpretation. - Evaluate interdisciplinary methodological tools spanning aesthetic tendencies and stylistic characteristics.
General Competences
<ul style="list-style-type: none"> - Working on stylistic, harmonic and orchestration issues on the related repertoire. - Criticism and self-criticism. - Production of free, creative and inductive thinking.

SYLLABUS

<p>Specific works of the 20th and 21st centuries are presented and analysed based on formal and compositional aspects. Emphasis is given on minimalism, electro acoustic and electronic music, abstract music, multimedia and music, improvisation etc. Methodological issues of music creation in 20th and 21st centuries.</p> <p>The analysis is operated through recordings of specific works of a large selection of the specific repertoire.</p>

TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION			
DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of the related musical works	42	
	Home repertoire listening	30	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Written presentation of analysis on specific scores of music based on melodic, harmonic and form progression.		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Cope D. (1997). <i>Techniques of the Contemporary Composer</i>. Schirmer Books.</p> <p>Kostka S. (2011). <i>Materials and Techniques of Post-Tonal Music</i>. N. York, London: Routledge</p> <p>Taruskin R. (2009). <i>Music in the Late Twentieth Century: The Oxford History of Western Music</i>. Oxford, N. York: Oxford University Press</p> <p>- <i>Related academic journals:</i></p> <p>The Musical Quarterly</p> <p>Music Analysis</p> <p>Music Theory Spectrum</p>

Musical geography of Greece

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSC9312	SEMESTER	3rd
COURSE TITLE	Musical geography of Greece (GROUP 1)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history and evolution of demotic (folk) music manifestations in Greek rural areas (19th - 20th c.). - Demonstrate understanding of issues of cultural identity and aesthetics relating to a wide-ranging repertoire and orchestral types as explored during the course. - Apply methodological approaches to the research and study of demotic (folk) song according to the concept of cultural map and theories of musical networks. - Analyse the basic characteristics of forms/genres of demotic song, as well as the role of prominent musical instruments and orchestral types. - Develop research questions around particular topics in demotic song, making use of the relevant literature. - Assess the methodological approaches explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Working in an interdisciplinary environment. - Respect for difference and multiculturalism. - Criticism and self-criticism. - Production of free, creative and inductive thinking.

SYLLABUS

<p>Presentation & analysis of the specific sections of demotic (folk) music. Development of the historical & social context, the influence of label companies and musical networks in relation to the relevant places of music performance (feasts and other festive occasions).</p> <p>The presentation is combined with listening sessions of demotic music songs, followed by analysis. The theme of each semester may focus on either one (or a combination of) the following categories: Musical areas (from the musical geography of Greece), cultures of lead instruments (clarinet, zournas, violin, santouri, lyra etc.), specific categories of demotic music.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography.	20	
	Home repertoire listening	14	
	Exams	2	
	Course total:	75	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: multiple choice test, or short-answer questions, or open-ended questions The level of understanding of the course content is evaluated, in terms of issues of history, instrumentology, musical form, constitution of poetic texts and aesthetics, as well as the level of developing critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Αυδίκος Ε., Παπαδάκης Γ. (2002). <i>Μουσική και μουσικοί της Θράκης</i>. Αλεξανδρούπολη: Επιχείρηση Πολιτιστικής Ανάπτυξης Δήμου Αλεξανδρούπολης, Κέντρο Μελέτης Μουσικής Παράδοσης Θράκης, Μικράς Ασίας, Εύξεινου Πόντου</p> <p>Baud-Bovy S. (1996). <i>Δοκίμιο για το ελληνικό δημοτικό τραγούδι</i>. Ναύπλιο: Πελοποννησιακό Λαογραφικό Ιδρυμα</p> <p>Κοκκώνης Γ., επιμ. (2008). <i>Μουσική από την Ήπειρο</i>. Αθήνα: Ίδρυμα της Βουλής των Ελλήνων</p>
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Κοκκώνης Γ. (2017). *Λαϊκές μουσικές παραδόσεις. Λόγιες αναγνώσεις, λαϊκές πραγματώσεις*. Αθήνα: Fagottobooks

Κουρούσης Σ., Κοπανισάνος Κ. (2016). *Μίλιε μου Κρήτη απ' τα παλιά. Ιστορικές ηχογραφήσεις 1907-1955*. Αθήνα: ORPHEUM PHONOGRAPH

Μαζαράκη Δ. (1984). *Τα λαϊκό κλαρίνο στην Ελλάδα*. Αθήνα: Κέδρος

Συλλογικό (2000). *Μουσικά σταυροδρόμια στο Αιγαίο : Λέσβος (19ος-20ος αιώνας)*. Αθήνα: Εξάντας

Συλλογικό (2009). *Μουσικά σταυροδρόμια στο Αιγαίο : Λήμνος (19ος-21ος αιώνας)*. Αθήνα: Ίων

Συλλογικό (1999). *Μουσικές της Θράκης: μια διεπιστημονική προσέγγιση / Έβρος*. Αθήνα: Σύλλογος "Οι Φίλοι της Μουσικής"

- *Related academic journals:*

Music Education I

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (INTEGRATED MASTER)		
COURSE CODE	MSC6110	SEMESTER	3rd
COURSE TITLE	Music Education I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	2
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon completion of the course the student will be able to:</p> <ul style="list-style-type: none"> - Describe the basic philosophical principles of Music Education as an independent scientific discipline. - Understand the connections of Music Education with other scientific disciplines. - Summarize the latest findings in the field of Developmental Psychology regarding the emergence and development of musical skills (development of rhythmic and singing skills, distinction of tone and pitch, etc.) from infancy onwards. - Use social sciences as a tool for understanding music education -as well as music in general- in accordance with the general spirit of the department. - Analyse the events which take place in a music lesson, having developed observation skills during the semester, which he/she will be able to use later. - Compare the ideological and philosophical framework of different music educational projects.
General Competences
<p>Promotion of free creative and inductive thinking. Respect for diversity and multiculturalism. Demonstration of social, professional and moral responsibility and sensitivity concerning gender issues. Link of theories to the wider scientific and ideological trends in the humanities and social sciences.</p>

SYLLABUS

<p>Definition of Music Education. Development of musical skills and clarification of terms such as talent, aptitude and musical potential. Philosophical trends in the field of Music Education: The Aesthetic and Praxial approach. Sociology and Music Education: Music as cultural capital. Anthropology and Music Education: Music learning in cultures of the world. Gender studies and Music Education: Gender stereotypes and Music Education. Social Psychology and Music Education: Young people and musical preferences. Issues of Critical Pedagogy and Music Education. Musical Education against social exclusion.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and also in communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography	22	
	Exams	2	
	Course total	50	
STUDENT PERFORMANCE EVALUATION	Two-hour written examination with open-ended questions on themes and issues of the covered material. Assessment language: Greek and individual oral test in English for Erasmus+ exchange students. Oral examination for students with diagnosed difficulties in writing and understanding.		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Campbell, P.S. (1991). <i>Lessons from the world: A cross-cultural guide to music teaching and learning</i>, New York: Schirmer Books. Elliott, D. (1995). <i>Music Matters. A New Philosophy of Music Education</i>. New York: Oxford University Press. Froehlich, H. (2016). <i>Sociology for music teachers: Perspectives for Practice</i>. New York: Routledge. Green, L. (1997). <i>Music, Gender, Education</i>. Cambridge: Cambridge University Press. Hargreaves, D. (2004). <i>Η Αναπτυξιακή Ψυχολογία της Μουσικής</i>. Αθήνα: Εκδόσεις Fagotto.</p>

Reimer, B. (2003). *A Philosophy of Music Education*, Englewood Cliffs, NJ: Prentice Hall.
Παπαπαναγιώτου, Ξ. (2009). *Ζητήματα Μουσικής Παιδαγωγικής*. Θεσσαλονίκη: ΕΕΜΕ.
Ράπτης, Θ. (2015). *Μουσική Παιδαγωγική: Μία συστηματική προσέγγιση*. Αθήνα: Edition Orpheus.

Music Education II

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (INTEGRATED MASTER)		
COURSE CODE	MSD5110	SEMESTER	4th
COURSE TITLE	Music Education II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	2
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon completion of the course the student will be able to: - Describe the institutional framework in which Music is taught (Music curriculum, school textbooks, etc.) in schools. - Summarize the most important trends that appear in the field from the beginning of the 20 th century until today - Apply techniques of classical music pedagogical systems such as Dalcroze, Orff and Kodály. - Analyse the basic principles of Music curriculum utilizing the analytical skills developed during the previous semester. - Design research projects utilizing various types of educational research (School ethnography, Action Research etc.) - Prepare lesson plans for the school subject of Music
General Competences
Promotion of free creative and inductive thinking. Link of theories to the wider scientific and ideological trends in the humanities and social sciences. Development of critical skills necessary for the analysis of text such as <i>Curriculum for Music</i> .

SYLLABUS

Lesson plans for the subject of Music. The institutional framework for teaching music in general primary and secondary schools. The Kodály method. The Orff Schulwerk. The Dalcroze method. Music education and creativity. Issues of Choral Education. Music education and special education. Assessment in the subject of Music.
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TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION			
DELIVERY		Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY		Use of ICT in teaching and also in communication with students	
TEACHING METHODS		Activity	Semester workload
		Interactive lectures	26
		Study and analysis of bibliography	22
		Exams	2
		Course total	50
		STUDENT PERFORMANCE EVALUATION	

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Ανδρούτσος, Π. (1995). Μέθοδοι διδασκαλίας της μουσικής: Παρουσίαση και κριτική θεώρηση των μεθόδων Orff και Dalcroze. Αθήνα: Edition Orpheus. Διονυσίου, Ζ. & Αγγελίδου, Σ. (2009). <i>Σχολική Μουσική Εκπαίδευση: Ζητήματα σχεδιασμού, μεθοδολογίας και εφαρμογών</i>. Θεσσαλονίκη: EEME. Καραδήμου-Λιάτσου, Π. (2003). <i>Η μουσική τον 20ό αιώνα: Οι σημαντικότερες απόψεις για την προσχολική ηλικία</i>. Αθήνα: Edition Orpheus. Κοκκίδου, Μ. (2009). <i>Ευρωπαϊκά μουσικά Προγράμματα Σπουδών: Φιλοσοφικοί προσανατολισμοί, τάσεις και συγκριτική θεώρηση</i>. Θεσσαλονίκη: EEME. Κοκκίδου, Μ. (2015). <i>Διδακτική της μουσικής: Νέες προκλήσεις, νέοι ορίζοντες</i>. Αθήνα: Εκδόσεις Fagotto. Σταύρου, Γ. (2009). <i>Η διδασκαλία της μουσικής στα δημοτικά σχολεία και νηπιαγωγεία της Ελλάδας (1830-2007): Τεκμήρια ιστορίας</i>. Αθήνα: Gutenberg. Τσαφταρίδης, Ν. (1997). <i>Μουσική, κίνηση, λόγος: Η στοιχειοδομική μουσική στο παιδαγωγικό έργο Orff</i>. Αθήνα: Εκδόσεις Νήσος.</p>

Music ensembles I

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSD4320	SEMESTER	4th
COURSE TITLE	Music ensembles I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate understanding of the distinguishable role of their instrument in the context of the music ensemble. - Categorize group exercises and music pieces for the specific ensemble level. - Perform in various music ensembles with a broad range of repertoire, from several musical styles and periods. - Productively collaborate with musicians of similar or different background and technical skills.
General Competences
<ul style="list-style-type: none"> - Adapting to new situations - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Perform as a team melodic and rhythmic exercises, focusing on the form, the rhythmic variations and the musical expression (piano – forte etc.). Familiarisation with the unique functional role of each instrument within the music ensemble. Performance of pieces from the common historical repertoire of the instruments that compose the music ensemble. Performance of pieces from the repertoire of close musical idioms. Performance of popular compositions from modern music creation. Redefinition of the historical repertoire using examples – re-arrangements from discography. Re-arrangement of the historical repertoire by the students of the ensemble, guided by the professor. Performance of compositions by the students of the ensemble. Learning pieces by ear. Reading music scores. Morphological and stylistic analysis of the repertoire. Focusing on various expressional media used by each instrument for the embellishment of musical phrases. Introduction to the concept of orchestration and to that of the counterpointed, with a wider sense, approach of music composition. Introduction to improvisation. The thematics from the repertoire available each semester differs from class to class, providing the opportunity to the student to study different musical idioms that their instrument serves. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Home repertoire listening and practice	70	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: Performance of taught material.</p> <p>The ability to participate in the ensemble and the rendering of the specialized repertoire of the instrument is evaluated (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

Depending on each case, publications containing transcriptions of musical works are recommended, which varies according to
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the thematic of each class. Indicatively:

Hal Leonard Corporation (2004), *The Real Book of Jazz*, Hal Leonard Corporation

Dymiotis P. (1993), *Suite for String Orchestra*. Full Score, Hellenic Music Centre

Τσιαμούλης Χρ. (1998), *Ρωμηοί Συνθέτες της Πόλης*, Μπιλάλης Γ. - Καραβάνης Α. ΟΕ

Παπαναστασίου Β. (2007), *Μουσικές Καταγραφές της Μακεδονίας*, Αθήνα: Νάκας

Music ensembles II

GENERAL

SCHOOL		MUSIC STUDIES	
ACADEMIC UNIT		Department of Music Studies	
LEVEL OF STUDIES		BA (integrated master)	
COURSE CODE		MSE2320	SEMESTER5th
COURSE TITLE		Music ensembles II	
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE		Specialized general knowledge	
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes (English)	
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate understanding of the distinguishable role of their instrument in the context of the music ensemble. - Perform in various music ensembles with a broad range of repertoire, from several musical styles and periods. - Productively collaborate with musicians of similar or different background and technical skills. - Supervise the organization of a music ensemble, at the level of performance but also at the level of teaching.
General Competences
<ul style="list-style-type: none"> - Adapting to new situations - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Perform as a team melodic and rhythmic exercises, focusing on the form, the rhythmic variations and the musical expression (piano – forte etc.). Familiarisation with the unique functional role of each instrument within the music ensemble. Performance of pieces from the common historical repertoire of the instruments that compose the music ensemble. Performance of pieces from the repertoire of close musical idioms. Performance of popular compositions from modern music creation. Redefinition of the historical repertoire using examples – re-arrangements from discography. Re-arrangement of the historical repertoire by the students of the ensemble, guided by the professor. Performance of compositions by the students of the ensemble. Learning pieces by ear. Reading music scores. Morphological and stylistic analysis of the repertoire. Focusing on various expressional media used by each instrument for the embellishment of musical phrases. Introduction to the concept of orchestration and to that of the counterpointed, with a wider sense, approach of music composition. Introduction to improvisation. The thematics from the repertoire available each semester differs from class to class, providing the opportunity to the student to study different musical idioms that their instrument serves. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Home repertoire listening and practice	70	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: Performance of taught material.</p> <p>The ability to participate in the ensemble and the rendering of the specialized repertoire of the instrument is evaluated (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

Depending on each case, publications containing transcriptions of musical works are recommended, which varies according to
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the thematic of each class. Indicatively:

Hal Leonard Corporation (2004), *The Real Book of Jazz*, Hal Leonard Corporation

Dymiotis P. (1993), *Suite for String Orchestra*. Full Score, Hellenic Music Centre

Τσιαμούλης Χρ. (1998), *Ρωμηοί Συνθέτες της Πόλης*, Μπιλάλης Γ. - Καραβάνης Α. ΟΕ

Παπαναστασίου Β. (2007), *Μουσικές Καταγραφές της Μακεδονίας*, Αθήνα: Νάκας

Music ensembles III

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSF2320	SEMESTER	6th
COURSE TITLE	Music ensembles III		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate understanding of the distinguishable role of their instrument in the context of the music ensemble. - Perform in various music ensembles with a broad range of repertoire, from several musical styles and periods. - Productively collaborate with musicians of similar or different background and technical skills. - Supervise the organization of a music ensemble, at the level of performance but also at the level of teaching.
General Competences
<ul style="list-style-type: none"> - Adapting to new situations - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Perform as a team melodic and rhythmic exercises, focusing on the form, the rhythmic variations and the musical expression (piano – forte etc.). Familiarisation with the unique functional role of each instrument within the music ensemble. Performance of pieces from the common historical repertoire of the instruments that compose the music ensemble. Performance of pieces from the repertoire of close musical idioms. Performance of popular compositions from modern music creation. Redefinition of the historical repertoire using examples – re-arrangements from discography. Re-arrangement of the historical repertoire by the students of the ensemble, guided by the professor. Performance of compositions by the students of the ensemble. Learning pieces by ear. Reading music scores. Morphological and stylistic analysis of the repertoire. Focusing on various expressional media used by each instrument for the embellishment of musical phrases. Introduction to the concept of orchestration and to that of the counterpointed, with a wider sense, approach of music composition. Introduction to improvisation. The thematics from the repertoire available each semester differs from class to class, providing the opportunity to the student to study different musical idioms that their instrument serves. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Home repertoire listening and practice	70	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: Performance of taught material.</p> <p>The ability to participate in the ensemble and the rendering of the specialized repertoire of the instrument is evaluated (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

