

"The Song of the Dead Brother" of Mikis Theodorakis: a Contemporary Popular Musical Tragedy

The "*contemporary popular musical tragedy*" is one of the new musical forms which was born of the "*movement of the art song*" during the decade of the sixties, that is the time when the composer, politician and innovator Mikis Theodorakis lay foundations for the "*cultural revolution*" in an attempt to create a "*music for the masses*".

It appeared at precisely the same time, as the conception of the work of Mikis Theodorakis "*The Song of the Dead Brother*", that is between 1960 and 1963. According to the composer, this new musical form belongs to the global political theatre which was inaugurated by Berthold Brecht.

The aim of this paper is to present the effect of Greek poetical and musical tradition on the creation of this original musical form. Therefore, prior to studying the poetic-musical material of "*The Song of the Dead Brother*" let us turn to the roots of the "*contemporary popular musical tragedy*".

We shall begin with the term "tragedy" which refers one directly to one of the three types of the ancient Greek theatre. The theatre first appeared in the sixth century B. C. in the area surrounding Athens, evolving mainly during the Golden Age of the fifth century B. C. It was considered to be the "expression of Democracy" since it was born of the dialogue and the freedom of ideas. The theatre, which has roots in the *chorale song* of the followers of the god Dionysus, the well-known "*Dithyramb*", was born thanks to the poet Thespis who has the idea to recite the words of the *chorale* instead of singing them or even to create a dialogue between he who recited the words and he who sang them: and so in this way was born the theatrical dialogue and consequently the theatre.

Thereafter the evolution of the theatre gave life to three forms of dramatic-poetry: the tragedy, the satirical drama and the comedy¹. According to a later definition by Aristotle the tragedy is:

"Tragedy, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation- katharsis- of these emotions²."

Also according to Aristotle, a tragedy comprises the *prologue*, the *episodes*, the *exit* and the *chorales*. With these external and representative characteristics of the form, Aristotle also referred to six more which are component elements; these are: Plot, Characters, Diction, Thought, Spectacle and Melody³.

It should also be remembered that during the rise of philosophy and the development of democracy free entrance was allowed to all theatrical performances to all members of society, even women, immigrants or slaves who accompanied their masters. As a result the theatre became a topic of political discourse. It was from this time, that there was a steady decline in interest in the comedy and the satirical-drama which were easier for the simple people, that the theater became an art for the elite. This new way of life which allowed only the aristocracy to come into contact with every sort of art and culturalization, was conserved for a very long time. More precisely, in Florence in 1600, when the first performance of the musical-drama "*Eurydice*" of Jacomo Peri, which was based on the libretto of Ottaviano Rinuccini, took place on the occasion of the marriage of Henry IV to Marie de Medicis, the audience comprised only "*chosen members of the aristocracy and of the erudite*". Therefore the significance of this performance is historically evident since it initiated the Florentine humanists to create progressively a new form known as "*opera*"⁴. It was "*a courageous attempt to bring music to the theatre, not in a decorative role, to which it had previously been assigned to the intermezzi, but as the essence of personal expression*"⁵. This new form created in Italy took over to the whole of Europe "*with the exception of the France of Louis XIV which diversified developing a form of its own, the "lyrical tragedy" which was defined by Lully*"⁶. Nowadays the term has been replaced by that of the "*musical tragedy*".

Based on this development Mikis Theodorakis introduced the term "popular" to stand next to the term "opera" or "musical-tragedy", declaring:

*"... Just as the natural evolution of the song led to the cooperation with the theatre and the birth of opera, the popular song should become a form of opera, (...)".*⁷

And so he became an innovator and at the same time a challenging! He dared to allow people access to this "aristocratical" musical form. Even though this initiative was taken relatively recently in Greece in the sixties, the "epic theatre" of Berthold Brecht should not be forgotten since it exercised great influence on Mikis Theodorakis.

"The so called "Epic Theatre" is derived from the attempts of Berthold Brecht to speak to the mind and not to the soul of the patrons, to create a theatre based on premises not passiveness. For this reason he preferred the people's theatre as a source of inspiration with all its wild theatrics and not the realistic theatre of illusion".^{8, 9}

Placing it in direct opposition with the "dramatic theatre", which was also known as "Aristotelian", Berthold Brecht wrote that in the "Epic Theatre" *"the action consisted of a series of situations, which follow each other in the epic framework, speaks in parables that are sketches, questions directed at the audience, songs which add comments to the action (...)".*¹⁰

"When the play traversed a significant topic Berthold Brecht placed emphasis on it with song which was usually irrelevant to the play...". Berthold Brecht *"wanted to construct the allegoric theatre so as to develop a theatre for the global conscience and he was thinking "of the social replacement of the theatre to an educational media." (...) The theatre now had a clear, useful role and more precisely it had taken on the cultural enlightenment and activation of the proletarian masses".* The "Epic Theatre" was directed at people who were interested and not those who thought without reason¹³.

