

## **The Supervisor's Review of the Diploma Work by Marios Christou Arvo Pärt – The Choral Tintinnabuli Compositions**

At the beginning, it is necessary to remark, the theoretical elaboration of contemporary music is very actual and needed. It relates to the situation of education in our schools, to the preparation of young people to the receiving of the cultural values, the values of life and humans doing. From this point of view, it is necessary to appreciate this diploma work very highly.

In the same way, it is possible to value the correspondence of the content and the theme. The choosing of the compositions, Marios Christou is very thoroughgoing. He deals with all Pärt's compositions, important in the Tintinnabuli period. He concentrates on the characteristic of the works which originated in typical way of work with modes by original rules.

The structure of the diploma work is clear and well-arranged. The introduction characterizes and explains the aims and methods of the elaboration and the supposed result. The biographical data present the briefly biography with the characteristic of the Tintinnabuli period. The typical works of Tintinnabuli period are analysed in the following parts. The conclusion corresponds with the introduction, it sums patterns of Pärt's compositions, the summary describes it later briefly. The list of the bibliography and the other sources including the internet sources are located at the end of the diploma work.

Marios Christou concentrates on the very important principles of the typical ways of compositions. The author transforms principles of former styles in special ways. He shows Arvo Pärt works very thoroughly with his own system of the tones order, above all at the beginning of the Tintinnabuli period. But musical laws force him to search new ways of expression, although in terms of his own Tintinnabuli style. M. Christou shows this development of Pärt's musical thought on examples and characterizes it in the text, as well. Therefore, his text can be used as an aid at schools, in music lessons. It contains not only the needed facts but also conclusions about the sound effects, comments about philosophical aspects, about musical and other relations which are important for the understanding of every artistic work.

This imposition was difficult when we take into consideration the fact, M. Christou had to work with bibliography. He researched the works independently, with analytic erudition and invention.

The language of the work is literate, a pleasant read, no-frills. The diploma work can be used as the aid for the music history teaching, for the typical styles of music teaching (above all for secondary school teachers) and as the aid for foreign language students by the brief learning of contemporary music styles.

In terms of the mentioned facts, I recommend to value this diploma work as **excellent**.



Michal Nedělka

UK v Praze – PedF, katedra hudební výchovy

Praha, 10. 5. 2006