

UDC 78.071.1(495)“19”

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“DISAPPEARANCE” OF THE ANCIENT GREEK MUSIC: STEREOTYPES AND REALITY

For centuries, ancient Greek music, according to many Western European musicologists, was considered irretrievably lost with the exception of a few short artifacts. This fact seemed particularly illogical in view of the fact that the Greek theory of music became the basis for Western European music. **The purpose of this article** is to show the reasons for the “disappearance” of Greek musical antiquity and to trace its return to the common consciousness. **The scientific novelty of the research:** Common stereotypes of European ideas about the supposed “disappearance of ancient Greek music” are overcome by a comparative analysis of ancient Greek musical relics and archaic Greek folklore. To confirm this fact, we find intonation analogies of the mentioned artifacts. Continuing the research of the Greek scholars, this article proposes to compare the poetics of the musical melodies of antiquity and modern folklore, their melodic structures and the way of combining the poetic text with the musical. For the first time in musicology, it is musical-poetic intonation that becomes a criterion of Greek musical identity and its continuity in historical space from ancient times to the present. The importance of the “return” of ancient Greek music for realization of the Greek National Idea marked.

Methodology: The research applied methods of musical, linguistic, historical, and comparative analysis.

Conclusions were drawn about the intonational commonality of ancient Greek musical artifacts and archaic Greek folklore, which has survived to this day as part of the Greek musical tradition. Their common nature is confirmed by the intonational analogy of ancient Greek and contemporary folklore artifacts, in particular, the tetrachord volume of chants, sequencing, rhythmic formulas, and connection with Greek speech structures.

Key words: Greek folklore, ancient Greek music, modern folklore, musical relics, poetics of the music work, artifacts, intonation.

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«ЗНИКНЕННЯ» ДАВНЬОГРЕЦЬКОЇ МУЗИКИ: СТЕРЕОТИПИ ТА РЕАЛЬНІСТЬ

Упродовж століть давньогрецька музика, на думку багатьох західноєвропейських музикознавців, вважалася безповоротно втраченою, за винятком небагатьох коротких артефактів. Цей факт здавався особливо нелогічним з огляду на те, що грецька теорія музики стала основою західноєвропейської музики. **Мета цієї статті** – показати причини «зникнення» грецької музичної античності та простежити її повернення до загальних уявлень. **Наукова новизна дослідження:** поширені стереотипи європейських думок про нібито «зникнення давньогрецької музики» долаються шляхом порівняльного аналізу давньогрецьких музичних реліквій та архаїчного грецького фольклору. Для підтвердження цього факту ми знаходимо інтонаційні аналогії згаданих артефактів. Продовжуючи дослідження грецьких вчених, ця стаття пропонує порівняти поетику музичних мелодій античності та нинішнього грецького фольклору, їх мелодійні структури та спосіб поєднання поетичного тексту з музичним. Вперше в музикознавстві саме музично-поетична інтонація стає критерієм грецької музичної ідентичності та її безперервності в історичному просторі від давніх часів до сьогодення. Підкреслено значення «повернення» давньогрецької музики для реалізації Грецької національної ідеї.

Методологія: У дослідженні застосовано методи музичного, лінгвістичного, історичного та порівняльного аналізу.

Зроблено висновки про інтонаційну спільність давньогрецьких музичних артефактів та архаїчного грецького фольклору, що зберігся донині як частина грецької музичної традиції. Ця спільність підтверджується інтонаційною аналогією давньогрецьких та сучасних фольклорних артефактів, зокрема, тетрахордовим обсягом послідовності, ритмічними формулами та зв'язком з грецькими мовленнєвими структурами.

Ключові слова: грецький фольклор, давньогрецька музика, сучасний фольклор, музичні реліквії, поетика музичного твору, артефакти, інтонація.

A problem statements. A multifaced ancient Greek music theory became a groundwork of European professional music. Nevertheless, the European knowledge about the history of Greek music art from ancient period till "new" times has one specific point, which makes it very different from whatever another historical branch of music. For a long time in the opinion of European musicologists, Greek music used to be divided into Ancient, traditional, and contemporary branches. The first segment of this vertical historical consequence believed to be interrupted and lost for descendants. "Interruption" in the development of the Greek music became the common point for European musicology until the second part of the XXth century.

