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Crossroads | Greece as an intercultural pole of musical thought and creativity

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Edited by
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Abstract. The present paper is the outcome of extensive research on Yannis Andreou Papaioannou’s (Y.A.P.) pedagogical archive, and examines his teaching approach to tonal composition and especially to tonal harmony, counterpoint and musical form. His basic viewpoint on music teaching, i.e. the avoidance of stereotype reproductive teaching and the development of his students’ individual creative potential, is studied in relation to his preserved tonal composition exercises. In this context, his holistic approach to tonal musical texture is presented through a number of representative categorised assignments written for his students, along with some of his rarely encountered own solutions. Apart from a detailed overview of the categories and their content, a pedagogically oriented connection between them is attempted. This aims at demonstrating the amalgamation of harmony and counterpoint and the awareness of historically defined musical style in Papaioannou’s teaching. The paper also compares his approach to other teaching methods or curricula employed in Greece and Europe.

1. Introduction – Y.A.P.’s educational approach

Yannis Andreou Papaioannou (1910-1989), apart from his status as a prominent Greek composer, was also one of the most important music theory and composition teachers in Greece during the second half of the 20th century. According to current biographical resources, he taught music at Secondary Schools (1934-1961), music theory at the Athens National Conservatory (1934-1937), history of music at the Anavryta National Institute (1951-1961) and music theory and composition at the Athens Hellenic Conservatory (1952-1976). However, the most important part of his teaching was the private theory and composition lessons he gave at his home during his entire creative career and up until the end of his life.

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1 This paper is part of a three-paper symposium entitled "Teaching tonal and contemporary composition as an issue of internationalization and modernism in Greek music: Editing Yannis A. Papaioannou’s (1910–1989) educational corpus". The other two papers are: "The editorial problems of the material" by Demetre Yannou and "Teaching modernism in Greece: Techniques and ideas crossing the compositional and educational work of Papaioannou since 1950" by Kostas Chardas. Also, part of the present paper was presented (in Greek) at the fourth conference of the Greek Society for Music Education [Costas Tsougras, "Y.A. Papaioannou as a teacher - A creative approach to tonal harmony teaching", Proceedings of the 4th conference of the Greek Society for Music Education (GSME, 2005), 163-176]. For other published research on Y. A. Papaioannou’s composition teaching, see: Demetre Yannou, "Yannis A. Papaioannou as a teacher“, in Yannis A. Papaioannou - The composer, the teacher - Quest and vanguard (Athens: Benaki Museum, 2004), 118-131 and Petros Andriotis, “The composer Yannis A. Papaioannou through his teaching”, Moussikos Hellinomnimon 7 (2010), 20-35.

2 Impressive catalogues of Greek composers and theorists that had been Papaioannou’s students can be found in Takis Kalogeropoulos’s Dictionary of Greek Music (Athens: Yallelis Editions, 1998), vol. 4, p. 613 and in Andriotis, 20.

According to his students’ testimonies, the uniqueness of YAP’s teaching was not due only to the high quality of his oral classes or of his written assignments. Above all, it was the experience of the lesson itself that mattered, the actual involvement in the teaching process and the creative outcome of the student’s contact with the teacher’s personality.  

Papaioannou did not use any prescribed educational method, nor did he intend to create one, but he simply followed his instinct by paying close attention to his students’ needs. In one of his texts entitled ”Music Education” he wrote: ”The inspired teacher does not follow any pre-determined teaching method. Teaching requires inspiration, too”. The remarkably successful and fruitful relation developed between him and his students was a result of atomistic teaching, i.e. the teaching whose content is dynamically adapted to the needs and potential of each individual student and is carried out by the creation of particular exercises for each student, according to his/her level, interests and goals. This pedagogical standpoint (not method) converges with the belief of the education philosopher and theorist Johann Heinrich Pestalozzi (1746-1827) that a person’s progress is organic, i.e. it is an inner developmental process and not a combination of outer educational circumstances. This inner, atomistic developmental process enables the evolution of a person’s unique capabilities, which would probably remain inactive through a uniformly designed outer educational process. The positive effect of this attitude is the development of the student’s creativity and the disclosure and evolution of his/her individual talents or capacities in the most efficient way.