Berthold Brecht *"had leftist tendencies, as many of the erudite, but without the need for him to follow a set line: he emphasized the usefulness of art implying that art should be involved in the social and political problems of the time, which the author considered debatable and unresolved".*¹⁴

It is based on this approach of Berthold Brecht that Mikis Theodorakis created the "Song of the Dead Brother" at the beginning of the sixties. More particularly, for this was a period of political instability in Greece, with the memories of the civil war (1944–1949) fresh and raw, the demonstrations in the cities, the pursuit of leftists and the slaughter of members of the Greek Communist Part (K. K. E.) marking the lives of people, Mikis Theodorakis, who participated in the socio-political live of the country could not remain indifferent to such dramatic reality. Since he believed first that *"in times of crisis for a nation and a people, an active artist should not remain indifferent but should through his work help resolve the problems"*¹⁵ and secondly that *"the only path for the Greeks to win this combat in the face of history and civilization was at that moment, their veritable union. Not a conventional, intentional, usual union but an essential union of all Greeks"*¹⁶.

And so it was that Mikis Theodorakis urged the people of Greece to unite in order *"to achieve a national awakening, through his work used harsh, bitter truths and caustic methods"*¹⁷.

More particularly, Mikis Theodorakis' intention in creating this work was to instill in all Greeks the significance of the most doubted event of the contemporary history, the civil war, in order that they unite. He achieves this by highlighting the plight of two brothers, Paul and Andreas. One of whom is an active member of the progressive force of the leftists; the other of the nationalists. The central person in the work is that of the mother of the brothers who after the lose of her husband – killed by the Germans – is called to face the division of her family. At the same time Paul who is in love with Ismini is betrayed by her as her love for her father and the desire to save him from the hands of the nationalists is greater. At the last moment, her love for Paul pushes her to forewarn him and she dies in cross-fire. For the composer, who has lived this war vividly the freedom fighters are transformed into heroes of modern mythology.

Despite being a composer above all else, Mikis Theodorakis conceives the poetry and the music of this work while thinking of particular people. According to the composer, the people who lived in his imagination existed independently of the music. On this he said:

*"And suddenly I realized that those people were in life they existed outside the song where they met, discussed, loved and hated were loved, betrayed, were betrayed and died"*¹⁸.

In reference to the songs of the work,

1. The dream
2. April
3. Lamentation
4. Lullaby
5. Cry my bitter cloud
6. The chain
7. A Nightfall
8. The Tango of Efialtis – I want to speak
9. My betrayed love
10. Pavlos and Nikolios
11. In the gardens
12. Gloria – Unite

Mikis Theodorakis wrote not only the lyrics but also the music (except for the lyrics of the song "Lullaby" written by Kostas Virvos). Those songs are not independent of each other but comprise an uninterrupted union within a thematic piece and are interdependent on the same musical inspiration. Nevertheless the result did not satisfy entirely and so the composer finding it incomplete rewrote a whole scene and dialogue proposing also some new ideas for the staging of the work which he thought of as "*a tight movement of music and dance*¹⁹". It was at this time that a new musical form was born: the "*contemporary popular musical tragedy*".

Following the footsteps of Berthold Brecht, Mikis Theodorakis created a modern work with a social use directed at the "proletarian masses". A work which was concerned with the concerns of the modern man, a subject with its roots in modern history which "*has its myths and its heroes*", as the composer highlights. Based on "*Berthold Brecht's scenes*" he imagines the work as "*a pro-scene drama, a series of tableaux-vivants, with worthwhile ideas which may describe alongside music and not developing a scenic stance*²⁰". Moreover the lack of respect of the Aristotelian tragedy – the work is divided into two parts: the prologue followed by the "parodos" and in the "action", – the role of the light which changes in line with the scene – is neutral as the curtain goes up, disappears after the orchestral introduction becomes yellow at the end of the prologue²¹, – the use of masks, of the dance, and the pantomime which dramatize the song, show that Mikis Theodorakis was closer to the Berthold Brecht's theater and not to the realistic theatre.

As such if the characters of the "*modern mythology*" are the basic source of inspiration of the composer during the creation of the work "*The Song of the Dead Brother*", two other sources of inspiration were equally as significant: a) the poets of tragedy of the ancient Greek world who for Mikis Theodorakis are forever alive and exceptionally representative in this day, b) the demotic and popular Greek songs which identify with the song of dance and which unites people in happiness and sorrow²².

