

Epirus Polyphonic Singing and GTTM Analysis: Issues of Prolongation, Hierarchy and Modal Pitch Space

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The application of Lerdahl & Jackendoff's *Generative Theory of Tonal Music* (GTTM) to the Epirus polyphonic singing is supported by the GTTM's flexibility as a reductional analytical methodology—due to the substitution of the tonally specified fundamental structure with the cognitively based normative structure—and requires the formulation of the idiom's special well-formedness/preference rules and the description of its tonal hierarchy. The present paper builds upon the author's research on the application of GTTM to modal music and research presented in AAWM 2014 and focuses on special methodological and analytical issues. The idiom's tonal hierarchy is disclosed by the categorization of its modal sonorities, and explained by an adaptation of the Tonal Pitch Space theory and the concept of intrinsic/sensory vs. cultural stability of musical events. Moreover, statistical/computational analytical tools are employed, highlighting characteristic distributional and transitional properties of the idiom's chords, in an attempt to articulate the special stability conditions. Research results include, apart from a summary of stylistic features, the formulation of the special modal pitch space, a description of the idiomatic normative structure and its cadential schemata and a set of new or modified GTTM rules.