

Module	Ancient Greek Lyre, technique, performance
---------------	---

Tutors	Evangelia Kopsalidou, Specialized teaching Staff, School of Education Sciences
---------------	---

- GENERAL**

Title of Module	Ancient Greek Lyre, technique, performance	
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units
	27,5	
	68,5	2,29
Language of Tutoring and Examination:	English-Greek	

- EDUCATIONAL OBJECTIVES**

Educational Objectives
The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.
<p>After completing the programme the learners are expected to:</p> <ul style="list-style-type: none"> -get to know the ancient Greek lyre: origin, construction, way of playing -get to know and describe the place of music in ancient Greece -understand the ancient Greek musical system and the place of the lyre in it -get to know the ancient Greek musical fragments and their direct connection to the speech
General Skills
<i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i>
<i>Research, analysis, and synthesis of data and information, using the necessary technologies</i>
<i>Adaptation to new situations</i>
<i>Decision making</i>
<i>Independent work</i>
<i>Teamwork</i>
<i>Working in an international environment</i>
<i>Working in an interdisciplinary environment</i>
<i>Generating new research ideas</i>
<i>Project planning and management</i>
<i>Respect for diversity and multiculturalism</i>
<i>Respect for the natural environment</i>
<i>Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues</i>
<i>Exercise of critical and self-critical thinking</i>
<i>Promotion of free, creative, and inductive thinking</i>
<ul style="list-style-type: none"> -to play the ancient Greek lyre -to recognize ancient and modern Greek rhythms -to choose the appropriate accompaniment for the narration of texts with the lyre -to evaluate the position of the ancient Greek lyre in the antiquity -to appreciate the role of the lyre as a symbol of music throughout the centuries -to from a mindset of acceptance and recognition of the lyre as the main educational musical instrument in antiquity -to from a mindset of accepting and using the lyre as the main education musical instrument today in Greece

- MODULE CONTENT**

<ul style="list-style-type: none"> • Introduction to the ancient Greek lyre: origin, construction, way of playing
--

- Learning the ancient Greek lyre through the complete method of Nikos Xanthoulis: exercises, compositions, lyrodiodes

• **TEACHING and LEARNING METHODS - ASSESSMENT**

Training Method <i>Physical presence/on-line /blended.</i>	Blended
Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>	<i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>
Evaluation Of Trainees <i>Description of the evaluation process</i> <i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i> <i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i>	Oral examination-concert

• **RECOMMENDED BIBLIOGRAPHY**

1. BARKER, Andrew, *Greek Musical Writings : Volume 1 and Volume 2*, Cambridge, Cambridge University Press 1990.
2. Barker, Andrew (2007). *The Science of Harmonics in Classical Greece*. Cambridge and New York: Cambridge University Press. ISBN 9780521879514.
3. Landels, John, *Music in Ancient Greece and Rome* (London: Routledge, 1999).
4. Lynch, Tosca & Eleonora Rocconi, *A companion to ancient Greek and Roman music*. Blackwell companions to the ancient world . Hoboken: Wiley, 2020.
5. Mathiesen, Thomas, *Ancient Greek Music Theory: A Catalogue Raisonnee of Manuscripts*, Repertoire International des Sources Musicales [RISM] B11 (Muenchen: Henle, 1988).
6. *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages*, Nebraska, Nebraska Press, 1999.
7. ΜΙΧΑΗΛΙΔΗΣ, Σόλων, *Εγκυκλοπαίδεια της Αρχαίας Ελληνικής Μουσικής*, Αθήνα, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, 1981.
8. Monro, D. B., *The Modes of Ancient Greek Music* (Oxford: Clarendon Press, 1894).
9. ΞΑΝΘΟΥΛΗΣ, Νίκος, *Τέχνη Μουσικής*, Αθήνα, Δαίδαλος-Ζαχαρόπουλος, 2005.
10. ΞΑΝΘΟΥΛΗΣ, Νίκος, *Ολοκληρωμένη μέθοδος της Αρχαίας Ελληνικής Λύρας*, Αθήνα, Orpheus, 2021.
11. West, Martin L., *Ancient Greek Music* (Oxford: Oxford University Press, 1992).

Module	Ancient Greek Lyre, technique, performance II
---------------	--

Tutors	Nikow Xanthoulis, composer, lyre soloist
---------------	--

- GENERAL**

Title of Module	Ancient Greek Lyre, technique, performance	
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units
	27,5	
	68,5	2,29
Language of Tutoring and Examination:	English-Greek	

- EDUCATIONAL OBJECTIVES**

Educational Objectives
The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.
<p>After completing the programme the learners are expected to:</p> <ul style="list-style-type: none"> -get to know in depth the ancient Greek lyre and further their techniques -get to know and describe the place of music in ancient Greece -understand the ancient Greek musical system and the place of the lyre in it -get to know the ancient Greek musical fragments and their direct connection to the speech
General Skills <i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i>
<i>Research, analysis, and synthesis of data and information, using the necessary technologies</i> <i>Adaptation to new situations</i> <i>Decision making</i> <i>Independent work</i> <i>Teamwork</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Generating new research ideas</i> <i>Project planning and management</i> <i>Respect for diversity and multiculturalism</i> <i>Respect for the natural environment</i> <i>Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues</i> <i>Exercise of critical and self-critical thinking</i> <i>Promotion of free, creative, and inductive thinking</i>
<ul style="list-style-type: none"> -to play the ancient Greek lyre in a more complicated manner and discover artistic solutions in playing and accompanying the songs or the recitations -to recognize ancient and modern Greek rhythms -to choose the appropriate accompaniment for the narration of texts with the lyre -to evaluate the position of the ancient Greek lyre in the antiquity -to appreciate the role of the lyre as a symbol of music throughout the centuries -to from a mindset of acceptance and recognition of the lyre as the main educational musical instrument in antiquity -to from a mindset of accepting and using the lyre as the main education musical instrument today in Greece

- MODULE CONTENT**

<ul style="list-style-type: none"> • To further their technical abilities on the lyre playing
--

- Learning the ancient Greek lyre through the complete method of Nikos Xanthoulis: exercises, compositions, lyrodiodes

• **TEACHING and LEARNING METHODS - ASSESSMENT**

Training Method <i>Physical presence/on-line /blended.</i>	Blended
Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>	<i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>
Evaluation Of Trainees <i>Description of the evaluation process</i> <i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i> <i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i>	Oral examination-concert

• **RECOMMENDED BIBLIOGRAPHY**

1. BARKER, Andrew, *Greek Musical Writings : Volume 1 and Volume 2*, Cambridge, Cambridge University Press 1990.
2. Barker, Andrew (2007). *The Science of Harmonics in Classical Greece*. Cambridge and New York: Cambridge University Press. ISBN 9780521879514.
3. Landels, John, *Music in Ancient Greece and Rome* (London: Routledge, 1999).
4. Lynch, Tosca & Eleonora Rocconi, *A companion to ancient Greek and Roman music*. Blackwell companions to the ancient world . Hoboken: Wiley, 2020.
5. Mathiesen, Thomas, *Ancient Greek Music Theory: A Catalogue Raisonee of Manuscripts*, Repertoire International des Sources Musicales [RISM] B11 (Muenchen: Henle, 1988).
6. *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages*, Nebraska, Nebraska Press, 1999.
7. ΜΙΧΑΗΛΙΔΗΣ, Σόλων, *Εγκυκλοπαίδεια της Αρχαίας Ελληνικής Μουσικής*, Αθήνα, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, 1981.
8. Monro, D. B., *The Modes of Ancient Greek Music* (Oxford: Clarendon Press, 1894).
9. ΞΑΝΘΟΥΛΗΣ, Νίκος, *Τέχνη Μουσικής*, Αθήνα, Δαίδαλος-Ζαχαρόπουλος, 2005.
10. ΞΑΝΘΟΥΛΗΣ, Νίκος, *Ολοκληρωμένη μέθοδος της Αρχαίας Ελληνικής Λύρας*, Αθήνα, Orpheus, 2021.
11. West, Martin L., *Ancient Greek Music* (Oxford: Oxford University Press, 1992).

Module	The role of the ancient Greek lyre in modern music education systems
---------------	---

Tutors	Evangelia Kopsalidou, Specialized teaching staff, School of Education Sciences
---------------	--

- GENERAL**

Title of Module	The role of the ancient Greek lyre in modern education systems		
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units	
	27,5		
	68,75	2,29	
Language of Tutoring and Examination:	English-Greek		

- EDUCATIONAL OBJECTIVES**

<p>Educational Objectives</p> <p>The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.</p> <p>After completing the program, the learners are expected to:</p> <ul style="list-style-type: none"> -understand the ancient Greek musical system and the place of the lyre in it -understand the use of the lyre in modern music education systems -form a mindset of acceptance and recognition of the lyre as the main educational musical instrument in antiquity -form a mindset of accepting and using the lyre as the main educational musical instrument today
<p>General Skills</p> <p><i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i></p> <p><i>Research, analysis, and synthesis of data and information, using the necessary technologies</i></p> <p><i>Adaptation to new situations</i></p> <p><i>Decision making</i></p> <p><i>Independent work</i></p> <p><i>Teamwork</i></p> <p><i>Working in an international environment</i></p> <p><i>Working in an interdisciplinary environment</i></p> <p><i>Generating new research ideas</i></p> <p><i>Project planning and management</i></p> <p><i>Respect for diversity and multiculturalism</i></p> <p><i>Respect for the natural environment</i></p> <p><i>Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues</i></p> <p><i>Exercise of critical and self-critical thinking</i></p> <p><i>Promotion of free, creative, and inductive thinking</i></p>
<ul style="list-style-type: none"> -are able to recognize the importance and the role of music in antiquity -understand the role of music in the education of the ancient greeks by studying philosophical texts and ancient theories about music

- MODULE CONTENT**

- The ancient Greek lyre as a means of musical education in antiquity
- Modern music education systems and their relationship with the antiquity
- The position of the ancient Greek lyre in modern music education systems
- The ancient Greek lyre as a means of learning music at all levels of education today

