

Modality in Greek Art Music: Theory and Praxis

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Abstract: The term mode (modus) appears in the history and theory of European music at different historical periods. Taking the term in its modern sense, mode has been defined as either a “particularized scale” or a “generalized tune”, or both, depending on the particular musical and cultural context (*Grove-Music-Online*). In Greek art music of the twentieth century, composers use either authentic traditional melodies or invent new melodies that to some extent evoke or refer to the Greek national character; this is partly achieved by the incorporation of modes, that is, scales that differ from the major and minor.

The aim of this study is to reconsider and delineate the term “mode” as used in Greek art music, through the identification and analytical description of modes (in terms of their types/species, and application) in Greek art music compositions. In particular, with reference to the work of Greek composers, such as Manolis Kalomiris, Yiannis Constantinidis and Nikos Skalkottas, the study makes a comparison between the modes used in the musical texts and those referred to or catalogued in the theoretical writings of Greek composers. This identification and comparison of the modes in various musical works, reveals the possible incongruence between theory and practice, and contributes to the reconsideration of the term “mode” in Greek art music.

Keywords: Mode, Modality, Greek art music, Greek folk music, folksong, Manolis Kalomiris, George Lambelet, Solon Michaelides, Yannis Constantinidis, Nikos Skalkottas.

I. Introduction

According to Harold S. Powers and Frans Wiering, “the term ‘mode’ has always been used to designate classes of melodies, and since the 20th century to designate certain kinds of norm or model for composition or improvisation”.¹ In Western music theory the term applies to three successive historical stages: to Gregorian chant to Renaissance polyphony, and tonal music of the seventeenth to the nineteenth centuries. European

¹ Harold S. Powers and Frans Wiering, “Mode,” *Grove Music Online* (in print, 20 January 2001; online 2001), <https://0-doi-org.wam.city.ac.uk/10.1093/gmo/9781561592630.article.43718>

modal theory, in all three stages, emphasized the classificatory and scalar aspects of mode.² Since the twentieth century the use of the term “mode” has been broadened so that melodic type and motivic features are given equal weight with scale type in musicological parlance. Taking the term in its modern sense, “mode” has been defined as either a “particularized scale” (including a gapped scale, a hierarchy of principal pitches, the use of ornamented pitches and also extramusical associations),³ or a “generalized tune”, or both, depending on the particular musical and cultural context.

In accordance with the aesthetic approach of other European national school composers of the late nineteenth and twentieth centuries, Greek composers of that period, recognized the value of Greek folk tradition, and sought to fuse in their music Western European art musical elements with Greek folk idioms. This was largely achieved through the incorporation of modes, melodic patterns, intervals, and rhythms from the Greek folk music, as well as entire authentic traditional melodies or new melodies that to some extent evoked or referred to the Greek national character. As Manolis Kalomiris (1883–1962) suggested in his 1908 manifesto for the establishment of a national music, only the building blocks of folk song (that is, the rhythms, intervals and scales/modes) should be used and not the entire intact folk melodies.⁴ After WWII, the second generation of Greek composers, influenced by new European avant-garde artistic and musical trends, revised the relationship of Greek art music with the Greek folk tradition.⁵

Furthermore, in the late 1920s and 1930s, Greek composers and collectors of traditional folk songs, such as George Pachtikos (1905), George Lambelet (1928), Melpo Merlier (1931), Samuel Baud Bovy (1935), Manolis Kalomiris (1935), attempted to identify and classify the various modes used in Greek art music. This was the time just after the Asia Minor catastrophe during which the original goals of patriotic nationalism began to focus more on a direction of spiritual nationalism. There was a need for reorientation and redefinition of the Greek national and cultural identity, and a search for abstract concepts, such as that of Greekness.⁶ Taking into consideration these trends and the spirit of the period we can, to some extent, explain the tendency of the Greek

² Though one can observe or infer important melodic and motivic features that may be called “modal” in some phases of medieval and Renaissance theory and practice. Cf. *ibid.*

³ Harold S. Powers, “Mode,” *The New Grove Dictionary of Music and Musicians*, Vol. 12, ed. Stanley Sadie, 1980, 376–450, 423.

⁴ Georgia Maria Tserpe, “Musicopoetic Form in the Songs for Voice and Piano by Manolis Kalomiris” (PhD diss., Aristotle University of Thessaloniki, 2006), 41–43, 33.

⁵ Katy Romanou, *Ιστορία της Έντεχνης Νεοελληνικής Μουσικής [History of Modern Greek Art Music]* (Athens: Koultoura, 2000), 168.

⁶ Dimitris Tziouvas, *Οι Μεταμορφώσεις του Εθνισμού και το Ιδεολόγημα της Ελληνικότητας στο Μεσοπόλεμο [The Transformations of Nationalism and the Ideology of Hellenism in the Interwar Period]* (Athens: Οδυσσεύς [Odysseus], 1989), 60–62.

composers and folk-song collectors for classification and systematization of traditional music within the context of redefining Greek cultural identity.