More particularly, the very subject of the spilt blood of the two brothers is one of the basic and moving subjects of ancient Greek tragedy. It is that known to us as "*the Circle of Lavdakides*" – the circle of the kings of Thebes otherwise the mythos of "*Antigone*" and her brothers Eteoklis and Polynikis. It is to this myth that Sophocles makes reference in his work of "*Antigone*". Naturally such a subject could not but inspire the creators of modern global poetry and dramaturgy, just as Anouilh in the play "*Antigone*". In reference to "*The Song of the Dead Brother*", Mikis Theodorakis, the composer has this to say:

*"'The Song of the dead Brother' was neither a description of customs nor a revue that it might be eroded in a specific socio-historical event. Through this work, it was my desire to create a contemporary tragedy commencing as the ancient Greeks did with a myth, with original personifications that clash with modern gods. I have replaced Lavdakides with the civil war and gods who move the history with the war's lows because we all know who hides behind of them*²³".

The effect of ancient Greek dramatization and music appears also in:

– The song "*The Tango of Efialtis / I want to speak*" which refers to betrayal. Efialtis is the first traitor of Greek history and because of his betrayal the Persians conquered Leonida at Thermopyles. Thereafter Efialtis was transformed into the symbol of betrayal. If Mikis Theodorakis

felt the need to write that song in the 80's and to add it to the original work, it was to explain in the first instance, the real reason for the lose of the young man – who was executed after his betrayal during the civil war- and in the second, to make clear the fact that betrayal which otherwise constituted a sin,

"Then betrayal was a sin" (v. 3)

was made lawful in our times and is a basic cause of the most gruesome torture.

– The song "*Lamentation*" which was not comprised in the first edition of "*The Song of the Dead Brother*" but was added by the Greek composer later in 1982: Firstly, the effect of ancient Greek dramatization appears in the dialogue between the mother of Paul and Andreas, who is attempting to under cover the truth of the fate of her son, and the Chorus. She directs this question to the Chorus:

"Do you know his name?" (v. 4)

The question is repeated several times and the answer is:

"Jesus" (v. 35) and

"Peter, Hans, Youri, Anna, Jack and Loui Tse" (v. 37)

An event which shows that in a fratricide everyone can be involved and that all the children of the world are equal when faced with death. Thereafter, the effect of ancient Greek dramaturgy appears thanks to the mother's description of the child who is preparing to leave, while referring us to the descriptions of the warriors before the battle for whom the battle preparations take a ceremonial character:

*"My child worn clean clothes
He changes this morning before leaving." (v. 15)*

Above all we owe it to ourselves to seek the roots of that song in the "*lamentation*" of ancient Greek music – the "*Lamentation*" was a song which conveyed deep feelings of sorrow. According to Homer, in ancient Greece, there were professional singers, referred to as "threnodist"²⁴ who interpreted those songs – as well as in the "*lamentation for the dead*" of Greek demotic music.

– In this way, it can be said that the song "*Lullaby*", has roots in both ancient Greek as well as demotic music. First of all, because Platon in his work "*Law VII*" refers to the lullaby of a child and secondly, because the "*lullaby*"^{25, 26} constitutes one of a type of demotic songs which is interpreted always by women in their effort to calm an infant before sleep while at the same time expressing their feelings surrounding this act.

– Finally the description in the song "*Pavlos and Nikolios*" of the journey without return of the two co-exiled "*on a boat without sails, on a ship without a mast*" (v. 3–4):

*"and the journey is death
from which there is no return." (v. 7–8)*

referring us to the description found in ancient Greek texts and in demotic music and which are referred to in the Charon and in his boat whose destination is death.

Moreover we owe it to ourselves to explore the effect of demotic tradition on Mikis Theodorakis, beginning with the homonym work of demotic Greek literature "*The Song of the Dead Brother*". This work, which dates from the beginning of the ninth century, was written, according to researchers, in Minor Asia and belongs to the form of "*paralogi*"²⁷. It is thought that the legend is connected to ancient mythology and in particular with the return of Hades to earth or with the myth of Dimitra and Core. According to Claude Fauriel, the ballad "*Leonora*" (which dates from 1773) by the German poet G. A. Bürger presents similarities with the "*Song of the Dead Brother*"²⁸. In this work of Greek Demotic tradition, the dead son rises from the grave so as to fulfill a holy promise to his mother: to return to her, her beloved daughter, the child that has remained. At the beginning of the twentieth century, Berthold Brecht wrote "*The Song of the Dead Soldier*" inspired by both the popular phrase "*even the dead are being dug up*" – which was commonly used around 1917 in Germany – and "*Leonora*" by G. A. Bürger: "*in this dark and cruel song*", the Emperor orders the soldier to rise from his grave, to enlist once again so as to die as a hero²⁹. In the same way in the work of Mikis Theodorakis, the two sons dream of the same fate (in the song "*The Dream*"), they run to the death bed of their mother, they join hands and close her eyes:

*"That they both run
to the mother's death bed,
they both together join hands
to close their mother's eyes" (v. 25–28)*

Also in the song *"In the gardens"*, the son dances with the Charon pleading with him to give back his life for just one night so that he might see the sweet look of his mother:

*"In the gardens amidst the blooming orchards
if I get you Charon in the wine
and if in song and dance I get you
then grant me one night of life*

*Hold your heart, sweet mother
and I am your son who returns for your glance
Ah! Just for a glance." (v. 10–16)*

And so the return to the mother, as is referred to in the demotic song reappears in modern poetry.