Analysis of previous research. Hellenists of the "new time" claims that the impossibility of artistic contacts between such distant musical civilizations is due to changes in the Greek musical language, which is so modified from ancient times, and turned into another informational-intonational system. Consequently, as the researchers conclude, the content of the ancient Greek music itself remains inaccessible. Such opinion is based on the famous works of O. Fleischer (1889–1900: 54–55), H. Abert (1968: 160–161).

Another pessimistic researcher of Greek antiquity – Giovanni Comotti (1931–1990) – mentioned in his "Music in Greek and Roman Culture": "*Anyone who undertakes to write the history of ancient music, Greek and Roman, faces problems different from those which confront scholars dealing with music of other periods: one is forced to account for the lines of musical development and the most significant moments in musical history, knowing little or nothing about the actual composition themselves that was produced and performed at the time. /.../ and the very few exact Hellenistic and Roman musical texts are so fragmentary and deplorably preserved as to provide little precise information*" (Comotti, 1991: 1).

G. Comotti gave in his book several examples of those sources' publications. First, and probably main of them is Egert Pöhlmann's „Denkmäler altgriechischer Musik: Sammlung, Übertragung und Erläuterung aller Fragmente und Fälschungen“ (Pöhlmann, 1970), the next one – Max Wegner's „Das Musikleben der Griechen“ (Wegner, 1949).

Among the items known till the middle of the nineteenth century, according to G. Comotti, were hymns attributed to Mesomedes and six late antique instrumental pieces from collection *Anonyma de musica scripta Bellermanniana*. The main item from the other collection – "*Musurgia universalis*" – published in 1650 by Athanasius Kirher (1602–1680) is a fragment of the First Pindar's Pythian Ode (V b. C.)

rewritten in the lined notation "by Byzantine or Renaissance scholars" (Comotti, 1991: 1).

According to G. Comotti after 1850 three inscriptions have been discovered – two *Delphic Hymns* (anonymous of 138 b.C. and *Limenius* of 128 b. C.) and the *Epitaph of Seikilos* (I century A.D.). Except of the mentioned inscriptions, fifteen short papyrus fragments were revealed. The most important of these items – PLeid. inv. 510 contents Euripides' *Iphigenia in Aulis* (III^d century). Italian musicologist was very sceptic about small sizes of the items in comparison to the music songs of the new times and he also was pessimistic about the abilities of these fragments to be performed.

The purpose of this paper is to show the reasons for the "disappearance" of Greek musical antiquity and to trace its return to the common consciousness.

Four centuries of Greece's isolation from Europe led to the loss of common views even on its history, which was perceived by Greeks and Europeans quite differently. This was also reflected in the periodization of Greek history and cultural development. We should note that in modern Greece, non-academic music is classified in specific way. This classification takes into account the milestones of ethnic development, which affect the features of folk art and reflect the history of the Greek people through its musical culture. The period of antiquity is perceived by the Greeks as initial and, accordingly, literally and is called *Αρχαία Ελλάδα* – from "*Αρχή*" – the beginning. Instead, Europeans call this period "old" and, accordingly, "old" Greece of that time. And this is an incredible mirror "transfer" of age, which is actually a projection of the perception of the flow of time through the fluidity of human life. The period of the Roman Empire is reflected in the Greek perception symbolically – through appropriation and inclusion in self-identification. The symbol of this period *Ρωμοσύνη* reflects a certain romantic generalization of this period, which is a necessary ethnic component. The romanticization of *Romaism* was especially vividly manifested in the poetry of Yiannis Ritsos Γιάννης Ρίτσος (1909–1990) *Ρωμοσύνη* (1945–1947) and the songs set to these poems by Mikis Theodorakis Μίκης (Μιχαήλ) Θεοδωράκης (1925–2021) *Ρωμοσύνη* (1966).

Of particular importance is the appeal to the Roman theme when revealing the theme of the anti-fascist Resistance. Such connotations can be explained by referring to the power of the Roman Empire as an immanent quality that should awaken in the Greeks and which fiery poetry and music are called upon to awaken. Poetic symbolism does not shy away even from chivalric themes, despite the destructive role of the Crusades in the history of the Greek ethnos.

At the same time, if we touch on the musical aspects of this period, we should note the qualitative boundary between the eastern Roman and western Roman, which became a watershed for further development: having mastered the Greek foundations, the western part of the Roman Empire developed in the direction of tonal music, while the eastern part remained in the realm of monody. It was this that became the basis of Greek traditional music, which included the professional church music of Byzantium and its folklore. Of course, the Greek tradition did not arise from scratch during the period of the existence of the state of Alexander the Great and is based on the ancient period, that is, it is not limited to the past.