• **TEACHING and LEARNING METHODS - ASSESSMENT**

Training Method <i>Physical presence/on-line /blended.</i>	Blended
Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>	<i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>
Evaluation Of Trainees <i>Description of the evaluation process</i> <i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i> <i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i>	Oral examination

• **RECOMMENDED BIBLIOGRAPHY**

- Anderson, Warren D. (1966). *Ethos and Education in Greek Music: The Evidence of Poetry and Philosophy*. Cambridge, Massachusetts: Harvard University Press.
- Anderson, Warren D. (1994). *Music and Musicians in Ancient Greece*. Ithaca and London: Cornell University Press. ISBN 0-8014-3083-6 (cloth); ISBN 0-8014-3030-5 (pbk).
- Bélis, Annie, *Aristoxene de Tarante et Aristote: Le Traité d'harmonique, Études et commentaires 100* (Paris: Klincksieck, 1986).
- Bélis, Annie, *Η καθημερινή ζωή των μουσικών στην αρχαιότητα [Les musiciens dans l'antiquité]*, μτφρ. Σταύρος Βλοντάκης (Αθήνα: Παπαδήμας, 2004· ά έκδ.: Paris: Puf, 1999).
- Bundrick, Sheramy (2005). *Music and Image in Classical Athens*. Cambridge University Press.
- BURNARD, Pamela, MURPHY, Regina, *Teaching music creatively*, Abington, Routledge, 2017.
- Calame, Claude, *Choruses of Young Women in Ancient Greece: The Morphology, Religious Role, and Social Functions [Les Choeurs de Jeunes Filles en Grèce Archaïque]*, μτφρ. Derek Collins & James Orion (Lanham: Rowman & Littlefield, 2001· ά έκδ.: Roma: Edizioni dell'Ateneo e Bizzarri, 1977).
- Calter, P. (1998). "Pythagoras & Music of the Spheres Archived 25 January 2021 at the Wayback Machine". Course syllabus, Math 5: Geometry in Art and Architecture, unit 3. Dartmouth.edu (accessed 1 October 2014).
- ΓΟΥΛΑΚΗ-ΒΟΥΤΥΡΑ, Αλεξάνδρα (επ.επιμ.), *Μουσική Παιδεία και Δημοκρατία στην Κλασική Αθήνα*, Αθήνα, Ίδρυμα της Βουλής των Ελλήνων, 2012.
- ΚΟΨΑΛΙΔΟΥ, Ευαγγελία, *Αναπλάθοντας την όπερα*, Αθήνα, Fagotto, 2014.
- ΚΟΨΑΛΙΔΟΥ, Ευαγγελία, *Αποκαλύπτοντας τη μουσική Μπαρόκ στα παιδιά*, Αθήνα, Fagotto, 2021.

- Mathiesen, Thomas J. (1999). *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages*. University of Nebraska Press.
- Murray, Penelope & Wilson, Peter (2004). *Music and the Muses: The Culture of "Mousike" in the Classical Athenian City*. Oxford University Press.
- Pierson, A. (2021). "Ancient Greek Music: The Ethos of Harmonia". *Journal of Musicological Studies*.

Module	Theory and Philosophy of the Ancient Greek Music
---------------	---

Tutors	Nikos Xanthoulis-Composer, Lyre soloist, Evangelia Kopsalidou-Specialized Teaching Staff, School of Education Sciences, Sophia Karakouta-Musician, Voice Soloist
---------------	--

- GENERAL**

Title of Module	Theory and Philosophy of the Ancient Greek Music		
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units	
	29		
	72,5	2,41	
Language of Tutoring and Examination:	English-Greek		

- EDUCATIONAL OBJECTIVES**

Educational Objectives
The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.
<ul style="list-style-type: none"> -get to know and describe the place of music in ancient Greece -understand the ancient Greek musical system -connect the relationship between philosophy and music
General Skills
<i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i>
<i>Research, analysis, and synthesis of data and information, using the necessary technologies</i>
<i>Adaptation to new situations</i>
<i>Decision making</i>
<i>Independent work</i>
<i>Teamwork</i>
<i>Working in an international environment</i>
<i>Working in an interdisciplinary environment</i>
<i>Generating new research ideas</i>
<i>Project planning and management</i>
<i>Respect for diversity and multiculturalism</i>
<i>Respect for the natural environment</i>
<i>Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues</i>
<i>Exercise of critical and self-critical thinking</i>
<i>Promotion of free, creative, and inductive thinking</i>
<ul style="list-style-type: none"> -understand the role of music in the education of the ancient Greeks by studying philosophical texts and ancient music theories -determine ways of spreading and transmitting poems and songs in antiquity

- MODULE CONTENT**

<ul style="list-style-type: none"> • Music in the works of ancient Greek authors • Ancient Greek theorists • Ancient Greek musicians • Musical system of the ancient Greeks

- TEACHING and LEARNING METHODS - ASSESSMENT**

Training Method <i>Physical presence/on-line /blended.</i>	Blended
Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>	<i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>
Evaluation Of Trainees <i>Description of the evaluation process</i> <i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i> <i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i>	Oral examination

● RECOMMENDED BIBLIOGRAPHY

1. Αγγελόπουλος Λ., Δραγούμης Μ., Λέκκας Δ., Μαλιάρας Ν., Μάμαλης Ν., Μωραϊτης Θ., Παπαοικονόμου-Κηπουρού Κ. & Ρωμανου Κ. (2003) «Ελληνική Μουσική Πράξη: Αρχαίοι και Μέσοι Χρόνοι», Τόμος Β' ΕΑΠ, Πάτρα.
2. Anderson, Warren D., *Ethos and Education in Greek Music: The Evidence of Poetry and Philosophy* (Cambridge, MA: Harvard University Press, c1966)
3. Bélis, Annie, *Aristoxene de Tarante et Aristote: Le Traité d'harmonique*, Études et commentaires 100 (Paris: Klincksieck, 1986).
4. Dale, A.M., *The Lyric Metres of Greek Drama* (Cambridge: Cambridge University Press, 1948).
5. *Ptolemaios und Porphyrios ueber die Musik*, Goeteborgs Hoegskolas Arsskrift XL (Goeteborg: Elanders Boktryckeri Aktiebolag, 1934).
6. Georgiades, Thrasybulos, *Musik und Rhythmus bei den Griechen: Zum Ursprung der abendlaendischen Musik*, Rowohlts deutsche Enzyklopaedie(Hamburg: Rowohlt, 1958) και *Greek music, verse and dance* [αγγλ. μτφ. του *Der griechische Rhythmus*] (New York: Merlin Press, c1955).
7. Lippman, Edward A., *Musical Thought in Ancient Greece* (New York: Columbia University Press, 1964).
8. Mathiesen, Thomas, *Ancient Greek Music Theory: A Catalogue Raisonee of Manuscripts*, Repertoire International des Sources Musicales [RISM] B11 (Muenchen: Henle, 1988).
9. *Greek Views On Music* (New York: Norton, 1998) από το: ed. Leo Treitler, *Source Readings In Music History* (τ. 1ος).
10. *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages*, Nebraska, Nebraska Press, 1999.
11. ΜΙΧΑΗΛΙΔΗΣ, Σόλων, *Εγκυκλοπαίδεια της Αρχαίας Ελληνικής Μουσικής*, Αθήνα, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, 1981.
12. Monro, D. B., *The Modes of Ancient Greek Music* (Oxford: Clarendon Press, 1894).
13. ΞΑΝΘΟΥΛΗΣ, Νίκος, *Τέχνη Μουσικής*, Αθήνα, Δαίδαλος-Ζαχαρόπουλος, 2005.
14. West, Martin L., *Ancient Greek Music* (Oxford: Oxford University Press, 1992).
15. West, Martin L., *Εισαγωγή στην Αρχαία Ελληνική Μετρική* (μετάφρ. Ξάνθου, Μ. - Τυφλόπουλου, Τ. κι επιμέλεια Παράσογλου, Γ. Μ.), Ινστιτούτο Νεοελληνικών Σπουδών (Ίδρυμα Μ. Τριανταφυλλίδη), Θεσσαλονίκη 1994 (=Oxford 1987).
16. Winnington-Ingram, R. P., *Mode in Ancient Greek Music* (Amsterdam: Hakkert, 1968· ανατ. της έκδ. Cambridge: Cambridge University Press, 1936).

Module	Techniques of accompaniment with the lyre
---------------	--

Tutors	Nikos Xanthoulis, composer, lyre soloist
---------------	--

- GENERAL**

Title of Module	Techniques of accompaniment with the lyre	
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units
	27,5	
	68,5	2,29
Language of Tutoring and Examination:	English-Greek	

- EDUCATIONAL OBJECTIVES**

Educational Objectives
The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.
<p>After completing the programme the learners are expected to:</p> <ul style="list-style-type: none"> - Analyze texts in a musical manner - Accompany, with the lyre, texts that are recited - Creating proper musical atmospheres for the narration
<p>General Skills</p> <p><i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i></p> <p><i>Research, analysis, and synthesis of data and information, using the necessary technologies</i></p> <p><i>Adaptation to new situations</i></p> <p><i>Decision making</i></p> <p><i>Independent work</i></p> <p><i>Teamwork</i></p> <p><i>Working in an international environment</i></p> <p><i>Working in an interdisciplinary environment</i></p> <p><i>Generating new research ideas</i></p> <p><i>Project planning and management</i></p> <p><i>Respect for diversity and multiculturalism</i></p> <p><i>Respect for the natural environment</i></p> <p><i>Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues</i></p> <p><i>Exercise of critical and self-critical thinking</i></p> <p><i>Promotion of free, creative, and inductive thinking</i></p>
<ul style="list-style-type: none"> -to play the ancient Greek lyre in a more complicated manner and discover artistic solutions in playing and accompanying the songs or the recitations -to recognize and use ancient and modern Greek rhythms -to choose the appropriate accompaniment for the narration of texts with the lyre