However, the effect of the demotic song on Mikis Theodorakis's work is not restricted to the intellectual content of poems but appears also first, in the versification – Mikis Theodorakis attempts to honor the national verse³⁰ called *"iambic with fifteen syllables"* at every opportunity (i. e. in the song *"The Dream"* and *"Pavlos and Nickolios"*) – and secondly through the lexical framework and the applied phrases. For example:

– In the song *"The dream"*:

- The first verse: *"You had two sons my mother"* is representative of the demotic song and it reminds us of the first verse of the demotic song *"The Song of the Dead Brothers"*: *"Mother with your Nine Sons and Your Only Daughter"*: exactly as the anonymous poet, Mikis Theodorakis refers to the main character from the very first verse of the song.

- The sons are both *"Two trees, two rivers, two Venetian castles, two spearmints, two worries"* (v. 2–4): just as in the demotic song the likenesses and the metaphors stem from nature and the places marked by history so that the impression given is unique and magnificent.

- The action of the demotic song is unfolded quickly and the verbs play a basic role, just as in the fifth strophe of the song:

*"But they took to the mountains
and they cross the rivers
one is seeking to find the other
one to kill the other" (v. 17–20)*

- In the demotic song it is usual for the people to interact with the fauna and flora and elements of nature, such as the sun and the birds. In that song, the poverty stricken mother responds to the sun to ask where her son can be found, narrating her drama and opening her heart to reveal her love for both her sons:

*"Sun, you who see the mountains
that see the rivers
and you who see our sufferings
and the wretched mothers.*

*If you ever see Pavlos call me
and if you see Andreas tell me
I raised them with the same anguish
and with the same sob I bore them" (v. 9–16)*

– In the song *"April"*, which is a veritable song of love, – talks of love that is not reserved for the face of Lenios, but also for the pure love of beauty and nature which is symbolized by both months of the spring April and May – the applied lexical framework:

*"My April – blooming April
and scented May" (v. 1–2)*

*"My Star – my pale star,
a ray of the moon" (v. 10–11)*

reminds us on the one hand the demotic poetry – i.e. the poem "*The kidnapping of the young girl from the young man*"³¹:

*"What hath the clouds that they float so
Be it the north wind that blows dry and cold
Or be it the breeze that brings in may and April?
It be not the north wind dry and cold
Nor the breeze that brings in May
It is but a young man come to take a maid from her mothers arms"*

and on the other hand, the neohellenic poetry; i.e. "*Free Surrounded*" by D. Solomos³²:

"The love dances with the blooming April..."

– In the song "*Lamentation*", the metaphors and similes transport us once again to the demotic song:

*"In place of his heart
he held a singing bird"* (v. 12)

"He was beautiful like a tree! As tall as a castle" (v. 19)

"He has tied its thread to the sun playing like a kite!" (v. 36)

Moreover, Mikis Theodorakis was further influenced by Orthodox religion, which is closely tied to the daily life of the Greeks and is clear to Mikis Theodorakis's work:

- In the song "*The Chain*" Mikis Theodorakis refers to the Cross of Easter which symbolizes hope:

*"Break the chain with the swastika
Make the chain with hosannahs!"* (v. 12–13)

- In the song "*A Nightfall*", the subject of the lost of the young handsome and brave man comes back and the reference of his torture is created through the comparison with the Passion of Christ:

*"One nightfall,
they tied you on the Cross"* (v. 1)

The subjects of the Passion, the Crucifixion and the Resurrection of Christ comprise a standard source of inspiration for modern Greek poets and writers of the leftists movement such as K. Varnalis in his poem "*The Mother of Christ*"³³ or G. Ritsos in his work "*Epitaph*"³⁴. In the song "*One Nightfall*" the mother speaks to her son and her desperation is likened to that of Mary the Mother of Christ before the tortured body of her son.

- In the song "*Gloria-Unite*" the unification which is symbolized by the marriage of the Sun with the Easter-tide, is realized with the help of Mary the Mother of Christ who is glorified by the poet through the Byzantine hymn "*Ti Ypermaho*".

The effect of the traditions of the Orthodox religion is not restricted to a poetical level but is equally important at a musical level. In this respect, Byzantine music which has roots in ancient Greek music, together with demotic music, popular music of the "rebetic songs" as well as western music make up the "musical roots" of the composer.

The musical analysis of the songs of "*The Song of the Dead Brother*" revealed that the musical roots of Mikis Theodorakis are repeatedly expressed in this work.