This essay explores the theoretical classification of the modes as they appear in Greek music textbooks and folk-song collections by Manolis Kalomiris, George Lambelet and Solon Michaelides and their connection to Greek art music compositions from the first half of the twentieth century. In particular, with reference to the work of the Greek composers Manolis Kalomiris, Yiannis Constantinidis and Nikos Skalkottas, the study makes a comparison between the modes used in the musical texts and those referred to or catalogued in the theoretical writings of Greek composers.

II. Indicative mode classification

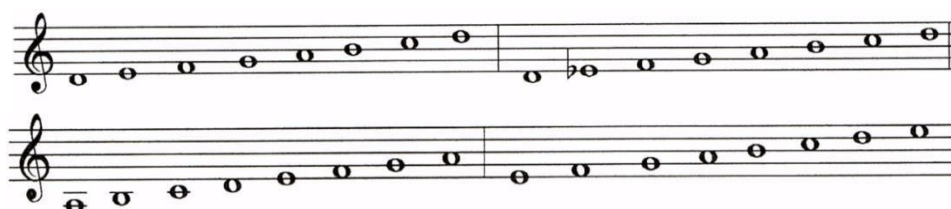
Manolis Kalomiris, in his textbook, *Harmony*,⁷ divides the modes used in Greek folk melodies into three families A, B and C.⁸

1) Family A includes modes without a leading-note; that is, the seventh degree is a whole-tone away from the tonic (see Example 1).

Example 1

Kalomiris: 'Family A' Modes (diatonic)

With minor character



With major character



⁷ Manolis Kalomiris, *Harmony*, Vol. 2 (Athens: Gaitanos, 1935), 178–199.

⁸ Kalomiris presents this mode classification in his essay, “Περί της Εναρμονίσεως των Δημοτικών Τραγουδιών” [“On the Harmonization of Folk songs,”] in *Proceedings of the Academy of Athens*, Vol. 23 (1948), 420; reprinted in *Μουσικολογία [Musicology]*, Vol. 1 (May 1986): 34–42.

Several other modes, identified by folk-song collectors, also belong to this family. For example:

- a. The diatonic modes of ancient Greek music (apart from the Lydian and Hypolydian), which have been included in George Pachtikos's collection, *260 Greek Folk Songs*.⁹
- b. The diatonic mode on D (D-E-F-G-A-B/Bb-C) (with the sixth degree (B) either natural [B-natural] or flattened [B-flat]).
- c. The diatonic mode on E, whose first hexachord corresponds with the fourth mode (*echos*) of Byzantine music (see Example 1). Both of these modes have been included in Samuel Baud Bovy's,¹⁰ and George Spiridakis and Spyridon Peristeris's collections.¹¹

2) Family B includes modes that have a 7th degree leading-note, but also semitonal, leading-note-like intervals between the 4th and 5th degrees, or between 3rd and 4th degrees, thus producing the folk-like interval of augmented second between the 3rd-4th degrees, or 2nd-3rd degrees, as shown in Example 2.

Kalomiris believed that, generally, modes with several semitonal intervals could be included in Family B. In this family also belong the "chromatic" modes mentioned by George Pachtikos (*260 Greek Folk Songs*),¹² Melpo Merlier (*Songs of Roumeli*),¹³ Samuel Baud Bovy (*Chansons du Dodécanèse* [*Songs of the Dodecanese*]),¹⁴ George Spiridakis and Spyridon Peristeris (*Greek Folk Songs*, 1968), who they call it chromatic.¹⁶ These chromatic modes can appear with either two chromatic tetrachords; or with one

⁹ George Pachtikos, *260 Δημώδη Ελληνικά Ασµατα από του Στόµατος του Ελληνικού Λαού* [*260 Greek Folk Songs from the Lips of the Greek Folk*], Vol. 1 (Athens: Π.Δ. Σακελλαρίου [P.D. Sakellariou], 1905, reprinted 1992).

¹⁰ Samuel Baud Bovy, *Chansons du Dodécanèse* [*Τραγούδια των Δωδεκανήσων – Songs of the Dodecanese*], Vol. 1 (Athens: Μουσικό Λαογραφικό Αρχείο, Σιδέρης [Musical Folklore Archives, Sideris], 1935).

¹¹ George Spiridakis and Spyridon Peristeris, *Ελληνικά Δημοτικά Τραγούδια: Μουσική Εκλογή* [*Greek Folk Songs: Music Selection*], Vol. 3 (Athens: Academy of Athens, 1968).

¹² Pachtikos explains, "Μελωδίαι γεγραµµέναι καθαρώς κατά το χρωµατικόν γένος. Η επικρατέστερη δε χρωµατική κλίµαξ, αν ως τονική βάση ληφθεί ο χρωµατικός ρε, χωρεί κατά τα εξής διαστήµατα, ήτοι ημιτόνιο, τριημιτόνιο, ημιτόνιο, τόνος, ημιτόνιο, τριημιτόνιο και ημιτόνιο" ["Melodies clearly written in the chromatic mode. The most prevalent chromatic scale, based on the tonic of chromatic D [re], moves in the following intervals, όπως, semitone, augmented-second, semitone, tone, semitone, augmented-second, and semitone"] (Pachtikos, *260 Greek Folk Songs*).