- MODULE CONTENT**

<ul style="list-style-type: none"> • To further their technical abilities on the lyre playing specially for the accompaniment • Learning the techniques of accompaniment with ancient Greek lyre through the complete method of Nikos Xanthoulis: exercises, compositions, lyrodes
--

- TEACHING and LEARNING METHODS - ASSESSMENT**

Training Method <i>Physical presence/on-line /blended.</i>	Blended
--	---------

<p style="text-align: center;">Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i></p>	<p><i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i></p>
<p>Evaluation Of Trainees <i>Description of the evaluation process</i></p> <p><i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i></p>	<p>Oral examination-concert</p>

● **RECOMMENDED BIBLIOGRAPHY**

1. BARKER, Andrew, *Greek Musical Writings : Volume 1 and Volume 2*, Cambridge, Cambridge University Press 1990.
2. Barker, Andrew (2007). *The Science of Harmonics in Classical Greece*. Cambridge and New York: Cambridge University Press. ISBN 9780521879514.
3. Landels, John, *Music in Ancient Greece and Rome* (London: Routledge, 1999).
4. Lynch, Tosca & Eleonora Rocconi, *A companion to ancient Greek and Roman music*. Blackwell companions to the ancient world . Hoboken: Wiley, 2020.
5. Mathiesen, Thomas, *Ancient Greek Music Theory: A Catalogue Raisonnee of Manuscripts*, Repertoire International des Sources Musicales [RISM] B11 (Muenchen: Henle, 1988).
6. *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages*, Nebraska, Nebraska Press, 1999.
7. ΜΙΧΑΗΛΙΔΗΣ, Σόλων, *Εγκυκλοπαίδεια της Αρχαίας Ελληνικής Μουσικής*, Αθήνα, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, 1981.
8. Monro, D. B., *The Modes of Ancient Greek Music* (Oxford: Clarendon Press, 1894).
9. ΞΑΝΘΟΥΛΗΣ, Νίκος, *Τέχνη Μουσικής*, Αθήνα, Δαίδαλος-Ζαχαρόπουλος, 2005.
10. ΞΑΝΘΟΥΛΗΣ, Νίκος, *Ολοκληρωμένη μέθοδος της Αρχαίας Ελληνικής Λύρας*, Αθήνα, Orpheus, 2021.
11. West, Martin L., *Ancient Greek Music* (Oxford: Oxford University Press, 1992).

Module	Ensembles
---------------	------------------

Tutors	Nikos Xanthoulis-Composer, Lyre soloist, Evangelia Kopsalidou-Specialized Teaching Staff, School of Education Sciences, Sophia Karakouta-Musician, Voice Soloist
---------------	--

- GENERAL**

Title of Module	Ensembles		
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units	
	29		
	72,5	2,41	
Language of Tutoring and Examination:	English-Greek		

- EDUCATIONAL OBJECTIVES**

Educational Objectives The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.
<ul style="list-style-type: none"> -get to know and perform the musical fragments of ancient Greek music and their direct connection to the speech -perform the ancient Greek lyre as a part of a musical ensemble
General Skills <i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i> <i>Research, analysis, and synthesis of data and information, using the necessary technologies</i> <i>Adaptation to new situations</i> <i>Decision making</i> <i>Independent work</i> <i>Teamwork</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Generating new research ideas</i> <i>Project planning and management</i> <i>Respect for diversity and multiculturalism</i> <i>Respect for the natural environment</i> <i>Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues</i> <i>Exercise of critical and self-critical thinking</i> <i>Promotion of free, creative, and inductive thinking</i>
<ul style="list-style-type: none"> -to choose the appropriate accompaniment on the lyre for the narration -to describe ancient Greek poetry through their lyre performance -to sing ancient Greek poetry as well as modern one with a lyre accompaniment -perform modern pieces of Greek composers with a lyre accompaniment

- MODULE CONTENT**

•

- TEACHING and LEARNING METHODS - ASSESSMENT**

Training Method <i>Physical presence/on-line /blended.</i>	Blended
Use Of Information And Communication Technologies (Ict)	

<i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>	<i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>
Evaluation Of Trainees <i>Description of the evaluation process</i> <i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i> <i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i>	Oral examination-Concert

● **RECOMMENDED BIBLIOGRAPHY**

1. BARKER, Andrew, *Greek Musical Writings : Volume 1 and Volume 2*, Cambridge, Cambridge University Press 1990.
2. ΞΑΝΘΟΥΛΗΣ, Νίκος, *Ολοκληρωμένη μέθοδος της Αρχαίας Ελληνικής Λύρας*, Αθήνα, Orpheus, 2021.
3. Συνθέσεις-τραγούδια των Μ.Θεοδωράκη, Μ. Χατζιδάκη, Γ.Μαρκόπουλο, Ν.Ξανθούλη κ.α. διασκευασμένα για αρχαία ελληνική λύρα και φωνή από τον Νίκο Ξανθούλη

Module	Choir
---------------	--------------

Tutors	Sophia Karakouta, voice teacher instructor, choir conductor, mezzo soprano
---------------	--

- GENERAL**

Title of Module	CHOIR		
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units	
Vocal exercises - singing	27,5		
	68,75	2,29	
Language of Tutoring and Examination:	English/Greek		

- EDUCATIONAL OBJECTIVES**

Educational Objectives
The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.
<ul style="list-style-type: none"> -Gain the basic skills on breathing techniques to support vocal production -Learn the context of a musical piece and how it should be performed for a specific era -Learn to be able to sing a lyrody both individually and as a group/choir -Demonstrate performance attitude (presence, preparation and presentation) -Improve articulation and comprehension of the texts of the pieces
General Skills
<i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i>
<i>Research, analysis, and synthesis of data and information, using the necessary technologies</i>
<i>Adaptation to new situations</i>
<i>Decision making</i>
<i>Independent work</i>
<i>Teamwork</i>
<i>Working in an international environment</i>
<i>Working in an interdisciplinary environment</i>
<i>Generating new research ideas</i>
<i>Project planning and management</i>
<i>Respect for diversity and multiculturalism</i>
<i>Respect for the natural environment</i>
<i>Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues</i>
<i>Exercise of critical and self-critical thinking</i>
<i>Promotion of free, creative, and inductive thinking</i>

- MODULE CONTENT**

<ul style="list-style-type: none"> • Breathing exercises and voice strengthening • Aural exercises for intervals • Learning correct posture and health tips for maintain a healthy larynx
--

- Basic knowledge of the singer's anatomy
- Exercises to develop voice range and flexibility
- Orthophonic and articulation exercises
- Body activation and relaxation exercises

• **TEACHING and LEARNING METHODS - ASSESSMENT**

Training Method <i>Physical presence/on-line /blended.</i>	Blended
Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>	Use of live streaming, PowerPoint presentations, audio and video recordings, live through Teams platform.
Evaluation Of Trainees <i>Description of the evaluation process</i> <i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i> <i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i>	Oral Examination/Concert

• **RECOMMENDED BIBLIOGRAPHY**

- Choksy, Lois. *The Kodály method: Comprehensive music education from infant to adult*. 2nd ed. Englewood Cliffs, N.J: Prentice Hall, 1988.
- Cremintz, M. L. *A perspective on music and adult education with a survey of non- vocational adult music students in an adult education college*. Guildford: University of Surrey, 1992.
- McCarthy, Marie. *Toward a global community: The International Society for Music Education, 1953-2003*. Nedlands, W. A: International Society for Music Education, 2004.
- Nazareth, Theresa. *Lifelong learning: Music education for adult beginners*. Sidney: Theresa Nazareth, 1999.
- Ξανθούλης, Νίκος, *Ολοκληρωμένη μέθοδος της Αρχαίας Ελληνικής Λύρας*. Αθήνα: Orpheus, 2021.

Module	Voice-Singing: basic knowledge and ancient Greek fragments
Tutors	Sophia Karakouta, Voice instructor, choral conductor, mezzo soprano

- GENERAL**

Title of Module	Voice - Singing		
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units	
	27,5		
	68,75	2,29	
Language of Tutoring and Examination:	English/Greek		

- EDUCATIONAL OBJECTIVES**

<p>Educational Objectives</p> <p>The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.</p> <ul style="list-style-type: none"> -Improving the range and volume of the voice -Learning techniques for optimal performance of timbre and breathing -Learning a healthy lifestyle and usage of the vocal chords -Knowledge of basic anatomy of the larynx -Training in intervals, scales and modes
<p>General Skills</p> <p><i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i></p> <p><i>Research, analysis, and synthesis of data and information, using the necessary technologies</i></p> <p><i>Adaptation to new situations</i></p> <p><i>Decision making</i></p> <p><i>Independent work</i></p> <p><i>Teamwork</i></p> <p><i>Working in an international environment</i></p> <p><i>Working in an interdisciplinary environment</i></p> <p><i>Generating new research ideas</i></p> <p><i>Project planning and management</i></p> <p><i>Respect for diversity and multiculturalism</i></p> <p><i>Respect for the natural environment</i></p> <p><i>Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues</i></p> <p><i>Exercise of critical and self-critical thinking</i></p> <p><i>Promotion of free, creative, and inductive thinking</i></p>

- MODULE CONTENT**

<ul style="list-style-type: none"> • Diaphragmatic breathing exercises and voice strengthening • Acoustic and melodic exercises in intervals, scales and modes • Learning correct posture and articulation • Exercises to develop voice range and flexibility

- Orthophonic and articulation exercises
- Body activation and relaxation exercises

• **TEACHING and LEARNING METHODS - ASSESSMENT**

Training Method <i>Physical presence/on-line /blended.</i>	Blended
Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>	Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees
Evaluation Of Trainees <i>Description of the evaluation process</i> <i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i> <i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i>	Oral Examination/Concert

