



## METADATA

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### Abstract

The present textbook aims to function as a source of information and of a critical understanding of 20th-century Greek music. It is based on the thriving general recent research, as well as on the writer's previous extended research on this field. This textbook aspires to provide a multi-layered understanding of Greek music, based on historical, analytical and aesthetic approaches. It consists of an introductory chapter, which discusses the state of the research on the field and questions and problematizes the existent historiographical and analytical approaches, and nine chapters that develop three wider topics. The first topic focuses on Greek music history. More specifically, it focuses on how, and why, different aesthetic movements emerged and dominated during different periods of the 20th century. The second topic is discussed in four chapters that consist of different analytical approaches to the music of the era. The specific

topics discussed are: the relationship between music and speech, the different approaches to the issue of modal structure in the music of the first half of the century, the interesting assimilation of twelve-note technique by early Greek modernism and the wider osmosis of Greek musical modernism with Greek ancient drama, as text and performance. The last, extended chapter, discusses the third theme of the book: the aesthetic and cultural approaches to Greek music of the era. It centres on the notions of organicism and Greekness and asserts that these two ideas essentially offer two potent theoretical tools in order to understand the course of Greek art music of the 20th century as a whole. In short, this textbook offers to the reader a multidimensional narrative of the course of 20-century Greek music: from historical information, to detailed analytical observation, to aesthetic and cultural contemplation and interpretation.