¹³ Melpo Merlier, *Τραγούδια της Ρούµελης* [*Songs of Roumeli*] (Αθήνα: Σύλλογος προς Διάδοσιν Ωφέλιμων Βιβλίων Ι.Ν. Σιδέρη [Association for the Dissemination of Beneficial Books I.N. Sideris], 1931).

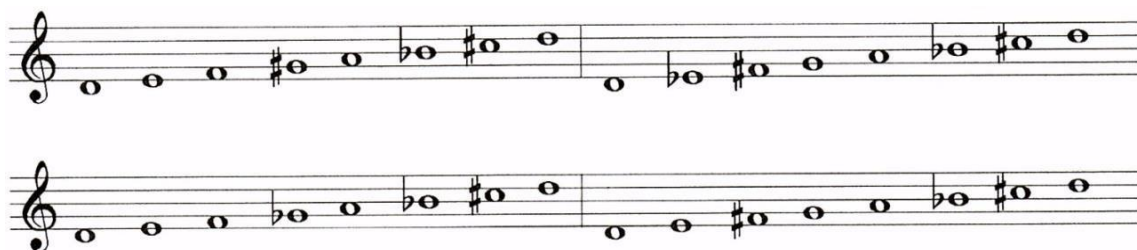
¹⁴ Baud-Bovy, *Chansons du Dodécanèse*, *ibid.*

¹⁶ Spiridakis and Peristeris, *Ελληνικά Δημοτικά Τραγούδια* [*Greek Folk Songs*], *ibid.*

tetrachord chromatic and the other diatonic; or reduced, with only the first chromatic tetrachord together with the subtonic of the mode.

Example 2

Kalomiris: 'Family B' Modes (chromatic)



3) Family C is a combination of the previous two families A and B. The modes of this family have both semitonal/leading-note relationships at various degrees of the mode, but also a whole-tone interval between the subtonic and the tonic (see Example 3).

Example 3

Kalomiris: 'Family C' Modes (mixed)



Apart from Kalomiris, two of his contemporaries, George Lambelet and Solon Michaelides, also classified the Greek modes. Lambelet believed that “the sum of the scales of the folk song can be integrated in mode A (hypodorian modality), which can be displayed either with all of its notes natural, or with some notes chromatically altered.”¹⁷ The variations of the hypodorian modality with chromatic notes, can be explained as resulting from the connection of scale segments that belong to what Lambelet terms different “species” (“είδη”) (see Example 4).

¹⁷ George Lambelet, *Ο Εθνικισμός στην Τέχνη και η Ελληνική Δημώδης Μουσική* [*Nationalism in Art and the Greek Folk Music*] (Athens: Eleftheroudakis, 1928), 31–32. See also, George Lambelet, *Η Ελληνική Δημώδης Μουσική: 60 Τραγούδια και Χοροί (Κριτική Μελέτη – Μεταγραφή και Εναρμόνισις)* [*The Greek Folk Music: 60 Songs and Dances (Critical Study – Transcription and Harmonization)*] (Athens, 1933), 15–18.

Example 4

Lambelet: "Modes"

The image displays seven musical modes, numbered 1 through 7, written on a single staff in treble clef. Each mode is represented by a sequence of notes with accidentals. Mode 1 is the natural scale (A-B-C-D-E-F-G-A). Mode 2 has a sharp on F (A-B-C-D-E-F#-G-A). Mode 3 has a sharp on B (A-B-C-D-E-F-G-A-B). Mode 4 has a sharp on C (A-B-C#-D-E-F-G-A-B-C). Mode 5 has a sharp on C and a sharp on D (A-B-C#-D#-E-F-G-A-B-C#-D). Mode 6 has a sharp on C and a sharp on D (A-B-C#-D#-E-F-G-A-B-C#-D-E). Mode 7 has a sharp on C and a sharp on D (A-B-C#-D#-E-F-G-A-B-C#-D-E-F).

In his theoretical writings, Solon Michaelides uses the term "scale". He mentions that Greek traditional music is based not only on diatonic Byzantine scales, but also on "other" diatonic, chromatic and mixed scales.¹⁸ According to Michaelides, the most frequently used diatonic scales are the Phrygian and hypodorian; but there are, also, Dorian, Lydian, Hypophrygian, the modern minor and the mixed major-minor (A-B-C#-D, E-F-G#-A). The purely chromatic scales could have two chromatic tetrachords, such as the plagal Byzantine mode B. Others are mixed with one chromatic and one diatonic tetrachord. He presents a few examples of such scales, all starting from A, as shown in Example 5.

¹⁸ Solon Michaelides, *Αρμονία της Σύγχρονης Μουσικής [Harmony of Modern Music]*, Vol. 1 (Athens: F. Nakas, 1945), 121.

Example 5

Michaelides: "Scales".
"Chromatic"

The image displays two systems of musical notation for a scale. The first system, labeled "Chromatic", consists of four staves. Each staff shows a sequence of notes with various accidentals (sharps, flats, naturals) and fingerings indicated by numbers 2, 3, 4, 5, 6, 7, and 8. The second system, labeled "Mixed", also consists of four staves, showing a similar sequence of notes with different accidentals and fingerings. The notation is in a single melodic line on a five-line staff.