• **RECOMMENDED BIBLIOGRAPHY**

1. Bélis, Annie. *The Daily Life of the Musicians in the Antiquity*. Athens: Papadima Publishing, 2004.
2. Caldwell, Robert. *Excellence in singing: Multilevel learning and multilevel teaching*. Redmond, WA: Caldwell Publishing, 2001.
3. Chapman, Janice L. *Singing and teaching singing: A holistic approach to classical voice*. 2nd ed. San Diego: Plural Pub., 2010.
4. Nafisi, Julia. "Gesture and body-movement as teaching and learning tools in the classical voice lesson: a survey into current practice." *British Journal of Music Education* 30, no. 3 (June 11, 2013): 347–67.
<http://dx.doi.org/10.1017/s0265051712000551>.
5. ΞΑΝΘΟΥΛΗΣ, Νίκος, *Ολοκληρωμένη μέθοδος της Αρχαίας Ελληνικής Λύρας*, Αθήνα, Orpheus, 2021.
6. Palozc, Reka. "'Phoniatic problems in folk singing teaching'." " *Bulletin of the Transylvania University of Brasov, series viii - Performing Arts*" 12(61), no. 2 (January 22, 2020): 75–82.
<http://dx.doi.org/10.31926/but.pa.2019.12.61.19>.
7. Reifinger, James L. "Teaching Pitch Notation–Reading Skills." *General Music Today* 33, no. 3 (December 7, 2019): 21–28.
<http://dx.doi.org/10.1177/1048371319891419>.
8. Richter, Desi. "Singing Their Stories: A Musical Narrative of Teaching and Testing." ScholarWorks@UNO, 2018. <https://scholarworks.uno.edu/td/2532>.
9. Titley, Anne. *Teaching adults to sight sing*. Pacific, MO: Mel Bay, 2004.
10. Ujvárosi, Andrea. "Foreign Language Interpretation in Teaching Soloist Singing." *Central European Journal of Educational Research* 3, no. 1 (April 30, 2021): 75–89. <http://dx.doi.org/10.37441/cejer/2021/3/1/9354>.



Module	Lyric Poetry - The Significance and Role of Music through the Texts of Ancient Greek Literature - Reception
---------------	--

Tutors	Georgios Tsomis, Professor of Ancient Greek Philology
---------------	---

- GENERAL**

Title of Module	Lyric Poetry - The Significance and Role of Music through the Texts of Ancient Greek Literature - Reception		
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units	
	15		
	37,5	1,25	
Language of Tutoring and Examination:	English		

- EDUCATIONAL OBJECTIVES**

Educational Objectives The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.
<i>Research, analysis, and synthesis of data and information, using the necessary technologies</i> <i>Working in an international environment</i> <i>Generating new research ideas</i> <i>Project planning and management</i> <i>Exercise of critical and self-critical thinking</i> <i>Promotion of free, creative, and inductive thinking</i>
General Skills <i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i> <i>Research, analysis, and synthesis of data and information, using the necessary technologies</i> <i>Adaptation to new situations</i> <i>Decision making</i> <i>Independent work</i> <i>Teamwork</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Generating new research ideas</i> <i>Project planning and management</i> <i>Respect for diversity and multiculturalism</i> <i>Respect for the natural environment</i> <i>Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues</i> <i>Exercise of critical and self-critical thinking</i> <i>Promotion of free, creative, and inductive thinking</i>

- MODULE CONTENT**

<ul style="list-style-type: none"> 1. Ancient Lyric Poetry – from the Archaic to the Roman Era: General Introduction, Lyric Poetry vs. Epic Poetry, the Genres of Lyric Poetry: Elegy-Iambic-Melic Poetry, the Types of Melic Poetry: Monody, Choral Song, Performance of Monodic and Choral Odes, the Poets, Tradition, Restoration, and Reconstruction of Lyric Fragments, Lyric Poetry in the Classical Era, Lyric Poetry in the Hellenistic Era, the Epigram.
--

- 2. Philosophy and Music in Antiquity - Introduction: The Significance of Music in Antiquity, Pythagoreans, Plato, Aristotle, and Plotinus
- 3. Ancient Greek Music in the Middle Ages, the Renaissance, and the Birth of Opera (Orpheus and His Lyre): Reception

• **TEACHING and LEARNING METHODS - ASSESSMENT**

Training Method <i>Physical presence/on-line /blended.</i>	<i>on-line</i>
Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>	<i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>
Evaluation Of Trainees <i>Description of the evaluation process</i> <i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i> <i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i>	Oral examination

• **RECOMMENDED BIBLIOGRAPHY**

- Αλεξιάδης, Μ. 2010. Ο μαγικός αυλός του Ορφέα. Δέκα μελετήματα για την όπερα και το μουσικό θέατρο. Αθήνα.
- Anderson, Warren D. (1966). Ethos and Education in Greek Music: The Evidence of Poetry and Philosophy. Cambridge, Massachusetts: Harvard University Press.
- Anderson, Warren D. (1994). Music and Musicians in Ancient Greece. Ithaca and London: Cornell University Press. ISBN 0-8014-3083-6 (cloth); ISBN 0-8014-3030-5 (pbk).
- Barker, Andrew (2007). The Science of Harmonics in Classical Greece. Cambridge and New York: Cambridge University Press. ISBN 9780521879514.
- Bierl, A. Sappho. Lieder, Stuttgart 2021.
- Brown, H. M. 1970. How Opera Began: an Introduction to Peri's Euridice (1600). In E. Cochrane (ed.), The Late Italian Renaissance, 1525–1630. London, 401–443.
- Brown, J. K. 2007. The Persistence of Allegory. Drama and Neoclassicism from Shakespeare to Wagner. Philadelphia, Pennsylvania.
- Brück, P. 1925. Glucks Orpheus. AMw 7: 436–476.
- Budelmann F. (επιμ.), The Cambridge Companion to Greek Lyric, Cambridge 2009 [Ελληνική μετάφραση: Οδηγός για την Αρχαία Ελληνική Λυρική Ποίηση από το Πανεπιστήμιο του Καίμπριτζ. Φιλολογική επιμ.-Επίμετρο: Ευγ. Μακρυγιάννη, Μετάφραση: Σ. Καρέλας, Αθήνα 2020].
- Buller, J. L. 1995. Looking Backwards: Baroque Opera and the Ending of the Orpheus. International Journal of the Classical Tradition 1: 61–64.
- Bujčić, B. 1991. 'Figura Poetica Molto Vaga': Structure and Meaning in Rinuccini's Euridice. EMH 10: 29–64.
- Bundrick, Sheramy (2005). Music and Image in Classical Athens. Cambridge University Press.
- Butcher S. H.. Aristotle's poetics. New York: Hill and Wang, 1961. Print.
- Caciagli, S. Poeti e società: comunicazione poetica e formazioni sociali nella Lesbo

del VII/VI secolo a. C. Amsterdam 2011.

- Calter, P. (1998). "Pythagoras & Music of the Spheres Archived 25 January 2021 at the Wayback Machine". Course syllabus, Math 5: Geometry in Art and Architecture, unit 3. Dartmouth.edu (accessed 1 October 2014).
- Campbell D.A. (εκδ.), Greek Lyric I. Sappho and Alcaeus, Cambridge Mass.- London 1982 (LCL 142).
- Comotti, Giovanni (1989). Music in Greek and Roman Culture. Baltimore: Johns Hopkins University Press. ISBN 0-8018-3364-7.
- Croll, G. 1988. Christoph Willibald Gluck: Orfeo ed Euridice. In Internationaler Bachakademie (ed.), Zwischen Bach und Mozart. Vorträge des Europäischen Musikfestes. Stuttgart, 74–89.
- Currie B. & I. Rutherford (επιμ.), The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext, Leiden-Boston 2019.
- D'Arcais, F. 1888. L'Orfeo del Gluck, Nuova antologia di scienze, lettere ed arti 102: 111–123.
- De La Laurencie, L. 1934. Orphée de Gluck: étude et analyse. Paris.
- Easterling P.E. & B.M.W. Knox, Ιστορία της αρχαίας ελληνικής λογοτεχνίας (1985), μετάφρ. Ν. Κονομής / Χ. Γρίμπα & Μ. Κονομή. Αθήνα 1990.
- Fabbri, P. 1994. Monteverdi. Translated by T. Carter. Cambridge.
- Fearn D., Greek Lyric of the Archaic and Classical Periods. From the Past to the Future of the Lyric Subject. Classical Poetry 1 (2020) 1–113.
- Finglass P. J. & A. Kelly (επιμ.), The Cambridge Companion to Sappho, Cambridge 2021, 113-126.
- Finscher, L. 1964. Che farò senza Euridice? Ein Beitrag zur Gluck-Interpretation. In H. Heussner (ed.), Festschrift Hans Engel. Kassel, 96–110.
- Fortune, N. 1985. Monteverdi and the Seconda Prattica: Monody. In D. Arnold & N. Fortune (edd.), The New Monteverdi Companion. London: Faber and Faber, 199–215.
- Fränkel, H. Dichtung und Philosophie des frühen Griechentums, München 1969.
- Greene R. J., Post-Classical Greek Elegy and Lyric Poetry, Leiden-Boston 2020.
- Hagel, Stefan (2010). Ancient Greek Music: A New Technical History. Cambridge: Cambridge University Press. ISBN 978-0-521-51764-5.
- Harris, S. 1988. The Significance of Ovid's Metamorphoses in Early Seventeenth-Century Opera. MR 40: 12–20.
- Harvey, S. L. 2002. Opera Parody in Eighteenth-Century France: Genesis, Genre, and Critical Function. PhD Thesis, Department of Music, Stanford University.
- Henderson, I. (1957). "Ancient Greek Music". In The New Oxford History of Music, vol.1: Ancient and Oriental Music, edited by Egon Wellesz, pp. 336–403. Oxford: Oxford University Press.
- Henderson, W. J. 2007 (1911). Some Forerunners of Italian Opera. London (Repr. Dodo Press: New York Henry Holt and Company).
- Homer, U. and Paul Pisk (1963). A History of Music and Musical Style. New York: Harcourt Brace Jovanoich.
- Howard, P. 1981. C.W. von Gluck: 'Orfeo'. Cambridge.
- Howard, P. 2003. Christoph Willibald Gluck: A Guide to Research. New York (1987).
- Hoxby, B. 2005. The Doleful Airs of Euripides: The Origins of Opera and the Spirit of Tragedy. COJ 17: 253–269.
- Hutchinson G.O. (επιμ.), Greek Lyric Poetry: A Commentary on Selected Larger Pieces: Alcman, Stesichorus, Sappho, Alcaeus, Ibycus, Anacreon, Simonides, Bacchylides, Pindar, Sophocles, Euripides, Oxford 2001.
- Kaufmann, H. 1964. Orpheus zwischen Form und Ausdruck. ÖMz 19: 409–421.
- Kirkwood G., Early Greek Monody. The History of a Poetic Type, Ithaca-London

1974.