Greek church music, thanks to the observance of the canons, continues its existence to nowadays. Another part of the tradition, associated with folklore, is now widespread in rural areas in the form of archaic genres, the most famous of which are the Cretan songs *ρίζιτικά* [*ryzitika*] and *μαντινάδα* [*madinada*]. Instead, after Greece gained independence, new non-academic genre varieties appeared, which are called folk and civic music – literally the music of the Greek people who gained independence.

Another sign of the “new time” for the Greek ethnos was the creation of the modern Greek school of the music composition, which combined Western academism with the national musical language. And in the new conditions, having quickly overcome the professional lag behind Western European achievements in the field of academic music, Greek music already at the academic level revealed its ethnic palette. It showed the integrity and indissolubility of the tradition, the beginning of which, although remote in centuries, is connected with subsequent stages and modernity by inextricable ties.

The scientific novelty of the research: common stereotypes of European ideas about the supposed “disappearance of ancient Greek music” could be overcome by a comparative analysis of ancient Greek musical relics and archaic Greek folklore. To confirm this fact, we need to review the history of the Greek musical tradition and find intonation analogies of the mentioned artifacts.

Methodology: The research applied methods of musical, linguistic, historical, and comparative analysis.

Main study. Since the division of the Roman Empire, Greek musical culture existed in the church and folk genera, which constituted an undivided unity. The exception was the music of Crete and the Ionian Islands, where, under the influence of the Venetian culture, centers of Western-type art arose. It was this branch that laid the foundation for modern Greek

music, which appeared before the world in the twentieth century. The strict canons of *Βασιλεία Ρωμαίων* (Byzantine) professional art that existed in the bosom of the church and the long Turkish occupation led to conservation processes in the field of Greek music and the formation of its traditionalism. Until recently, the Greeks attributed to the traditional music – music of Byzantium and of the period of Ottoman rule. And Greek folk songs, especially ritual songs according to the general opinion of researchers, have Byzantine roots. The connection of Byzantine musical culture with the «live» music of present-day Greece is now beyond doubt. At least the combination of folk music and church music into a single concept of musical tradition is an eloquent confirmation of this fact.

We propose to call the period after antiquity and before the emergence of new Greek music as a **transitional era** in its development. This Epoque should include the period of the collapse of the Roman Empire, Byzantium and Ottoman rule. Thus, we can study the continuity of Greek ethnic musical culture and perceive it as unity.

With all the intentions of the Byzantine church to preserve the melody of the Judaic texts of the Old Testament, these texts were re-chanted in Greek and in the Greek way. The new worldview brought by Christian ideas could not change “the melody” of the Greek language, which remained common to both secular and church communication. Therefore, the limitation of Greek tradition by the Byzantine era has no logical basis.

According to mentioned above scientists Byzantine musical culture can be considered as a complex system of moveable and changeable components (both in geographical space and in the historical-temporal plane), which influenced the form of manifestation of the whole complex. Many peoples who made up the Byzantine Empire at the time of its emergence, for a long time before that were strongly influenced by Greco-Roman culture, which inevitably affected their musical development. The available evidence indicates that until the liturgical ritual was strictly canonized, religious singing in national churches was shaped by national tendencies. At the same time, the dominant positions in the central regions were occupied by Hellenic traditions.

Therefore, to deny the continuity of Byzantine music and Greek music of the pre-Christian period is contrary to obvious historical facts. These facts are true and objective, as well as the fact that, with the adoption of Jewish religious views, the Greek ethnic substance not only does not degrade in Byzantine but also becomes central in the state. Greek language becomes the single language of the state-religious

rule. Another thing is that the primacy of religious culture over the centuries has pushed ethnic Greek secular music into the background, taking it out of the zone of observation and investigation. It was in this unavailable for viewing area that Greek musical antiquity was lost. Lost from the field of view, primarily from the field of view of Europeans. Lost, but not gone.

The rediscovery and reinterpretation of Greek Antiquity were among the main poles of the European Renaissance and Enlightenment, and the resulting convictions led to the projection of the "Classical Antiquity" as "global cultural inheritance" (Kardamis, 2011: 11).