Depending on each case, publications containing transcriptions of musical works are recommended, which varies according to
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the thematic of each class. Indicatively:

Hal Leonard Corporation (2004), *The Real Book of Jazz*, Hal Leonard Corporation

Dymiotis P. (1993), *Suite for String Orchestra*. Full Score, Hellenic Music Centre

Τσιαμούλης Χρ. (1998), *Ρωμηοί Συνθέτες της Πόλης*, Μπιλάλης Γ. - Καραβάνης Α. ΟΕ

Παπαναστασίου Β. (2007), *Μουσικές Καταγραφές της Μακεδονίας*, Αθήνα: Νάκας

Music ensembles IV

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSG2320	SEMESTER	7th
COURSE TITLE	Music ensembles IV		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate understanding of the distinguishable role of their instrument in the context of the music ensemble. - Perform in various music ensembles with a broad range of repertoire, from several musical styles and periods. - Productively collaborate with musicians of similar or different background and technical skills. - Supervise the organization of a music ensemble, at the level of performance but also at the level of teaching.
General Competences
<ul style="list-style-type: none"> - Adapting to new situations - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Perform as a team melodic and rhythmic exercises, focusing on the form, the rhythmic variations and the musical expression (piano – forte etc.). Familiarisation with the unique functional role of each instrument within the music ensemble. Performance of pieces from the common historical repertoire of the instruments that compose the music ensemble. Performance of pieces from the repertoire of close musical idioms. Performance of popular compositions from modern music creation. Redefinition of the historical repertoire using examples – re-arrangements from discography. Re-arrangement of the historical repertoire by the students of the ensemble, guided by the professor. Performance of compositions by the students of the ensemble. Learning pieces by ear. Reading music scores. Morphological and stylistic analysis of the repertoire. Focusing on various expressional media used by each instrument for the embellishment of musical phrases. Introduction to the concept of orchestration and to that of the counterpointed, with a wider sense, approach of music composition. Introduction to improvisation. The thematics from the repertoire available each semester differs from class to class, providing the opportunity to the student to study different musical idioms that their instrument serves. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Home repertoire listening and practice	70	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: Performance of taught material.</p> <p>The ability to participate in the ensemble and the rendering of the specialized repertoire of the instrument is evaluated (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

Depending on each case, publications containing transcriptions of musical works are recommended, which varies according to
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the thematic of each class. Indicatively:

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Dymiotis P. (1993), *Suite for String Orchestra*. Full Score, Hellenic Music Centre

Τσιαμούλης Χρ. (1998), *Ρωμηοί Συνθέτες της Πόλης*, Μπιλάλης Γ. - Καραβάνης Α. ΟΕ

Παπαναστασίου Β. (2007), *Μουσικές Καταγραφές της Μακεδονίας*, Αθήνα: Νάκας

Music ensembles V

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSH2320	SEMESTER	8th
COURSE TITLE	Music ensembles V		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate understanding of the distinguishable role of their instrument in the context of the music ensemble. - Performer in various music ensembles with a broad range of repertoire, from several musical styles and periods. - Productively collaborate with musicians of similar or different background and technical skills. - Supervise the organization of a music ensemble, at the level of performance but also at the level of teaching.
General Competences
<ul style="list-style-type: none"> - Adapting to new situations - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Perform as a team melodic and rhythmic exercises, focusing on the form, the rhythmic variations and the musical expression (piano – forte etc.). Familiarisation with the unique functional role of each instrument within the music ensemble. Performance of pieces from the common historical repertoire of the instruments that compose the music ensemble. Performance of pieces from the repertoire of close musical idioms. Performance of popular compositions from modern music creation. Redefinition of the historical repertoire using examples – re-arrangements from discography. Re-arrangement of the historical repertoire by the students of the ensemble, guided by the professor. Performance of compositions by the students of the ensemble. Learning pieces by ear. Reading music scores. Morphological and stylistic analysis of the repertoire. Focusing on various expressional media used by each instrument for the embellishment of musical phrases. Introduction to the concept of orchestration and to that of the counterpointed, with a wider sense, approach of music composition. Introduction to improvisation. The thematics from the repertoire available each semester differs from class to class, providing the opportunity to the student to study different musical idioms that their instrument serves. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Home repertoire listening and practice	70	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: Performance of taught material.</p> <p>The ability to participate in the ensemble and the rendering of the specialized repertoire of the instrument is evaluated (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

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the thematic of each class. Indicatively:

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Τσιαμούλης Χρ. (1998), *Ρωμηοί Συνθέτες της Πόλης*, Μπιλάλης Γ. - Καραβάνης Α. ΟΕ

Παπαναστασίου Β. (2007), *Μουσικές Καταγραφές της Μακεδονίας*, Αθήνα: Νάκας

Music ensembles VI

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSI2320	SEMESTER	9th
COURSE TITLE	Music ensembles VI		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate understanding of the distinguishable role of their instrument in the context of the music ensemble. - Performer in various music ensembles with a broad range of repertoire, from several musical styles and periods. - Productively collaborate with musicians of similar or different background and technical skills. - Supervise the organization of a music ensemble, at the level of performance but also at the level of teaching.
General Competences
<ul style="list-style-type: none"> - Adapting to new situations - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Perform as a team melodic and rhythmic exercises, focusing on the form, the rhythmic variations and the musical expression (piano – forte etc.). Familiarisation with the unique functional role of each instrument within the music ensemble. Performance of pieces from the common historical repertoire of the instruments that compose the music ensemble. Performance of pieces from the repertoire of close musical idioms. Performance of popular compositions from modern music creation. Redefinition of the historical repertoire using examples – re-arrangements from discography. Re-arrangement of the historical repertoire by the students of the ensemble, guided by the professor. Performance of compositions by the students of the ensemble. Learning pieces by ear. Reading music scores. Morphological and stylistic analysis of the repertoire. Focusing on various expressional media used by each instrument for the embellishment of musical phrases. Introduction to the concept of orchestration and to that of the counterpointed, with a wider sense, approach of music composition. Introduction to improvisation. The thematics from the repertoire available each semester differs from class to class, providing the opportunity to the student to study different musical idioms that their instrument serves. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Home repertoire listening and practice	70	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: Performance of taught material.</p> <p>The ability to participate in the ensemble and the rendering of the specialized repertoire of the instrument is evaluated (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

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Depending on each case, publications containing transcriptions of musical works are recommended, which varies according to
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the thematic of each class. Indicatively:

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Τσιαμούλης Χρ. (1998), *Ρωμηοί Συνθέτες της Πόλης*, Μπιλάλης Γ. - Καραβάνης Α. ΟΕ

Παπαναστασίου Β. (2007), *Μουσικές Καταγραφές της Μακεδονίας*, Αθήνα: Νάκας

Music performance I

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSA4320	SEMESTER	1st
COURSE TITLE	Music performance I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the constructional peculiarities and historical course of the instrument. - Properly tune and utilise the sound potential of the instrument. - Adequately apply basic exercises for the whole instrument range. - Apply basic music theory principles in practice. - Perform musical pieces of average degree of difficulty.
General Competences
<ul style="list-style-type: none"> - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Position of the instrument, posture, tuning. Looking after the physical condition of the instrument. General principles of instrumental performance. Technique exercises performance. Applied music theory. Performance of representative pieces from the historical repertoire of the instrument. Performance of pieces from repertoires of close musical idioms. Studying the development of the instrument and its role in modern music creation. Basic principles of improvisation's organization. Presenting and analyzing techniques of specific musical representatives. Teaching the instrument to students from early semesters, along with the professor's guidance. Relevant functional role of each instrument in the orchestras, according to the place, time and instance. Analyzing of audio characteristics. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Exercises study-personal practice	40	
	Home repertoire listening	30	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek</p> <p>Methods for evaluation: Performance of taught material.</p> <p>The gained instrument skill is evaluated, at the level of technique and style, as well as the skill of rendering the specialized repertoire of the instrument (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

ATTACHED BIBLIOGRAPHY

<p>Depending on each case, instruments methods containing transcriptions of musical works are recommended. Indicatively:</p> <p>Βασιλάκης Δ. (2000). <i>Μελέτη Σαξοφώνου</i>, Αθήνα: Νάκας</p> <p>Βούλγαρης, Ε., & Βανταράκης, Β. (2006). <i>Το αστικό λαϊκό τραγούδι στην Ελλάδα του Μεσοπολέμου</i>. Σμυρναίικα και πειραιώτικα</p>

ρεμπέτικα, Fagotto books και Εκδόσεις Τμήματος Λαϊκής και Παραδοσιακής Μουσικής ΤΕΙ Ηπείρου
Laoureux N. (1991). *Μέθοδος για βιολί (Πρώτος Τόμος)*, Αθήνα: Νάκας
Μυστακίδης, Δ. (2013). *Λαϊκή κιθάρα*. Τροπικότητα και εναρμόνιση, Θεσσαλονίκη: Εκδόσεις Πριγκηπέσσα
Τσαρδάκας Α. (2008). *Το κανονάκι στις 78 στροφές*, Αθήνα: Fagotto books

Music performance II

GENERAL

SCHOOL		MUSIC STUDIES	
ACADEMIC UNIT		Department of Music Studies	
LEVEL OF STUDIES		BA (integrated master)	
COURSE CODE		MSB4320	SEMESTER2nd
COURSE TITLE		Music performance II	
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE		Specialized general knowledge	
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes (English)	
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course, the student will be in the position to: <ul style="list-style-type: none"> - Engage in correct score-reading. - Aurally identify and reproduce basic scales and modes. - Adequately apply similar-level exercises, throughout the range of the instrument. - Perform level-corresponding pieces, from the historical repertoire of the instrument.
General Competences
<ul style="list-style-type: none"> - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

Position of the instrument, posture, tuning. Looking after the physical condition of the instrument. General principles of instrumental performance. Technique exercises performance. Applied music theory. Performance of representative pieces from the historical repertoire of the instrument. Performance of pieces from repertoires of close musical idioms. Studying the development of the instrument and its role in modern music creation. Basic principles of improvisation's organization. Presenting and analyzing techniques of specific musical representatives. Teaching the instrument to students from early semesters, along with the professor's guidance. Relevant functional role of each instrument in the orchestras, according to the place, time and instance. Analyzing of audio characteristics. The difficulty of these implementations is progressively graduated during the course of the semesters.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Exercises study-personal practice	40	
	Home repertoire listening	30	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek</p> <p>Methods for evaluation: Performance of taught material.</p> <p>The gained instrument skill is evaluated, at the level of technique and style, as well as the skill of rendering the specialized repertoire of the instrument (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

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Laoureux N. (1991). *Μέθοδος για βιολί (Πρώτος Τόμος)*, Αθήνα: Νάκας
Μυστακίδης, Δ. (2013). *Λαϊκή κιθάρα. Τροπικότητα και εναρμόνιση*, Θεσσαλονίκη: Εκδόσεις Πριγκηπέσσα
Τσαρδάκας Α. (2008). *Το κανονάκι στις 78 στροφές*, Αθήνα: Fagotto books

Music performance III

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSC3320	SEMESTER	3rd
COURSE TITLE	Music performance III		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the stylistics peculiarities of various instrument representatives. - Aurally identify chords, rhythmic patterns and melodic lines. - Adequately apply similar-level exercises, throughout the range of the instrument. - Perform level-corresponding pieces, from the historical repertoire of the instrument.
General Competences
<ul style="list-style-type: none"> - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Position of the instrument, posture, tuning. Looking after the physical condition of the instrument. General principles of instrumental performance. Technique exercises performance. Applied music theory. Performance of representative pieces from the historical repertoire of the instrument. Performance of pieces from repertoires of close musical idioms. Studying the development of the instrument and its role in modern music creation. Basic principles of improvisation's organization. Presenting and analyzing techniques of specific musical representatives. Teaching the instrument to students from early semesters, along with the professor's guidance. Relevant functional role of each instrument in the orchestras, according to the place, time and instance. Analyzing of audio characteristics. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Exercises study-personal practice	40	
	Home repertoire listening	30	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek</p> <p>Methods for evaluation: Performance of taught material.</p> <p>The gained instrument skill is evaluated, at the level of technique and style, as well as the skill of rendering the specialized repertoire of the instrument (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

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Τσαρδάκας Α. (2008). *Το κανονάκι στις 78 στροφές*, Αθήνα: Fagotto books

Music performance IV

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSD3320	SEMESTER	4th
COURSE TITLE	Music performance IV		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the instrument's functional role in the orchestra framework. - Adequately apply similar-level exercises, throughout the range of the instrument. - Apply the concept of tonal transposition to close tonalities. - Perform level-corresponding pieces, from the historical repertoire of the instrument.
General Competences
<ul style="list-style-type: none"> - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Position of the instrument, posture, tuning. Looking after the physical condition of the instrument. General principles of instrumental performance. Technique exercises performance. Applied music theory. Performance of representative pieces from the historical repertoire of the instrument. Performance of pieces from repertoires of close musical idioms. Studying the development of the instrument and its role in modern music creation. Basic principles of improvisation's organization. Presenting and analyzing techniques of specific musical representatives. Teaching the instrument to students from early semesters, along with the professor's guidance. Relevant functional role of each instrument in the orchestras, according to the place, time and instance. Analyzing of audio characteristics. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Exercises study-personal practice	40	
	Home repertoire listening	30	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek</p> <p>Methods for evaluation: Performance of taught material.</p> <p>The gained instrument skill is evaluated, at the level of technique and style, as well as the skill of rendering the specialized repertoire of the instrument (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

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Music performance V

GENERAL

SCHOOL		MUSIC STUDIES	
ACADEMIC UNIT		Department of Music Studies	
LEVEL OF STUDIES		BA (integrated master)	
COURSE CODE		MSE3320	SEMESTER5th
COURSE TITLE		Music performance V	
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE		Specialized general knowledge	
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes (English)	
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course, the student will be in the position to: <ul style="list-style-type: none"> - Read simple scores at first sight. - Demonstrate understanding of the instrument's role in the context of varying musical idioms. - Adequately apply similar-level exercises, throughout the range of the instrument. - Perform level-corresponding pieces, from the historical repertoire of the instrument. - Utilise the intricacies of the instrument's expressive means.
General Competences
<ul style="list-style-type: none"> - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

Position of the instrument, posture, tuning. Looking after the physical condition of the instrument. General principles of instrumental performance. Technique exercises performance. Applied music theory. Performance of representative pieces from the historical repertoire of the instrument. Performance of pieces from repertoires of close musical idioms. Studying the development of the instrument and its role in modern music creation. Basic principles of improvisation's organization. Presenting and analyzing techniques of specific musical representatives. Teaching the instrument to students from early semesters, along with the professor's guidance. Relevant functional role of each instrument in the orchestras, according to the place, time and instance. Analyzing of audio characteristics. The difficulty of these implementations is progressively graduated during the course of the semesters.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Exercises study-personal practice	40	
	Home repertoire listening	30	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek</p> <p>Methods for evaluation: Performance of taught material.</p> <p>The gained instrument skill is evaluated, at the level of technique and style, as well as the skill of rendering the specialized repertoire of the instrument (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

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ρεμπέτικα, Fagotto books και Εκδόσεις Τμήματος Λαϊκής και Παραδοσιακής Μουσικής ΤΕΙ Ηπείρου
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Music performance VI

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSF3320	SEMESTER	6th
COURSE TITLE	Music performance VI		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the concept of transposition between tonalities in 'distance' relationships. - Write down pieces onto a score. - Adequately apply similar-level exercises, throughout the range of the instrument. - Apply the concept of arrangement of a given melody. - Demonstrate understanding of the instrument's role in the context of varying musical idioms. - Perform level-corresponding pieces, from the historical repertoire of the instrument.
General Competences
<ul style="list-style-type: none"> - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Position of the instrument, posture, tuning. Looking after the physical condition of the instrument. General principles of instrumental performance. Technique exercises performance. Applied music theory. Performance of representative pieces from the historical repertoire of the instrument. Performance of pieces from repertoires of close musical idioms. Studying the development of the instrument and its role in modern music creation. Basic principles of improvisation's organization. Presenting and analyzing techniques of specific musical representatives. Teaching the instrument to students from early semesters, along with the professor's guidance. Relevant functional role of each instrument in the orchestras, according to the place, time and instance. Analyzing of audio characteristics. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Exercises study-personal practice	40	
	Home repertoire listening	30	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek</p> <p>Methods for evaluation: Performance of taught material.</p> <p>The gained instrument skill is evaluated, at the level of technique and style, as well as the skill of rendering the specialized repertoire of the instrument (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

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Music performance VII

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSG3320	SEMESTER	7th
COURSE TITLE	Music performance VII		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the concept of transposition between tonalities in 'distance' relationships. - Adequately apply similar-level exercises, throughout the range of the instrument. - Perform level-corresponding pieces, from the historical repertoire of the instrument. - Demonstrate understanding of instrument role in the context of contemporary music creation. - Improvise on material from the instrument's historical repertoire. - Organise courses for novice students.
General Competences
<ul style="list-style-type: none"> - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Position of the instrument, posture, tuning. Looking after the physical condition of the instrument. General principles of instrumental performance. Technique exercises performance. Applied music theory. Performance of representative pieces from the historical repertoire of the instrument. Performance of pieces from repertoires of close musical idioms. Studying the development of the instrument and its role in modern music creation. Basic principles of improvisation's organization. Presenting and analyzing techniques of specific musical representatives. Teaching the instrument to students from early semesters, along with the professor's guidance. Relevant functional role of each instrument in the orchestras, according to the place, time and instance. Analyzing of audio characteristics. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Exercises study-personal practice	40	
	Home repertoire listening	30	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek</p> <p>Methods for evaluation: Performance of taught material.</p> <p>The gained instrument skill is evaluated, at the level of technique and style, as well as the skill of rendering the specialized repertoire of the instrument (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