- Kracauer, S. 1994. Jacques Offenbach und das Paris seiner Zeit. Frankfurt 1994 (Allert de Lange, Amsterdam 1937).
- Kramarz, Andreas (2016). The Power and Value of Music. Its Effect and Ethos in Classical Authors and Contemporary Music Theory. New York/Bern: Peter Lang Publishing. ISBN 9781433133787.
- Landels, J. (1999). Music in Ancient Greece and Rome. London and New York: Routledge. ISBN 978-0-203-27050-9.
- Lardinois, A. "Subject and Circumstances in Sappho's Poetry" TAPhA 124 (1994), 57-84.
- Lardinois, A. "Who Sang Sappho's Songs?" Σε E. Greene (επιμ.), Reading Sappho: Contemporary Approaches, Berkeley 1996, 150-172.
- Latacz J. (επιμ.), Archaische Periode. Σε H. Görgemanns (επιμ.), Die griechische Literatur in Text und Darstellung (Vol. I). Stuttgart 1991.
- Leopold, S. 1988. Orpheus in Mantua und anderswo: Poliziano, Peri und Monteverdi. In: Att. Csampai & D. Holland (edd.), Claudio Monteverdi. Orfeo. Christoph Willibald Gluck. Orpheus und Eurydike. Texte, Materialien, Kommentare. Hamburg, 83-109.
- Lesky A., Geschichte der griechischen Literatur (1971), ελληνική μετάφραση: Α.Λεόπουλος. Αθήνα 1978.
- Levin, Flora R. (2009). Greek Reflections on the Nature of Music. Cambridge University Press. ISBN 9780521104561.
- Lewis, L. K. 1967. The Theater of the Italian Renaissance. London.
- Liddell, Henry George, και Robert Scott. A Greek-English Lexicon. Oxford: Clarendon Press, 1996.
- Lord, A.B., "Η Ποίηση των Ομηρικών Επών". Ελληνική μετάφραση: Φ. Ηλιού, εισ.-επιμ. Ν. Τωμαδάκη, ΜΙΕΤ, Αθήνα 1994.
- Mahler, N. 1914. Gluck und die Oper. Jahrbuch des Wiener Goethe-Vereins 22: 38-60.
- Mathiesen, Thomas J. (1999). Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages. University of Nebraska Press.
- Metastasio, P. 1978. Opere scelte. Ed. B. Brunelli. Milano.
- Michels, Ulrich (2002). dtv-Atlas zur Musik. München: dtv. ISBN 3-423-03022-4.
- Morgan, Thomas (2000). Selections from Ancient Greek Historians. Scholars' Facsimiles & Reprints. ISBN 9780820113615.
- Mullen, P. 1982. W.H. Auden's The Sea and the Mirror: Criticism of Shakespeare's The Tempest. Modern Language Studies 12(1): 3-18.
- Murray, Penelope & Wilson, Peter (2004). Music and the Muses: The Culture of "Mousike" in the Classical Athenian City. Oxford University Press. ISBN 9780199242399.
- Newman, E. 1894. Gluck and the Opera. London.
- Oksala, T. 1972. Ein musikalischer Wanderer. C.W. Gluck auf den Wanderjahren. In M. Zeppezauer & R. Czejka (edd.), Christoph Willibald Gluck: Ein Wendepunkt der Operngeschichte im interdisziplinären Diskurs. Internationales Symposium anlässlich der 300. Wiederkehr des Geburtstages. Tutzing, 141-150.
- Palisca, C.V. 1968. Baroque Music. Englewood Cliffs: Prentice-Hall.
- Parker, L.P.E. "Sappho Schoolmistress." GRBS 13 (1972) 1-11.
- Pearson, L.P.E. "The 'New' Sappho, Ovid and the Heroides." TAPhA 145 (2015), 243-264.
- Pierson, A. (2021). "Ancient Greek Music: The Ethos of Harmonia". Journal of Musicological Studies.
- Plato. Republic.

- Polignac, Francois de. (1995). *Cults, Territory, and the Origins of the Greek City-State*. University of Chicago Press.
- Power T., *The Culture of Kitharôidia*, Washington 2010.
- Rhys Roberts, W. (1924). "Ancient Greek Music". In *The Cambridge Ancient History*, Vol. 1: Egypt and Babylonia to 1580 B.C. Cambridge: Cambridge University Press.
- Sadie, S. (1980). *The New Grove Dictionary of Music and Musicians*, 6th ed. London: Macmillan.
- Sandys, John Edwin (1915). *A Companion to Latin Studies*. Cambridge University Press.
- Schlesinger, K. (1936). *The Greek Aulos: A Study of its Mechanism and of its Relation to the Modal System of Ancient Greek Music followed by a Survey of the Greek Harmoniai in Survival or Rebirth in Folk-Music*. London.
- Seaford, R. *Reciprocity and Ritual: Homer and Tragedy in the Developing City-State*, Oxford 1994.
- Slater, N. "The new Sappho in a Roman Book." *TAPA* 137 (2007), 121-135.
- Smith, William (1875). *A Dictionary of Greek and Roman Antiquities*. London.
- Spivey, N. (2012). *Songs on Bronze: The Greek Myths Made Real*. Faber & Faber. ISBN 9780571219884.
- Taruskin, R. (1995). *Text and Act: Essays on Music and Performance*. Oxford: Oxford University Press.
- Thompson, William Barclay Squire (1910). "Orfeo" in *Encyclopædia Britannica*, 11th ed.
- Touliatos, Diane H. (1977). *The Byzantine Chant in the Latin Mass*. *Journal of Musicological Studies*, Vol. 5.
- Tsomis, G. (2001). *Zusammenschau der frühgriechischen Melik (Sappho, Alkaios, Anakreon)*, Stuttgart 2001.
- Tsomis, G. 2015. "Thus changed, I return...": The Programmatic Prologue of the First Surviving Opera "Euridice" (1600) by Ottavio Rinuccini and Jacopo Peri. *Euripidean, Senecan Poetics and Music as Representation*. *AUA* 61: 119–136.
- Τσομής, Γ. (2022). Αρχαϊκή Μελική Μονωδική Ποίηση: Σαπφώ και Αλκαίος Κάλλιπος, Ανοικτές Ακαδημαϊκές Εκδόσεις. <https://hdl.handle.net/11419/8036>
- Vicaire, F. 1978. *Les débuts de l'Opéra*. Paris.
- Vilanou, Conrad (2021). *Educació musical i ciutadania a l'Antiga Grècia*. Edicions de la Universitat de Barcelona. ISBN 978-84-9168-556-7.
- West, Martin L. (1992). *Ancient Greek Music*. Oxford: Clarendon Press. ISBN 978-0-19-814975-0.
- Wille, G. (1967). *Musica Romana: Die Bedeutung der Musik im Leben der Römer*. Amsterdam: P. Schippers.
- Wilson, Nigel (2006). *Encyclopedia of Ancient Greece*. Routledge. ISBN 9780415973342.
- Winternitz, Emanuel (1963). "The Performing Arts". In *The Legacy of Greece: A New Appraisal*, edited by Moses I. Finley, pp. 199–218. Oxford: Oxford University Press.
- Zeppezauer, M. 1968. *Gluck und seine Zeit*. Graz.

Module	Music, poetry and art in ancient Rome
---------------	--

Tutors	Charilaos Michalopoulos, Associate Professor of Latin, DUTH
---------------	---

• **GENERAL**

Title of Module	Music, poetry and art in ancient Rome		
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units	
	4		
	10	0,33	
Language of Tutoring and Examination:	English -Greek		

• **EDUCATIONAL OBJECTIVES**

<p>Educational Objectives</p> <p>The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.</p> <p>This thematic unit provides an introductory exploration into the origins and significance of music in Roman society. Through a structured overview, students will examine Roman musical instruments, diverse musical practices, and the cultural influences from Greece and Etruria. The course will also delve into the role of music in ceremonies, theatre, festivals, and military rituals. Emphasis will be placed on the impact of music in daily life, religion, and politics, as well as its representation in literature, particularly poetry, and the visual arts of the period.</p> <p>After successfully completing the course, students will be able to:</p> <ul style="list-style-type: none"> • Understand terminology and theoretical issues related to Roman music. • Analyze the cultural and social roles of music, poetry, and visual arts in ancient Roman society, including their influence on religion, politics, and daily life. • Evaluate the influence of Greek, Etruscan, and other neighboring cultures on Roman artistic practices, including the adaptation and transformation of these traditions. • Understand the evolutionary development of music in ancient Rome and place it within the broader ideological, aesthetic, and political contexts of Roman society over time. • Cultivate the ability to grasp the ideas and values of a Latin literary text and successfully compare them with the values of the contemporary era (cultural literacy). • Integrate knowledge from different disciplines (archaeology, literature, history) to develop a holistic understanding of how music, poetry, and art contributed to the broader Roman worldview. • Reflect on and understand the relationships between music, literature, and power. • Understand the critical role of art in shaping gender identities. • Identify and analyze issues related to the strategies of representing the "reality" (artistic, social, literary) of women and, more generally, to be able to deal with issues related to gender discourse. • Possess the ability to learn and update their knowledge. • Recognize the value of Roman culture as an integral part of classical culture and as a shared foundation of the modern European cultural edifice.
<p>General Skills</p> <p><i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i></p> <p><i>Research, analysis, and synthesis of data and information, using the necessary technologies</i></p> <p><i>Adaptation to new situations</i></p> <p><i>Decision making</i></p> <p><i>Independent work</i></p> <p><i>Teamwork</i></p> <p><i>Working in an international environment</i></p> <p><i>Working in an interdisciplinary environment</i></p> <p><i>Generating new research ideas</i></p>

<p>Project planning and management Respect for diversity and multiculturalism Respect for the natural environment Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues Exercise of critical and self-critical thinking Promotion of free, creative, and inductive thinking</p>
<p>Research, analysis, and synthesis of data and information, using the necessary technologies Working in an international environment Working in an interdisciplinary environment Generating new research ideas Respect for diversity and multiculturalism Exercise of critical and self-critical thinking Promotion of free, creative, and inductive thinking</p>

● **MODULE CONTENT**

<ol style="list-style-type: none"> 1. Sources of Evidence: Literary/Technical Texts, Epigraphy, Art 2. Terminology 3. Etruscan and Greek Influence on Roman Music 4. Musical Instruments: i) Wind/String Instruments, Organ, Percussion, ii) Augustus and <i>Apollo Citharoedus</i> 5. Music and Space 6. The Status of Musicians: Nero, <i>Princeps Citharoedus</i> 7. Famous Musicians in Roman Art and Literature: Orpheus, Thamyris, Marsyas 8. Women and Music: Sempronia, Cynthia, Calpurnia 9. Roman music ... re-enacted (?)