Papaioannou avoided the publication of any part of his educational corpus, evidently because he believed that the teaching experience that he offered could not be presented adequately in the confined and systematic way required by publishers. Moreover, the fact that he continued to compose new exercises for almost fifty years – as proved by the chronological notes on many of his paper sheets – indicates his everlasting contemplation over his teaching material. In this framework, as D. Yannou points out, the sum of his preserved educational corpus, i.e. the handwritten exercise items, was a dynamically evolved and flexible educational mold, which took a different shape during the lesson for each particular student.

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4 The importance of the teacher’s personality is a focal research object of educational psychology. German researcher Ch. Caselmann distinguishes between two main types of teachers: the ”student-oriented” teacher, who adapts his educational strategies according to the needs and interests of the student, and the ”object-oriented” teacher, who focuses on the teaching object and applies a uniform strategy [Achilleas Capsalis, Educational Psychology (Thessaloniki: Kyriakidis Bros Publishing, 1990) 414-415]. Of course, there are mixed-type teachers also, who incline more or less toward these two extreme model types.

5 Yannou, ”Yannis A. Papaioannou as a teacher”, 128.

6 According to education psychologists (Capsalis, 312), no learning can occur without incentive. According to W. Corell, an educational process that activates the student’s inner learning stimuli contributes to the exploitation of his/her special capacities and to the integrity of his/her personality (Capsalis, 314).

7 Note on terminology: ”paper sheet” denotes a handwritten piece of paper, as described by Demetre Yannou in his paper in the present proceedings, while ”item” denotes a single exercise of a specific category. Typically, a paper sheet contains more than one items.

8 Yannou, ”Yannis A. Papaioannou as a teacher”, 126-127.
2. Tonal Composition teaching

The preserved handwritten paper sheets (or "little sheets of paper" as his students used to call them) contain exercises that cover a wide range of composition teaching. The present paper discusses only tonal composition exercises (harmony, counterpoint, composition). For each exercise category one or more examples are given in their electronically transcribed form.

Totally, 4496 items of tonal composition exercises have been identified in the archive, however this number may change as the research project evolves and new items are added or double items are discovered and removed. The number of items in each category are: Melody: 333, Bass: 514, Mixed: 30, Skeletons: 484, Modulation: 134, Chorals: 203, Cantus Firmus: 112, Counterpoint: 544, Ricercare: 1273, Fugue: 671, Composition: 76, Improvisation: 53, Other: 69.

Three remarks about the transcription of the handwritten items must be made at this point:

- A considerable number of Papaioannou's handwritten paper sheets that belong to the educational corpus contain theoretical texts and analyses of works by other composers. These have not been transcribed yet and are not currently part of the present publication project.
- The comments and instructions in the transcribed items are bi-lingual (Greek and English), following the decision made by the research team with the local/international scope of the publication in mind. However, YAP’s original texts were multi-lingual, a feature that infused both individual character and accessibility difficulties.
- Some of the examples included in the present paper have not yet reached their final-ready for publication-form, therefore some terminological inconsistencies may be found. A considerable number of items will be revised and re-exported into graphic files, following a uniform terminological protocol.

2.1. Tonal Harmony Exercises Categorisation

1. Melodies (archiving code: M, number of items: 333). This category includes the following subcategories: Ma (unfigured melodies), Me (figured melodies), Ms (melodies with functional symbols), Mr (melodies with roman numeral symbols), Mt (melodies with text, mainly German folk songs – Volkslieder). YAP frequently provides, apart from

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9 The full archive of Papaioannou’s educational corpus is preserved in the “Historical Archives” Department of the "Benaki Museum" in Athens. Details about the research project aiming at the archive’s restoration and publication, as well as about the archiving process and the labeling of the paper sheets, can be found in Yannou's paper in the present proceedings.

