

COURSES OFFERED IN ENGLISH

Code	Subject	Professor	Hours/week	SEMESTER	ECTS	Course SYLLABUS
DTM1010	Theory of Traditional Music I - Performance I*	Reading Course: Nikolaos Ordoulidis	6	1st	7	Theory: General introductory elements on music notations. Intervals. Tonic system scales. General rhythm elements. Tutorial: Matters of melodic and rhythmic solfez, dictation and reading music scores. Performance of vocal intervals and scales. Practice of music notation matters. Workshop: Acquaintance with the instrument. General rules of orchestral performance. Tuning, instrument placement. Exercises of execution and left-right hand independence techniques. Basic application of scales from different places, in all the extent of the instrument. Matters of melodic and rhythmic solfez, dictation and reading music scores. Performance of vocal intervals and scales. Practice of music notation matters.
DTM2010	Theory of Traditional Music II - Performance II*	Reading Course: Nikolaos Ordoulidis	6	2nd	7	Theory: Modal system ways. Structure, sub-units, transmission-conversions. Historical Retrospect. General harmonization elements. Rhythm elements. Tutorials: Matters of melodic and rhythmical solfez – dictation and practicing music score reading. Music score guides and rhythmic forms. Practicing matters of music notation. Workshop: Technical performance exercises. Application of traditional ways. Study of traditional musical pieces from the specific repertoire of each instrument whether of specific areas or specific eras. Solistic approach – accompanying approach, local stylistic differentiations of music performance. Presentation and analysis of the specific local music representatives' techniques of each instrument. The difficulty to apply the above is progressively increased in the course of the semesters.
DTM3010	Modality and Harmonization I - Performance III *	Reading Course: Nikolaos Ordoulidis	6	3rd	6	Theory: Modality and the modern Greek Laikoi Dromoi. Τροπικότητα και νεοελληνικοί λαϊκοί δρόμοι. History and geographical individualities. Analysis of harmonization techniques in different traditional music idioms and different historical times. Tutorial: 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. Workshop: Exercises for the improvement of performing technique. Implementation of Laikoi dromoi. Study of popular and traditional pieces from the relevant repertoire of each instrument, either of from different areas or historical periods. Solistic approach- accompanying approach, local stylistic performance variations. Presentation and technical analysis of exceptional performers representatives of local characteristic styles for each instrument. The level of difficulty of all the above depends on the semester.

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DTM3020	Traditional Orchestras-Music Ensembles I *	Reading Course: Charidimos Sarris	4	3rd	5	Theory: The formation and the repertoire of the Greek traditional orchestras are examined. Analysis of music pieces in acoustics and in the form of a music text. Workshop: The students practise performing music pieces in a specific or in a wider repertoire, and are integrated in smaller or larger music groups of multiple instrument combinations. They simultaneously practise speed reading of music scores - "guide lines" of the traditional repertoire's listed music subjects, its music arrangements or even original orchestration. The demands of the level of performance and style rendition diversify the course levels.
DTM4010	Modality and harmonization II- Performance IV *	Reading Course: Markos Skoulios	6	4th	6	Theory: Presentation of the main modal analysis tools and methodology developed in the frame of the Makam and Octoechos modal systems. Intervallic theory and non equal- tempered systems, tetrachordal analysis, chroes and characteristic modal nuclei, degree hierarchy, seyir melodic progression, fluidity of intonation and melodic attractions, modulation. Tutorial: Practice to improve recognition ability on all kinds of modal characteristics found in the above mentioned modal systems by hearing acoustic examples of secular and sacred music traditions of Eastern Mediterranean. Workshop: Exercises for the improvement of performing technique. Implementation of makam and dromoi. Study of popular and traditional pieces from the relevant repertoire of each instrument, either of from different areas or historical periods. Solistic approach- accompanying approach, local stylistic performance variations. Presentation and technical analysis of exceptional performers representatives of local characteristic styles for each instrument. The level of difficulty of all the above depends on the semester.
DTM4020	Aesthetics of Traditional Music –Music Ensembles II *	Reading Course: Maria Zoubouli	4	4th	5	Theory: Traditional culture and new traditional ("neodimotiko") song. Rebetiko, "laiko", "elafrolaiko", "skyladiko", "entecho", "laiko rock". Collective aesthetic. Aesthetic of record labels. The "discovery" and "renaissance" of "dimotiko" and rebetiko during the last decades. Workshop: Performing pieces of a specific or a broader repertoire, in the context of small or larger music groups with various instrumental combinations. The student practice on new forms of expression based on original compositions, adaptations and orchestrations, which use the experience of traditional music as well as the peculiarities of traditional musical instruments.
DTM5010	Makam and Morphology I –Performance V *	Reading Course: Markos Skoulios	6	5th	7	Theory: Presentation of the modal systems of Makams and Octoechos. Study of specific modal entities found in musical idioms of Eastern Mediterranean. Analysis of morphological issues of melodic development. Tutorial: Practice in the oral recognition of modal behavior of various melodic examples. Workshop: Exercises for the improvement of performing technique. Implementation of makam and dromoi. Study of popular and traditional pieces from the relevant repertoire of each instrument, either of from different areas or historical periods. Solistic approach- accompanying approach, local stylistic performance variations. Presentation and technical analysis of exceptional performers representatives of local characteristic styles for each instrument. The level of difficulty of all the above depends on the semester.