The variations in the terminology and categorizations of the Greek modes suggest that the study and classification of these modes in the first half of the twentieth century, was neither rigorous nor based on musicological principles.¹⁹ For example, Lambelet's classification is general and somewhat confusing. There are no groupings into categories with clear criteria, and all the modes are considered to have been derived from the hypodorian modality A (1a). In contrast, the classification of the modes by Kalomiris and Michaelides is more systematic and detailed.²⁰ This can be justified if we take into consideration their views on the harmonization of such modes/scales. Specifically, Kalomiris argued that the chords used to harmonize modal melodies

¹⁹ Tserpe, *Musicopoetic Form*, 109.

²⁰ Tserpe, *ibid.*

should be generated by the mode itself.²¹ So, for example, Family B modes, which have “multiple leading-notes”, should be harmonized with chromatically altered 9th, 11th or 13th chords.²² Similarly, Michaelides indicates that although in modern times chords formed on various degrees of the chromatic and mixed scales, are considered to be chromatically altered, they should be viewed as “natural diatonic” (φυσικές-διατονικές), because they emanate naturally from the scale.²³ Michaelides presents a few examples of such chords, as shown in the Example 6.

Example 6

Michaelides: Harmonization of “Scales” (Modes), as published in *Harmony of Modern Music* (1945), 122

The image displays two musical examples, labeled 'Χρωματικές' (Chromatic) and 'Μικτές' (Mixed). Each example consists of a melodic line and two piano accompaniment staves. The melodic lines are divided into two sections, A and B. The piano accompaniment shows chords corresponding to the notes in the melodic lines, with Roman numerals indicating the chord degrees.

Χρωματικές

Section A: III, V, VI, VII
Section B: II, IV, VII

Μικτές

Section A: II, IV, V, VII
Section B: I, III, VI

²¹ Manolis Kalomiris, “Περί της Εναρμονίσεως των Δημοτικών Ασμάτων” [“On the Harmonization of Folk Songs,”] *Proceedings of the Academy of Athens*, 23 (1948), 420. Also, i) Kalomiris, “Ο Άγνωστος Μουσουργός του Δημοτικού μας Τραγουδιού και οι Προδρόμοι της Ελληνικής Μουσικής” [“The Unknown Composer of our Folk Song and the Forerunners of Greek Music,”] *Proceedings of the Academy of Athens*, 21 (1946), 283; ii) Kalomiris, *Η Ζωή μου και η Τέχνη μου: Απομνημονεύματα, 1883–1962* [My Life and My Art: Memoirs, 1883–1962] (Athens: Nefeli, 1988), 163.

²² Kalomiris, “Περί της εναρμονίσεως των δημοτικών ασμάτων” [“On the Harmonization of Folk Songs,”] 420.

²³ Michaelides, *Harmony of Modern Music*, 122.

III. Indicative examples of the use of modes in works by Greek composers

As has already been discussed, a mode is more than merely a scale; to attribute a mode to a musical gesture or entire piece, implies some hierarchy of pitch relationships. But at the same time, a mode is always a melody type or melody model, and never just a fixed melody.²⁴ From a theoretical perspective, this concept has been exemplified not only by Western-art music theorists, but also by Kalomiris in his manifesto with reference to the use of modes and other folk music idioms. In practice, Greek composers incorporated within their compositions elements of Greek traditional music, including modes or modal segments, in three essential ways:²⁵

1. **Arrangement** of an authentic folk tune based on traditional modes, by means of adding an accompaniment to it.
2. **Imitation** of the folk sources in a more abstract context, either using authentic modal folk tunes, or folk-like melodies of their own invention.
3. **Assimilation** of folk music into an original art-music idiom in which the material is removed from the original folk source.

In the first case of an arrangement, as a general rule, the compositional process of such works, frequently includes the use of multi-layered textures, each having its own harmonic material, and often including a pedal/Isocrates. Within the phrase structure, variety is achieved through the juxtaposition of the modal melody and the heterophonic harmonic accompaniment, hybrid chords, non-functional chromaticism, chromatic substitutions to inflect the piece to a different mode while retaining the same tonal centre, and frequently tonal cadences at the end of phrases. For example, in Skalkottas's song "Η Λαφίνα" ["The Doe"] (c.1929/31), although the simple harmonic accompaniment includes chromatic inflections, it is tonally oriented around the tonal centre A, and the phrases end with clear A minor – A major cadential chords, as shown in Example 7.

²⁴ *Grove Music Online* (2001), <https://0-doi-org.wam.city.ac.uk/10.1093/gmo/9781561592630.article.43718>

²⁵ Eva Mantzourani, "A Greek Icon: Heteroglossia, Ambiguity and Identity in the Music of Nikos Skalkottas," in *Music, Language and Identity in Greece: Defining a National Art Music in the Nineteenth and Twentieth Centuries*, eds Polina Tambakaki, Panos Vlagopoulos, Katerina Levidou, Roderick Beaton (London: Routledge, 2019), 157–177: 158.