10 Technical details about the transcription process:

- **Software used**: Finale for Windows and Macintosh (versions 1997 to 2009)
- **Music Font used**: Petrucci (included in Finale)
- **Text and Symbol Font used**: Custom built font based on the Times font (named: Finale.ttf) that includes Latin characters, Greek characters, functional harmony symbols and other musical notation glyphs (such as noteheads, accidentals, fermatas, etc.) needed for the text instructions. The font was compiled by the author of the present paper with the use of the Fontographer software.
- **Publish material format**: All items are exported to TIFF graphics format (600 dpi, compression CCITT-group 4) and categorized according to the type of exercise and the code of the handwritten paper sheet.
the melody itself, indications about the tempo, the historically defined style and the orchestration (e.g. whether the exercise must be utilised for choir, piano, string quartet or any other instrumental or vocal ensemble). The above feature applies for other similar exercise categories, such as Basses, Two-voice exercises and Mixed-voice exercises. Quite frequently YAP requires an improvised or written piano accompaniment for a given melody.

Examples: Ma (unfigured melody), Mt (melody with text - *Volkslied*), Ms (melody with functional harmony symbols):
2. Basses (archiving code: Β, number of items: 514). Subcategories: Ba (unfigured basses), Be (figured basses), Bs (basses with functional harmony symbols), Br (basses with roman numeral symbols). Frequently, YAP specifies that figured basses must be played on the piano instead of realized on paper.

Examples: Ba (unfigured bass):

Be (figured bass):

Bs (basses with functional harmony symbols):
3. **Two-voice exercises** (code: P, number of items: 3). Subcategories: Pa, Pe, Ps, Pr [symbols a, e, r, s denote similar subcategories as previously]. In this type of exercise YAP provides two complete polyphonic parts (instrumental or vocal) and requires a four-voice completion.

Example: Pa (unfigured two-voice exercise):

4. **Mixed-voice melodies**, i.e. melodies that continue in other voices or instruments, frequently with a clef change (code: C, number of items: 27). Subcategories: Ca, Ce, Cs, Cr, with symbols a, e, r, s, as before. In these exercises the given melodic material (which typically is motivically-thematically organised) appears scattered in the polyphonic layers of a vocal or instrumental ensemble. Thus, YAP transfers the thematic material in all the voices/instruments, denoting a formal design that the student must acknowledge and complete harmonically and polyphonically.

Example: Ca (unfigured mixed melody):
5. **Rhythmic skeletons** (code: SR, number of items: 30). Subcategories: SRa, SRe, SRs, SRr [symbols a, e, s, r as previously] and SRt (Test type exercises). In these exercises YAP provides - in complete or incomplete form - a rhythmic skeleton, usually consisting of a number of specific rhythmic patterns or cells and their transformation/development, and requires its realization for a given instrumental or vocal ensemble. Frequently, a harmonic skeleton is provided also, with the appropriate functional or Roman numeral symbols. Some of these exercises are called Tests, because YAP used them for judging a new student's ability and technical background.

Examples: SRs (rhythmic skeleton with functional symbols):

![Exercise with harmonic skeleton](image)

SRt (unfigured rhythmic skeleton – Test type):

![Test type](image)

6. **Harmonic skeletons** without rhythmic specification (code: S, number of items: 454). Subcategories: Ss, Sr [symbols s and r as defined]. Subcategory Ss also includes subcategories Ssm (modulation) και Ssi (improvisation). In these exercises a harmonic skeleton is given in the form of a succession of functional (or very scarcely roman numeral) harmonic symbols. Several exercises are accompanied by a guiding text, which
specifies some features of its utilization, but the majority of them do not contain any further instructions. This indicates either that the student received oral instructions from YAP during the previous lesson or that he simply handled the given material freely, according to his experience, level and interests.