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Music performance VIII

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSH3320	SEMESTER	8th
COURSE TITLE	Music performance VIII		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Adequately apply similar-level exercises, throughout the range of the instrument. - Demonstrate understanding of the concept of rhythmic improvisation. - Evaluate instrument presence and evolution in musical production, in terms of technique, style and aesthetic approach. - Improvise on material from the instrument's historical repertoire. - Perform level-corresponding pieces, from the historical repertoire of the instrument. - Organise courses for novice students.
General Competences
<ul style="list-style-type: none"> - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Position of the instrument, posture, tuning. Looking after the physical condition of the instrument. General principles of instrumental performance. Technique exercises performance. Applied music theory. Performance of representative pieces from the historical repertoire of the instrument. Performance of pieces from repertoires of close musical idioms. Studying the development of the instrument and its role in modern music creation. Basic principles of improvisation's organization. Presenting and analyzing techniques of specific musical representatives. Teaching the instrument to students from early semesters, along with the professor's guidance. Relevant functional role of each instrument in the orchestras, according to the place, time and instance. Analyzing of audio characteristics. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Exercises study-personal practice	40	
	Home repertoire listening	30	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek</p> <p>Methods for evaluation: Performance of taught material.</p> <p>The gained instrument skill is evaluated, at the level of technique and style, as well as the skill of rendering the specialized repertoire of the instrument (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

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Music performance IX

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSI3320	SEMESTER	9th
COURSE TITLE	Music performance IX		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		6	6
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Adequately apply similar-level exercises, throughout the range of the instrument. - Demonstrate understanding of the concept of improvisation in the context of harmonic form. - Evaluate instrument presence and evolution in musical production, in terms of technique, style and aesthetic approach. - Perform level-corresponding pieces, from the historical repertoire of the instrument. - Adequately support – in terms of performance – the instrument’s special technical and stylistic characteristics and, in addition, the correlated musical idioms. - Organise courses for advanced students.
General Competences
<ul style="list-style-type: none"> - Decision-making - Working independently - Team work - Working in an international environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

<p>Position of the instrument, posture, tuning. Looking after the physical condition of the instrument. General principles of instrumental performance. Technique exercises performance. Applied music theory. Performance of representative pieces from the historical repertoire of the instrument. Performance of pieces from repertoires of close musical idioms. Studying the development of the instrument and its role in modern music creation. Basic principles of improvisation’s organization. Presenting and analyzing techniques of specific musical representatives. Teaching the instrument to students from early semesters, along with the professor’s guidance. Relevant functional role of each instrument in the orchestras, according to the place, time and instance. Analyzing of audio characteristics. The difficulty of these implementations is progressively graduated during the course of the semesters.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	78	
	Exercises study-personal practice	40	
	Home repertoire listening	30	
	Exams	2	
	Course total:	150	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the performance skills.</p> <p>Language of evaluation: Greek</p> <p>Methods for evaluation: Performance of taught material.</p> <p>The gained instrument skill is evaluated, at the level of technique and style, as well as the skill of rendering the specialized repertoire of the instrument (the demands are progressively graduated according to the semester). At higher semesters, improvisation is also demanding, but also the skill to re-arrange the musical works. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>		

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Music and Technology

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSA5110	SEMESTER	1st
COURSE TITLE	Music and Technology		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course, the student will be in the position to:
- Demonstrate knowledge of all the basic notions of music acoustics.
- Recognise research methods, processing and analysis of music archives by means of computer software.
- Analyse music using music informatics tools and carry out scientific research projects in the field of music.
General Competences
Search for, analysis and synthesis of data and information, by means of the necessary technology
Adapting to new situations
Decision-making
Working in an interdisciplinary environment
Production of new research ideas
Respect for difference and multiculturalism

SYLLABUS

Short reference to the basic principles and notions of acoustics: Propagation of sound and wave properties, volume and power of sound, beat frequency etc. Objective and subjective measures of sound. Pitch and harmonic overtones, timbre, equal loudness contour, Fourier analysis, frequency spectrum. Analog to digital conversion and the basic principles of digitization, processing and saving of audio archives. Introduction to the utilization of music software in the process of music studying and research. Presentation of the basic notion of music acoustics by means of a simple music software (e.g. Transcribe, Audacity) and their application for the musicological analysis of a sample recording. Digitization and processing of an analog recording by using a wave editing software (e.g. Wavelab, Sound Forge). Introduction to the tools of computational Ethnomusicology.
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study of exercises – personal practice	59	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Written examinations at the end of the semester. Evaluation of the degree of comprehension of the basic notions of music acoustics and the ability of using music software for the study and research in the field of music. Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <p>Έργκλε Τ., (1999) Μουσική Ακουστική Τεχνολογία, Αθήνα: Ίων Χαδέλλης, Λ. (2004) Ηχος και Μουσική τόμος Α' Αθήνα : Σύγχρονη Μουσική</p> <p>Πλέσσας, Α. (1992). Τέχνη και Τεχνολογία: Οι Πρώτοι Ορίζοντες. Αθήνα: Σύγχρονη Μουσική</p> <p>Πομπόρτσος, Α. (1997). Multimedia στη Θεωρία και στην Πράξη. Θεσσαλονίκη: Τζιόλα</p> <p>- Related academic journals:</p> <p>Σκούλιος, Μ., (2018). "Συμβολές στην επιστημονική τεκμηρίωση της ασυγκέραστης και πολυδιαστηματικής σύστασης της Οκταηχίας. Σύγχρονες υπολογιστικές μέθοδοι και η τονική διερεύνηση ηχογραφημάτων ψαλτικής." Υπό δημοσίευση στα πρακτικά του 3^{ου} Διεθνούς Μουσικολογικού Συνεδρίου του Τομέα Ψαλτικής της Ακαδημίας Θεολογικών Σπουδών Βόλου</p> <p>Σκούλιος, Μ., (2017). Θεωρία και Πράξη στον Μελωδικό Πολυτροπισμό της Ανατολής. Μια συγκριτική Ανάλυση των Τροπικών Συστημάτων των Οθωμανοτουρκικών Μακάμ και των Ινδουσανικών Raga, Ανέκδοτη διδακτορική διατριβή, Ιόνιο Πανεπιστήμιο, επ. καθηγ. Δημήτριος Γιαννέλος, (διαθέσιμη στο ΕΑΔΔ: https://www.didaktorika.gr/eadd/handle/10442/41719)</p>

Music & Computer Science

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSC5420	SEMESTER	3rd
COURSE TITLE	Music & Computer Science		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		3	3
COURSE TYPE	Skills development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon completion of this course the student will be able to: - Employ music notation software so as to create legible and complete music scores. - Construct and edit music files on appropriate software. - Notate given musical notated excerpts on a computer and edit camera-ready versions. - Edit and analyse sound on a computer using specialist software.
General Competences
- Students will be able to record given pieces of music and edit them to produce the final version. - Students will be able to study, edit and analyze sound via a computer equipped with the appropriate software.

SYLLABUS

Familiarization with specific music software. Presentation of music software and analysis of their capabilities along with on-hands experience workshops. The software covers the following fields: a) musical notation & recording, b) processing of musical archives and (re)organization of specific parameters.

TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION											
DELIVERY	Face-to-face										
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students										
TEACHING METHODS	<table><tr><td>Activity</td><td>Semester workload</td></tr><tr><td>Interactive lectures</td><td>39</td></tr><tr><td>Study of exercises – personal practice</td><td>34</td></tr><tr><td>Exams</td><td>2</td></tr><tr><td>Course total:</td><td>75</td></tr></table>	Activity	Semester workload	Interactive lectures	39	Study of exercises – personal practice	34	Exams	2	Course total:	75
	Activity	Semester workload									
	Interactive lectures	39									
	Study of exercises – personal practice	34									
	Exams	2									
Course total:	75										
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding the use of music softwares (both musical transcription and editing). Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Written exams.</p> <p>The level of understanding of the course content is evaluated, in terms of issues of using computer and specific music softwares. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>										

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Καμπανάς Γ. (1989). Θεωρία της μουσικής σημειογραφίας. Αθήνα: Καστανιώτης Πολίτης Δ. (2007). Γλώσσες και διεπαφές στη μουσική πληροφορική. Αθήνα: Κλειδάριθμος Σαρτζετάκης Χρ. (2003). Ψηφιακή επεξεργασία ήχου με το Sound Forge. Αθήνα: Κλειδάριθμος Τσιμπίδης Θ. (2002). Μάθετε το Finale. Γράψτε και ακούστε τη μουσική σας με το καλύτερο πρόγραμμα - Σύντομος οδηγός εκμάθησης του δημοφιλέστερου μουσικού προγράμματος. Αθήνα: Σύγχρονη Εποχή Γίνεται επίσης χρήση όλων των εγχειριδίων των λογισμικών</p> <p>- <i>Related academic journals:</i></p>

Music Psychology and education

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSF4210	SEMESTER	6th
COURSE TITLE	Music Psychology and education		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon completion of the course the student will be able to:</p> <ul style="list-style-type: none"> - Define the context of Music Psychology as an autonomous scientific field, with special reference to the fields of Educational Psychology, Developmental Psychology, Social Psychology and Psychoacoustics. - Describe theories concerning the emergence and development of musical skills, as well as their connection with the educational practice. - Understand the psychological reactions of a person to sound stimuli and especially to music. - Understand the role of social context in the way people react and perceive music. - Make use of the latest findings of Educational Psychology in the subject of Music. - Relate Music Psychology to various areas of everyday life such as product consumption, advertising, cinema. - Design research projects utilizing various types of research used in the field of Music Psychology.
General Competences
<p>Promotion of free creative and inductive thinking. Respect for difference and multiculturalism. Criticism and self-criticism. Working independently Team work.</p>

SYLLABUS

<p>Psychoacoustics and Cognitive Psychology of Music. Developmental Psychology of Music. Social Psychology of Music. Educational Psychology and its applications in the subject of Music. Introduction to Music Therapy.</p>
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TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION		
DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and also in communication with students	
TEACHING METHODS	Activity	Semester workload
	Interactive lectures	39
	Study and analysis of bibliography	59
	Exams	2
	Course total	100
STUDENT PERFORMANCE EVALUATION	Two-hour written examination with open-ended questions on themes and issues of the covered material. Assessment language: Greek and individual oral test in English for Erasmus+ exchange students. Oral examination for students with diagnosed difficulties in writing and understanding.	

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Eggen, P. & Kauchak, D. (2017). <i>Εκπαιδευτική Ψυχολογία: Νέοι ορίζοντες στη μάθηση και τη διδασκαλία</i>. Αθήνα: Κριτική Ετμεκτσόγλου, Ι. & Αδαμοπούλου, Χ. (2006). <i>Μουσικοθεραπεία και άλλες μουσικές προσεγγίσεις για παιδιά και νέους με αναπηρίες</i>. Αθήνα: Εκδόσεις Orpheus Feldman, R. (2009). <i>Εξελικτική ψυχολογία: Δια βίου ανάπτυξη</i>. Αθήνα: Εκδόσεις Gutenberg Hargreaves, D. (2004). <i>Η Αναπτυξιακή Ψυχολογία της Μουσικής</i>. Αθήνα: Εκδόσεις Fagotto Hargreaves, D. & North, A. (2008). <i>The Social and Applied Psychology of Music</i>. Oxford: Oxford University Press Lightfoot, C., Cole, M., & Cole, S. R. (2014). <i>Η Ανάπτυξη των παιδιών</i>. Αθήνα: Εκδόσεις Gutenberg Παπαδέλης, Γ. (2007). <i>Ζητήματα αντίληψης του μουσικού ρυθμού: Θεωρητική προσέγγιση, πειραματικά ευρήματα</i>. Θεσσαλονίκη: University Studio Press.</p>
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Neodemotic (New fok)

GENERAL

SCHOOL		MUSIC STUDIES	
ACADEMIC UNIT		Department of Music Studies	
LEVEL OF STUDIES		BA (integrated master)	
COURSE CODE		MSH7312	SEMESTER8th
COURSE TITLE		Neodemotic (New fok) (GROUP 6)	
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE		Specialized general knowledge	
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes (English)	
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history and evolution of post-war neo-demotic music manifestations, as well as the transformations of demotic music in terms of musical instruments, performative contexts, and composition (music and verse). - Demonstrate understanding of issues of cultural identity and aesthetics relating to a wide-ranging repertoire and orchestral types as explored during the course. - Apply methodological approaches to the research and study of neo-demotic song according to both its structure and its performative "topoi". - Analyse the basic characteristics of neo-demotic song, as well as the role of prominent musical instruments and orchestral types. - Develop research questions around particular topics in neo-demotic song, making use of the relevant literature. - Assess the methodological approaches explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Working independently - Working with recording popular music - Criticism and self-criticism - Production of free, creative and inductive thinking.

SYLLABUS

<p>The demotic (traditional) music culture nowadays. New varieties of musical ensembles, repertoire, musical performance. Musicians and music networks. The power of discography.</p> <p>Retrospection of genres and types of the countryside's «traditional» songs. Presentation and analysis of local musical idioms and new musical expressions. Instruments, musical ensembles, melodic and harmonic context, rhythmic patterns, improvisation. Geographic and stylistic approach. New «paradosiaka» and ethnic music.</p> <p>Listening and analysis is taking place with reference to a specific geographic location, an historical era or a particular list of soloists or subjects (study cases).</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography.	39	
	Home repertoire listening	20	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Written short essay or multiple-choice questionnaires or short-answer questions. Evaluation of the degree of understanding of all issues discussed in the lectures as well as related issues discussed in the suggested bibliography, given in electronic form through the “Eclass” platform and in printed form through the “Evdoxos” system.		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Αυδίκος Ε., Παπαδάκης Γ. (2002). <i>Μουσική και μουσικοί της Θράκης</i>. Αλεξανδρούπολη: Επιχείρηση Πολιτιστικής Ανάπτυξης Δήμου Αλεξανδρούπολης, Κέντρο Μελέτης Μουσικής Παράδοσης Θράκης, Μικράς Ασίας, Εύξεινου Πόντου</p> <p>Κάβουρας Π., επιμ. (2010). <i>Φολκλόρ και παράδοση : ζητήματα ανα-παράστασης και επιτέλεσης της μουσικής και του χορού</i>. Αθήνα: Νήσος</p> <p>Kallimopoulou E. (2009). <i>Paradosiaká: Music, Meaning and Identity in Modern Greece</i>. London: Ashgate</p>
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Κοζιού Σ. (2015). *Από το χοροστάσι στην πίστα: φύλο και παραδοσιακή μουσική στην περιοχή της Καρδίτσας*. Αθήνα: Πεδίο
Κοκκώνης Γ. (2017). *Λαϊκές μουσικές παραδόσεις. Λόγιες αναγνώσεις, λαϊκές πραγματώσεις*. Αθήνα: Fagottobooks

- *Related academic journals:*

Neohellenic Art Music

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSH4210	SEMESTER	8th
COURSE TITLE	Neohellenic Art Music		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course, the student will be in the position to: <ul style="list-style-type: none"> - Recognise the periods and main tendencies spanning the evolutionary course of Neohellenic art music. - Comprehend the musical characteristics of each individual period and tendency. - Correlate the main tendencies developed to the ideologies and aesthetics characteristic of Neohellenic and European history. - Discern the influences exerted on Neohellenic art music by traditional and folk music. - Ascertain which movement a work of Neohellenic art music belongs to, based on intrinsic characteristics.
General Competences
<ul style="list-style-type: none"> - Working independently - Working with written sources and recordings of music - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

The birth of Greek Art Music: the Ioanian School. National School and the Kalomiris circle. Relations between Greek National School and folk tradition. Ideology, aesthetics, politics. The 1930s generation and the Great Idea. Modernism in Greek Art Music: Skalkotas, Mitropoulos, Christou and current trends. Electronic and electroacoustic music and their relation to folk music. Opera - musical comedy and folk songs.

TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS - EVALUATION													
DELIVERY	Face-to-face												
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students												
TEACHING METHODS	<table><tr><td>Activity</td><td>Semester workload</td></tr><tr><td>Interactive lectures</td><td>39</td></tr><tr><td>Study and analysis of bibliography</td><td>39</td></tr><tr><td>Home repertoire listening</td><td>20</td></tr><tr><td>Exams</td><td>2</td></tr><tr><td>Course total:</td><td>100</td></tr></table>	Activity	Semester workload	Interactive lectures	39	Study and analysis of bibliography	39	Home repertoire listening	20	Exams	2	Course total:	100
	Activity	Semester workload											
	Interactive lectures	39											
	Study and analysis of bibliography	39											
	Home repertoire listening	20											
	Exams	2											
Course total:	100												
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: multiple choice test, or short-answer questions, or open-ended questions</p> <p>Evaluation of the degree of understanding of all issues discussed in the lectures as well as related issues discussed in the suggested bibliography, given in electronic form through the “Eclass” platform and in printed form through the “Evdoxos” system.</p>												

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Γαρουφαλής Α., Ξανθουδάκης Χ. επιμ. (2011). Ο Δημήτρης Μητρόπουλος και το Ωδείο Αθηνών: Το χρονικό και τα τεκμήρια. Κέρκυρα: Ιόνιο Πανεπιστήμιο-Τμήμα Department of Music Studies-Εργαστήριο Ελληνικής Μουσικής</p> <p>Καρδάμης Κ. (2015). Νικόλαος Χαλικιόπουλος Μάντζαρος. Αθήνα: Fagottobooks</p> <p>Κοκκώνης Γ. (2017). Λαϊκές μουσικές παραδόσεις. Λόγιες αναγνώσεις, λαϊκές πραγματώσεις. Αθήνα: Fagottobooks</p> <p>Ξεπαπαδάκου Α. (2013). Παύλος Καρρέρ. Αθήνα: Fagottobooks</p> <p>Ρωμανού Κ. (2006). Έντεχνη ελληνική μουσική στους νεότερους χρόνους. Αθήνα: Κουλτούρα</p> <p>Τσέτσος Μ. (2011). Εθνικισμός και λαϊκισμός στη νεοελληνική μουσική. Πολιτικές όψεις μιας πολιτισμικής απόκλισης. Αθήνα: Ίδρυμα Σάκη Καράγιωργα</p> <p>Φράγκου-Ψυχοπαίδη Ο. (1990). Η εθνική σχολή μουσικής, προβλήματα ιδεολογίας. Αθήνα: Ίδρυμα Μεσογειακών Μελετών</p> <p>- <i>Related academic journals:</i></p> <p>Συλλογικό (2011). «Music in Nineteenth-Century Greece», <i>Nineteenth-Century Music Review</i>, v. 8-1, σ. 5-126</p> <p>Μουσικολογία, Μουσικός Λόγος, Πολυφωνία</p>

Otherness in Greece and the Balkans

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSI7212	SEMESTER	9th
COURSE TITLE	Otherness in Greece and the Balkans (GROUP 7)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the theoretical problems of otherness and the defence of human rights. - Demonstrate understanding of the understanding of otherness as a context, in which musicological research in a specific political, social and cultural timeframe is inserted. - Apply the methodological tools aiming at the examination of otherness and defence of human rights in a historical dimension. - Analyse the role of historical sources in the approach of the cognitive task of otherness. - Make synthesis of the narrations on a specific subject, so that the different perspectives of citizenship in historic time can be highlighted - Evaluate of the narratives offered so that a research proposal can be formed, regarding their role on otherness issues.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Working independently</p> <p>Working in an interdisciplinary environment</p> <p>Respect for difference and multiculturalism</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p> <p>The course aims to integrate the student in the understanding and interpretation of the historical context (through the wider political, social, economic and cultural environment) in which the musical phenomena are shaped</p>

SYLLABUS

<ul style="list-style-type: none"> - What is Otherness - The minority phenomenon as European history - Collective rights in their historical perspective - Minorities in the Balkans - Citizenship and human rights - The policies of the Balkan states towards otherness in the 20th century - Greek state and citizenship, 19th - 21st century - Linguistic otherness in Greece - Religious otherness in Greece - Otherness in the Balkans in the Post-Cold War Era

TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION			
DELIVERY		Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY		Use of ICT in teaching and in communication with students. Support from supervisory tools such as maps and archival documents. Possibility to meet with representatives of different collectivites of otherness and human rights defenders.	
TEACHING METHODS		Activity	Semester workload
		Interactive lectures	39
		Study and analysis of bibliography	39
		Essay writing	20
		Exams	2
		Course total	100
STUDENT PERFORMANCE EVALUATION		Public presentation Written essay (optional up to 30%) Open-ended questions in final examination Language of evaluation: Greek (English for Erasmus students)	

ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

- Βεντούρα Λ. – Μπαλτσιώτης Λ. (επιμ.), (2013), *Το έθνος πέραν των συνόρων. «Ομογενειακές» πολιτικές του ελληνικού κράτους*, Αθήνα: Βιβλιόραμα.
- Χριστόπουλος Δ., (2002). *Η ετερότητα ως σχέση εξουσίας. Όψεις της ελληνικής, βαλκανικής και ευρωπαϊκής εμπειρίας*, Αθήνα: Κριτική – ΚΕΜΟ.
- Χριστόπουλος Δ., (2012). *Ποιος είναι Έλληνας πολίτης; Το καθεστώς ιθαγένειας από την ίδρυση του ελληνικού κράτους ως τις αρχές του 21^{ου} αιώνα*, Αθήνα: Βιβλιόραμα.
- Clayer N. – Bougarel X., (2018). *Οι μουσουλμάνοι της νοτιο-ανατολικής Ευρώπης. Από τις αυτοκρατορίες στα βαλκανικά κράτη*, Ιωάννινα: Ισνάφι.
- Clogg R., (2002), *Minorities in Greece. Aspects of a Plural Society*, London: Hurst.
- Εμπειρίκος Λ. κ.ά. (επιμ.), (2001), *Γλωσσική ετερότητα στην Ελλάδα*, Αθήνα: Αλεξάνδρεια.
- Κωστής Κ., (2018). «*Τα κακομαθημένα παιδιά της Ιστορίας*»: η διαμόρφωση του νεοελληνικού κράτους, 18^{ος} – 21^{ος} αιώνας, Αθήνα: Πόλις.
- Mazower M., (2002). *Τα Βαλκάνια*, Αθήνα: Πατάκης.
- Σφέτας Σπυρίδων, (2009). *Εισαγωγή στη Βαλκανική ιστορία Ι. Από την οθωμανική κατάκτηση των Βαλκανίων μέχρι τον Πρώτο Παγκόσμιο πόλεμο (1354-1918)*, Θεσσαλονίκη: Βάνιας.
- Σφέτας Σπυρίδων, (2011). *Εισαγωγή στη Βαλκανική ιστορία ΙΙ. Από τον Μεσοπόλεμο στη λήξη του Ψυχρού πολέμου (1919-1989)*, Θεσσαλονίκη: Βάνιας.

- *Related academic journals:*

Balkan Studies
Βαλκανικά Σύμμεικτα
Balkanologie
Slavic Review
Südöst Forschungen

Performance: Theory and ethnography

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSI7211	SEMESTER	9th
COURSE TITLE	Performance: Theory and ethnography (GROUP 7)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the basics in performance theory. - Demonstrate understanding of the cultural/social and political processes of constructing, conceptualising, defining and perceiving performance. - Apply relevant knowledge in case studies. - Analyse performances from an ethnographic perspective. - Provide a synthesis of the various aspects of studying a performative event make comparisons and interpret performances.
General Competences
<p>Working independently Working in an interdisciplinary environment Respect for difference and multiculturalism Showing social, professional and ethical responsibility and sensitivity to gender issues Criticism and self-criticism Production of free, creative and inductive thinking</p>

SYLLABUS

<p>Performance refers to a broad spectrum of human activity. As an analytical concept has moved out from its proscenium, theatre, ritual (secular and religious) associations or its links with specific elements of expressive culture and it enters the field of everyday life, play, political activity, social roles, and language. In so doing it overcomes and blurs the boundaries between performance and non- performance, art and non art. Furthermore, it comes to unravel how realms that we consider as determining us in a kind of ontological level, like gender, sexuality, ethnicity, nationality, constitute performances.</p> <p>In foregrounding an understanding of performance that conceives it as a form of activity that produces political, aesthetic, symbolic and more generally cultural forms, the course explores firstly fields such as theatricality, spectacle, ritual. Then it moves to consider everyday performative moments and acts. Ethnographic material related to music performances will be discussed with a focus on issues such as power, mimetic performances, performativity, etc.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and communication with students		
TEACHING METHODS	Activity	Semester workload	
	Lectures	39	
	Fieldwork	39	
	Essay writing	20	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	open-ended questions in final examination written essay (optional) Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p><i>Suggested bibliography:</i></p> <p>Austin, J. L. (2003). <i>Πώς να κάνουμε πράγματα με τις λέξεις</i>. Αθήνα: Βιβλιοπωλείον της Εστίας.</p> <p>Bauman, R. (1975) "Verbal Act as Performance". <i>American Anthropologist</i> 77 (2), pp. 302-311</p> <p>Bhabha, H. (1984). "Of Mimicry and Man: The ambivalence of colonial discourse". <i>October</i>, Vol. 28, <i>Discipleship: A Special Issue on Psychoanalysis</i>.</p> <p>Carlson, M. (2014). <i>Performance: μια κριτική εισαγωγή</i>. Αθήνα: Παπαζήσης</p> <p>Certeau, de M. (2010). <i>Επινοώντας την καθημερινή πρακτική: η πολύτροπη τέχνη του πράττειν</i>. Αθήνα: Σμίλη</p> <p>Derrida, J. (2003). <i>Η γραφή και η διαφορά</i>. Αθήνα: Καστανιώτης</p> <p>Goffman, E. (2006). <i>Η παρουσίαση του εαυτού στην καθημερινή ζωή</i>. Αθήνα: Αλεξάνδρεια</p> <p>Huizinga, J. (1989). <i>Ο άνθρωπος και το παιχνίδι: Homo Ludens</i>. Αθήνα: Γνώση</p>

Phelan, P. (1993) "The ontology of performance: representation without reproduction" στο *Unmarked: The Politics of Performance*. New York: Routledge, σελ. 146-166
Schechner, R. (2002). *Performance Studies: An Introduction*. London: Routledge
Schechner, R. (2011). *Θεωρία της Επιτέλεσης*. Αθήνα: Τελέθριον.
Singer, S (1972). *When a Great Tradition Modernizes*. New York: Praeger
Turner, V., (1969) *Ritual Process. Structure and Anti-structure*. London: Routledge
Van Genner, A (2016). *Τελετουργίες διάβασης: Συστηματική μελέτη των τελετών*. Αθήνα: Ηριδανός
Θεοδοσίου, Α και Μυριβίλη Ε. (2019). *Κείμενα για την επιτέλεση*. Αθήνα: Νήσος

Related academic journals:

Diamond, E. (1989) «Mimesis, mimicry, and the 'true-real'», *Modern Drama*, 32, σελ. 58-72

Performance theory and dance

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSG4210	SEMESTER	7th
COURSE TITLE	Performance theory and dance		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	3
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
At the successful completion of this course, students will be able to: <ul style="list-style-type: none"> - Demonstrate knowledge of the basic principles of the theory of performance. - Demonstrate understanding of cultural/social and political processes of constructing, conceiving, delimiting and perceiving the phenomenon of performance. - Demonstrate understanding of the interpretational frame of the theory of performance in dance events. - Apply the above in case studies, which concern dance cultures and dance action. - Analyse dance performances from an ethnographic point of view. - Provide a synthesis of the various aspects of studying a dance performance. - Comparisons and interpret dance performances.
General Competences
Autonomous work Work in an inter-disciplinary environment Respect for the difference and multi-culture Social, professional and moral responsibility and sensitivity in issues of gender Practice of constructive criticism and self-criticism Promotion of free, creative and comprehensive thought

SYLLABUS

Considering performance as a form of action, which produces political, aesthetic, ritual and generally cultural forms, this lesson investigates initial fields such as theatricality, spectacle and ritual in order to continue with the performing conditions of dance events. A series of ethnographic cases will be examined in relation to issues such as power and performance, mimic performances, ritual, effectiveness in performance etc, as they are expressed through dancing.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and communication with students. Showing ethnographic films and documentaries.		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	20	
	Essay	14	
	Exams	2	
	Course total	75	
STUDENT PERFORMANCE EVALUATION	Presentations and exercises in class Voluntary work Final examination Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p><i>Suggested bibliography:</i></p> <p>Phelan, P. (1993) "The ontology of performance: representation without reproduction" στο <i>Unmarked: The Politics of Performance</i>. New York: Routledge, σελ. 146-166</p> <p>Schechner, R. (2002). <i>Performance Studies: An Introduction</i>. London: Routledge</p> <p>Schechner, R. (2011). <i>Θεωρία της Επιτέλεσης</i>. Αθήνα: Τελέθριον.</p> <p>Turner, V., (1969) <i>Ritual Process. Structure and Anti-structure</i>. London: Routledge</p> <p>Van Genner, A (2016). <i>Τελετουργίες διάβασης: Συστηματική μελέτη των τελετών</i>. Αθήνα: Ηριδανός</p> <p>Θεοδοσίου, Α και Μυριβίλη Ε. (2019). <i>Κείμενα για την επιτέλεση</i>. Αθήνα: Νήσος</p> <p><i>Related academic journals:</i></p> <p>Liminalities</p>
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Personal Branding

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSE7212	SEMESTER	5th
COURSE TITLE	Personal Branding (GROUP 3)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course students will be able to:
- Demonstrate knowledge of the theory and practices about the communication and marketing of artists using traditional and new media.
- Demonstrate understanding of the advantages and disadvantages of shaping the personal brand of the artist in the contemporary music industry.
- Apply personal marketing principles through the use of examples.
- Analyse the role of the media and the new media in the promotion procedure of the self as artist and as personality.
- Evaluate the procedures and results of the creation of a strong artistic identity (brand).
General Competences
Search for, analysis and synthesis of data and information, with the use of the necessary technology
Decision-making
Working independently
Project planning and management
Respect for difference and multiculturalism
Criticism and self-criticism
Production of free, creative and inductive thinking

SYLLABUS

The course examines the use of strategic communication planning for the formation of an artistic brand name. From relational to digital marketing, to the use of social media and the promotion of independent music productions, the students will learn ways of creating artistic identity and promoting artists, focusing on active musicians in the Greek market.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive teaching	39	
	Project	39	
	Essay writing	20	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Essay/Report (30%)		
	Written exam at the end of the semester (70%)		
	Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<i>Suggested bibliography:</i>
Αρσένης, Σ. (2007). Σχεδιασμός πετυχημένων ιστοσελίδων. Μάρκετινγκ και πωλήσεις προϊόντων υπηρεσιών μέσω του διαδικτύου. Αθήνα: Κλειδάριθμος.
Δημητριάδης, Σ., & Μπάλτας, Γ. (2003). Ηλεκτρονικό εμπόριο και μάρκετινγκ. Αθήνα: Rossili.
Καλλινίκου, Δ. (2005). Πνευματική Ιδιοκτησία και Συγγενικά Δικαιώματα, 2η Έκδοση. Αθήνα: Π. Ν. Σάκκουλας (Δίκαιο & Οικονομία).
Σιώμοκος, Γ., & Τσιάμης, Ι. (2008). Στρατηγικό ηλεκτρονικό μάρκετινγκ. Αθήνα: Σταμούλης.
Baym, N. (2010). <i>Personal Connections in the Digital Age</i> . Polity Press: Cambridge, UK.
Bishop, J. (2005). Building International Empires of Sound: Concentrations of Power and Property in the “Global” Music Market. <i>Popular Music and Society</i> , 28, σσ. 443-471.
Burgess, J., & Green, J. (2009). <i>YouTube</i> . Cambridge: Polity Press.
Burkart, P., & McCourt, T. (2006). <i>Digital Music Wars. Ownership and Control of the Celestial Jukebox</i> . Oxford: Rowman & Littlefield.

Katz, M. (2004). *Capturing sound: How technology has changed music*. Berkley: University of California Press.

Mjøs, O. J. (2012). *Music, Social Media and Global Mobility: Myspace, Facebook, Youtube*. London & New York: Routledge.

Negroponte, N. (1995). *Being digital*. New York: Vintage Books.

Palfrey, J., & Gasser, U. (2008). *Born Digital: Understanding the First Generation of Digital Natives*. New York: Basic Books.

Shirky, C. (2008). *Here comes everybody: the power of organizing without organizations*. New York: Penguin Press.

Suhr, H. (2012). *Social Media and Music: The Digital Field of Cultural Production*. New York: Peter Lang Verlag.

Tschmuck, P. (2006). *Creativity and Innovation in the Music Industry*. Dordrecht: Springer.

Wikström, P. (2010). *The Music Industry. Music in the Cloud. Digital Media and Society Series*. Cambridge: Polity Press.