● **TEACHING and LEARNING METHODS - ASSESSMENT**

<p>Training Method <i>Physical presence/on-line /blended.</i></p>	On-line
<p>Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i></p>	<i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>
<p>Evaluation Of Trainees <i>Description of the evaluation process</i></p> <p><i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i></p>	Oral examination

● **RECOMMENDED BIBLIOGRAPHY**

<ul style="list-style-type: none"> ● Carrese, M., Li Castro, E. & Martinelli, M. (eds.) 2010. <i>La musica in Etruria: Atti del convegno internazionale: Tarquinia 18/20 settembre 2009</i>. Tarquinia. ● Castaldo, D. 2012. <i>Musiche dell'Italia antica. Introduzione all'archeologia musicale</i>. Bologna. ● __. 2018. "Musical Themes and Private Art in the Augustan Age", <i>Greek and Roman Musical Studies</i> 6: 96–114. ● Comotti, G. 1989. <i>Music in Greek and Roman Culture</i>. Baltimore, MD and London. ● D'Angour, A. and Philipps, T. 2018. <i>Music, Text, and Culture in Ancient Greece</i>. Oxford. ● De Simone, R. 1999. "La musica nella Pompei romana", in A. Ciarallo and E. De Carolis (eds.) <i>Homo Faber: Natura, scienza e tecnica nell'antica Pompei</i>. Naples: 29–30. ● Fless, F. and Moede, K. 2007. 'Music and Dance: Forms of Representation in Pictorial and Written Sources', in J. Rüpke (ed.) <i>A Companion to Roman Religion</i>. Malden: 249–262. ● Hagel, S. and Lynch, T. (2015), 'Musical Education in Greece and Rome', in M. Bloomer (ed.) <i>A Companion to Ancient Education</i>. Hoboken, NJ: 401–412.

- Landels, J.G. 1999. *Music in ancient Greece and Rome*. London; New York.
- Leven, P. A. 2021. *Music and metamorphosis in Graeco-Roman thought*. Cambridge.
- Liu, J. 2013. "Professional Associations" in P. Erdkamp (ed.) *The Cambridge Companion to ancient Rome*. Cambridge: 352-368.
- Lynch, T.A.C. & Rocconi, E. (eds.) 2020. *A Companion to Ancient Greek and Roman Music*. Hoboken.
- Morgan, H. 2023. *Music, Politics and Society in Ancient Rome*. Cambridge.
- Moore, T. 2012. *Music in Roman comedy*. Cambridge.
- Murray, P. and Wilson, P. (eds.) 2004. *Music and the Muses: The Culture of Mousike in the Classical Athenian City*. Oxford.
- Pelosi, F. and Petrucci, F. M. 2021. *Music and Philosophy in the Roman Empire*. Cambridge.
- Powley, H. (1996), 'The Musical Legacy of the Etruscans', in J. F. Hall (ed.) *Etruscan Italy: Etruscan Influences on the Civilizations of Italy from Antiquity to the Modern Era*. Provo: 287-303.
- Wille, G. (1967), *Musica Romana: die Bedeutung der Musik im Leben der Römer*. Amsterdam.

Module	The therapeutic use of rhythmic movement. Intertemporal approach to a global phenomenon.
---------------	---

Tutors	Goulimaris Dimitris, Professor, TEFAA, D.U.Th.
---------------	--

- GENERAL**

Title of Module	The therapeutic use of rhythmic movement. Intertemporal approach to a global phenomenon.	
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units
	10	0,33
	25	0,83
Language of Tutoring and Examination:	Greek & English	

- EDUCATIONAL OBJECTIVES**

Educational Objectives
The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.
Upon completion of the courses students will know: <ul style="list-style-type: none"> - the timeless use of rhythm and movement as a therapeutic tool - the theoretical principles and bases of dance therapy - the ecstatic dance therapy "technique" as presented in older societies - the relationship between exercise and mental health - examples of the ecstatic dance therapy method
General Skills <i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i> Research, analysis, and synthesis of data and information, using the necessary technologies Adaptation to new situations Decision making Independent work Teamwork Working in an international environment Working in an interdisciplinary environment Generating new research ideas Project planning and management Respect for diversity and multiculturalism Respect for the natural environment Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues Exercise of critical and self-critical thinking Promotion of free, creative, and inductive thinking
Upon completion of the courses students will have acquired the following skills: <ul style="list-style-type: none"> - Adaptation to new situations - Autonomous work - Teamwork Respect for diversity and multiculturalism - Exercise criticism and self-criticism - Promoting free, creative and inductive thinking

- MODULE CONTENT**

<ul style="list-style-type: none"> • Dance as a timeless and universal therapeutic tool • The ecstatic dance therapy "technique" • Dance therapy in the context of traditional societies (monotheistic). Case study • Dance therapy in the context of traditional societies (polytheistic). Case study • 5. Introduction to the principles and theories of healing through the Arts
--

• **TEACHING and LEARNING METHODS - ASSESSMENT**

<p>Training Method <i>Physical presence/on-line /blended.</i></p>	Distance learning
<p>Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i></p>	Use of ICT in Teaching
<p>Evaluation Of Trainees <i>Description of the evaluation process</i></p> <p><i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i></p>	Oral

• **RECOMMENDED BIBLIOGRAPHY**

<ul style="list-style-type: none"> • Schott-Bilmann F. (1997). <i>Όταν ο χορός θεραπεύει</i>. Αθήνα: Ελληνικά Γράμματα. • Schott-Bilmann F. (1995). <i>Χοροθεραπεία με την πρωτόγονη έκφραση</i>. Αθήνα: Τρόπος Ζωής. • Schott-Bilmann F. (1983). Du corps malade au corps dansant: la guerison par la crise de possession rituelle dans les sociétés polytheistes. <i>La Recherche en Danse</i>, 2, 112-117. • Σταύρου, Κ. Η Χοροθεραπεία ως θεραπευτική μέθοδος. Ημερομηνία ανάκτησης: 15-12-2014. http://www.korifogrami.gr/ef-zin/ixorotherapeiaostherapeutikimethodos/ • Χουρμουζιάδη, Α. (1961). Περί των αναστεναρίων και άλλων τινών παραδόξων εθίμων και προλήψεων, <i>Αρχείο του Θρακικού Λαογραφικού και Γλωσσικού Θησαυρού</i>, 26, 143-168 • Goulmaris, D., Serbezis, V. & Taxildaris, K. (2001). Fire-Walking and the process of dance therapy in the costume of anastenaria in Lagadas, Greece. <i>Journal of the International Council for Health, Physical Education, Recreation, Sport and Dance</i>, XXXVII, 50-53. • Goulmaris D., Albanidis E. & Serbezis V. (2005). Dancing mania as a healing proceedings in the frame of religious worship in ancient and contemporary Greece. <i>Aethlon</i>, XXII, 2, 107-117. • Αγγελόπουλος Λ., Δραγούμης Μ., Λέκκας Δ., Μαλιάρας Ν., Μάμαλης Ν., Μωραϊτης Θ., Παπαιοκονόμου-Κηπουρού Κ. & Ρωμανου Κ. (2003) «Ελληνική Μουσική Πράξη: Αρχαίοι και Μέσοι Χρόνοι», Τόμος Β' ΕΑΠ, Πάτρα. • Αλκαλάη, Ν. (2004). Χοροκινητική θεραπεία, Στο Συλλογικό Έργο, <i>Η τέχνη ως μέσον θεραπευτικής αγωγής</i>, (σελ. 31-35). Αθήνα: Εθνικό Ίδρυμα Ερευνών • Γεωργακά, Δ. (1945-46). Ετυμολογικά και σημασιολογικά, <i>Αρχείο του Θρακικού Λαογραφικού και Γλωσσικού Θησαυρού</i>, 12, 40-46 • Danforth, L. (1995). <i>Τα αναστενάρια της Αγίας Ελένης</i>. Αθήνα: Πλέθρον. • Δημούλας, Κ. (1989). <i>Έκσταση. Λαϊκός χορός και εκπαίδευση. Πρακτικά 3^{ου} Παγκοσμίου Συνεδρίου</i>. Λάρισα: Διεθνής Οργάνωση Λαϊκής Τέχνης. • Ένωση Χοροθεραπευτών Ελλάδος. Ημερομηνία ανάκτησης: 15-12-2014. http://www.gadt.gr/choreotherapy.htm