Examples: Ss (harmonic skeleton with functional symbols):

\[
\begin{align*}
T_1 \cdot P_1^{\mu} & S^\mu_{I\lambda} \cdot D^7 \cdot T_1 \cdot S^\mu_2 \cdot D^7 \cdot T^\mu_1 \cdot S^\mu_{II\lambda} \cdot D^9 > \cdot T^\mu_1 \cdot S^\mu_{V\lambda} \cdot D^7 .
\end{align*}
\]

With this harmonic skeleton make a short polyphonic composition (i.e. main melodic line with accompaniment) for clarinet (written as it sounds), guitar (with harmonic figuration) and cello. The choice of the chords’ duration is free. The choice of time signature, tonality, etc is also free.

Ssi (harmonic skeleton for improvisation):

\[
\begin{align*}
\tilde{T}^\mu & S^\mu_{V\lambda} \cdot D^3 \cdot 5 \cdot S^\mu_2 \cdot D^7 \cdot T^\mu_1 \cdot D \cdot T^\mu_1 \cdot D^9 > \cdot T^\mu_1 \cdot S \cdot D^3 \cdot 7 \cdot T^\mu_1
\end{align*}
\]

The same skeleton can be used for a modulation for 3 instruments with your own theme.

Sr (harmonic skeleton with roman numeral symbols) [very rare, as they contain non-standard symbols and figures]:

\[
\begin{align*}
&7. \text{Modulation Themes (code: TM, number of items: 135). In this exercise type YAP provides a melodic theme, sometimes with a contrapuntal accompaniment or its transformational features, and a succession of tonal areas, through which the student is expected to proceed in his polyphonic rendering of the exercise.}

\text{Examples (the second example includes a model solution by YAP)}:

\begin{align*}
\text{F major} & \rightarrow \text{Ab major} \rightarrow \text{C minor} \rightarrow \text{D major (16-20 bars)}
\end{align*}
\]
8. **Chorals** (code: X, number of items: 203). In these exercises YAP presents a monophonic choral melody (always coming from J. S. Bach's published 371 chorals) and asks for its four-voice vocal harmonisation or its contrapuntal elaboration for keyboard instruments or instrumental ensembles. In both cases, the exercise aims at approaching the baroque compositional style (homophonic or polyphonic).

Example:

1) chorals for 4 voices, 2) chorals for 4 voices and soprano and flute-clarinet-cello.

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### 2.2. Counterpoint Exercises Categorization

1. **Cantus Firmus** exercises (code: CF. Number of items: 112). The cantus firmus is always modally specified and may be isochronous or florid (rarely). YAP requires either strict species counterpoint or free counterpoint for 2 to 8 voices (in the 16th century polyphonic style).

Examples (the second example includes YAP's solution):
2. **Counterpoint exercises** (code: TA, number of items: 544). These exercises cover various contrapuntal techniques and forms of the 16th or 18th century polyphonic style: invertible (double, triple, quadruple) counterpoint, free counterpoint, imitation, canon as process and as musical form, polychoral writing (double chorus), motet, passacaglia, et al.

**Examples:**

_Proceedings of Crossroads Conference 2011 – School of Music Studies, A.U.Th. / I.M.S._

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**Examples:**

Nei συνδυάζεται η παρουσία μιλιδία από τρία εντοπίστημα μέσα. Accompany the following melody with three contrapuntal parts.

Motéto για 3 φωνές (σοπράνο, ἀλτο, μπάσος) - Motet for 3 voices (soprano, alto, bass)

To θέμα α συνδυάζεται εντοπιστήματα: 1) με το θέμα b και 2) με το θέμα c. Οι συνδυασμοί αυτοί είναι απολύτως υποκείμενοι στην τελευταία ενότητα του μοτέτου και να απολογισθεί μια στρ. coda.