Related academic journals:

Post-war urban folk popular musics

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSG7312	SEMESTER	7th
COURSE TITLE	Post-war urban folk popular musics (GROUP 5)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history and evolution of Greek urban folk music (post-war period) with emphasis on urban centres as well as on the activities of Greek musicians in the United States of America (bouzouki soloists who resided permanently in the US, but also those leading figures who travelled and recorded in post-war US). - Demonstrate understanding of issues of cultural identity and aesthetics relating to a wide-ranging repertoire as explored during the course. - Apply methodological approaches to the research and study of post-war urban folk music. - Analyse the basic characteristics of forms/genres of post-war urban folk music, as well as the role of prominent musical instruments and orchestral types, with emphasis on Athens, Piraeus, and the US. - Develop research questions around particular issues of post-war urban folk music, making use of the relevant literature. - Assess the approaches explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Management of the historical and cultural parameters that diversify the various music manifestations and determine the developments. - Management of stylistic parameters that diversify the various music manifestations and determine the developments. - Enhancing of critical thinking and ability to make decision. - Respect for difference and multiculturalism

SYLLABUS

<p>Analytically presenting the course of urban folk popular song in the Greek world, after World War II. The urban folk popular song during the “classical” discography, from wax technology to electricity (Tsitsanis, Kaldaras, Chiotis, Papaioannou, Mitsakis), but also from more modern folk popular music with the new technologies (Zambetas, Stamatiou, Stergiou, Tatasopoulos, Panou, Nikolopoulos and more). Analysis of historical and social framework, in terms of the role and the dynamic of the musical act. Social representations and aesthetics perceptions of each period. Censorship and public rhetorics. Analyzing the musical and poetic diversions between pre-war and post-war folk popular, but also amongst the post-war protagonists.</p> <p>The presentation is combined with listening to and analyzing representative works from basic genres of the post-war folk popular music. Analysis of the form. Analysis of rhythmic outline. Analysis of melodic development. Analysis of harmonic framework. Analysis of improvisations. Analysis of orchestration. The thematics of each semester may focus on the following subjects (entirely or in combination):</p> <ul style="list-style-type: none"> - Post-war urban song. Early post-war folk popular – modern post-war folk popular (beginning of 45 rpm technology) - Folk popular instrument players and singers. Folk popular composers. - The role of the instruments, examination of the orchestration through historical recordings.

TEACHING and LEARNING METHODS - EVALUATION

TEACHING and LEARNING METHODS – EVALUATION			
DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	39	
	Home repertoire listening	20	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: multiple choice test, or short-answer questions, or open-ended questions. The level of understanding of the course content is evaluated, in terms of issues of history, instrumentation, musical form, formulation of poetic texts and aesthetics, as well as the level		

	of developing a critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.
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ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Αθανασάκης, Μανώλης. Βασίλης Τσιτσάνης – 1946. (Αθήνα: Εκδόσεις του περιοδικού Λαϊκό Τραγούδι, 2006).
Bucunvalas T. (2019). *Greek Music in America*. Mississippi: University Press of Mississippi/Jakson
Κοκκώνης Γ. (2017). *Λαϊκές μουσικές παραδόσεις. Λόγιες αναγνώσεις, λαϊκές πραγματώσεις*. Αθήνα: Fagottobooks
Ορδουλίδης Ν., (2016). *Συννεφιασμένη Κυριακή & Τη Υπερμάχω*. Αθήνα: Fagottobooks
Ορδουλίδης Ν., (2015). *Η δισκογραφική καριέρα του Βασίλη Τσιτσάνη 1936-1983*. Αθήνα: Ιανός
Gauntlett S. (2001). *Ρεμπέτικο τραγούδι*. Αθήνα. Εκδόσεις του Εικοστού Πρώτου
Κασίτας Α. (2009). *Μανώλης Χιώτης - Ο μάγκας που έβαλε κολώνια στο τραγούδι*. Αθήνα: ΚΨΜ.
Κλειάσιου Ι. (2004). *Τάκης Μπίνης - Βίος ρεμπέτικος*. Αθήνα: Εκδόσεις Ντέφι.
Κλειάσιου Ι. (1997). *Γιώργος Ζαμπέτας – «και η βρόχα έπιπτε... στρέιτ θρου»*. Αθήνα: Ντέφι
Οικονόμου Λ. (2015). *Στέλιος Καζαντζίδης: τραύμα και συμβολική θεραπεία στο λαϊκό τραγούδι*. Αθήνα: Πατάκης
Οικονόμου Ν. (1995). *Γιώργος Μητσάκης - Αυτοβιογραφία*. Αθήνα: Εκδόσεις του Εικοστού Πρώτου.
Pennanen R. P. (1999). *Westernisation and Modernisation in Greek Popular Music*. PhD. University of Tampere.

- Related academic journals:

Kokkonis G. (2015). «Manolis Angélopoulos et les frontières du laïko», *Études Tsiganes*, No 54-55, σ. 76-95
Οικονόμου, Λ. (2005). Ρεμπέτικα, λαϊκά και σκυλάδικα: όρια και μετατοπίσεις στην πρόσληψη της λαϊκής μουσικής του 20ού αιώνα. *Δοκίμες*, 13-14, 361-398.
Pennanen, R. P. (1997). «The Development of Chordal Harmony in Greek Rebetika and Laika Music, 1930s to 1960s», *British Journal of Ethnomusicology*, v. 6, σ. 65-116
Pennanen, P. R. (1995). Review Essay: A Recent Reissue of Rebétika Recordings. *Asian Music, Musical Narrative Traditions of Asia*, 26 (2), 137-142.

Pre-war urban folk popular musics

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSF7312	SEMESTER	6th
COURSE TITLE	Pre-war urban folk popular musics (GROUP 4)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes	
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history and evolution of Greek urban folk popular music (early 20th c., inter-war period) focusing on Athens and Piraeus, as well as recordings in the United States of America. - Demonstrate understanding of issues of cultural identity and aesthetics relating to a wide-ranging repertoire as explored during the course. - Apply methodological approaches to the research and study of pre-war urban folk popular music. - Analyse the basic characteristics of forms/genres of pre-war urban folk popular music, as well as the role of prominent musical instruments and orchestral types, with emphasis on Athens and Piraeus. - Develop research questions around particular topics in pre-war urban folk popular music, making use of the relevant literature. - Assess the methodological approaches explored during the course as well as those found in the relevant literature. 	
General Competences	
<ul style="list-style-type: none"> - Management of the historical and cultural parameters that diversify the various music manifestations and determine the developments. - Management of stylistic parameters that diversify the various music manifestations and determine the developments. - Enhancing of critical thinking and ability to make decision. 	

SYLLABUS

<p>Analytically presenting the course of urban folk popular song in the Greek world, focusing on Athens and Piraeus. The urban folk popular song during the era of discography. Analysis of historical and social framework, in terms of the role and the dynamic of the musical act. Social representations and aesthetics perceptions of each period. Censorship and public rhetorics. Analyzing the musical and poetic diversions between Asia Minor and Piraeus rebetiko. The presentation is combined with listening to and analyzing representative works from basic genres of folk popular music. Analysis of the form. Analysis of rhythmic outline. Analysis of melodic development. Analysis of harmonic framework. Analysis of improvisations. The thematics of each semester may focus on the following subjects (entirely or in combination):</p> <ul style="list-style-type: none"> - Urban folk popular song with cultural references to Smyrna and Constantinople. Piraeus rebetiko. Early laiko. - Folk popular instrument players and singers. Folk popular composers. 	
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TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION		
DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS	Activity	Semester workload
	Interactive lectures	39
	Study and analysis of bibliography	39
	Home repertoire listening	20
	Exams	2
	Course total:	100
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: multiple choice test, or short-answer questions, or open-ended questions.</p> <p>The level of understanding of the course content is evaluated, in terms of issues of history, instrumentation, musical form, formulation of poetic texts and aesthetics, as well as the level of developing a critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>	

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Βέλλου - Κάιλ Α. (1978). <i>Μάρκος Βαμβακάρης. Αυτοβιογραφία</i>. Αθήνα: Παπαζήση</p>
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Βλησίδης Κ. (2004). *Όψεις το ρεμπέτικου*. Αθήνα: Εκδόσεις του Εικοστού Πρώτου
Βλησίδης Κ. (2018). *Σπάνια κείμενα για το ρεμπέτικο (1929-1959)*. Αθήνα: Εκδόσεις του Εικοστού Πρώτου
Bucunalas T. (2019). *Geek Music in America*. Mississippi: University Press of Mississippi/Jakson
Κοκκώνης Γ., (2017). *Λαϊκές μουσικές παραδόσεις. Λόγιες αναγνώσεις, λαϊκές πραγματώσεις*. Αθήνα: Fagottobooks
Κουνάδης Π. (2003). *Εις ανάμνησιν στιγμών ελκυστικών. Κείμενα γύρω από το ρεμπέτικο* (τ. Α και Β). Αθήνα: Κατάρτι
Ορδουλίδης Ν., (2016). *Συννεφιασμένη Κυριακή & Τη Υπερμάχω*. Αθήνα: Fagottobooks
Ορδουλίδης Ν., (2015). *Η δισκογραφική καριέρα του Βασίλη Τσιτσάνη 1936-1983*. Αθήνα: Ιανός
Gauntlett S. (2001). *Ρεμπέτικο τραγούδι*. Αθήνα. Εκδόσεις του Εικοστού Πρώτου

- *Related academic journals:*

Pennanen, R. P. (1997). «The Development of Chordal Harmony in Greek Rebetika and Laika Music, 1930s to 1960s», *British Journal of Ethnomusicology*, v. 6, σ. 65-116

Rhythmic training I

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSA2120	SEMESTER	1st
COURSE TITLE	Rhythmic training I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		3	4
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of basic music theory and notation around the concept of rhythm in central European art music - Demonstrate understanding of basic concepts such as: pulse, rhythm, musical metre, metric unit, outer and inner rhythm, etc., as well as issues in the rhythmic organisation of musical discourse. - Apply methodological tools and models for the perception, learning and teaching of the concept of rhythm and the organisation of musical discourse in general. - Analyse the basic rhythmic characteristics of works in a wide range of central European art music repertoire. - Develop research questions around particular issues relating to the perception, learning and teaching of rhythm, making use of the relevant literature. - Assess the methodological approaches of harmonic analysis of jazz explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Perform rhythmic formulas - Transcribe musical formulas - Enhancing of critical thinking and ability to make decision - Open-ended questions of musicological analysis, based on rhythmic structure

SYLLABUS

Analyzing the basic characteristics of the rhythm concept in music. Presenting the basic parametres such as: beat, rhythm and musical metre. Simple, complex and mixed metres. Rhythmic formulas and patterns. Practice on rhythmic formulas as well as on multi-rhythmic exercises. Combined with listening to musical examples and analysis, as well as with exercises in the class.
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Home practice	59	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of the semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: written Exams, formative evaluation on questions that need to be answered and exercises that need to be analyzed. The level of understanding of the course content is evaluated, in terms of issues of rhythmic analysis based on music recordings and music scores. The obtained skill in the field of rhythmic structure of music performance is evaluated. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system. Moreover, access to electronic playlists is granted, which contain material for listening and studying.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Βαρελάς Δ. (2016). Το βιβλίο της μουσικής ανάγνωσης: μια σύγχρονη προσέγγιση στη διδασκαλία ρυθμού και μελωδίας. Αθήνα: Fagottobooks Hasty C. (1997). Meter as rhythm. N. York, Oxford: Oxford University Press Παύλου Λ. (2006). Το τουμπελέκι και οι ρυθμοί. Άρτα-Αθήνα: ΤΛΠΜ-Fagotto books Τουλιάτος, Ν. (1998). Ο ρυθμός: ρυθμικές ασκήσεις και σχήματα, σύγχρονη θεωρητική κατάρτιση πάνω στο ρυθμό. Αθήνα: Σύγχρονη Μουσική Roholt, T. (2014). Groove – A Phenomenology of Rhythmic Nuance. Bloomsbury</p>

- *Related academic journals:*

Bispham J. "Rhythm in Music: What is it? Who has it? And Why?". *Music Perception: An Interdisciplinary Journal*. Vol. 24, No. 2 (December 2006), pp. 125-134

Journal of Music Theory, Music Theory Spectrum

Rhythmic training II

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSB2120	SEMESTER	2nd
COURSE TITLE	Rhythmic training II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		3	4
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of basic music theory and notation around the concept of rhythm in traditional musics of the world (with emphasis on Greek traditional music). - Demonstrate understanding of basic concepts such as: pulse, rhythm, musical metre, metric unit, outer and inner rhythm, etc., as well as issues in the rhythmic organisation of musical discourse. - Apply methodological tools and models for the perception, learning and teaching of the concept of rhythm and the organisation of musical discourse in general. - Analyse the basic rhythmic characteristics of works in a wide range of traditional music repertoire. - Develop research questions around particular issues relating to the perception, learning and teaching of rhythm, making use of the relevant literature. - Assess the methodological approaches explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Understanding the concept of rhythm and the manifold rhythmic formulas, based on recommended music implementations. - Perform rhythmic formulas - Transcribe musical formulas - Enhancing of critical thinking and ability to make decision. - Open-ended questions of musicological analysis, based on rhythmic structure.

SYLLABUS

<p>Analyzing the basic characteristics of the rhythm concept in music. Presenting the basic parametres such as: beat, rhythm and musical metre. Rhythmic patterns, focusing on folk popular musical manifestations of the Mediterranean traditions, as well as on the world repertoire. Analyzing types of rhythmic construction (free rhythm, multi-rhythmic, loops etc.). Combined with listening to musical examples and analysis, as well as with exercises in the class.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Μελέτη ασκήσεων-προσωπική εξάσκηση	39	
	Home repertoire listening	20	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of the semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: written Exams, formative evaluation on questions that need to be answered and exercises that need to be analyzed.</p> <p>The level of understanding of the course content is evaluated, in terms of issues of rhythmic analysis based on music recordings and music scores. The obtained skill in the field of rhythmic structure of music performance is evaluated. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system. Moreover, access to electronic playlists is granted, which contain material for listening and studying.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Βαρελάς Δ. (2016). <i>Το βιβλίο της μουσικής ανάγνωσης: μια σύγχρονη προσέγγιση στη διδασκαλία ρυθμού και μελωδίας</i>. Αθήνα: Fagottobooks Clayton M. (2000). <i>Time in Indian Music: Rhythm, Metre, and Form in North Indian Rag Performance</i>. Oxford: Oxford University</p>
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Press
Hasty C. (1997). *Meter as rhythm*. N. York, Oxford: Oxford University Press
Παύλου Λ. (2006). *Το τουμπελέκι και οι ρυθμοί*. Άρτα-Αθήνα: ΤΛΠΜ-Fagotto books
Rechberger H. (2008). *The Rhythm in African Music*. Helsinki: Fennica Gehrman
Τουλιάτος, Ν. (1998). *Ο ρυθμός: ρυθμικές ασκήσεις και σχήματα, σύγχρονη θεωρητική κατάρτιση πάνω στο ρυθμό*. Αθήνα: Σύγχρονη Μουσική
Burlington Φ. (2010). *Musical rhythm in the age of digital reproduction*. London: Ashgate

- *Related academic journals:*
Bispham J. "Rhythm in Music: What is it? Who has it? And Why?". *Music Perception: An Interdisciplinary Journal*. Vol. 24, No. 2 (December 2006), pp. 125-134
Clayton M. "Free Rhythm: Ethnomusicology and the Study of Music without Metre". *Bulletin of the School of Oriental and African Studies*, University of London. Vol. 59, No. 2 (1996), pp. 323-332
Journal of Music Theory, Music Theory Spectrum

Rock and Pop cultures

GENERAL

CHOO	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSG7311	SEMESTER	7th
COURSE TITLE	Rock and Pop cultures (GROUP 5)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of the course, the student will be in the position to:
- Demonstrate understanding of all the stylistic characteristics of the contemporary movements of rock and pop along with their sub-movements.
- Develop methodological analysis tools on contemporary musical movements of the European and American cultural contexts.
- Demonstrate understanding of notions as cover song, youtube culture, music industry.
General Competences
- Working independently
- Working in an interdisciplinary environment
- Respect for difference and multiculturalism
- Criticism and self-criticism
- Production of free, creative and inductive thinking

SYLLABUS

Brief synopsis of the evolution of contemporary musical movements based on electric/electronic sound, around two main genres: rock and pop. Specific study of the "main protagonists" that shaped the evolution of the genres (groups, solo artists, music producers, record labels, festivals etc)
Study of the characteristics that differentiate the branches of each genre (rock n roll, hardcore, metal, progressive etc), and also of how the network around the "main protagonists" shapes and communicates the musical "product".
Study of the history, the course & evolution of contemporary genres, mainly of the agglaxon culture, based on electric/electronic sound.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	39	
	Home repertoire listening	20	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: multiple choice test, or short-answer questions, or open-ended questions.</p> <p>Evaluation of the degree of understanding of all issues discussed in the lectures as well as related issues discussed in the suggested bibliography, given in electronic form through the “Eclass” platform and in printed form through the “Evdoxos” system.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Bennett, A., & Stratton, J. (Eds.). (2010). <i>Britpop and the English Music Tradition</i>. Ashgate.</p> <p>Frith, S., & Goodwin, A. (Eds.). (1990). <i>On Record - Rock, Pop, and the Written Word</i>. Routledge.</p> <p>Gracyk, T. (2007). <i>Listening to Popular Music or, How I Learned to Stop Worrying and Love Led Zeppelin</i>. The University of Michigan Press.</p> <p>Middleton, R. (1990). <i>Studying Popular Music</i>. Open University Press.</p> <p>Middleton, R. (2006). <i>Voicing the Popular - On the Subjects of Popular Music</i>. Routledge.</p> <p>Moore, A. F. (2001). <i>Rock: The Primary Text: Developing a Musicology of Rock</i>. Ashgate Popular and Folk Music Series.</p> <p>Moore, A. F. (Ed.). (2003). <i>Analyzing Popular Music</i>. New York: Cambridge University Press.</p> <p>Moore, A. F. (Ed.). (2007). <i>Critical Essays in Popular Musicology</i>. Hampshire: Asghate.</p>

Plasketes, G. (Ed.). (2010). *Play it Again: Cover Songs in Popular Music*. Routledge.
Scott, D. (Ed.). (2009). *The Ashgate Research Companion to Popular Musicology*. Ashgate.
Shusterman, R. (1991). The Fine Art of Rap. *New Literary History*, 22(3), 613-632.