More precisely, the repeated use of the "*modes*" of ancient Greek music in relation with the "*Pathos*"^{35,36} by the composer rather than highlighting the meaning content reveals the effect of the ancient Greek music on the composer himself.

Take for example the use of "*Aeolian mode*" (Example 1; m. 25) – proud and courageous – to emphasize the meaning of the second verse of the song "*Lullaby*":

*"So you will grow, oh infant mine
tall as the mighty plane tree"* (v. 2)

while in the song "*Lamentation*" "*myxolydian mode*" (Example 2; m. 22–28) – plaintive and passive – to support the lamentation of the Mother:

Example 1. "Lullaby" of "The Song of the Dead Brother"

MIKIS THEODORAKIS
6. ΚΟΙΜΗΣΟΥ ΑΓΓΕΛΟΥ ΜΟΥ
DORS MON PETIT ANGE
 (Το Ύμνο του Νεκρού Αδελφού)
 (La Chanson du Frere Mort)
 Cycle de chansons

Poésie: KOSTAS VIRVOS

Introduction Piano

① *♩ = 70* Canto

Theme A

③ Piano

Theme B

⑩ Canto

Theme C

Theme D

Το τραγούδι του Νεκρού Αδελφού
 & ΚΟΙΜΗΣΟΥ ΑΓΓΕΛΟΥ ΜΟΥ

-28-

Theme C

⑩ Canto

Theme D

⑩ Piano

Theme E

⑩ Canto

Theme F

⑩ Piano

Theme G

⑩ Canto

Theme H

⑩ Piano

Theme I

⑩ Canto

Theme J

⑩ Piano

Theme K

⑩ Canto

Theme L

⑩ Piano

Theme M

⑩ Canto

Theme N

⑩ Piano

Theme O

⑩ Canto

Theme P

⑩ Piano

Theme Q

⑩ Canto

Theme R

⑩ Piano

Theme S

⑩ Canto

Theme T

⑩ Piano

Theme U

⑩ Canto

Theme V

⑩ Piano

Theme W

⑩ Canto

Theme X

⑩ Piano

Theme Y

⑩ Canto

Theme Z

⑩ Piano

Theme AA

⑩ Canto

Theme AB

⑩ Piano

Theme AC

⑩ Canto

Theme AD

⑩ Piano

Theme AE

⑩ Canto

Theme AF

⑩ Piano

Theme AG

⑩ Canto

Theme AH

⑩ Piano

Theme AI

⑩ Canto

Theme AJ

⑩ Piano

Theme AK

⑩ Canto

Theme AL

⑩ Piano

Theme AM

⑩ Canto

Theme AN

⑩ Piano

Theme AO

⑩ Canto

Theme AP

⑩ Piano

Theme AQ

⑩ Canto

Theme AR

⑩ Piano

Theme AS

⑩ Canto

Theme AT

⑩ Piano

Theme AU

⑩ Canto

Theme AV

⑩ Piano

Theme AW

⑩ Canto

Theme AX

⑩ Piano

Theme AY

⑩ Canto

Theme AZ

⑩ Piano

Theme BA

⑩ Canto

Theme BB

⑩ Piano

Theme BC

⑩ Canto

Theme BD

⑩ Piano

Theme BE

⑩ Canto

Theme BF

⑩ Piano

Theme BG

⑩ Canto

Theme BH

⑩ Piano

Theme BI

⑩ Canto

Theme BJ

⑩ Piano

Theme BK

⑩ Canto

Theme BL

⑩ Piano

Theme BM

⑩ Canto

Theme BN

⑩ Piano

Theme BO

⑩ Canto

Theme BP

⑩ Piano

Theme BQ

⑩ Canto

Theme BR

⑩ Piano

Theme BS

⑩ Canto

Theme BT

⑩ Piano

Theme BU

⑩ Canto

Theme BV

⑩ Piano

Theme BV

Το τραγούδι του Νεκρού Αδελφού
 & ΚΟΙΜΗΣΟΥ ΑΓΓΕΛΟΥ ΜΟΥ

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Example 2. "Lamentation" of "The Song of the Dead Brother"