Theme a can be combined contrapuntally: 1) with theme b and 2) with theme c. These combinations should occur in the final section of the motet and a short coda should follow.
Example of invertible counterpoint exercise (YAP's solution):

2a. *Canon* exercises in 16th or 18th century style (code: TAc). YAP usually provides a blueprint for a canon (typically in invertible counterpoint) and asks for a polyphonic completion.
Examples:

Δίφωνος κανόνας με μια προοπτική συνοδευτική φωνή - Two-voice canon with an extra accompanying voice

(14-16 bars)

Examples of exercises completed by YAP:

13-2-81
2b. *Passacaglia* themes (code: TAp). In these exercises YAP provides a theme (typically an eight-bar bass melody) and asks for a number of instrumental contrapuntal variations.

Example:
3. **Ricercare exercises** (code: TR, number of items: 1273). The main corpus of these exercises are 16th century fugue themes (the term *Ricercare* denotes the instrumental form of the Renaissance vocal fugue, but YAP uses the term for vocal fugues also, albeit without text). Frequently YAP provides, apart from the theme (*Dux*), the answer (*Comes*) and the points where stretti can occur (by adding + symbols below or above the staff). The category also includes instrumental (mainly for organ) Ricercare exercises in the early baroque style (17th century style – seconda pratica).

Example of a completed three-voice ricercare (vocal fugue) by YAP:
Examples of Ricercare exercises (vocal):

\[
\text{Dux} \\
\begin{array}{c}
\text{Doppia Fuga} \\
\text{Dux I} \\
\text{(aeolisch)} \\
\text{Dux II} \\
\end{array}
\]

(Δηλ. το β μπορεί να είναι σε άλλον μοδό)

Examples of Ricercare exercises (instrumental):

\[
\text{Τρόφιμον Ρισερκαρ για όργανο - Three-voice Ricercar for organ} \\
\text{(Aeolian)}
\]

4. Fugue exercises (code: TF, number of items: 671). In these exercises YAP provides a fugue theme, often with its answer and stretto indications, and asks for a full exposition or a full piece in 18th century contrapuntal/harmonic style. He is particularly interested in tonal answer techniques and the composition of stretto sections and episodes.
Examples:

Example of a completed fugue exposition by YAP:

Fugue 1a: With the theme I
Episode A (Umkehrung, Spiegelung, u.s.w.)
Stretto - Coda

Fugue 2a: With the theme II inverted (Ab maj.)
Episode B (with the theme II augmented)
Stretto - Coda

Double Fugue: Theme I and theme II combined - elaboration
Coda
2.3. Composition Exercises and other items

1. *Tonal Composition Exercises* (code: TC, number of items: 76). The exercises of this category combine the practical knowledge of harmony and counterpoint with the theory and history of musical form. One or more musical themes are provided, along with some structural elements regarding the harmonic and/or formal skeleton and a complete tonal composition is required. The instrumental ensemble is always specified, as well as the compositional style and historical period.

Examples:

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\[ \text{Make a polyphonic processing of theme a for string quartet based on the following harmonic skeleton (the chord durations are free).} \]

D major:
\[ \text{T}_1 \text{ D} \quad \text{TP}_1 \text{ S} \quad \text{Sp}_1 \text{ (D)} \quad \text{TP}_1 \text{ S} \quad \text{(D)} \quad \text{D} \quad \text{Sp}_3 \text{ (D)} \quad \text{D} \quad \text{(D)} \quad \text{D} \quad \text{f}^{7}_{3} \quad \text{D} \quad \text{f} \quad \text{T} \]

\[ \text{Example:} \]