After the reappearance of the Greece on the map of Europe the continuity of Greek culture became a necessary position in the development of Greek theatrical art, which in this case has privileges over other branches of art. Despite the Greek language had been changed gradually from ancient form throw *Roman, catharevousa* and *dimotiko*¹, the New Greek literature was ahead of music art in its formation. Thanks to the creativity of Manuel Chrysoloros (1355–1415), Vitsentzos Kornaros (1553–1616) and Georgias Chortatzis, along with later – Adamantios Korais, Rigas Feraios and others interruption between ancient and modern times became less observable. We can mark the similar, but shorter the line in the development of Greek art music from the Cretan Renaissance composer Frangiskos Leontaridis (1581–1672) and Septinsular composers of the XIX century. Relationship with the classical past in creative activities of Septinsular composers was an attempt to re-establish the *integral part of the Greek cultural identity* (Kardamis, 2009: 4–19; Holland, 1815: III–IV; Holland, 1815: 27–50). The first mention about discovery the music of the Antiquity «*through the study of folklore music of the Greek mainland*» by professor of the church music Ioannis Aristeidis attributed to 1824 and belongs to the Rector of the Corfu Ionian University Lord Guilford (Kardamis, 2009: 4–19).

From that point conclusion between the real Greek cultural identity and "the idealistic European conceptions of Greekness" or "Greek mirage of the West" started. It began with the fact that the Europeans did not recognize the Greeks because they turned out to be completely different from the beautiful marble statues of pagan gods. *"More than once expressed surprise that the nation, admired all subsequent generations with its achievements in other arts, suffered a complete collapse in art, valued more than others in the music"* (Macran, 1902: 2). The process of recog-

nizing the Greeks as a nation coincided with the gradual discovery of certain features of the "disappeared Greek musical antiquity" in existing traditional musical genres.

Pioneer of the modern Greek musicology Georgios Pachtikos in the preface to his collection of Greek folk songs had devoted to the mentioned links special (the last) paragraph. He announced it in the plan as: «*The finding of ancient music through modern Greek*» (Παχτικός 1905: Preface, p. ζ.). Among the aspects of his researches, the main is the area of musical modes. Musicologist shows the wide specter of the natural modes in present-day folk music. Even the inharmonic modes, in his opinion, are present in the vocal melismatic.

G. Pachticos mentioned that «*the wise philologists pay tribute to the toils, levers as well as perfection and soul of the ancient music*» (Ibid, Preface, p. η). Hi tried to fulfill the historical lacuna by giving some citations from the very different sources: from Alexander the Great, which indicates a wide geographical area of perception and, most importantly, understanding of ancient Greek art, in particular, the Homeric epic in the Middle East; from the Fathers of the Orthodox Church of medieval ages according to the explicit confession about the fact that love for music still was being breathed, almost by the ancients, when the Byzantines were the only agents and heirs, and this folk music is still with them, according to the fathers opinion; from baron's von Riedesel (Riedesel, 773: 217). and I.B.G. d'Ansse de Villosion (1750–1805) (Villoison, 1809: 172–173), which give the clear descriptions of Greek music in the perception of Europeans. For example, G. Pachticos quotes I.B.G. d'Ansse de Villosion's statement about his impressions of Greek music of that time: «*These interminable rhapsodies were taken over by amusing and graceful elaborations, which the ancient Greeks appreciated*». In fact, "the brilliant Hellenist of time" how call him the author of Geographical Revue Conrad Malte-Bru in preface of the chapter, de Villosion was a bit less impressed by the Greek music which he heard probably for the first time. He calls mentioned rhapsodies "absurd", and contrapose them to ancient Greek music variations "σκόλια", making his verdict: *"Nothing, however, (could be) sadder, more languid, more monotonous than the music of the Greeks"* (Villoison, 1809: 172–173). In his presentation we can also find the impressions of the Greeks as a part of Eastern world: *"Greeks are Orient as Armenians..."*. However, trying to convey his impression of the accompaniments of Greek dances that he saw, Hellenist recalls an ancient Greek *"onos pros lyras"* (*"anyone, even donkey, is skilled at lyra playing"*). He continuing: *"The musicians sing tunes which they sometimes compose*

¹ So called "pure Greek" and "vernacular".

immediately; because there are many improvisers in Greece. They give serenades to their mistresses on the first day of the year. According to an old tradition, they immediately compose sad songs which they sing almost always on the same air, which is very lugubrious and melancholic; words are most often freed from the yoke in rhyme, and almost always from that of reason. They also do not deal with quantity of syllables or measures of feet" (Villoison, 1809: 175).