Theme C

⑩ Canto

Theme D

⑩ Piano

Theme E

⑩ Canto

Theme F

⑩ Piano

Theme G

⑩ Canto

Theme H

⑩ Piano

Theme I

⑩ Canto

Theme J

⑩ Piano

Theme K

⑩ Canto

Theme L

⑩ Piano

Theme M

⑩ Canto

Theme N

⑩ Piano

Theme O

⑩ Canto

Theme P

⑩ Piano

Theme Q

⑩ Canto

Theme R

⑩ Piano

Theme S

⑩ Canto

Theme T

⑩ Piano

Theme U

⑩ Canto

Theme V

⑩ Piano

Theme W

⑩ Canto

Theme X

⑩ Piano

Theme Y

⑩ Canto

Theme Z

⑩ Piano

Theme AA

⑩ Canto

Theme AB

⑩ Piano

Theme AC

⑩ Canto

Theme AD

⑩ Piano

Theme AE

⑩ Canto

Theme AF

⑩ Piano

Theme AG

⑩ Canto

Theme AH

⑩ Piano

Theme AI

⑩ Canto

Theme AJ

⑩ Piano

Theme AK

⑩ Canto

Theme AL

⑩ Piano

Theme AM

⑩ Canto

Theme AN

⑩ Piano

Theme AO

⑩ Canto

Theme AP

⑩ Piano

Theme AQ

⑩ Canto

Theme AR

⑩ Piano

Theme AS

⑩ Canto

Theme AT

⑩ Piano

Theme AU

⑩ Canto

Theme AV

⑩ Piano

Theme AV

Το τραγούδι του Νεκρού Αδελφού
 & ΜΕΡΙΣ

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In this last song, the most of the musical themes of the Mother and the Chorus are based on the repetition of the same note and on rhythmic variations that are imposed by the number of the syllables in the words (Example 3):

Example 3. "Lamentation" of "The Song of the Dead Brother"

The image shows a musical score for a piece titled "Lamentation" from "The Song of the Dead Brother". It consists of two pages of music. The left page features a vocal line with lyrics in Greek and a piano accompaniment. The right page continues the score with more vocal and piano parts. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in Greek and appear to be a lamentation. The score is written in a traditional musical notation style.

The composer is inspired by the technique of "recitative" taken from the Byzantine music, which is very often found at the beginning of many Byzantine melodies as in the Pleading Hymn "Megalynarion" (Example 4) and appears also in the song "The Chain":

Example 4. "Megalynarion"

The image shows a musical score for a piece titled "Megalynarion". The score is written in a traditional musical notation style. It includes a vocal line with lyrics in Greek and a piano accompaniment. The lyrics are in Greek and appear to be a pleading hymn. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in Greek and appear to be a pleading hymn. The score is written in a traditional musical notation style.

1. Την Τιμιωτέραν τῶν Χερουβιμ
 καὶ ἑνώσιον ἄνωγειας τῶν Σεραφίμ
 τὴν ἀσπερίαν θείαν Λίαν Τιμοσάν
 τὴν ὄντως Θεοτόκον Σὲ μεγαλόνομον.
 2. τὴν ὑψηλοτέραν τῶν Οὐρανῶν
 καὶ καθωροτέραν λαμπροτέρων ἡλιακῶν
 τὴν ἀγρωσεμένην ἡμῶν ἐν τῆς κατ' ἄρας
 τῆς ἡλικιανῆς τοῦ κόσμου ὕμνοις τιμωρομένην.
 3. Ἄλλα ταῦτά γε μὴ τῶν ἀεθῶν
 τὸν μὴ προσποιώμενον τὴν εὐκλείαν σου τὴν ἀσπίδα
 τὴν ἱστορηθείσαν ὑπὸ τοῦ Ἀποστόλου
 Λουκᾶ ἱεροτάτου τῆς ἀγγηγῆς.
 4. Πᾶσαι τῶν ἀγγέλων αἱ στρατιαὶ
 Πάτρισμα Κυρίου Ἀποστόλων ἡ Διευδὴς
 εἰς ἄρκου. Πάντας μετὰ τῆς Θεοτόκου
 Παύσατε. Πρεσβείαν εἰς τὸ σωθῆναι ἡμᾶς.

As far as the influence of the demotic music is concerned, it is expressed firstly in the frequent use of the interval of the second augmented as in the songs "The Chain" and "A Nightfall" (Examples 5, 6) which appears regularly in this music (i.e. the *kleftikon* song – the song of the Greek revolutionary guerillas – "Of Lepeniotis", Example 7):

Example 5. "The Chain" of "The Song of the Dead Brother"

Example 6. "A Nightfall" of "The Song of the Dead Brother"

Example 7. "Of Lepeniotis"

and secondly in the use of odd rhythms as in the dance "zeibekikon" in 9/8 which is largely a male dance and express the pride and melancholy. This rhythm is used repeatedly in this work just as in the songs: "The Dream" (Example 8), "A Nightfall" (Example 9), "Pavlos and Nicolios" (Example 10), "In the Gardens" (Example 11):

Example 8. "The Dream" of "The Song of the Dead Brother"

MIKIS THEODORAKIS
1. TO ONEIPO
LE RÊVE
 (To Tigrisou tou Nektou Adelpou)
 (La Chanson du Frère Mort)
 Cycle de chansons
 Poésie: MIKIS THEODORAKIS

Introduction: Thème A

Thème B

Example 9. "A Nightfall" of "The Song of the Dead Brother"

