

## The Supervisor's Review of the Diploma Work by Charalampos Charalampou Byzantine Music

At the beginning, it is necessary to remark, the theoretical elaboration of Byzantine music is very actual and needed. It relates to the situation of education in European 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 theme, Charalampos Charalampou is very thoroughgoing. He deals with early music, important in his country above all. He concentrates on the characteristic of the works which originated in typical way with 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.

In the 1<sup>st</sup> chapter definition of Byzantine music is presented, including its origin and history. The 2<sup>nd</sup> chapter explains the theory of Byzantine music, the notation and its comparison with the used today notation. It is very important for learning and systematically studies of this music with different aims – listening, interpretation or teaching.

In the 3<sup>rd</sup> chapter we find some practical exercises for the practice. The exercises are arranged in a strict educational way – with the increasing difficulty.

The 4<sup>th</sup> chapter deals with symbols of speed and comparison with today's way of symbolising.

Next chapters explain all the musical means important in the specific style of medieval Byzantine music.

Charalampos Charalampou concentrates on very important principles of the music which is showed as a topic of contemporary music theory, practice and education.

The imposition of the author was difficult when we take into consideration the fact, he had to work with bibliography, he researched the music independently, with educational aims 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 topical styles of music teaching (above all for secondary school teachers) and as the aid for foreign languages 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  
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