We observe how difficult it was for Europeans to combine in their minds the ancient and "new" Greeks and their culture. However, the simplest logic suggested to scientists the need for awareness of their relations, of inheritance and continuity. Following G. Pachticos Greek musicologists claim that a deep study of folk music can create a foundation for *musical archeology* and open up new horizons for modern music. According to the contemporary scientist A. Siopsi «/.../ since the last decades of the nineteenth century /.../ in modern the predominant notions of 'historic continuity' and 'Hellenism', or 'Greekness', interpret Greek history as an uninterrupted evolution from the classical past to Byzantium. In terms of music, continuity was believed to be found from ancient Greek music to Byzantine hymns and folk songs» (Siopsi, 2011: 17).

In the mid-twentieth century, through the comparative analysis of Hellenists, ancient music returned from oblivion and suddenly appeared in living specimens of traditional folk music. Greek scholars, in particular Fivos Anoyeianakes, draw attention to the continuation of the ancient theatrical tradition in Roman times, when Greek theater acquires specific forms of street art, in which Greek folk song (*ἐλληνικό δημοτικό τραγούδι*) originates. According to F. Anoyeianakes, ancient Greek tragedy and comedy had turned into a «tragic pantomime» during the Roman Empire, which was continued into Byzantine times. This genre retains such ancient Greek morphological features as the structure of a poetic line of fifteen syllables (*δεκαπεντασύλλαβος*), trochee and iambic verse dimensions (*τροχαϊκός καί ιαμβικός τετράμετρος στίχος*). One of the most important provisions of the study of the above-mentioned scientist is the idea of the kinship of the Greek words «a tragedy» and «a song», their common roots and the origin of the words «a song» and «to sing» (Ανωγειανάκης, 1976: 400).

Revolutionary changes in ideas about Greek musical antiquity occurred after the discoveries of the Swiss researcher Samuel Baud-Bovy 1906–1986, who investigated folklore of the Greek islands during 1929–1931. The scientist draws an analogy between the rhythmic structures of the greek dance

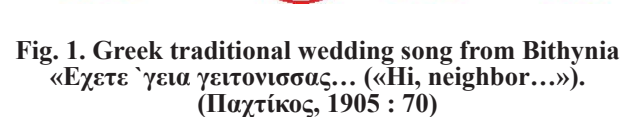
«τσακόνικο» [tsakonyko] dance and the poetic metre *peon* (*Παιών*) of Hymn to Apollon and ancient Greek tragedy; between the rhythmic structures of the greek dance «καλαματιανός» [kalamatianos] and «ἐπίτριτος» [epitritos] of Arystophan, rhythmic structures of the greek dance «ζεμπέκικο» [zempekiko] and «καρσιλαμάς» [karsilamas] the Sapho's poetry.

Another scientist – Lambros Liavas among other common features of ancient and modern Greek music, musicologist calls musical genres, such as carol, epitalam («*παστικά*» «*παραξυπνήματα*»), «*skoliya*» («*σκόλια*») – improvisational songs «*madinada*» «*μαντινάδες*»; archaic ritual forms – wedding, funeral, facial carnival, agricultural, anastenaria; instrumental types, including three-stringed instruments, the tambourine family, double aulos (which have the characteristics of «*tsambuna*» («*τσαμπούνα*» and Cypriot «*piskiaulia*»), canon («*κανών*») of Pythagoras («*ψαλτήριον-κανονάκι*»), as well as «*tympanum*» («*τυμπάν*»), the features of which are preserved by modern traditional instruments «*defi*» («*ντέφι*») (Λιάβας Λ. 1993–1994 : 122–125).

Having a huge set of various features of antiquity in today's Greek folklore, we still perceive them as remnants of a vanished phenomenon, which we can no longer perceive as a whole. But how we can see the complete image of the lost subject? In what way is possible to unite separated structures of music? If we turn to Aristotle, we shall think about how to build individual parts in a certain order, giving them a certain size. It means that we can try to find behind, or over of the mentioned common features of the ancient Greek music and present-day folklore its mutual *poetics*. We consider *poetics* as a complex of content and means of expression. And the first step we shall make should be the basic statement about the quality of the antique Greek music – its syncretic existence. This quality is also present now in the Greek folklore as the unity of the vocal and instrumental music, poetry, choreography, and elements of the theatrical performance.

If we shall make one step back to music inside the aria of syncretism, we shall face one more common structure – authentic Greek sign, derived from the method of composing Byzantine church music – «melopie» (*melopia*) (Χρυσανθος Μαδύτων, 1832: 174). This phenomenon in connection to the Greek songs could be named the core of poetics. It can be described as an expression of language musicality or as an expression of the music speech. Nowadays it could be also it can be characterized by «music gesture», plastics of the music, or music phrasing. The unity of music and verbal text creates a so-called melodic pattern, or «melodic line» which once again emphasizes its syncretic nature.