MIKIS THEODORAKIS
9. ENA AETAINO
UN CRÉPUSCULE
 (To Tigrisou tou Nektou Adelpou)
 (La Chanson du Frère Mort)
 Cycle de chansons
 Poésie: MIKIS THEODORAKIS

Introduction

Thème A

Variation A'

Thème B

Example 10. "Pavlos and Nicolios" of "The Song of the Dead Brother"

MIKIS THEODORAKIS
12. TON HAYAO KAI TON NIKOAI0
PAVLOS ET NICOLIOS
 (To Tigrisou tou Nektou Adelpou)
 (La Chanson du Frère Mort)
 Cycle de chansons
 Poésie: MIKIS THEODORAKIS

Introduction

Thème A

Thème B

Example 11. "In the Gardens" of "The Song of the Dead Brother"

MIKIS THEODORAKIS
13. STA HEPBOALA
AUX VERGERS
 (To Tigrisou tou Nektou Adelpou)
 (La Chanson du Frère Mort)
 Cycle de chansons
 Poésie: MIKIS THEODORAKIS

Introduction

Thème A

Thème B

The rhythm of the "zeibekikon" appears both in the dances of Minor Asia (i.e. "Zeibekikon of Ikonion", Example 12) as well as in the "rebetik songs" (i.e. "Cloudy Sunday" by Vassilis Tsitsanis, Example 13):

Example 12. "Zeibekikon Ikoniou"

Example 13. "Cloudy Sunday"

The effect of the "rebetik songs" on the work of Mikis Theodorakis appears also in the use of *makam* which was used frequently by the "rebetes" – composers of rebetik songs. For example, the *makam rast* and *niavent* appear the relevant songs "A Nightfall" and "In the Gardens".

As for the influence of western music on "The Song of the Dead Brother", is detected in the use of musical instruments of western classical orchestra such as the violin, the violoncello, the clarinet, the trumpet, the trombone next to traditional instruments such as the *bouzouki* and the *santouri*. The coexistence of traditional and classical instruments comprises one of the most basic methods of Mikis Theodorakis in his attempt to unite savant and popular music.

Taking the above into account it could be said that there is the feeling that because of the strength of the poetic-musical material used by Mikis Theodorakis for the creation of the first "contemporary popular musical tragedy", "The Song of the Dead Brother", comprises one of the master-piece of Modern Greek musical literature. As a result the message of reconciliation and union of the peoples of the world which is conveyed, it cannot but be characterized as diachronic and ecumenical.