Example 7

Skalkottas: “Η Λαφίνα” [“The Doe”] (c.1929/31)

Moderato

V
Ο - λα τ'αρ-νά - κια βό-σκου-νε ό -

Pno
mf *p*

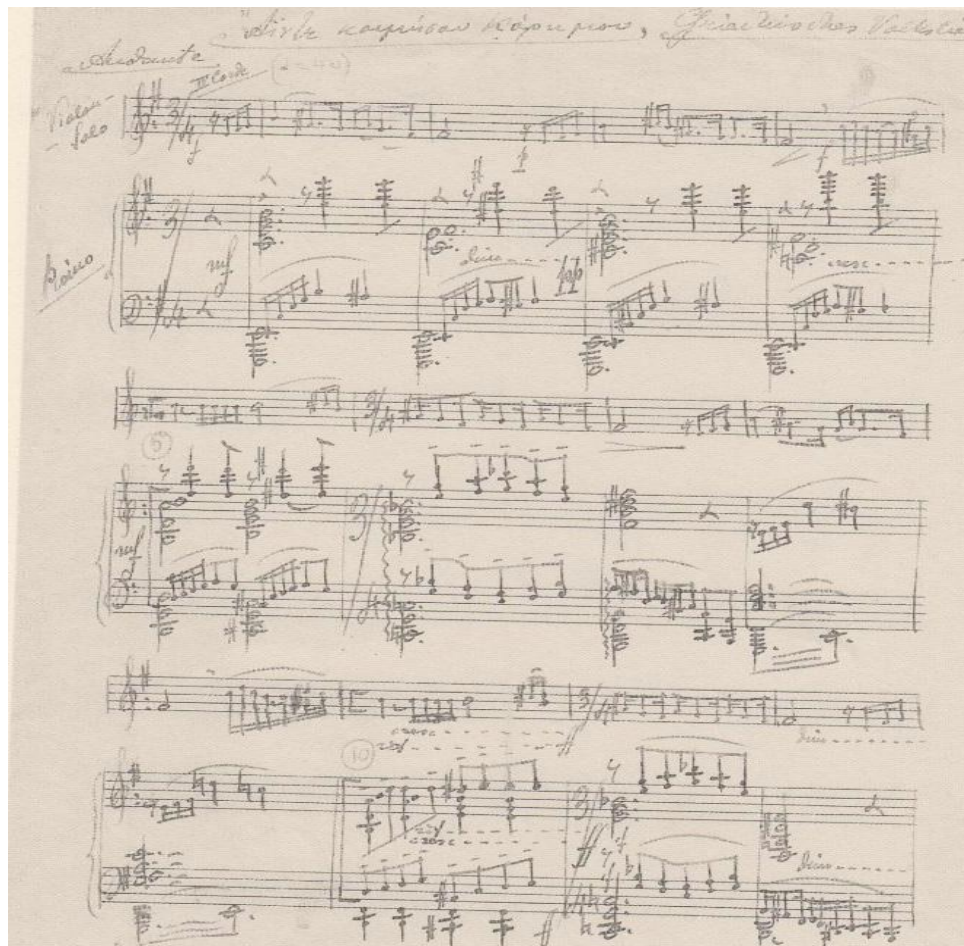
5
λα όρο-σο - λο - γιού - νται και τρέ - χου-νε στις λα - γκα - διές μν -

9
ριω - κορ - φο - λο - γιούν - ται. Τρα - γού - δι σι - γα - νό, γλυ - κό, ό

Skalkottas's late arrangement of the folk tune “Άιντε Κοιμήσου Κόρη μου” [“My daughter, go to sleep”] for violin and piano (1945/1947) has a diffused, chromatic harmonic content, resulting from the superimposition of two textural layers, each with its own “tonal” content (modal violin melody, atonal accompaniment) and an isocrates (see Example 8).

Example 8

Skalkottas: “Αιντε Κοιμήσου Κόρη μου” [“My daughter, go to sleep”] for violin and piano (1945/1947)



ii) An example of the second approach, based on imitation of the folk sources in a more abstract context, is Skalkottas’s *Greek Dances* (1931–1936) which are based on either authentic folk tunes, or folk-like melodies of Skalkottas’s own invention. Such melodies are used as a “motto” and then developed. For example, in “Νησιώτικος Χορός” [“Island Dance”], Skalkottas uses a different thematic idea for each contrasting section, as shown in Example 9. Section A is built on a traditional modal folktune from Crete, “Μια Μυλοποταμίτισσα” [“A Girl from Mylopotamos”] (see Example 9a and 9b), while section B is built on a tonal folk-like melody by Skalkottas (see Example 9c). As Mínos Dounias has pointed out, with reference to Skalkottas’s *Three Greek Dances*:

The Greek motives are not a “theme”, the centre, they are only an incentive that stimulates creation. They are analysed into rhythmic life, into colour,

without ever sounding in their original folk form, something that would fetter the subsequent evolution.²⁶

Example 9

Skalkottas: “Island Dance” from the *36 Greek Dances* (transcription for strings).

a. Section A – Traditional melody

b. Skalkottas’s transcription of the folk song “Μια Μυλοποταμίτισσα” [“A Girl from Mylopotamos”] (MS)

²⁶ Minos Dounias, “Τρεις συναυλίες μουσικής δωματίου” [“Three Chamber Music Concerts,”] *Neoellenika Grammata*, 18.3.1939. Reprinted in Minos Dounias, *Μουσικοκριτικά* [Music Reviews], ed. G. N. Politis (Athens: Estia, 1963), 34–35.