Then, looking over the singular features on the melodic tipe, searching phrasing figures we can find in the Greek folklore a lot of deviations of the ancient melodies with a common identity. And in this case, the value, measure of the intervals, type of temperation will not so important for finding the “music formula”, as we can see on the several pares of the examples (Figures 1–2, 3–5).



We can see common positions of both melodies:

1. in the structure of the melody – as the repetition of the descending motives in the volume of a tetra-chord (orange lines);
2. in the mode – as presence of the augmented seconds in both melodies (violet lines);
3. in the gesture of music, in the shaping line of melody;
4. in the way how the poetic syllables connected to the musical.

1. in the structure of the melody – as the repetition of the descending motives in the volume of a tetra-chord (orange lines);

3. in the gesture of music, in the shaping line of melody;

We can find also absolute similarity between the endings of the first motive of the «Εχετε ᾠδα γειτονισσας... and the last motive of the Pythian Ode which are presented on the Figures 1–2.

²The stone stele, on which the musical text of the epitaph is engraved, is in the Copenhagen Museum. Giovanni Comotti transcribes the epitaph in a linear musical notation (Comotti, 1991: 114)

Andantino

mp

mf

5

mp

C Z Ẓ K I Z Ĩ
 Ὅσον ζῆς, φαίνου,
 R I Ẓ Ṛ
 ἡρώδης θλας οὐ
 C Ẓ C K Z
 λυποῖς πρὸς δι-
 ĩ K ĩ K C
 γον λατὶ τὸ ζῆν,
 C K O ĩ Ẓ
 τὰ τέλος ὁ γὰρ
 R C C̣ Q̣
 νος ἀναστῇ.

Musical score for the hymn "Ὅσον ζῆς, φαίνου". The score consists of three staves of music. The first staff is annotated with a green oval. The second staff is annotated with a red oval. The third staff is annotated with a blue oval. The lyrics are in Greek and are written below the staves.

In the Figures 3–5 we marked the similarity of melodic (red, green lines) and rhythmical motives (blue lines) of the exposed melodies. We also can see their common poetics, similarity in phrase shaping, syllabic organization and type of the movement.

Conclusion. Intonational similarity of *Μελοποίηση* (*Melodization*) of the ancient and *archaic folk* Greek artefacts indicates the common nature of both sources, where an important place is played by speech parameters that are directly related to the structuring of the melody, namely the structure of the melodic motives, their rhythmic and pitch accents. Among the common features of the mentioned artifacts, we found the repetition of the descending motives in the volume of a tetrachord; presence of the augmented seconds as an oriental mode color; similar gesture of music and shaping line of melody; connection of the poetic syllables to the musical motives.

firms the continuity in development of Greek music from the antient time and existence of modern forms of folklore, preserving archaic melodic structures and many other ancient evidences.

We see that the real links between ancient Hellenic music and present-day folk Greek music exist despite the opinion, that the Greek music antiquity has lost. This stereotype has been formed during centuries of isolation, while the Hellenic topic was connected to the “western” music. From the other side after dividing of Roman empire in 395 AD Greek ethnos for a long time became part of the “eastern” world, existing in a monodic music environment. That is the place where ancient Greek music lost for Europeans raised on tonal music, and embodied Greek ideas about harmony within the framework of tonal music harmony. These perceptions of loss were exacerbated by the

fact that Western European music was based on the work of Greek theorists.

Undoubtedly, the restoration of ties with antiquity in music was part of the Great National Idea, which served as a consolidation of the Greek people, the formation of a new Greek nation and a new Greek culture. The implementation of the ancient period as no less important than the previous Ottoman and Byzantine periods was also associated with the continuation traditions of the ancient Greek theater, philosophy and poetry (Mackridge, 2009: 167, 182; Samson, 2013: 212; Clogg, 1992: 47–49). Music was, using the expression, or term, of Umberto Eco, an absent structure (Eco, 2016: 590), that had to be recreated in order to achieve integrity in historical succession. And this missing structure was recreated from nothingness, thanks to overcoming several stereotypes of European consciousness.

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Дата першого надходження рукопису до видання: 06.10.2025

Дата прийнятого до друку рукопису після рецензування: 24.11.2025

Дата публікації: 19.12.2025