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DTM5020	Greek Discography –Music Ensembles III *	Reading Course: Maria Zoubouli	5	5th	6	<p>Theory: a) Record Production in Greece: The music industry, it's history and coefficients. The presence of both known and unknown creators in Greek music industry, the formation of new waves and the cultivation of influences. Highlights in the history of Greek music's discography. b) Deciphering techniques and dating records data. Discography listings, discography recordings, Copyright Office. Peripheral networks transiting sonic material (VHS, etc.) c) Greek and Universal traditional music record production: trends, issues and perspective.</p> <p>Workshop: The students are required to exercise on performing pieces of a specific or broader repertoire, that are included in smaller or larger music groups of various instrumental combinations. At the same time they exercise in reading quickly partitures, orchestral scores or else "sheet music" which has recorded musical subjects of a traditional repertoire, their covers or their original orchestration. The requirements concerning performance levels and performance diverse the courses levels. Music tracks are being analyzed, in acoustic version and in form of a musical text.</p>
DTM6010	Makam and Morphology II - Performance II *	Reading Course: Markos Skoulios	6	6th	6	<p>Theory: Analysis of harmonization techniques found in oral musical idioms, defined by musical as well as aesthetic rules. The inspection of variations in the way of harmonization, found in musical idioms of different regions of Greece. Tutorial: 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. Workshop: Exercises for the improvement of performing technique. Implementation of makam and dromoi. Study of popular and traditional pieces from the relevant repertoire of each instrument, either of from different areas or historical periods. Solistic approach- accompanying approach, local stylistic performance variations. Presentation and technical analysis of exceptional performers representatives of local characteristic styles for each instrument. The level of difficulty of all the above depends on the semester. The functional role of each instrument in actual orchestras, accordingly to the place and the case. Acoustic characteristics, electrical amplification.</p>
DTM6020	Aesthetics and Pedagogy – Music Ensembles IV *	Reading Course: Maria Zoubouli	4	6th	5	<p>Theory: A) Overview of the history of Aesthetics: the eras and philosophical influences are examined, especially those in which music becomes the spotlight of philosophical thinking. B) Epistemological foundation of Aesthetic Education. Workshop: Emphasis is given to improvised practice, based on traditional or/and modern morphological models. Original adaptations and compositions are encouraged. The pedagogical dimension of the adaptations, orchestrations, and management of group performance is promoted. The problems of aesthetics related to those practices are analyzed.</p>
DTM7020	Didactics of the Instrument - Performance VII *	Reading Course: Theocharis Raptis	5	7th	7	<p>Theory: Special issues of music teaching that are adjusted to the specific "organologio" as well as to the fluidity of a non standard oral tradition. Workshop: Exercises of technical performance. Application of makam and "laikon dromon" (modes of popular music). Study of traditional pieces from the relevant repertoire of each instrument, of both specific places and specific eras. Solo approach – cover approach, local morphological differences of music performance. Presentation and analysis of the technique of specific local music representatives for each instrument. The difficulty in applying them is gradually increased in the course of the semesters. Introduction to the study of the basic repertoire of each instrument. Relative functional role of each instrument in orchestras, according to place and case. Audio sonic characteristics, electrical amplification.</p>

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DTM7030	Music Criticism –Music Ensembles V *	Reading Course: Charidimos Sarris	4	7th	5	<p>Theory: Music criticism as a source of music historiography in Greece. Relations of music criticism and aesthetics. Analysis of writing techniques and presenting a music review. Presentations of music reviews that are written in newspapers, magazines, special editions, booklets. Reviews of important Greek critics are analyzed based on a historical approach that comes from the field of scholarly and traditional music. Workshop: The students practise music pieces of a specific or a wide repertoire, and they are placed in small or larger music ensembles of multiple instrument combinations. At the same time they practise in speed reading of music scores –“guide lines” of the traditional repertoire’s listed music subjects its music arrangements or even original orchestration. The demands of the level of performance and style rendition diversify the course levels. Music pieces, acoustic and written, are analyzed.</p>

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* The courses "Performance" and "Music Ensembles" are practical courses, during which the students work with the instrument they study, in the first case in groups of identical instrument, in the second in orchestral groups with various instruments.

Many well-known musicians in Greece teach "Performance" and/or "Music Ensembles", according to the following table:

MUSICIAN NAME	INSTRUMENT
BAL YURTSEVER BARIS	LAVTA (LUTE OF INSTABUL), TANBURAS-SAZ
KALIoTZIDIS MICHAIL	LYRA OF PONTOS
KARAKOTAS ANDREAS	PHONETICS
KAHRIMANIS ANDREAS	ELECTRIC GUITAR
KOMMATAS VASILEIOS	SAXOPHONE, TRADITIONAL CLARINET
KYRITSAKIS KONSTANTINOS	LYRA OF CRETE, MANDOLIN
PASLAMOUSKAS DIMITRIOS	ELECTRIC BASS, CONTRABASS, MUSIC ENSEMBLES III
PASCHALIDIS EYAGGELOS	SANTUR (GREEK FOLK TYPE)
SAVVIDIS EFSTATHIOS	BOUZOUKI, MUSIC ENSEMBLES V & III
STAVRIDIS ATHANASIOS	ACCORDION, MUSIC ENSEMBLES III
FLOUDAS YEORGIOS	VIOLIN (PERFORMANCE I,II & III)
KATSOURAS SOTIRIOS	VIOLIN (PERFORMANCE IV, V, VI & VII)
TSARDAKAS APOSTOLOS	CANUN, MUSIC ENSEMBLES IV & V
MYSTAKIDIS DIMITRIOS	GUITAR (GREEK URBAN POPULAR TYPE), LUTE (LUTE OF THE ISLANDS & LUTE OF THE MAIN LAND), MUSIC ENSEMBLES IV
SKOULIOS MARKOS	LOUD, NEY
PAVLOU ELEFThERIOS	PERCUSSION INSTRUMENTS, MUSIC ENSEMBLES I