5

νιους μυ-λω-νά - γυ - ναι-κα νι νέρ - δε μπέρ-δε μπέρ-δε Τσαι του πλά

c. Section B – Opening gesture of folk-like melody by Skalkottas.

33 [Moderato]

37

iii) In the third approach of assimilating folk music into an original art-music idiom, the material is removed from the original folk source, and folk-like melodies and Greek rhythms or motives reminiscent of Greek folk music can be absorbed and integrated within a modal, chromatic, atonal or dodecaphonic context. As for example, Skalkottas's *Eight Variations on a Greek Folk Theme* for piano trio (1938), the *Short Variations on a Mountain Theme* (no. 3 from the *32 Piano Pieces*, 1940), and the second movement *Thema con Variazioni* from the *Third Piano Suite* (1940/1941), among others. In these pieces Skalkottas's idiomatic compositional technique involves the fusion of a modal folk idiom with a modernist, atonal harmonic language. In particular, the *Thema con Variazioni* from the *Third Piano Suite* is based on a folk theme (*Thème grec populaire*),

but it is not known whether it is an authentic folk song or Skalkottas's own. In Example 10, the folk or folk-like melody in the Theme has been circled.²⁷

Example 10

Skalkottas: Third Piano Suite, movement II, *Thema con Variazioni* – opening gesture.

Lento
(Thème grec populaire)

This point, however, is beyond the scope of this presentation – also, Costas Tsougras has extensively discussed, and written about, the incorporation of the Greek element in these pieces.²⁸ Here, we concentrate predominantly on the first two treatments of incorporating modes in art-music works, as codified by early twentieth-century Greek composers and folk-song collectors in art-music compositions.

The identification and comparison of the modes in Greek art-music of the first half of the twentieth century, in particular, often reveals an incongruity between theory and practice. In the latter, the modes used in such works are predominantly identified

²⁷ For a detailed discussion of this piece, see Costas Tsougras, “Nikos Skalkottas’ *Thema con Variazioni* (thème grec populaire) from *Suite for Piano no. 3*: An Analytical and Compositional Approach,” in *Conference Proceedings: The National Element in Music*, (Athens, 18–20 January 2013), ed. Nikos Maliaras (Athens: University of Athens, 2013), 267–87.

²⁸ Costas Tsougras, “Η Ελληνικότητα στη Μουσική του Νίκου Σκαλκώτα: Ένας ‘Εθνικός’ ή ‘Παγκόσμιος’ Συνθέτης;” [“The Greekness in the Music of Nikos Skalkottas: A ‘National’ or ‘International’ Composer?,”] in *Conference Proceedings: Greek Art Music and Globalisation* (Athens 24–26 April 2007), Ένωσης Ελλήνων Μουσουργών [Union of Greek Composers], 19–25, <http://www.eem.org.gr>

through the music itself and not through any pre-existing classification of modes. This has led us to reconsider the terminology we use in this study, and in the description and discussion of the musical examples, we use the more appropriate term “scale-model”.²⁹ The following indicative examples show the various ways composers used modal elements in their compositions.

Yannis Constantinidis’s song, “Πιάνω πέτρες και λιθάκια” [“I catch stones and rocks”] (1972),³⁰ is an arrangement of a traditional folk tune from Kastellorizo for mixed choir. It is based on the chromatic scale-model F-Gb-A/Ab-Bb-C-Db-Eb, as shown in Example 11. Constantinidis preserves the traditional melody, although he transposes it a third higher from Baud Bovy’s published version.³¹ The overall harmonic context is modal with chromatic inflections within a diffused bi-modal environment, which results from the juxtaposition of the modal melody with the heterophonic harmonic accompaniment.

Example 11

Constantinidis: “Πιάνω πέτρες και λιθάκια” [“I catch stones and rocks”] – opening gesture.

F-Gb-A/Ab-Bb-C-Db-Eb

²⁹ Tserpe, *Musicopoetic Form*, 50.

³⁰ “Πιάνω πέτρες και λιθάκια” [“I catch stones and rocks”] in Yannis Constantinidis, *8 Dodecanese Songs* (Thessaloniki: Aristotle University of Thessaloniki, s.d.).

³¹ The composer preserves the traditional melody, as it appears in Baud Bovy’s collection, *Chansons du Dodécanèse*, Vol. 1, 350.