- Ευαγγέλου Ι. (1994). Πυροβασία και αναστενάρηδες. Αθήνα – Γιάννινα: Δωδώνη
- Ένωση Χοροθεραπευτών Ελλάδος. Ημερομηνία ανάκτησης: 15-12-2014.
<http://www.gadt.gr/choreotherapy.htm>
- Καβακόπουλου, Π. (1956). Η 3^η μέρα των αναστεναριών στην Αγία Ελένη Σερρών, *Αρχείο του Θρακικού Λαογραφικού και Γλωσσικού Θησαυρού*, 21, 282-299
- Κουσιάδη, Γ. (1956). Τ' αναστενάρια και οι χοροί τους, *Αρχείο του Θρακικού Λαογραφικού και Γλωσσικού Θησαυρού*, 21, 279-281
- Κουρτίδου, Κ. (1938-39). Τα' αναστενάρια και η σκυλουδηυτέρα, Η διονυσιακάι παραδόσεις εις την Θράκη, *Αρχείο του Θρακικού Λαογραφικού και Γλωσσικού Θησαυρού*, 5, 90-95
- Κρανιδιώτης, Π. (1956). Τα αναστενάρια ως ψυχοσωματικό φαινόμενο, *Αρχείο του Θρακικού Λαογραφικού και Γλωσσικού Θησαυρού*, 21, 249-278
- Μαλκογιώργος, Α., Μαυροβουνιώτης, Φ. & Αργυριάδου, Ε. (2006). Ελληνικοί χοροί. Ανανεωμένη έκδοση. Θεσσαλονίκη: Εκδοτική Αιγινίου.
- Μαργαρίτη-Τζωρτζάκη, Α. & Σμυρλή, Ν. (2004). Χοροθεραπεία: η θεραπευτική οδός που έρχεται από το μακρινό παρελθόν. Στο Συλλογικό Έργο, *Η τέχνη ως μέσον θεραπευτικής αγωγής*, (σελ 13-21). Αθήνα: Εθνικό Ίδρυμα Ερευνών
- Μιχαήλ-Δέδε, Μ. (1987). *Θεραπευτικοί χοροί στην Ελλάδα*. Ο λαϊκός χορός σήμερα. *Πρακτικά 1^{ου} Παγκοσμίου Συνεδρίου*. Λάρισα: Διεθνής Οργάνωση Λαϊκής Τέχνης.
- Μουρατίδου, Κ. (1997). Χοροθεραπευτικά στοιχεία στην αρχαία και τη σύγχρονη Ελλάδα, *Άθληση και Κοινωνία*, 18, 65-72. Neubecker J.A. (1986) «Η Μουσική στην Αρχαία Ελλάδα», Οδυσσέας, Αθήνα.
- Νικολίτσα, Α. Τι είναι Χοροθεραπεία ; Ημερομηνία ανάκτησης: 15-12-2014.
<http://www.drosostalida.com/articles2.asp?eid=91>
- Παπαδοπούλου Ζ. (2003). *Μουσική και ψυχοσωματική αγωγή στην Αρχαία Ελλάδα*. Στο Συλλογικό Έργο, *Μουσικοχορευτικά δρώμενα ως μέσον θεραπευτικής αγωγής*. (σελ. 75-87) Αθήνα: Εθνικό Ίδρυμα Ερευνών
- Παπαχριστοδούλου, Π. (1958). Σημειώματα-Αναστενάρηδες ή αναστενάρια, *Αρχείο του Θρακικού Λαογραφικού και Γλωσσικού Θησαυρού*, 23, 283.
- Παπαχριστοδούλου, Π. (1940-41). Σημειώματα-Τ' αναστενάρια εις Ρουμανία, *Αρχείο του Θρακικού Λαογραφικού και Γλωσσικού Θησαυρού*, 7, 365
- Ρωμαίος, Κ. (1944-45). Λαϊκές λατρείες της Θράκης, *Αρχείο του Θρακικού Λαογραφικού και Γλωσσικού Θησαυρού*, 11, 1-131

Module	Theatre and Performance
Tutors	Lantzouraki Myrsini, Specialized teaching staff (Drama in Education), PSED, School of Education Sciences, DUTH- Drama practitioner, Theatre Director

- GENERAL**

Title of Module	Theatre and Performance: Building an action experientially, through techniques of dramatic art.	
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units
Experiential Workshop	10	0,33
	25	0,83
Language of Tutoring and Examination:	Greek and English	

- EDUCATIONAL OBJECTIVES**

Educational Objectives
The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.
<p>During the workshop participants will:</p> <ul style="list-style-type: none"> • Come into contact with texts of the three great tragic poets: Aeschylus, Sophocles and Euripides. • Analyze the points of the texts that bear the timelessness of the authors' thought by using techniques of dramatic art • Express themselves through narrative techniques on selected choral excerpts. • Accompany the narration with movement, kinesthetically emphasizing its importance. • Choose parts of the work where speech and “act” could be enriched with sounds and/or with the accompaniment of the ancient Greek lyre.
<p>General Skills</p> <p><i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i></p> <p><i>Research, analysis, and synthesis of data and information, using the necessary technologies</i></p> <p><i>Adaptation to new situations</i></p> <p><i>Decision making</i></p> <p><i>Independent work</i></p> <p><i>Teamwork</i></p> <p><i>Working in an international environment</i></p> <p><i>Working in an interdisciplinary environment</i></p>

Generating new research ideas
Project planning and management
Respect for diversity and multiculturalism
Respect for the natural environment
Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues
Exercise of critical and self-critical thinking
Promotion of free, creative, and inductive thinking

- Teamwork
- Working in an interdisciplinary environment
- Respect on diversity and multiculturalism
- Promotion of creative thinking

• **MODULE CONTENT**

Participants will approach excerpts of selected chorals from the oeuvre of the three ancient tragic poets. They will be invited, by following methods of theatre art and techniques of educational drama, to explore the core values that render these texts of timeless importance.

They will create small acts, connecting the past with the present, aiming to transmit, while interacting with promptness and truth, through experiential modes, through movement and speech, the quality of the ideas of classical ancient poetics.

The accompaniment of the lyre will be a strong link in the process of movement and action as it will unite the classical timbres with the past and present.

• **TEACHING and LEARNING METHODS - ASSESSMENT**

Training Method <i>Physical presence/on-line /blended.</i>	Physical Presence
Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i>	Projector, Camera, Laptop
Evaluation Of Trainees <i>Description of the evaluation process</i> <i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i> <i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i>	<i>Presentation of the results of the training</i>

• RECOMMENDED BIBLIOGRAPHY

Aeschylus. *Eumenides*. Transl. T. Roussos. Athens: Kaktos Publications. 1992

Avdi, A. Chatzigeorgiou, M. (2007). *The art of Drama in Education*. Athens: Metaixmio

Euripides. *Bacchae*. Transl. G. Giannaris. Athens: Cactus Publications. 1992

Kott, J. (1971). *The eating of the Gods*. An Interpretation of Greek Tragedy. Transl. A. Verikokaki- Artemi. Athens: Exandas- Nimata. 1976

Sophocles. *Antigone*. Transl. N. Panagiotopoulos. Athens: New Stage- Theatre of Cyclades Street. 2006

Steiner, G. (1996). *The death of tragedy*. Transl. F. Kondylis. Athens: Dodoni Publications. 1998

Module	Mathematics and Music, an ancient connection - Theory and Practice
---------------	--

Tutors	Souzana Vougioukli - mathematician, musician, singer
---------------	--

- GENERAL**

Title of Module	Mathematics and Music, an ancient connection - Theory and Practice		
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units	
<i>7 Distance education, 3 physical presence</i>	10		
	25	0,83	
Language of Tutoring and Examination:	English-Greek		

-

- EDUCATIONAL OBJECTIVES**

Educational Objectives
The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.
<i>Promotion of free, creative, and inductive thinking</i> <i>Recognition of the common elements that may exist in all arts and sciences, through deduction and other mathematical methods, logic etc</i> <i>Research, analysis, and synthesis of data and information, using Mathematics</i> <i>Adaptation to new situations</i> <i>Decision making</i> <i>Independent work</i> <i>Teamwork</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Generating new research ideas</i> <i>Project planning and management</i> <i>Respect for diversity and multiculturalism</i> <i>Respect for the natural environment</i> <i>Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues</i> <i>Exercise of critical and self-critical thinking</i>
General Skills

Note the general skills that the trainee acquires. Which of these does the course aim at?

Research, analysis, and synthesis of data and information,
using the necessary technologies
Adaptation to new situations
Decision making
Independent work
Teamwork
Working in an international environment
Working in an interdisciplinary environment
Generating new research ideas
Project planning and management
Respect for diversity and multiculturalism
Respect for the natural environment
Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues
Exercise of critical and self-critical thinking
Promotion of free, creative, and inductive thinking

•

• **MODULE CONTENT**

Music and Mathematics are two of the world's oldest arts-sciences, intertwined with human nature. Their connection has deep roots and is studied from ancient times until today - from Pythagoras and Confucius to Iannis Xenakis.

The specific module content, in which we will study the connection of Music and Mathematics both on a theoretical and a practical level, will indicatively contain:

- Introduction of basic concepts of Mathematics (from Number Theory, Algebra, Analysis, Geometry) and their applications to Music.
- Morphological analysis of musical pieces through Mathematics (pattern recognition, modulo, etc.).
- Recognition of common, universal elements (mathematically invariant) in the music of various peoples and of various eras; That is, those elements that remain unchanged in space and time.
- Review of the work of Pythagoras and other important mathematicians-musicians.

•

• **TEACHING and LEARNING METHODS - ASSESSMENT**

Training Method <i>Physical presence/on-line /blended.</i>	<i>Physical presence/on-line /blended.</i>
--	--

<p>Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i></p>	<p><i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees. Recordings.</i></p>
<p>Evaluation Of Trainees <i>Description of the evaluation process</i></p> <p><i>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</i></p> <p><i>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</i></p>	<p><i>Oral examination</i></p>

- **RECOMMENDED BIBLIOGRAPHY**

Balkwill, L. L., & Thompson, W. F. (1999), A cross-cultural investigation of the perception of emotion in music: Psychophysical and cultural cues. *Music Perception*, 17, 43-64.