Moderato
```

I Vln  
\[ \text{D major:} \]
\[ \text{etc modulation} \]
\[ \text{etc modulation} \]
\[ \text{etc modulation} \]
\[ \text{etc modulation} \]
\[ \text{etc modulation} \]
\[ \text{etc modulation} \]
\[ \text{etc modulation} \]
\[ \text{etc modulation} \]
\[ \text{etc modulation} \]

II Vla  
\[ \text{E minor} \]
\[ \text{etc modul. B minor} \]
\[ \text{etc Coda} \]
\[ \text{(D major)} \]

2. *Improvisation Exercises* (code: TIm, number of items: 53). These exercises provide an incomplete musical text (regarding polyphony or form) or a harmonic sequence or an unaccompanied melody and require an improvised completion through spontaneous (prima-vista) rendering on the piano.

Example:
3. *Orchestration* exercises (contained in TC category). Practically, instrumentation and orchestration training is embedded in many exercise categories. However, some special exercises can also be found.

Example:

4. *Anything Else* (code: EL, number of items: 69). The items of this category are not exercises. They are either elucidations to the content of the exercises from the other categories, or text commentaries on orchestration, accompaniment and instrumentation, or theoretical texts on harmony or form.
Tonal composition teaching during the second half of the 20th century in Greek conservatories (the most important were the Athens Conservatory, the Hellenic Conservatory and the National Conservatory) exhibited various shortcomings, emerging mainly due to the direct influences from the curriculums of established European music institutions like the Paris Conservatoire. The teaching of harmony and counterpoint was based on textbooks that followed the model of Theodore Dubois’ *Traité d’ harmonie théorique et pratique* (1921) and *Traité de contrepoint et de fugue* (1901) or were Greek adaptations and expansions of them (e.g. Manolis Kalomiris’ *Harmony*). These shortcomings were:

- Theoretical approach to harmony teaching, based on a fixed and austere set of rules on chord progressions and voice leading and practised exclusively through the four-voice completion of given fixed melodies or basses.
- Excessive focus on abstract four-voice harmony exercises and abstract contrapuntal techniques with little emphasis on musical forms.
- Failure in connecting the harmonic phenomena with their historical origins and the formation of musical style.
- Harmonic notation based exclusively on figured bass, resulting to serious restriction of the student’s harmonic/melodic exploration range.
- Emphasis on correctness of an exercise’s “solution”, rather than on the artistic quality of its realisation.
- Lack of instrumentation and orchestration designation.
- Departure from the main target of harmony/counterpoint teaching, which ought to be artistic creativity.
- Separation of harmony and counterpoint teaching.

These shortcomings are avoided in Y.A.P.’s creative and flexible tonal composition teaching through the following attitudes:

- Study of harmony and counterpoint in parallel, which results in a holistic approach to musical texture.
Adoption of Riemann's functional harmonic notation,\(^{11}\) which enables the creation of harmonic skeletons embedding full and explicit description of their harmonic content without the need for notated bass line. Starting from these skeletons and the harmonic structure that they denote, the student is free to develop his own melodic lines in all voices, and also grasp – both theoretically and practically – the hierarchical nature of compositional thought.

Exercises not only for mixed chorus, but for various instrumental ensembles (piano, trio, quartet, etc), which results in familiarization with the orchestral instruments and in richer and more complex melodic lines.

Extended use of the piano, either for improvised accompaniment of melodies or for realisation of figured basses, making the student listen to his/her harmonies and not only think theoretically of them, while also improving his/her practical experience and reflexes.

Emphasis on motivic and thematic elaboration and development through exercises that go beyond the traditional "melody or bass harmony exercise", like the modulation and improvisation exercises.

Connection of the study of harmony and counterpoint with the study of musical form and the history of music through exercises on the composition of small or large historically defined forms (e.g. variations, passacaglia, motet, binary or ternary form, sonata form, etc).

Conclusively, Papaioannou's teaching approach, realised through the invention and use of the described educational corpus, succeeds in developing the student's creativity, since it focuses on the evolution of musical structures into historically defined musical compositions, and not just on the observation of rules and the avoidance of technical mistakes. Of course, as already mentioned, the profound educational outcome of this creative teaching approach was not achieved by the above categorised exercises themselves, but by the flexibility and versatility of their use by the specific teacher. The teaching material was invented during the lesson, without any pre-determined curriculum or method, so that the educational objective and its difficulty level was directly defined by the capacities and needs of each student.