Kalomiris's song "Στη νήσο πέρα ο πύργος της αθώρητης" ["On the island beyond the tower of invisible"]³² (1906) is an early example of the fusion of tonal and modal elements within the harmonic texture of a passage in order to attribute Greek colour to the music. In this song Kalomiris experiments with the superimposition of distinct and harmonically clashing textural layers (voice – piano RH, piano LH), chromatic substitutions to inflect the piece to different modal patterns, while retaining the same tonal centre within a phrase, and tonal cadences, outlining tonal seventh chords or triads associated with a scale, all resulting in an ambiguous harmonic content. For example, the musical phrase at bs.19–24, outlines a scale-model based on a mixed mode starting on G (G-Ab-Bb-C/C#-D-E/Eb-F/F#-G), with chromatic inflections (C/C#, E/Eb, F/F#), which contribute to the harmonic ambiguity of the song (see Example 12). The first phrase cadences in b.21 with a ninth chord on C, which is the dominant 7th with added flattened 9th (Db) of the subdominant of G (C^{7/9b} (IV^{7/9b}), but this is also the dominant of the subtonic F (the initial note of the song). The second phrase cadences at b.24 on a G major chord, approached by a chromatically altered dominant 7th, D. The chromatic alteration and variation of the original modes, therefore, contribute to harmonic ambiguity and multiple interpretations of the harmonic content of the song.³³

³² This song is based on Miltiades Malakasis's poem "Στη νήσο πέρα ο πύργος της αθώρητης" ["On the island beyond the tower of invisible"] from the poetic collection *Ωρες* [Hours] (Athens: I.N. Sideris, 1903). In Example 12 the musical text is published by Breitkopf & Hertel, Leipzig.

³³ Tserpe, *Musicopoetic Form*, 82.

Example 12

Kalomiris: “Στη νήσο πέρα ο πύργος της αθώρητης”
 [“On the island beyond the tower of invisible”]

Furthermore, with respect to the use of mode and word-painting, the use of this song's scale-model evokes one aspect of the definition of mode as a “particularized scale” with extramusical associations. Kalomiris uses this folk-sounding scale-model, together with its chromatically diverse harmonization, to underline Malakasis's lines “Αχάλαστος κι' απ' των βοριάδων το αγριο μάνιασμα” [“Undestroyed from the north-winds' wildness”] and “Αγκρέμιστος κι' απ' το τρελλό τ' αστροπελέκι” [“Undemolished from the crazy thunderbolt”]. In the Prologue of the opera *Konstantinos Paleologos* (1961),³⁴ Kalomiris referred again to these lines from Malakasis, stating that throughout his life he remained “undestroyed” and “undemolished”, despite the obstacles he encountered.³⁵ We could infer, therefore, that Kalomiris used these words as a self-representation of his life and mission to establish the Greek national musical ideal, and underpinned them with sounds deriving from a scale-model comprising modal elements.

³⁴ Manolis Kalomiris, ‘Prologue’ to the opera *Konstantinos Paleologos* (Athens: Έκδοση Εθνικής Λυρικής Σκηνής [Publication of National Opera of Greece], 1961).

³⁵ Tserpe, *Musicopoetic Form*, 82.

Nikos Skalkottas's song for voice and piano "Μη με δέρνεις μάνα" ["Don't beat me mother"] (1942) is based on a traditional dance song from Rhodes, "Ο τσέλλης άντρας" ["The bold man"]. The folk song was published in 1935 as no. 86 in the first volume of Samuel Baud-Bovy's *Chansons du Dodécanèse*, with the title 'Ο τσέλλης άντρας' ("The bold man", see Example 13).³⁶

Example 13

Baud Bovy: Transcription of "Ο τσέλλης άντρας"
["The bold man"] – opening gesture.

86. Ο ΤΣΕΛΛΗΣ ΑΝΤΡΑΣ
Δίσκ. Πατέ 3169 (Σ. Δ. Τ. 113 β')

Παναγιώτης Παπανικολάου και Τριανταφυλλιώ 'Αργυροῦ ('Αρχάγγελος).

Ben moderato (♩ = 72) Τρόπος τοῦ γέ χρωματικός.

Solo

Μη με δέρ-νης μά- - - να, Μη με δέρ-νης μά...

Coro

Μη με δέρ-νης μά - - να με τὸ κό-πα - νο, Μη με δέρ-νης

It has six verses, which in the original are sung alternately by a female and male voice, which Baud-Bovy indicates as "Solo" and "Coro". It is not known whether Skalkottas was aware of the published transcription, or whether he used it when he arranged the song around 1942, but he clearly follows the recorded version as the basis for his arrangement. According to John Papaioannou, he probably jotted down the tune when he was making the transcriptions for Melpo Merlier, and he has harmonised the song in three different ways, with small variations.³⁷

In his arrangement of the folk song, Skalkottas transposes the original folk melody a minor third lower (see Example 14).

³⁶ Baud Bovy, *Chansons du Dodécanèse*, 211–213.

³⁷ John Papaioannou, *Νίκος Σκαλκώτας 1904–1949. Μια Προσπάθεια Εισόδου στον Μαγικό Κόσμο της Δημιουργίας του: Βίος, Ικανότητες Έργο* [Nikos Skalkottas 1904–1949. *An Effort to Penetrate the Magical World of his Creation: Life, Abilities, Work*], Vol. 2 (Athens: Papagrighoriou-Nakas, 1997), 46.