Notes

- ¹ Aeschylus, Sophocles, Euripides, *Dramatic Poetry*, translated by Gryparis I. and Stavrou Th., Athens, Ed. O.E.Δ.B., 1983, p. 5–17.
- ² Aristotle, *Poetics*, Paris, Ed. Les Belles Lettres et la Librairie Générale Française, coll. Le livre de poche-classique, 1990, p. 92–93.
- ³ Ibid., p. 93.
- ⁴ Durosoir Georgie, *The Vocal Secular Music in the XVIIIth Century*, Paris, Ed. Klincksieck, 1994, p. 39.
- ⁵ Ibid., p. 40.
- ⁶ Platzer Frédéric, *Synoptic Dictionary of Musical Terms*, Paris, Ed. Ellipses, 2002, p. 85.
- ⁷ Theodorakis Mikis, *About Greek Music*, Athens, Ed. Kastaniotis, 1986, p. 260.
- ⁸ "The realistic theater of Stanislavski creates a very successful illusion of the reality that the spectator can identify emotionally with the hero of the play and the result is to "live" not his own life but the life of someone else." (in *Encyclopaedia Papyros Larousse Britannica*, Athens, Ed. Papyros – Grande Encyclopaedia Larousse – Encyclopaedia Britannica, 1984, vol. 27, p. 331.)
- ⁹ *Encyclopaedia Papyros Larousse Britannica*, Athens, Ed. Papyros – Grande Encyclopaedia Larousse – Encyclopaedia Britannica, 1984, vol. 27, p. 331.
- ¹⁰ Kesting Marianne, *Brecht* (trad. en grec: Angelidou Maria), Athens, Ed. Plethron, 2000 (2e Edition), p. 58.
- ¹¹ Benoit-Dusausoy A. and Fontaine G. *Dictionary of European authors*, Paris, Ed. Hachette-Education, 1995, article by Yannick Mancel.
- ¹² Kesting Marianne, *op. cit.*, p. 58.
- ¹³ Benjamin Walter, *What is the Epic Theatre?* in: Kesting Marianne, *Brecht* (translated in Greek by Angelidou Maria), Athens, Ed. Plethron, 2000 (2e Edition), p. 178.
- ¹⁴ Kesting Marianne, *op. cit.*, p. 45.
- ¹⁵ Theodorakis Mikis, *About Art*, Athens, Ed. Papazisi, 1976, p. 54.
- ¹⁶ Ibid., p. 54.
- ¹⁷ Ibid., p. 55.
- ¹⁸ Ibid., p. 53.
- ¹⁹ Theodorakis Mikis, *Poetry setting in music*, Athens, Ed. Ypsilon, 1997, vol. 1, p. 88.
- ²⁰ Ladis Fontas, *The Chronicle of a Revolution 1960–1976; The History of the Generation of 1–1–4 and of Lamprakides*, Athens, Ed. Exantas, 2001, p. 126.
- ²¹ Theodorakis Mikis, *The Duty*, Athens, Ed. Pleias, 1974, vol. 1, p. 337.
- ²² Theodorakis Mikis, *The Duty*, Athens, Ed. Pleias, 1974, vol. 2, p. 411.
- ²³ Theodorakis Mikis, *Where can I found my soul? / Music*, Athens, Ed. Livanis, 2002, p. 226.
- ²⁴ Michalidis Solonas, *Encyclopaedia of Ancient Greek Music*, Athens, Ed. Morfotiko Idryma Ethnikis Trapezis, 1999, p. 144.
- ²⁵ Romaios Kostas, *The Demotic Song*, Athens, Ed. Papadogiannis, 1979, vol. 1, 429 p.
- ²⁶ Christara P.-Ch., «*The Greek Lullaby*» in *Musicology*, 3d year, vol. 5–6/87, Mars 1988.
- ²⁷ *Paralogi* is defined as a narrative song telling the tale of dramatic adventures of life, real or imaginary, an event, a tradition, a legend; in: Grigoriadis N., Karvelis D., Milionis H., Balaskas K., Paganos G., *Texts of Greek Modern Literature*, Athens, Ed. O.E.Δ.B., 1986, p. 17.
- ²⁸ Grigoriadis N., Karvelis D., Milionis H., Balaskas K., Paganos G., *Texts of Greek Modern Literature*, Athens, Ed. O.E.Δ.B., 1986, p. 18.
- ²⁹ Kesting Marianne, *op. cit.*, p. 16.
- ³⁰ Saralis Giannis, *Modern Greek Metric*, Athens, Ed. Estias, 1991, p. 56.
- ³¹ *Greek Demotic Songs*, Athens, Ed. Academy of Athens, 2000, 2e ed., vol. 1, p. 405.
- ³² Solomos Dionysios, *Complete Works*, Athens, Ed. Grigori, 1969, p. 189.
- ³³ *Anthology of Greek Modern Poetry*, Athens, Ed. Papyros, 1995, p. 53–55.
- ³⁴ Beaton Roderick, *Introduction in Greek Modern Literature*, Athens, Ed. Nepheli, 1996, p. 158 et 206.
- ³⁵ West M. L., *Ancient Greek Music*, Athens, Ed. Papadimas, 1999, 551 p.
- ³⁶ Aspiotis Nicolaos, *Ancient Greek Music*, in *Davlos*, Athens, April 1995, vol. 160.

Santrauka

**Mikio Theodorakio „Daina apie mirusį brolių“ –
šiuolaikinė populiarioji muzikinė tragedija**

XX a. šeštąjį dešimtmetį graikų kompozitorius, novatorius, politikas ir kultūrinės revoliucijos lyderis M. Theodorakis kūrė muziką liaudies masėms, grindžiamą autorinės dainos judėjimu, kurio tikslas – sujungti populiariąją muziką su profesionaliaja.

Vienas pirmųjų tokių pavyzdžių kompozitoriaus kūryboje – 1958 m. Paryžiuje atliktas kūrinys „Epitafijos“ pagal Y. Ritsos poeziją. Autorinės dainos judėjimas sukuria naujas muzikos formas, viena iš kurių yra šiuolaikinė populiarioji muzikinė tragedija. Tiksliau sakant, autorinės dainos judėjimas gimė kartu su M. Theodorakio „Daina apie mirusį brolių“. Pats kompozitorius sakė, jog ši muzikos

forma yra artima politiniam teatrui, kurio pradininkas buvo B. Brechtas, o jos šaknys slypi senojoje graikų tragedijoje, graikų liaudies poezijoje ir vakarietiškoje operoje. Šios muzikos vaizdavimo objektas yra šiuolaikinė istorija su jos mitais ir herojais, joje išryškėja graikų tradicinės (Bizantijos ir liaudies) bei populiariosios (rebetikos) muzikos elementai.

Pranešimo tikslas – M. Theodorakio „Dainos apie mirusį brolių“ muzikinės-poetinės analizės pagrindu atskleisti graikiškų poetinių vaizdinių, eilėdaros ir muzikinių ritmų, garsaeilių ir instrumentavimo tradicijų įtaką šiai originaliai muzikos formai.