- *Related academic journals:*

Ποπ και Ροκ, Studies in Popular Culture, Popular Music, Lied und populäre Kultur / Song and Popular Culture

Seminar on audiovisual media

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSJ3410	SEMESTER	10th
COURSE TITLE	Seminar on audiovisual media		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	2
COURSE TYPE	Skills development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the theory and the methods of analysis of semiotics (text, image and sound) and content analysis. - Demonstrate understanding of the scientific principles of semiology and content analysis as research methods. - Apply all the above principles on the study of audiovisual evidence (e.g. photographs, video, lyrics, films, etc.). - Analyse the role of audiovisual media as scientific areas. - Combine the data from different sources. - Apply all the methodological tools taught in exercises. - Evaluate the information offered by audiovisual media and its interpretation.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Working independently</p> <p>Project planning and management</p> <p>Respect for difference and multiculturalism</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p>

SYLLABUS

<p>The course focuses on the knowledge of the methodological tools of semiotics and content analysis for the creation of research data and/or the analysis/interpretation of secondary data.</p> <p>The students will discover, through a series of case studies, examples and exercises of audiovisual media content analysis and interpretation, important interconnections of sciences such as communication, the semiotics of image and sound, image studies, film studies, cultural studies etc.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Seminar, Interactive teaching	39	
	Project	4	
	Essay	5	
	Exams	2	
	Course total	50	
STUDENT PERFORMANCE EVALUATION	<p>Project/Report</p> <p>Face-to-face exercises</p> <p>Written essay</p> <p>Language of evaluation: Greek (English for Erasmus students)</p>		

ATTACHED BIBLIOGRAPHY

<p><i>Suggested bibliography:</i></p> <ul style="list-style-type: none"> - Λαγόπουλος, Φ.Α. (2016). Θεωρία της Σημειωτικής, Αθήνα: Κριτική - Πασχαλίδης, Γ. (2012). Τα νοήματα της Φωτογραφίας. Θεσσαλονίκη: University Studio Press - Πουλάκης, Ν. (2015). Μουσικολογία και Κινηματογράφος: Κριτικές Προσεγγίσεις στη Μουσική των Σύγχρονων Ελληνικών Ταινιών. Αθήνα: εκδόσεις Ορφέως. - Σκαρπέλος, Γ. (2012). Εικόνα και Κοινωνία, Αθήνα: Τόπος - Χαλεβελάκη, Μ. (2010), Μια εισαγωγή στη Σημειολογία: θεωρία και εφαρμογές, Αθήνα: Καστανιώτης - Barthes, R. (1988), Εικόνα-Μουσική-Κείμενο, Αθήνα: Πλέθρον - Eco, U. (1999), Η σημειολογία στην καθημερινή ζωή, Θεσσαλονίκη: Μαλλιάρης-Παιδεία

- Kress G. and van Leeuwen T. (1997), *Reading Images: The Grammar of Visual Design*, London: Routledge
- Zannos I (ed.) (1999). Music and Signs – Semiotic and Cognitive Studies in Music. Bratislava: ASCO Art and Science.
- Mazzola, G. (2002). The Topos of Music: Geometric logic of concepts, theory and performance. Basel-Boston-Berlin: Birkhauser Verlag.
- Monelle, R. (2000). The Sence of Music: Semiotic Essays. New Yersey, Princeton & Oxford: Princeton University Press
- Tarasti, E. (1994). A Theory of Musical Semiotics. Bloomington and Indianapolis: Indiana University Press.

Related academic journals:

Σημειωτική

Ανάλυση περιεχομένου

PUNCTUM

Scientific writing workshop

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSJ1410	SEMESTER	10th
COURSE TITLE	Scientific writing workshop		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	2
COURSE TYPE	Skills development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon successful completion of this course students will be able to: - Demonstrate knowledge of techniques in researching and writing scientific papers. - Demonstrate understanding of research methods in the humanities, in particular in the field of musicology, and apply these in specific topics of their own choice. - Structure a comprehensive working hypothesis to be utilised in preparing the dissertation.
General Competences
- Working independently. - Working on proposals. - Working on archives and literature data. - Criticism and self-criticism. - Production of free, creative and inductive thinking.

SYLLABUS

The epistemology of musicology, the nature of empirical social research, and the differences in social and natural sciences. Positivism and criticism. Phenomenology, ethnomethodology and symbolic interaction. Regulatory and interpretative "examples". Methods, techniques and methodology. Qualitative and quantitative approaches. Dismantling methodological monism. Ethnography. Ethnographic policies. The question of reflection. Managing oral and written sources. The Ethics of Social Research.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	9	
	Exams	2	
	Course total:	50	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Written short essay. Evaluation of the degree of understanding of all issues discussed in the lectures as well as related issues discussed in the suggested bibliography, given in electronic form through the “Eclass” platform and in printed form through the “Evdoxos” system.		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Βλησίδης Κ. (2002). <i>Για μια βιβλιογραφία του ρεμπέτικου</i>. Αθήνα: Εικοστού Πρώτου Γέμτος, Π. (1987). <i>Μεθοδολογία των Κοινωνικών Επιστημών</i> (2 τόμ.). Αθήνα: Παπαζήση Eco, U. (1994). <i>Πώς γίνεται μια διπλωματική εργασία</i>. Αθήνα: Μεταίχμιο Hammersley, M., Atkinson P. (1996). <i>Ethnography. Principles in Practice</i>. London: Routledge Κώστιος, Απ. (2000). <i>Μέθοδος Μουσικολογικής Έρευνας</i>. Αθήνα: Παπαρηγορίου Νάκας Loizos, P. (1992). «Εθνογραφία φιλική προς τους χρήστες; Προβλήματα μεθόδου και γραφής στην ανθρωπολογία», στο Παπαταξιάρχης Ε., Παραδέλλης Θ, (επιμ.), <i>Ταυτότητες και φύλο στη σύγχρονη Ελλάδα: Ανθρωπολογικές Προσεγγίσεις</i>. Αθήνα: Καστανιώτης-Πανεπιστήμιο Αιγαίου Northedge, A. (2001). <i>Οδηγός για τον Σπουδαστή</i>. Αθήνα: Μεταίχμιο Παπαγεωργίου, Γ. (επιμ.) (1998). <i>Μέθοδοι στην Κοινωνιολογική έρευνα</i>. Αθήνα: Τυπωθήτω - Γιώργος Δαρδάνος</p> <p>- <i>Related academic journals:</i> Colajanni, A. (1993). «Η επανακοινωνικοποίηση ως διαδικασία προσαρμογής του ερευνητή σε μια διαφορετική κοινωνία», <i>Εθνολογία</i> 2: σελ. 297-316</p>
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Sound engineering & recording techniques

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSE6420	SEMESTER	5th
COURSE TITLE	Sound engineering & recording techniques		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		2	2
COURSE TYPE	Skills development		
PREREQUISITE COURSES:	Music and technology		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Categorise specific sequencer programs and plug-ins, necessary for the needs of sound recording projects. - Demonstrate understanding of the capabilities and specific features of the hardware equipment and the various music software. - Participate in the preparation of various sound recording projects. - Apply specific sound recording techniques. - Cooperate with colleagues following the guidelines given by a director of a sound recording project. - Evaluate the results of a sound recording project.
General Competences
<ul style="list-style-type: none"> - Operating the special equipment for sound engineering and recording, as well as knowledge of the function of the special hardware (mixers, microphones, speakers, etc.) - Boosting the ability to make decisions and to solve problems of sound engineering and recordings, using the necessary technologies.

SYLLABUS

<p>Familiarisation with the necessary equipment and the specialized software of music engineering and recording. Presenting the specialized technical equipment and the necessary peripherals. On site practice of the functions of the devices and the software that concern sound engineering and recording, as well as the applied engineering and recording techniques. Special projects are running, on which the students practice on matters regarding engineering and recording.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Home practice	22	
	Exams	2	
	Course total:	50	
STUDENT PERFORMANCE EVALUATION	<p>Ongoing assessment, as well as at the end of the semester, of the progress regarding sound engineering and recording.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: Implementation of relevant exercises.</p> <p>The ability to use and control of specialized devices for the implementation of engineering and recording is evaluated. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system. Moreover, access to electronic playlists is granted, which contain material for listening and studying.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Bursch P., Keusgen K.D. (1991). <i>Ερασιτεχνική ηχογράφηση</i>. Αθήνα: Fagotto books</p> <p>Δώδης Δ. (1995). <i>Ηχοληψία</i>. Αθήνα: Ίων</p> <p>Παπανικολάου Γ. (1991). <i>Τεχνολογία ηχογραφήσεων</i>. Θεσσαλονίκη: University Studio Press</p> <p>Σκλαβούνης Γ. (2000). <i>Ραδιοτηλεοπτική Παραγωγή</i>. Αθήνα: Έλλην</p> <p>Σκλαβούνης Γ. (2001). <i>Εισαγωγή στην Ηχοληψία</i>. Αθήνα: Έλλην</p> <p>Χαδέλλης Λ. (1992). <i>Ήχος - μουσική και τεχνολογία</i>. Αθήνα: Σύγχρονη Μουσική</p> <p>Huber D.M., Williams P. (1999). <i>Professional Microphone Techniques</i>. Mixbooks</p> <p>Γίνεται επίσης χρήση όλων των εγχειριδίων συσκευών και λογισμικών</p> <p>- <i>Related academic journals:</i></p>

Specific Music Theory fields I: Modal Counterpoint

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSE1311	SEMESTER	5 th
COURSE TITLE	Specific Music Theory fields I: Modal Counterpoint		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon completion of this course the student will be able to: - Recognise the features of Western art music notation, from Palestrina to the Baroque. - Understand the contrapuntal techniques of the relevant repertoire. - Interpret the contrapuntal elaboration of musical themes. - Compare different contrapuntal approaches to musical themes. - Developing contrapuntal structures in two voices using techniques of imitation.
General Competences
- Working on Western modal polyphonic musical idioms. - Working independently. - Production of free, creative and inductive thinking.

SYLLABUS

Presenting and analyzing specialized fields of modal counterpoint: Polyphonic modes, composition of modal melody, Fuxian 5-species counterpoint as adapted to Palestrina's style by Jeppesen, free counterpoint, double counterpoint, imitation and canon, text setting, vocal fugue, motet. Exercises in 2-voice and 3-three counterpoint.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography	30	
	Home repertoire listening	20	
	Home practice on modal counterpoint exercises	22	
	Exams	2	
	Course total:	100	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Short workshop on modal counterpoint. The level of understanding of the course content is evaluated, in terms of issues of analysing and writing modal counterpoint exercises, as well as the level of developing a critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.		

ATTACHED BIBLIOGRAPHY

- <i>Suggested bibliography:</i> Ευαγγελάτος Κ. (2000). <i>Αντίστιξη 16ου αιώνα</i> . Αθήνα: Χ. Παπαργηγόριου Νάκας. Knud Jeppesen K (1991). <i>Αντίστιξη. Ασματική Πολυφωνία, Βιβλιοθήκη συστηματικής μουσικής</i> . Αθήνα: Νάσος. Jeppesen K. (1992). <i>Counterpoint-The Polyphonic Vocal Style of the Sixteenth Century</i> . New York: Dover. Fux, J. J. (1971). <i>The Study of Counterpoint (from Gradus ad Parnassum)</i> . New York: Norton. Andrews, H. K. (1958). <i>An Introduction to the Technique of Palestrina</i> . London: Novello and Company. Krenek, E. (1959). <i>Modal Counterpoint – In the Style of the Sixteenth Century</i> . Los Angeles: Boosey & Hawkes. Schubert, P. (1992). <i>Modal Counterpoint, Renaissance Style</i> . Oxford: Oxford University Press. - <i>Related academic journals:</i> Journal of Music Theory, Music Theory Spectrum

Specific Music Theory fields I: Modal Theory I

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSE1313	SEMESTER	5 th
COURSE TITLE	Specific Music Theory fields I: Modal Theory I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:	Introduction to melodic modality		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history and evolution of melodic modality as it is found in the Eastern Mediterranean multimodal traditions. - Demonstrate understanding of the methods of describing modal entities in the old and modern bibliography. - Analyse modal morphemes of the family of plagal of 4th, 1st, plagal of 1st and plagal of 2nd Eχοi, and the corresponding makamic morphemes on the basis of the methodology taught in the course “Introduction to melodic modality”. - document the validity of the rules of multimodal theory using examples from popular (folk) and art idioms of the Northeastern Mediterranean - Categorise the popular (folk) repertoire in discrete modal families and modal entities. - Juxtapose relative modal morphemes between the modal systems of Octoechos and eastern Makams.
General Competences
<p>Search for, analysis and synthesis of data and information, by means of the necessary technology</p> <p>Adapting to new situations</p> <p>Decision-making</p> <p>Working in an interdisciplinary environment</p> <p>Production of new research ideas</p> <p>Respect for difference and multiculturalism</p>

SYLLABUS

<p>History of evolution of modal theories and systems in Eastern Mediterranean. Ancient Greek, Byzantine, Arabopersian, Ottoman-Turkish modal theory. The modal systems of Makam, Octoechos, structure and differences of their philosophy.</p> <p>Presentation of the basic modal families of <i>Eχοi</i> and <i>Makams</i> and description of the various modal morphemes based on the methodology developed in the course “Introduction to Melodic Modality”. Comparison of the presented modal morphemes with the corresponding <i>Laikoi Dromoi</i> of the modal system of Modern Greek urban popular music.</p> <p>1). The family of the plagal of 4th <i>Echos</i> and the Makams: <i>Rast</i>, <i>Sazkâr</i>, <i>Mahur</i>, <i>Nikriz</i>, <i>Neveser</i>, <i>Suznâk</i> (<i>Bâsit-Zirgüleli</i>), <i>Pencgâh</i></p> <p>2). The family of 1st and 1st plagal <i>Echos</i> and the Makams : <i>Uşşak</i>, <i>Beyâtî</i>, <i>Neva</i>, <i>İsfahan</i>, <i>Hüseynî</i>, <i>Muhayyer</i>, <i>Âcem</i>, <i>Hisar</i>, <i>Saba</i>, <i>Karcığâr</i></p> <p>3). The family of 2nd plagal <i>Echos</i> and the Makams: <i>Hicaz</i>, <i>Hümayûn</i>, <i>Uzzal</i>, <i>Zirgleli Hicaz</i>, <i>Şehnaz</i></p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography	44	
	Home repertoire listening	28	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Written examinations at the end of the semester. Evaluation of the degree of comprehension of the modal analysis methods used to define the modal entities found in Eastern Mediterranean and of the degree of knowledge of all the basic modal entities taught in the frame of this course. Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Özkan, İ.H., (1984). <i>Türk Musikisi Nazariyatı ve Usulleri</i>, İstanbul: Otuken</p> <p>Κηλτζανίδης, Π., (1881). <i>Μεθοδική Διδασκαλία Ελληνικής Μουσικής</i>, Θεσσαλονίκη: Επανεκδ. Ρηγόπουλος</p> <p>Ανδρίκος Ν., (2018). <i>Οι Λαϊκοί Δρόμοι στο Μεσοπολεμικό αστικό τραγούδι-Σχεδιάσμα Λαϊκής Τροπικής Θεωρίας</i>, Αθήνα: Τόπος</p>
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Βούλγαρης Ε. - Βανταράκης Β., (2007). *Το αστικό λαϊκό τραγούδι στην Ελλάδα του Μεσοπολέμου: Σμυρναίικα και πειραιώτικα ρεμπέτικα: 1922 – 1940*, Άρτα – Αθήνα: Τμήμα Λαϊκής & Παραδοσιακής Μουσικής - Fagotto
Μαυροειδής, Μ., (1999). *Μουσικοί Τρόποι στην Ανατολική Μεσόγειο*, Αθήνα: Φαγκότο
Αϊντεμίρ, Μ. (2012) *Το Τούρκικο Μακάμ* (Μετάφραση, Επιμέλεια: Σ. Κομποτιάτη) Αθήνα:Φαγκότο

- *Related academic journals:*

Σκούλιος, Μ., (2018). "Aspects generating variety in Eastern melodic multi-modality", στα πρακτικά του International Symposium on Huseyin Sadettin Arel and Turkish Music που έλαβε χώρα στις 13-14 Δεκεμβρίου 2017 στην Κωνσταντινούπολη
Σκούλιος, Μ., (2017). *Θεωρία και Πράξη στον Μελωδικό Πολυτροπισμό της Ανατολής. Μια συγκριτική Ανάλυση των Τροπικών Συστημάτων των Οθωμανοτουρκικών Μακάμ και των Ινδουσττανικών Raga*, Ανέκδοτη διδακτορική διατριβή, Ιόνιο Πανεπιστήμιο, επ. καθηγ. Δημήτριος Γιαννέλος, (διαθέσιμη στο ΕΑΔΔ: <https://www.didaktorika.gr/eadd/handle/10442/41719>)

Specific Music Theory fields I: Harmonization in folk popular musics

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSE1312	SEMESTER	5th
COURSE TITLE	Specific Music Theory fields I: Harmonization in folk popular musics		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:	Harmony I		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of basic techniques of harmonic analysis of folk popular music, either score-based or otherwise (from pre-war folk popular music to the present day). - Demonstrate understanding of basic concepts such as: harmonic construction, chords, cadences, harmonic cycles, modulations, etc. - Apply methodological tools for harmonic analysis to a wide range of folk popular music repertoire. - Analyse the basic characteristics of concepts such as: harmonic construction, chords, cadences, harmonic cycles, modulations, etc. - Develop research questions around particular issues relating to the harmonic analysis of folk popular music, making use of the relevant literature. - Assess the approaches of harmonic analysis of folk popular music explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Application of the special music transcription system of folk popular harmony. - Production of free, creative and inductive thinking. - Enhancing of critical thinking and ability to make decision.