Example 14

Skalkottas: “Μη με δέρονεις μάνα” [“Don’t beat me mother”] (bs. 1–27)

Moderato
mf (Tenor)

V
Μη με δέρονεις, μάνα, μη με δέρονεις, μάνα,

Pno
p

5
Μη με δέρονεις, μάνα, με τον κόπανο,

9 (Sopran)
Μη με δέρονεις, μάνα, μη με δέρονεις,

12
sf
μάνα, Μη με δέρονεις, μάνα,

This remains largely unchanged in its various repetitions within the phrase structure, while Skalkottas achieves variety and interest through the addition of chromatic melodic turns and the juxtaposition of the modal tune with the heterophonic accompaniment and the tonal cadences at the end of phrases.

The song outlines a compound binary form (A-B-A'-B'), shown in Table 1, largely defined by the modal-harmonic treatment of each section: A (1–16) – B (17–32) – A' (33–48) – B' (49–64). The folk melody in sections A and A' is based on an F# gapped scale-model (F#-G#-A-B-C#-E). It features chromatic grace-notes, including B-flat and G-natural, which are treated as non-functional chromatic decorations. Baud Bovy

mentions that the folk melody is based on the D chromatic mode: A-B \flat -B-C-C \sharp -D-E-F-G-A. At first sight, this appears confusing. However, if we take into consideration the scale-model of section B only (A-B \flat -C \sharp -D-E-F-G), this, indeed is a transposition of the D chromatic mode, as it appears in Family B, discussed above. Baud Bovy appears to have equated this point with the semitonal chromatic movement of the scale-model, whose first hexachord is an ascending chromatic scale.

Table 1

Formal and modal structure of “Μη με δ ερνεις μ ανα” [“Don’t beat me mother”].

Form	Bars	Modal structure of Skalkottas’s song ‘Don’t beat me mother’	Modal structure of original folk song, ‘The bold man’ transcribed by S. Baud Bovy
A	1–16	F \sharp -G \sharp -A-B-C \sharp -E	A-B-C-D-E-G
B	17–32	F \sharp -G-A \sharp -B-C \sharp -D-E	A-B \flat -C \sharp -D-E-F-G
A’	33–48	F \sharp -G \sharp -A-B-C \sharp -E-F \sharp	A-B-C-D-E-G
B’	49–64	F \sharp -G-A \sharp -B-C \sharp -D-E-F \sharp	A-B \flat -C \sharp -D-E-F-G
ABA’B’	1–64	F \sharp -G-G \sharp -A-A \sharp -B-C \sharp -D-G	A-B-B \flat -C-C \sharp -D-E-F-G

Therefore, Baud Bovy’s interpretation of the mode as D chromatic is a theoretical construct detached from the actual music. In practice, the combination of the two scale-models, the diatonic gapped scale-model of section A, and the chromatic of section B, result in a mixed “mode” which does not belong to any theoretical modal prototype, but has elements – modal segments – of theoretical prototypes.

As has already been mentioned, depending on the particular musical and cultural context, a mode can be either a “particularized scale” or “a generalized tune”, or both. This polarity of scale and tune is an example of the opposition of general to specific, which in music is thought of as a contrasting of theory with practice. When modes (or their equivalents) are construed as primarily scalar, they tend to be used for classification and grouping of musical entities into ideal categories. When the melodic aspects of modality are its predominant features, then modes are seen as guides and norms for composition or improvisation.

Taking this theoretical point into consideration, with respect to the Greek modes, therefore, from the comparison of theory (the classification of the modes propagated by Kalomiris, Lambelet, Baud Bovy and Michaelides) and praxis (the use of scale-models that derive from the compositional treatment of the melodic gestures in art works), we may conclude that the categorization of modes are abstract constructs, intended more as a means of codifying or legitimizing particular ideological and compositional structures by the early Greek National School composers. This indeed

exemplifies the theoretical concept, explained by Powers and Wiering, “modal systems used for classification are closed and often symmetrical [...]; they are constructions used for ordering purposes, and may well have origins and associations that have nothing essentially to do with any musical properties of the repertory to which they are actually applied”. On the other hand, “musically functional modal systems have to be open-ended and capable of making room for new musical modes, which may come into the system through borrowing, variation, proliferation, inspiration, and in many other ways”.³⁹

This is a concept that applies to Greek art-music compositions. In practice, the scale-models identified in such works have been organically derived from the music itself, from the melodic and harmonic treatment of various melodies. These, in most cases, are segments of the codified modes, and only occasionally are they identical to a mode. That is, the melody, with its chromatic and modal inflections, determines the harmonic underpinning, from the theoretical construct of a scale-model to the voice-leading of the multi-layered textures and chromatic harmonic formations. Overall, however, the Greek modes codified in early twentieth-century Greek textbooks and folk-song collections, as theoretical constructs can be helpful for the study of those Greek compositions that exhibit folkloristic and modal elements.

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