Blacking J. (1977), Can musical universals be heard? *The World of Music*, 19, 14-22.

Brown, S. (2000), The 'musilanguage' model of music evolution. In N. L. Wallin, B. Merker, & S. Brown (Eds.), *The origins of music* (pp. 271-300). Cambridge, MA: MIT press

Chomsky N. (1965), *Aspects of the Theory of Syntax*, Cambridge, MA, MIT Press.

Cross I., Morley I. (2008), The evolution of music: Theories, definitions and the nature of the evidence. *Communicative musicality* (pp. 61-82). Oxford: Oxford University Press.

Harwood, D. L. (1976), Universals in music: A perspective from cognitive psychology. *Ethnomusicology*, 20, 521-533.

Lomax, A. (1977), Universals in song. *The World of Music*, 19, 117-129.

Mâche F.B. (2000), The necessity of and problems with a universal musicology, *The origins of music*(pp. 473-479). Cambridge, MA: MIT Press.

Nan, Y., Knösche, T. R., Syosset, S., & Friederici, A. D. (2008), Cross-cultural music phrase processing: An fMRI study. *Human Brain Mapping*, 29, 312-328.

Vougioukli S.(2020), *Helix hyperoperation in teaching research*, *Science & Philosophy*, V.8(2), 157-163.

Vougiouklis T. & Kambaki P. (2008), Algebraic Models in Applied Research. *Jordan Journal of Math. and Statistics*, 1(1), 78-87.

Wachsmann, K. P. (1971), Universal perspectives in music. *Ethnomusicology*, 15, 381-384.

Wallin, N. L. Merker, B., & Brown, S. (Eds.) (2000), *The origins of music*. Cambridge, MA: MIT Press. Wells, S. (2007), *Deep ancestry: Inside the genographic project*. Washington, DC: National Geographic.

Καμπάκη-Βουγιουκλή Π. (2009), *Γλώσσα και μαθηματικά πρότυπα*, Θεσσαλονίκη, Αδελφοί Κυριακίδη.

•

Module	Interpretation of the figure of Orpheus and the Orphic cult
---------------	---

Tutors	Antonis Kapetanakis PHD in Philosophy
---------------	---------------------------------------

- GENERAL**

Title of Module	The Almighty Power of Music: Orpheus and the Orphic Cult	
Autonomous Teaching Activities <i>in case credits are awarded separately for distinct parts e.g. Lectures, Lab Exercises, etc. Specify the total teaching hours and credits.</i>	Total Teaching Hours	Credits Units
	10	0,33
	25	0,83
Language of Tutoring and Examination:	Greek/ English	

- EDUCATIONAL OBJECTIVES**

<p>Educational Objectives</p> <p>The Educational objectives of the thematic unit/course describe the specific knowledge, skills, and abilities of an appropriate level that learners will acquire upon successful completion of the course.</p> <p>The participants will understand the significance of Orpheus as a mythical figure with exceptional musical abilities and his influence on ancient traditions.</p> <ul style="list-style-type: none"> • They will recognize the main themes of the Orphic myth, such as the descent into Hades and the dismemberment of the hero. • They will be able to identify and compare the "Orphic motif" across various cultural traditions and its importance in anthropological research. • They will understand the influence of Orphism on Christian tradition and the connection of Orpheus with divine knowledge and cosmic influence. • The participants will learn to recognize the characteristics of the Orphic tradition, such as the coexistence of poetic texts and ritual practices, and understand their relationship with the mythic narrative of the descent into Hades. • They will be able to explain how the stories of Orpheus and Orphic beliefs relate to the social and religious practices of ancient civilizations, as well as to Orpheus's role as an anti-hero and wise figure with divine knowledge.
<p>General Skills</p> <p><i>Note the general skills that the trainee acquires. Which of these does the course aim at?</i></p> <p><i>Research, analysis, and synthesis of data and information, using the necessary technologies</i></p> <p><i>Adaptation to new situations</i></p> <p><i>Decision making</i></p> <p><i>Independent work</i></p> <p><i>Teamwork</i></p> <p><i>Working in an international environment</i></p> <p><i>Working in an interdisciplinary environment</i></p> <p><i>Generating new research ideas</i></p> <p><i>Project planning and management</i></p> <p><i>Respect for diversity and multiculturalism</i></p> <p><i>Respect for the natural environment</i></p>

Demonstrating social, professional, and ethical responsibility and sensitivity to gender issues
Exercise of critical and self-critical thinking
Promotion of free, creative, and inductive thinking

• **MODULE CONTENT**

Orpheus, with his irresistible musical ability, was an object of absolute admiration. His case constitutes a legend according to Sorel’s criteria. Accounts of his invincible musical powers, which charm beasts, birds, woods, and stones, are early, dating back to the archaic period, even though the full descriptions of the myth of the descent into Hades and the attempt to retrieve Eurydice's soul originate from Roman literature, specifically from Virgil and Horace. Orpheus is an anti-hero with exceptional abilities of "persuasion," who moves effortlessly across all cosmic levels. Another myth concerning Orpheus refers to his death by dismemberment. Elements contained in these myths constitute the "Orphic motif" (Eliade), which appears in many traditions from North America to Polynesia and is a field of anthropological research. Based on this motif, initiatory ritual actions are identified, in which a central role is played by the figure responsible for sacrifices, who is familiar with the World of the Dead and has a catalytic influence on the Animal Kingdom, whose control is vital for human communities in the hunting-gathering stage. Furthermore, the attribution of a series of poems, called Orphic, to the name of Orpheus, which include incantations and instructions for the journey to the Underworld, is not inconsistent with the mythic narrative of the Descent into Hades, while Orphic cosmogonies represent aspects of the same bundle of characteristics associated with the figure. The influence of the legend of Orpheus and the religious movement of Orphism on the Christian tradition is far greater than generally known—there is much evidence that demonstrates this connection (Guthrie). The figure with absolute musical powers, aimed at controlling all cosmic elements, is the wise man who possesses divine knowledge, as he uniquely communicates with the gods.

• **TEACHING and LEARNING METHODS - ASSESSMENT**

<p>Training Method <i>Physical presence/on-line /blended.</i></p>	<p>On line</p>
<p>Use Of Information And Communication Technologies (Ict) <i>Use of ICT in Teaching, in Laboratory Education, in Communication with Trainees</i></p>	<ul style="list-style-type: none"> • Distance Learning Platform: Use of a platform (e.g., Webex, Zoom, Microsoft Teams, Google Meet) for conducting live lectures, facilitating interaction among participants, and resolving questions in real time. 📄 Multimedia Material: Use of videos, audio clips, digital images, and presentations to enrich teaching and enhance understanding of the topics.

<p>Evaluation Of Trainees Description of the evaluation process</p> <p>Evaluation Language, Evaluation Methods, Formative or Summative, Multiple Choice Test, Short Answer Questions, Essay Questions, Problem Solving, Written Assignment, Report, Oral Examination, Public Presentation, Laboratory Work, Clinical Patient Examination, Artistic Interpretation, Other</p> <p>Explicitly specified evaluation criteria are mentioned and if and where they are accessible to the trainees.</p>	<p>Oral examination</p>
---	-------------------------

• RECOMMENDED BIBLIOGRAPHY

- Boulanger, A. (1925). *Orphée: Rapports de l'orphisme et du christianisme*. Paris: F. Rieder et Cie. / Boulanger, A. (2004). *Ορφείας: Σχέσεις Ορφισμού και Χριστιανισμού*. Αθήνα: Εκάτη.
- Carotta, F., & Eickenberg, A. (2009). *Orpheos Bakkikos: The Missing Cross*. Isidorianum No35, Centro de Estudios Teologicas de Sevilla.
- Dodds, E. R. (1951). *The Greeks and the Irrational*. Berkeley, CA: University of California Press. / Dodds, E. R. (1996). *Οι Έλληνες και το παράλογο* (Μετφ. Γ. Γιατρομανωλάκης). Αθήνα: Καρδαμίτσα.
- Eliade, M. (1968). *Le Chamanisme: Et les techniques archaïques de l'extase*. Paris: Payot. / Eliade, M. (1978). *Σαμανισμός* (Μετφ. Ιφ. Μποτηροπούλου). Αθήνα: Χατζηνικολή.
- Grimal, P. (1951). *Dictionnaire de la mythologie grecque et romaine*. Paris: Presses Universitaires de France. / Grimal, P. (1991). *Λεξικό της ελληνικής και ρωμαϊκής μυθολογίας*. Θεσσαλονίκη: University Studio Press.
- Guthrie, W. K. C. (1993). *Orpheus and Greek Religion: A Study of the Orphic Movement*. Princeton, NJ: Princeton University Press. / Guthrie, W. K. C. (2000). *Ο Ορφείας και η αρχαία ελληνική θρησκεία* (Μετφ. Χ. Μήνη). Αθήνα: Καρδαμίτσα.
- Harrison, J. E. (1903). *Prolegomena to the Study of Greek Religion*. Cambridge: Cambridge University Press. / Harrison, J. E. (2014). *Η ορφική φιλοσοφία* (Μετφ. Ε. Παπαδοπούλου). Αθήνα: Ιάμβλιχος.
- Καπετανάκης, Α. (2014). *Φιλοσοφική προσέγγιση των απαρχών της μουσικής έκφρασης* [Διδακτορική διατριβή]. Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών, Αθήνα.
- Sorel, R. (1995). *Orphée et l'Orphisme*. Paris: Presses Universitaires de France. / Sorel, R. (2002). *Ορφείας και Ορφισμός* (Μετφ. Η. Νικολούδης). Αθήνα: Δαίδαλος-Ζαχαρόπουλος.
- West, M. L. (1983). *The Orphic Poems*. Oxford: Oxford University Press.

- Χριστόπουλος, Μ. (1985). *Οι θεότητες της μουσικής στην ομηρική και αρχαϊκή ποίηση: η νοσταλγία του ανέφικτου*. Αθήνα.