SYLLABUS

<p>Presenting and analyzing thoroughly:</p> <p>The history and development of folk popular harmony in folk popular music traditions. The harmonic cycles from representative works and recordings, of the most important composers of folk popular music. The role of harmonization in stylistic and aesthetic divergence of the various periods of folk popular song, using characterising examples of modern recordings and adaptations. The effects of modern music tensions within the framework of globalization. Exercises on basic chapters of folk popular harmony in combination with form. Three-part, four-part, five-part chords etc. Harmonic cycles, transportations, substitutions.</p>
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TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION			
DELIVERY		Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY		Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS		Activity	Semester workload
		Interactive lectures	26
		Study and analysis of bibliography	32
		Home repertoire listening	20
		Home practice in harmony analysis from the relative repertoire	20
		Exams	2
		Course total:	100
		STUDENT PERFORMANCE EVALUATION	
Language of evaluation: Greek (English for Erasmus students).			
Evaluation procedure: Written exams analyzing harmony cases from the repertoire of folk popular music			
The level of understanding of the course content is evaluated, in terms of issues of harmony, as well as the level of developing a critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.			

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Αλεξίου Μ. Ραυτόπουλος Σ. (2013). <i>Θεωρία της Jazz - αρμονία</i>. Αθήνα: Παπαρηγορίου Νάκας</p>
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Moore A. (2003). *Analyzing Popular Music*. Cambridge: Cambridge University Press
Moore A. (2012). *Song Means: Analysing and Interpreting Recorded Popular Song*. London: Ashgate
Ορδουλίδης Ν. (2015). *Η δισκογραφική καριέρα του Βασίλη Τσιτσάνη 1936-1983*. Αθήνα: Ιανός

- *Related academic journals:*

Pennanen, R. P. (1997). «The Development of Chordal Harmony in Greek Rebetika and Laika Music, 1930s to 1960s», *British Journal of Ethnomusicology*, v. 6, σ. 65-116

Tagg P. (1982). «Analysing popular music: theory, method and practice». *Popular Music*, 2, 37-65

Specific Music Theory fields II: Jazz Harmony

GENERAL

SCHOOL		MUSIC STUDIES	
ACADEMIC UNIT		Department of Music Studies	
LEVEL OF STUDIES		BA (integrated master)	
COURSE CODE		MSF1312	SEMESTER6th
COURSE TITLE		Specific Music Theory fields II: Jazz Harmony	
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE		Specialized general knowledge	
PREREQUISITE COURSES:		Harmony I	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes (English)	
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of basic techniques in harmonic analysis, score-based or otherwise, of jazz (from the N. Orleans style and blues to Bebop, Modal, Latin, Jazz-rock). - Demonstrate understanding of basic concepts such as: harmonic construction, chords, cadences, harmonic cycles, modulations, etc. - Apply methodological tools of harmonic analysis to wide range of jazz repertoire. - Analyse the basic characteristics of concepts such as: harmonic construction, chords, cadences, harmonic cycles, modulations, etc. - Develop research questions around particular issues relating to the harmonic analysis of jazz, making use of the relevant literature. - Assess the approaches to the harmonic analysis of jazz explored during the course as well as those found in the relevant literature.
General Competences
<ul style="list-style-type: none"> - Applying jazz music and specifically jazz harmony transcription - Decision-making, criticism and self-criticism. - Production of free, creative and inductive thinking.

SYLLABUS

<p>Presentation and extended analysis of: Historic evolution of jazz harmony from N. Orleans to Bebop, Modal, Latin and Jazz-rock. Practice on jazz harmony analysis on specific styles (Blues, Swing, Bebop etc.) and on important masterpieces from the related repertoire.</p>
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TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION															
DELIVERY	Face-to-face														
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students														
TEACHING METHODS	<table><tr><th>Activity</th><th>Semester workload</th></tr><tr><td>Interactive lectures</td><td>26</td></tr><tr><td>Study and analysis of bibliography</td><td>32</td></tr><tr><td>Home repertoire listening</td><td>20</td></tr><tr><td>Home practice on analysis of the related repertoire</td><td>20</td></tr><tr><td>Exams</td><td>2</td></tr><tr><td>Course total:</td><td>100</td></tr></table>	Activity	Semester workload	Interactive lectures	26	Study and analysis of bibliography	32	Home repertoire listening	20	Home practice on analysis of the related repertoire	20	Exams	2	Course total:	100
	Activity	Semester workload													
	Interactive lectures	26													
	Study and analysis of bibliography	32													
	Home repertoire listening	20													
	Home practice on analysis of the related repertoire	20													
	Exams	2													
Course total:	100														
STUDENT PERFORMANCE EVALUATION	Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: Written exams on jazz harmony exercises.														

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Αλεξίου Μ. Ραυτόπουλος Σ. (2013). <i>Θεωρία της Jazz - αρμονία</i>. Αθήνα: Παπαρηγορίου Νάκας Μπαλταζάνης Κ. (1995). <i>Jazz αρμονία</i>. Αθήνα: Νάκας Viera J. (1990). <i>Η αρμονία στη τζαζ</i>. Αθήνα: Νάσος Hojnacki T., Mulholland J. (2013). <i>The Berklee Book of Jazz Harmony</i>. Berklee: Berklee Press Berkman D. (2013). <i>The Jazz Harmony Book</i>. Sher Music Co</p> <p>- <i>Related academic journals:</i> Τζαζ & Jazz, International Jazz Archives Journal</p>

Specific Music Theory fields II: Tonal Counterpoint

GENERAL

SCHOOL		MUSIC STUDIES	
ACADEMIC UNIT		Department of Music Studies	
LEVEL OF STUDIES		BA (integrated master)	
COURSE CODE		MSF1311	SEMESTER6th
COURSE TITLE		Specific Music Theory fields II: Tonal Counterpoint	
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE		Specialized general knowledge	
PREREQUISITE COURSES:		Harmony II	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes (English)	
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon completion of this course the student will be able to: - Recognise the stylistic features of Baroque polyphony. - Understand the techniques of tonal counterpoint in European art music of the 17th and 18th centuries. - Exhibit skills in analysing a Fugue and relevant structures into its formal and functional parts. - Analyse typical excerpts from the relevant repertoire. - Develop short compositional structures on given themes (such as response, counter-subject, episode).
General Competences
- Working on Western polyphonic musical idioms. - Working independently. - Production of free, creative and inductive thinking.

SYLLABUS

Presenting and analyzing specialized fields of tonal counterpoint: theory and basic principles, counterpoint species, embellishment techniques, imitation, Fugue's elements (subject, answer, countersubject), structure and development of fugal sections (exposition, episodes, codettas, stretto sections). Representative works, especially by J. S. Bach, are analysed throughout all lectures, with weekly exercises on related techniques.

TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION		
DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS	Activity	Semester workload
	Interactive lectures	26
	Study and analysis of bibliography	30
	Home repertoire listening	20
	Home practice on counterpoint exercises	22
	Exams	2
	Course total:	100
STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: Short workshop on tonal counterpoint and Fugue.</p> <p>The level of understanding of the course content is evaluated, in terms of issues of analysing and writing tonal counterpoint exercises, as well as the level of developing a critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>	

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Αδάμ Π. (2015). <i>Φούγκα</i>. Αθήνα: Παπαρηγορίου – Νάκας Diether de la M. (1999). <i>Αντίστιξη. Οι κανόνες και η πρακτική της, σε διάφορες εποχές και στυλ</i>. Αθήνα: Νάσος Kent K. (2003). <i>Αντίστιξη με βάση την πρακτική του 18ου αιώνα</i>. Αθήνα: Παπαρηγορίου – Νάκας Kent K. (2007). <i>Αντίστιξη. Βιβλίο Ασκήσεων</i>. Αθήνα: Παπαρηγορίου – Νάκας Πράουτ Ε. (2007). <i>Ανάλυση Φούγκας</i>. Αθήνα: Παπαρηγορίου – Νάκας Πράουτ Ε. (2007). <i>Φούγκα</i>. Αθήνα: Παπαρηγορίου – Νάκας</p> <p>- <i>Related academic journals:</i> Journal of Music Theory, Music Theory Spectrum</p>

Specific Music Theory fields II: Modal Theory II

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSF1313	SEMESTER	6 th
COURSE TITLE	Specific Music Theory fields II: Modal Theory II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		2	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:	Introduction to melodic modality		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history and evolution of melodic modality as it is found in the Eastern Mediterranean multimodal traditions. - Demonstrate understanding of the methods of describing modal entities in the old and modern bibliography. - Analyse modal morphemes of the tense diatonic and tense chromatic branches of the families of plagal of 4th, 1st, plagal of 1st and plagal of 2nd Echoi, the diatonic and mild chromatic branches of of the 2nd and 4th Echoi as well as branches of the Varys Echos and the corresponding makamic morphemes on the basis of the methodology taught in the course “Introduction to melodic modality”. - Use examples from popular (folk) and art idioms of Northeastern Mediterranean to document the validity of the rules of multimodal theory. - Categorise the popular (folk) repertoire in discrete modal families and modal entities. - Juxtapose relative modal morphemes between the modal systems of Octoechos and eastern Makams.
General Competences
<p>Search for, analysis and synthesis of data and information, by means of the necessary technology</p> <p>Adapting to new situations</p> <p>Decision-making</p> <p>Working in an interdisciplinary environment</p> <p>Production of new research ideas</p> <p>Respect for difference and multiculturalism</p>

SYLLABUS

<p>Presentation of the basic modal families of <i>Echoi</i> and <i>Makams</i> and description of the various modal morphemes based on the methodology developed in the course “Introduction to Melodic Modality”. Comparison of the presented modal morphemes with the corresponding <i>Laikoi Dromoi</i> of the modal system of Modern Greek urban popular music.</p> <p>1). Tense diatonic and tense chromatic branches of the families of <i>plagal 4th</i> and <i>plagal 1st Echoi</i> and the <i>Makams Hicazkar</i>, <i>Kurdilihicazkar</i>, <i>Nihavend</i>, <i>Buselik</i>, <i>Hisar Buselik</i>, <i>Sehnaz Buselik</i>, <i>Ferahfeza</i>, <i>Sultaniyegah</i>, <i>Kurdi</i>, <i>Acem Kurdi</i>, <i>Muhayyer Kurdi</i>.</p> <p>2). Diatonic and mild chromatic branches of the 2nd and 4th <i>Echoi</i> and the <i>Makams Segah</i>, <i>Huzzam</i>, <i>Mustear</i>.</p> <p>3). The family of <i>Varys Echos</i> and the <i>Makams Irak</i>, <i>Evic</i>, <i>Evcar</i>, <i>Bestengar</i>, <i>Dilkeshaveran</i>, <i>Acem Asiran</i>, <i>Sefkefza</i>.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	26	
	Study and analysis of bibliography	44	
	Home repertoire listening	28	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Written examinations at the end of the semester. Evaluation of the degree of comprehension of the modal analysis methods used to define the modal entities found in Eastern Mediterranean and of the degree of knowledge of all the basic modal entities taught in the frame of this course. Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Özkan, I.H., (1984). <i>Türk Musikisi Nazariyatı ve Usulleri</i>, İstanbul: Otuken</p>

Κηλτζανίδης, Π., (1881). *Μεθοδική Διδασκαλία Ελληνικής Μουσικής*, Θεσσαλονίκη: Επανάεδ. Ρηγόπουλος
Ανδρικός Ν., (2018). *Οι Λαϊκοί Δρόμοι στο Μεσοπολεμικό αστικό τραγούδι-Σχεδιάσμα Λαϊκής Τροπικής Θεωρίας*, Αθήνα: Τόπος
Βούλγαρης Ε. - Βανταράκης Β., (2007). *Το αστικό λαϊκό τραγούδι στην Ελλάδα του Μεσοπολέμου: Σμυρναίικα και πειραιώτικα
ρεμπέτικα: 1922 – 1940*, Άρτα – Αθήνα: Τμήμα Λαϊκής & Παραδοσιακής Μουσικής - Fagotto
Μαυροειδής, Μ., (1999). *Μουσικοί Τρόποι στην Ανατολική Μεσόγειο*, Αθήνα: Φαγκότο
Αϊντεμίρ, Μ. (2012) *Το Τούρκικο Μακάμ* (Μετάφραση, Επιμέλεια: Σ. Κομποτιάτη) Αθήνα:Φαγκότο

- *Related academic journals:*

Skoulios, M. (2003). "The Musical Language: A Comparative Approach", στο *Music in the Mediterranean, Modal Classical Traditions*, vol. I, Theory and Practice σελ.435-442, Thessaloniki: En Chordais
Σμάνης, Γ. (2011) *Η εξωτερική μουσική και η Θεωρητική της Προσέγγιση* Αθήνα (ανέκδοτη διδακτορική διατριβή)
Skoulios, M. (2012) "Modern Theory and Notation of Byzantine Chanting Tradition: A Near Eastern Musicological Perspective" στο *Near Eastern Musicology Online* vol.1 Paris: Geuthner

Theory and listening exercise (Dictée) I

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSA1120	SEMESTER	1st
COURSE TITLE	Theory and listening exercise (Dictée) I		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS		CREDITS
Laboratory exercises	3		4
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the musical instruments and their notation (keys, transpositions, performance techniques) on the baroque and classical orchestra score. - Comprehend the system of musical notation for melodic dictation (listening to a single line melody). - Comprehend the basic rules of European music theory. - Use European musical notation at reading level.
General Competences
<ul style="list-style-type: none"> - Application of European music notation - Sheet music reading - Listening and transcribing - Production of free, creative and inductive thinking - Enhancing of critical thinking and ability to make decision

SYLLABUS

<p>Presenting and analyzing thoroughly: The history and development of music notation and of the rules of music transcription. Indicative chapters: scales, clefs, rhythm, values, expression, intervals, chords, accidentals, bars Subjects of music transcription (handwritten and electronic) Listening exercise and ability to transcribe after listening</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	19	
	Home repertoire listening	10	
	Home practice in music transcription and to harmonic exercises	30	
	Exams	2	
	Course total:	100	
	STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: Written exams or via the Eclass platform: multiple choice test, right-wrong finding in music parts, on music theory rules, but also dictee exercises.</p> <p>The level of understanding of the course content is evaluated, in terms of issues of issues of standard music theory and transcription, as well as the level of developing a critical thinking on the subjects discussed in class. The ability of the student in reading sheet music.</p> <p>Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>	

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Διαμαντής Γ. (1988). <i>Η κλασική θεωρία της μουσικής</i>. Αθήνα: Νάκας Βικάτου - Κόντογλη Ε. (2010). <i>Η θεωρία της μουσικής – Αναδρομή και εξέλιξη</i>. Αθήνα: Παπαζήσης Ψυχογιός Χ. (2013). <i>Η θεωρία της μουσικής στην πράξη, τ. 1</i>. Αθήνα: Νάκας Ψυχογιός Χ. (2013). <i>Η θεωρία της μουσικής στην πράξη, τ. 2</i>. Αθήνα: Νάκας</p>

Ψυχογιός Χ. (2013). *Η θεωρία της μουσικής στην πράξη*, τ. 3. Αθήνα: Νάκας
Hindemith P. (1985). *Σύστημα βασικής μουσικής εκπαίδευσης*. Αθήνα: Νάσος

- *Related academic journals:*

Journal of Music Theory, Music Theory Spectrum

Theory and listening exercise (Dictée) II

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSB1120	SEMESTER	2nd
COURSE TITLE	Theory and listening exercise (Dictée) II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		3	4
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate understanding the concept of rhythm and the manifold rhythmic formulas, based on recommended music implementations. - Perform rhythmic formulas. - Transcribe musical formulas. - Apply critical thinking and decision-make. - Formulate open-ended questions of musicological analysis, based on rhythmic structure.
General Competences
<ul style="list-style-type: none"> - Application of European music notation - Sheet music reading - Listening and transcribing - Production of free, creative and inductive thinking - Enhancing of critical thinking and ability to make decision