Of course, Papaioannou was himself influenced by existing teaching approaches, compositional theories and educational textbooks. Most of them have been found in his personal library (which has been donated by the composer's widow to the Library of the Ionian University), together with numerous handwritten notes and comments. The deliberate study of this material is indicated by the multi-language comments and instructions and terms found in YAP's handwritten exercises (languages encountered include Greek, English, German, French and Italian).\(^{12}\) Some of these textbooks are:

- Paul Hindemith: A concentrated course in traditional harmony

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11Papaioannou uses the original Riemannian theory and functional symbols, as formulated in Vereinfachte Harmonielehre oder die Lehre von den tonalen Funktionen der Akkorde (1893), and not the simpler newer versions of Hermann Grabner, Wilhelm Maler and Diether de la Motte. It is worth mentioning that he learned the theory by studying the French translation of Riemann's book, which he bought while in Paris in 1949-1950.

12However, the transcribed items reduce the number of languages used to two: Greek and English. This decision was taken by the research team on the basis that extended multi-lingual instructions would demote the exercises' intelligibility and usability.
Nevertheless, regardless of his influences, YAP had the exceptional ability to combine the material he studied and arrive at a personal distinctive teaching style. In a similar way, through the deliberate study of music theory books and the analysis of masterworks, he developed and finally formulated his own compositional style. Consequently, equally important to Papaioannou's composition teaching was music analysis. The study of masterworks from the full range of music history was considered by YAP essential for the education of the contemporary composer, and it occupied considerable time and effort in his lessons. Papaioannou believed in the continuation of a long tradition and to the constant evolution of art music, and he considered his own music - as well as his students' - belonging to this tradition.

At this point, it would be useful to cite some similar and chronologically parallel approaches to harmony and tonal composition teaching. Paul Hindemith's approach (A concentrated course in traditional Harmony, 1943 & 1949) to harmony teaching shares YAP's attitude of giving a few basic principles and focusing on compositionally interesting exercises, but it lacks the connection to historically specified style. Perhaps, Olivier Messiaen's approach (Vingt leçons d' Harmonie, 1951) is closer, with its stylistically defined exercises that cover the full historical range of harmonic evolution. Arnold Schoenberg also taught composition through the study of the great classical tradition (Models for beginners in composition, 1943 and Fundamentals of musical composition, 1967) emphasising in motivic-thematic issues. Walter Piston (Harmony, 1941) achieves a conflation between harmonic theory and history through the use of musical excerpts, while Diether de la Motte (Harmonielehre, 1976) gives a good historical perspective to harmony teaching by studying periods chronologically, however without compositionally inspired exercises. Recent approaches to tonal composition and theory teaching converge with Papaioannou's attitude. During the last decades, most music academic institutes and universities create their curricula with similar targets, regarding historical awareness of harmony / counterpoint / composition textbooks and assignment types. Textbooks such as Kostka & Payne's Tonal Harmony (2000), Butterworth's Stylistic Harmony (1992) or Cook's Analysis through Composition (1996) emphasize stylistically defined tonal harmony and composition and encourage the student's contact with musical forms and instrumentation. Something that deserves to be stressed is the fact that Papaioannou was able to teach successfully all musical styles, from Renaissance polyphony to the most recent avant-garde techniques.

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13 Probably YAP used Hindemith's book in an early stage of his teaching career. This is testified by a remarkable solution of a Hindemith harmony exercise found in one of Papaioannou's handwritten paper sheets (sheet IV137r+v).
But, regardless of how important this voluminous teaching material may be for the musicologist and composition teacher or student, ultimately it cannot replace the teaching experience and the unique intellectual and artistic contact created between teacher and student during the lesson itself. Needless to say, this remark gains further validity when it refers to Yannis Papaioannou, a man whose noble and generous personality inspired and guided a whole generation of Greek composers, theorists, teachers and musicians and left a permanent creative imprint into their souls.

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