SYLLABUS

<p>Presenting and analyzing thoroughly, following the course Theory and listening exercise I:</p> <p>The history and development of music notation and of the rules of music transcription, up to romanticism.</p> <p>Subjects of music transcription (handwritten and electronic)</p> <p>Listening exercise and ability to transcribe after listening</p>
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TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS			
DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	19	
	Home repertoire listening	10	
	Home practice in music transcription and to harmonic exercises	30	
	Exams	2	
	Course total:	100	
	STUDENT PERFORMANCE EVALUATION	<p>Written exams at the end of each semester.</p> <p>Language of evaluation: Greek (English for Erasmus students).</p> <p>Evaluation procedure: Written exams or via the Eclass platform: multiple choice test, right-wrong finding in music parts, on music theory rules, but also dictee exercises.</p> <p>The level of understanding of the course content is evaluated, in terms of issues of issues of standard music theory and transcription, as well as the level of developing a critical thinking on the subjects discussed in class. The ability of the student in reading sheet music.</p> <p>Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.</p>	

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>Διαμαντής Γ. (1988). <i>Η κλασική θεωρία της μουσικής</i>. Αθήνα: Νάκας</p> <p>Βικάτου - Κόντογλη Ε. (2010). <i>Η θεωρία της μουσικής – Αναδρομή και εξέλιξη</i>. Αθήνα: Παπαζήσης</p> <p>Ψυχογιός Χ. (2013). <i>Η θεωρία της μουσικής στην πράξη, τ. 1</i>. Αθήνα: Νάκας</p> <p>Ψυχογιός Χ. (2013). <i>Η θεωρία της μουσικής στην πράξη, τ. 2</i>. Αθήνα: Νάκας</p>

Ψυχογιός Χ. (2013). *Η θεωρία της μουσικής στην πράξη, τ. 3*. Αθήνα: Νάκας
Hindemith P. (1985). *Σύστημα βασικής μουσικής εκπαίδευσης*. Αθήνα: Νάσος

Vocal education – Choir I

GENERAL

GENERAL INFORMATION			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSC7120	SEMESTER	3 rd
COURSE TITLE	Vocal education – Choir I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		2	2
COURSE TYPE	General background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon completion of the course the student will be able to:</p> <ul style="list-style-type: none"> - Describe theoretically the basic principles of vocal technique. - Recognise the vocal and educational unique characteristics of specific groups of students-choristers (children, adolescents, adults, elderly singers, etc.) - Recognise representative samples from different types of choral repertoire. - Discuss issues of choral education. - Use his/her voice with confidence when asked to teach in a music class. - Teach repertoire in the context of a school class or school choir. - Design the “warm-up” of a choir by choose appropriate exercises. - Evaluate the effectiveness of a choral rehearsal.
General Competences
<p>Link of educational theory to praxis. Project planning and management Working independently. Team work. Criticism and self-criticism. Respect for difference and multiculturalism.</p>

SYLLABUS

<p>Elements of vocal technique (posture, breathing, resonance, vocal registers, etc.) Introduction to the International Phonetic Alphabet (IPA) School choral repertoire (canons, songs with ostinato, partner-songs, etc.) Choir repertoire suitable to the number and level of students.</p>

TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION			
DELIVERY		Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY		Use of ICT in teaching and also in communication with students	
TEACHING METHODS		Activity	Semester workload
		Interactive lectures.	26
		Practice of repertoire at home	22
		Exams	2
		Course total	50
STUDENT PERFORMANCE EVALUATION		Oral examination: Students organize their own vocal ensembles, which should perform two of the polyphonic compositions taught during the semester. In addition, they are individually examined in solo singing, in one of the monophonic compositions taught. The final score takes into account the performance both in the individual examination and the participation of the students in the vocal ensemble. Assessment language: Greek and English for Erasmus+ exchange students.	

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Davids, J. & LaTour, S. (2012). <i>Vocal technique: A guide for conductors, teachers and singers</i>. Long Grove, IL: Waveland Press. Haasemann, F. & Jordan, J. (1991). <i>Group vocal technique</i>. Chapel Hill, NC: Hinshaw Music. Jordan, J. (2005). <i>The choral warm-up: Method, procedures, planning, and core vocal exercises</i>. Chicago, IL: GIA Publications. Thurman, L. & Welch, G. (2000). <i>Bodymind & Voice: Foundations of voice education</i>. Iowa City, IA: National Center for Voice & Speech. Μελιγκοπούλου, Μ.Ε. (2011). <i>Εισαγωγή στην τέχνη της χορωδιακής πράξης: Με ειδική αναφορά στην παιδαγωγική της παιδικής-νεανικής χορωδίας</i>. Αθήνα: Εκδόσεις Παπαρηγορίου-Νάκας.</p>

Vocal education – Choir II

GENERAL

SCHOOL		MUSIC STUDIES	
ACADEMIC UNIT		Department of Music Studies	
LEVEL OF STUDIES		BA (integrated master)	
COURSE CODE		MSD6120	SEMESTER4th
COURSE TITLE		Vocal education – Choir II	
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Laboratory exercises		2	2
COURSE TYPE		General background	
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes (English)	
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon completion of the course the student will be able to:</p> <ul style="list-style-type: none"> - Recognise the special characteristics of choral repertoire from each historical period. - Recognise representative samples from different types of choral repertoire. - Recognise the basic conducting figures of a choral director. - Discuss issues of interpretation of choral music. - Prepare the score of a choral piece before its teaching. - Use the basic conducting patterns with confidence when asked to teach in a school class. - Analyse the structural elements of a choral composition. - Prepare plans for choral lessons/rehearsals. - Evaluate performances by choirs and vocal ensembles of different types and levels.
General Competences
<p>Link of educational theory to praxis. Project planning and management Working independently. Team work. Criticism and self-criticism. Respect for difference and multiculturalism.</p>

SYLLABUS

<p>Types of music articulation and conducting (legato, non-legato, staccato, marcato etc.) Conducting patterns in 2/4, 3/4, 4/4, complex and compound meters. Introductory movement, cut-off, intermediate and final fermata, introduction of voice sections etc. Choir repertoire suitable to the number and level of students.</p>

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and also in communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures.	26	
	Practice of repertoire at home	22	
	Exams	2	
	Course total	50	
STUDENT PERFORMANCE EVALUATION	<p>Oral examination: Students organize their own vocal ensembles, which should perform two of the compositions taught during the semester. In addition, they are individually examined at the conducting of one of the repertoire pieces. The final score takes account of performance in both individual examination and participation in the voice ensemble.</p> <p>Assessment language: Greek and English for Erasmus+ exchange students.</p>		

ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i> Durrant, C. (2003). <i>Choral conducting: Philosophy and practice</i>. New York: Routledge. Jordan, J. (2011). <i>The conductor's gesture: A practical application of Rudolf von Laban's Movement Language</i>. Chicago, IL: GIA Publications. Kaplan, A. (1985). <i>Choral conducting</i>. New York: W.W. Norton & Company. Thomas, K. (1971). <i>The choral conductor: The technique of choral conducting in theory and practice</i>. New York: Associated Music Publishers. Κοντογεωργίου, Α. (2011). <i>Η διεύθυνση χορωδίας</i>. Αθήνα: Εκδόσεις Παπαρηγορίου-Νάκας.</p>
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Western avant-garde music

GENERAL

SCHOOL		MUSIC STUDIES	
ACADEMIC UNIT		Department of Music Studies	
LEVEL OF STUDIES		BA (integrated master)	
COURSE CODE		MSF7311	SEMESTER6th
COURSE TITLE		Western avant-garde music (GROUP 4)	
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE		Specialized general knowledge	
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes (English)	
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
Upon completion of this course the student will be able to: - Recognise the musical trends of the 20th and 21st centuries. - Understand the stylistic differences between contemporary musical trends. - Exhibit skills in applying analytical methods of contemporary musical trends. - Exhibit skills in developing comparative approaches to aesthetic and stylistic trends.
General Competences
- Working in an interdisciplinary environment - Respect for difference and multiculturalism - Criticism and self-criticism - Production of free, creative and inductive thinking

SYLLABUS

Historical review of music avant-garde trends in 20th century. Atonality and serialism, electroacoustic music, electronic music, musique concrète, acousmatic music, minimalism, experimental music, free atonality etc. Music relationships with other arts and philosophical trends. Music production in conjunction with key geographical, sociopolitical, aesthetic shifts. Examples of the related repertoire are presented, by periods and trends, through scores, recordings and video material.

TEACHING and LEARNING METHODS - EVALUATION

TEACHING AND LEARNING METHODS EVALUATION			
DELIVERY		Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY		Use of ICT in teaching, laboratory education, communication with students	
TEACHING METHODS		Activity	Semester workload
		Interactive lectures	39
		Study and analysis of bibliography	39
		Home repertoire listening	20
		Exams	2
		Course total:	100
STUDENT PERFORMANCE EVALUATION		Written exams at the end of each semester. Language of evaluation: Greek (English for Erasmus students). Evaluation procedure: multiple choice test, or short-answer questions, or open-ended questions The level of understanding of the course content is evaluated, in terms of issues of history, instrumentology, musical form, constitution of poetic texts and aesthetics, as well as the level of developing critical thinking on the subjects discussed in class. Apart from the content of the classes, bibliographic resources are provided in electronic format via the Department's Eclass platform, as well as printed resources via the "Eudoxus" system.	

ATTACHED BIBLIOGRAPHY

- <i>Suggested bibliography:</i> Griffiths P. (1993). <i>Μοντέρνα Μουσική</i> . Αθήνα: Ζαχαρόπουλος Salzman E. (1983). <i>Εισαγωγή στη μουσική του 20ού αιώνα</i> . Αθήνα: Νεφέλη Hobsbawm E. (2006). <i>Η εποχή των άκρων: ο σύντομος 20ός αιώνας, 1914-1990</i> . Αθήνα: Θεμέλιο Cook N., Pople A., eds. (2004). <i>The Cambridge History of 20th-Century Music</i> . London: Cambridge University Press - <i>Related academic journals:</i> <i>Contemporary Music Review, International Journal of Contemporary Composition, Perspectives of New Music.</i>
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World Music

GENERAL

SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSH7313	SEMESTER	8th
COURSE TITLE	World Music (GROUP 6)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Specialized general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of this course the student will be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history of the term "Music of the World" and the evolution of the phenomenon it describes. - Demonstrate knowledge of specific local and hyperlocal music idioms around the world. - Recognise the special instrumentarium of each tradition and its functional role. - Demonstrate understanding of the cultural context within which these idioms are being practised. - Apply methodological tools for determining the basic special elements of works from selected traditions in terms of the music system, rhythmology, morphology and repertoire. - Create analysis texts and aesthetic musical compositions of the relevant repertoire. - Understanding of the fundamental musicological characteristics of selected traditions. - Analyse issues of artistic expression as well as social and cultural particularities. - Evaluate and analyse characteristic recordings of the presented traditions.
General Competences
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Development of critical thinking</p>

SYLLABUS

<p>Historical review of local and hyperlocal music idioms from various places around the globe, containing Europe, Asia, Africa, Americas and Oceania. Music systems and typologies. Characteristic forms and performing conditions. Contemporary music production and new tendencies in music creation. Presentation and analysis of characteristic recordings.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, laboratory education, communication with students		
TEACHING METHODS	Activity	Semester workload	
	Interactive lectures	39	
	Study and analysis of bibliography	39	
	Home repertoire listening	20	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Written exams at the end of the semester. Evaluation of the degree of understanding of the peculiarities of the presented music idioms and their basic musicological characteristics. Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <p>Bours, Étienne, <i>Dictionnaire thématique des musiques du monde</i>, Fayard, 2002.</p> <p>Broughton, S. (επιμ.), <i>World Music: The Rough Guide.</i>, London: Rough Guides, 1994.</p> <p>Manuel, P., <i>Popular Musics of the Non-Western World: An Introductory Survey</i>, Oxford, New York: Oxford University Press, 1988.</p> <p>Nettl B., Stone R., Porter J., Rice T. (επιμ.), <i>The Garland Encyclopedia of World Music (10 τόμοι)</i>, New York: Garland, 2002.</p> <p>Nettl, B., C. Capwell, I. K.F. Wong και T. Turino (1992). <i>Excursions in World Music</i>. Englewood Cliffs: Prentice Hall</p> <p>Samson, Jim, <i>Music in Balkans</i>, Balkan Studies Library 8, Leiden-Boston 2013.</p> <p>Shelemay, K. K. (2001). <i>Soundscapes: Exploring Music in a Changing World</i>. New York: Norton</p> <p>Taylor, T. D. (1997). <i>Global Pop: World Music, World Markets</i></p> <p>Titon, J. T. (επιμ.) (1984). <i>Worlds of Music: An Introduction to the Music of the World's Peoples</i>. New York: Schirmer Books, London: Collier Macmillan Publishers</p>
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Youth Music Cultures

GENERAL

GENERAL			
SCHOOL	MUSIC STUDIES		
ACADEMIC UNIT	Department of Music Studies		
LEVEL OF STUDIES	BA (integrated master)		
COURSE CODE	MSE7213	SEMESTER	5th
COURSE TITLE	Youth Music Cultures (GROUP 3)		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	4
COURSE TYPE	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

LEARNING OUTCOMES

Learning outcomes
<p>Upon successful completion of the course, the student will be in the position to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the social and historical contexts that produced the historical subject of youth both internationally and in the Greek case. - Demonstrate knowledge of the most important theories that explore the relationship between popular culture and youth. - Analyse concepts such as: subcultures, fans, celebrity. - Analyse concepts such as: youth, gender, ethnicity as they are represented and constituted through popular music. - Critically evaluate the relationship between youth music cultures and «new media».
General Competences
<p>Working independently Working in an interdisciplinary environment Respect for difference and multiculturalism Showing social, professional and ethical responsibility and sensitivity to gender issues Criticism and self-criticism Production of free, creative and inductive thinking</p>

SYLLABUS

<p>Popular music constitutes one of the most important fields of popular culture in late modernity. In this course we will deepen our understanding of the relationship between you and popular music, focusing on issues such as: youth as a new historical category, consumption and free time, sub-cultures, club cultures, the concept of celebrity, the role of technology and new media etc. Special attention will be paid at specific conditions for youth music cultures in the Greek context.</p>
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TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching and communication with students= ethnographic documentaries, listening to musical examples		
TEACHING METHODS	Activity	Semester workload	
	Lectures	39	
	Study and Analysis of bibliography	39	
	Essay writing	20	
	Exams	2	
	Course total	100	
STUDENT PERFORMANCE EVALUATION	Open-ended questions in final examination Written essay (optional)Language of evaluation: Greek (English for Erasmus students)		

ATTACHED BIBLIOGRAPHY

<p><i>Suggested bibliography:</i></p> <p>Bennett, A. (2000) <i>Popular Music and Youth Culture</i>. London: Macmillan. Bennett, A. & Kahn-Harris, K. (2004) <i>After Subculture: Critical Studies in Contemporary Youth Culture</i>. New York: Palgrave Macmillan. France, A (2007) <i>Understanding Youth in Late Modernity</i>. Maidenhead: Open University Press Gauntlett, D (2008) <i>Media, Gender and Identity. An Introduction</i>. London: Routledge. Gelder, K. & Thornton, S. (Eds.) (1997) <i>The Subcultures Reader</i>. London: Routledge. Hodgkinson, P. & Deicke, W. (eds) (2007) <i>Youth Cultures: Scenes, Subcultures and Tribes</i> London: Routledge. Laughey, D. (2006) <i>Music and Youth Culture</i>. Edinburgh: Edinburgh University Press Shuker, R (2008) <i>Understanding popular music culture</i> (Third Edition).</p> <p>Αστρινάκης, Α. (1991). Νεανικές υποκοουλτούρες. Αθήνα: Παπαζήσης Gillett, C. (2018). Ο ήχος της πόλης: η άνοδος του rock 'n' roll. Αθήνα: Κουκίδα Δεμερτζής, Ν. Κ.α. (επιμ) (2008). Νεολαία: ο αστάθμητος παράγοντας. Αθήνα: Πολύτροπον.</p>
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Καραμανωλάκης, Β κ.α (επιμ) (2010). Η ελληνική νεολαία στον 20° αι. Αθήνα: Θεμέλιο.
Κατσάπης Κ. (2007). Ήχοι και απόηχοι: Κοινωνική ιστορία του ροκ εν ρολ φαινομένου στην Ελλάδα, 1956-1967. Αθήνα. Εθνικό ίδρυμα Ερευνών
Κολοβός, Ι. και Χρηστάκης, Ν. (επιμ.) (2018). Το ροκ πέθανε.. ζήτω το ροκ. Αθήνα: Απρόβλεπτες εκδόσεις
Κολοβός Ι. (2016). Κοινωνικά απόβλητα: η ιστορία της πανκ σκηνής στην Αθήνα. Αθήνα: Απρόβλεπτες εκδόσεις
Μούχος, Γ, (2018) . Ροκ επανάσταση και αντικουλτούρα. Αθήνα: Εκδόσεις το Μέλλον.
Χρηστάκης, Ν. (1999). Μουσικές Ταυτότητες. Αθήνα: Τυπωθήτω
Hebdige, D, (1985) *Το νόημα του στυλ*. Αθήνα: Γνώσεις

Related academic journals: