“That Ain’t Workin’; That’s the Way You Do It”

Teaching Greek through Popular Music\textsuperscript{1}

Georgia L. Irby-Massie
The College of William and Mary

Abstract

This article describes an unconventional method of teaching Greek vocabulary, grammar, and syntax through the translation or adaptation of popular songs into Attic Greek. To reinforce vocabulary and introduce or review points of grammar or syntax in a memorable way, I have adapted and translated a number of modern songs into Attic Greek. Each song was focused around one or two significant concepts (e.g., adverbs, participles, the optative mood) and was presented with the appropriate textbook chapter to augment other available materials. The students themselves, who recommended many of the songs and themes, were consequently active participants in the development of their own ancillary and review materials. My students, furthermore, were inspired to create their own translations and adaptations which were then, once the author approved the instructor’s corrections, presented to the class.

Incorporating this challenging language into contemporary culture gives students a sense of intimacy and confidence with Greek. In this article, I outline the creative process, explain my Attic Greek song lyrics, and suggest further applications of this technique.\textsuperscript{2}

Keywords

Greek language, grammar, composition, vocabulary, pedagogy, music, song

\begin{quote}
Music, the greatest good that mortals know,
And all of heaven we have below.
Music can noble hints impart,
Engender fury, kindle love;
With unsuspected eloquence can move,
And manage all the man with secret art.
\end{quote}

Joseph Addison (1672-1719) from "A Song for St. Cecilia’s Day"

\textsuperscript{1} An earlier version of this paper was read at the Tucson, AZ meeting of the Classical Association of the Middle West and South, April, 2008. I also owe a debt of gratitude to the anonymous referees, whose suggestions helped tighten my argument and improve the Greek in the songs, and to my colleague William E. Hutton for reading the revised Greek lyrics and catching some few remaining exigencies. Any remaining infelicities are my own. I also wish to thank my elementary Greek students at the College of William and Mary (Fall 2006-Spring 2007) for inadvertently suggesting the project, for cheerfully enduring my singing voice, and for reacting so positively to the songs in the first place. I dedicate this paper to the memory of my maternal grandfather Joseph Martin Kubala, whom I know only through my mother and the deep love of all music the three of us share.

\textsuperscript{2} Printing Note: Pages 45, 49 and 57 in the appendix are legal size (8.5” x 14”), to better facilitate handout-production.
Modern language teachers fully appreciate the power of music in the elementary classroom (Chen-Hafteck et al.; Custodero; Decker; Dunlop; Edelsky et al.; Rubin). Songs help students master foreign (and native) words for days of the week, months, body parts, animals, colors and food, the numbers, as well as points of culture or history. Rhythmic and musical mnemonics facilitate vocabulary retention and mastery of grammar. The melodies are simple, the lyrics are easily learned and remembered, and to sing these charming melodies is pleasurable. Most students find it easier to memorize lists of data set to a rhythm. Consider, for example, Tom Lehrer’s *The Elements*, a recitation of the 102 elements known at the time (1959), set to Gilbert and Sullivan’s *Modern Major General*, and the *School House Rock* collection of grammar, science, and history songs broadcast on U.S. television on Saturday mornings from 1973 to 1986 (the vehicle by which I continue to augment my introduction of the parts of speech to beginning language students to their great joy). In the mid-90’s, Warner Brothers’ *Animaniacs* recorded humorous songs that included *Wakko’s America*, enumerating all the states and their capitals, and the *Presidents*, listing the Presidents up to Bill Clinton. (Videos for cited songs can be found on YouTube.) Any teenager or young adult who demurs from an ability to memorize unfamiliar data can yet effortlessly rattle off the lyrics to the current chart-topping song. Meter and music aid the mind in the acquisition and retention of data and make learning, even for the most recalcitrant, palatable and fun. According to Gardner’s Theory of Multiple Intelligences different intellectual proclivities combine “to enhance educational opportunities and options” (Gardner 10). In other words, students have different learning styles, music links “in a variety of ways to the range of human symbol systems and intellectual competences” (123), and the synthesis of language and music helps some students learn best while aiding in other Intelligence Types.

Teachers of the Latin language have at their disposal a growing (though not centralized) corpus of supplemental materials and mnemonics to add spice and drama to the student’s language learning experience, from spoken Latin (Traupman), to *Winnie the Pooh* (Lenard, Staples), Dr. Seuss (Tunberg and Tunberg) and *Harry Potter* (Needham). Latin versions of Christmas songs are widely available, as are many familiar nursery songs (Irwin and Couch, “Latin Christmas Carols,” “The Latin Songbook”). Latin teachers also have used simple lyrics to help students memorize and recall verb and noun endings (see, for example, David Pellegrino’s Latin Teaching Songs online). Such extensive and accessible supplementary materials are powerful teaching tools, and students generally respond to these materials in a positive manner.

For the elementary and intermediate Classical Greek classroom, such materials are limited. To be sure, most textbooks include supplemental materials, and skilled teachers have generated their own ancillary exercises, many of which are generously disseminated (especially useful are Gruber-Miller, “Ariadne” and Major, “Greek Help at LSU”). But these materials, however welcome and pedagogically sound, fail to provide respite from the unmitigated routine dictated by the textbook. Welcome, though not altogether appropriate for the beginning student, is the Attic Greek translation of J.K. Rowling’s highly celebrated first book, *Harry Potter and the Sorcerer’s Stone*, rendered as ΑΡΕΙΟΣ ΠΟΤΗΡ ΚΑΙ ΤΟΥ ΦΙΛΟΣΟΦΟΥ ΛΙΘΟΣ by Andrew Wilson who drew inspiration from Lucian. Modern Greek, furthermore, differs too significantly from its parent language for the vast body of its beautiful children’s songs and

3 Wilson is also in the process of producing notes and vocabulary, available at his web page. “J K Rowling and her publishers hope that the translations will help children overcome the common dread of studying the two dead languages - where wars in Gaul and Virgil’s thoughts on beekeeping can be as exciting as it gets.” Reynolds.
lively folk and popular music to be meaningful either to the beginning student of Ancient Greek or even to the teacher who may know no Modern Greek. Highly recommended is W. H. D. Rouse’s delightful *Chanties in Greek and Latin* (maintained online by David Parsons). The collection includes free translations and paraphrases of songs set to a variety of childhood tunes, with quantities carefully observed, to encourage both greater exactitude of pronunciation than is usually found in the elementary (or advanced) classroom and a more facile acquisition of skills in reading and pronouncing the ancient languages. Rouse asserts, “But if they [the students] will read prose also in crochets and quavers, instead of substituting stress for length and shortening unstressed longs, they will hear for the first time the beauty of Greek and the majesty of Latin” (8). Rouse had also hoped to teach a large vocabulary and tricky forms through his songs: “I have found that a word or form thus learnt, if later met with, at once calls forth the familiar stanza, which is sung unasked as an old friend. Lastly pleasant associations are made for the study; and this is the most valuable of all, since it reacts on the temper and makes the work real by touching the feelings of the learner” (8). Although scholarly interest in ancient Greek music is growing, this demanding language has eluded the popular imagination. To my knowledge, the Greek teacher can draw only from liturgically inspired music, including psalms set to hauntingly beautiful Byzantine Orthodox chants and Mr. Mister’s snappy 1985 hit, “Kyrie Eleison.”

The modern university student, however, as well as this modern teacher, rightfully demands a variety of materials and approaches. Over the course of a fourteen to sixteen week semester, with three to five weekly meetings, textbooks must be supplemented, and some diversity is essential to maintain student interest and enthusiasm. In answer to the students’ own frustration at the lack of accessible, lighthearted, ancillary materials, I decided to create my own. Namely, in response to a direct student request, I have adapted and translated a number of contemporary songs into Attic Greek to supplement *Athenaze*, a textbook frequently employed in the elementary Greek sequence at the College of William and Mary. These lyrics were further used to reinforce vocabulary and introduce or review points of grammar or syntax while at the same time allowing for a healthy dose of fun in the classroom. Indeed, my efforts were met with resounding success. The students began to share lyrics with friends, they sang the songs in the cafeteria and at meetings of the Classics Club, and some were even inspired to compose their own lyrics in Attic Greek.

In the following pages, I outline this unconventional method of inspiring, rewarding, and retaining students of elementary Greek through the translation or adaptation/parody of modern songs into Attic Greek. I explain my methods of composition, discuss the pedagogical aims of the lyrics, and reflect upon further advantages and disadvantages of this nascent but on-going

---

4 This contrasts with the growing body of Latin language lyrics in popular music. Modern performers across numerous genres – including Simon and Garfunkel (*Benedictus*), Cat Stevens (*O Caritas*), Sinead O’Connor (*Regina caeli, O filii et filiae*), Roxy Music (*A Song for Europe*), Patrick Cassidy (*Vide Cor Meum*), Qntal (*Ad mortem festinamus, Flamma, Omnis mundi illuminate, Stella splendens*), and Enya (*Pax Deorum, Tempus Vernum, Afer Ventus*) have produced and recorded original, adapted, or traditional lyrics in Classical or Ecclesiastical Latin. The Finnish native Jukka Ammondt has translated and recorded his own Latinized Elvis Presley lyrics. For scholarship in Greek Music: Barker.

classroom experiment. Also offered are additional suggestions for implementing this technique in the elementary or intermediate Greek classroom.

The Pedagogical Value of Incorporating Popular Music into the Elementary and Intermediate Greek Language Classrooms

Ultimately, the goal of setting Attic Greek lyrics to modern and familiar tunes is to encourage student interest and participation, to make the language more accessible and less intimidating, to inspire classroom *esprit de corps*, and to give the students individually and the class collectively a sense of empowerment, ownership, and conquest over Attic Greek. In short, these songs bring the language into their own culture.

With every composition, I was careful to draw deeply from word lists in the textbook in order to encourage vocabulary retention. Each song also was organized around one or two grammatical and/or syntactical concepts to review or introduce grammar and syntax. The lyrics were presented to augment other explanations available to the students, and the linguistic emphasis of each lyric was limited to foster mastery of the grammar and syntax currently under study.

Since these short pieces invariably incorporate familiar vocabulary, grammar, and syntax, the lyrics can be used in-class effectively as activities in sight translation. Although translations of the songs are provided in the *appendix*, they were not distributed to the students. In the case of translations, the students often already know the original English lyrics, they are comfortable with trying to translate something both so new and yet familiar, and it is a source of great merriment to see how familiar English colloquialisms can be rendered into the Greek of Plato and Aristotle. In the case of adaptations and parodies, the language of the songs is sufficiently divorced from the style of the textbook that the students cannot merely rely upon their accumulated stockpile of memorized formulaic phrases. The linguistic components, the characters, and their situations are well-known, but the style, word order, grammar, and syntax demand attentive deconstruction. Parodies of English songs, further, can be utilized to emphasize Greek cultural and historical themes or to lampoon the story line in the text.

Additionally, I require composition in Greek from my beginning and intermediate language students. Although opinions vary on the pedagogical value of composition (in a course already pressed for time to cover vast amounts of material, does the investiture of time and effort merit the results?), I strongly believe that composition in the ancient languages, when properly implemented, instills essential translation and analytical skills, as well as confidence (see also Beneker; Davisson; Gruber-Miller; Saunders; Major, 2008). The learner is forced to examine the language from the other side, to think in Greek rather than just to make simple but inequitable arithmetic transfers from Greek to English, to consider the range of meanings a word may carry, to contemplate the nuances of a syntactical element, and to appreciate the natural rhythms of the language. The acts of reading and composition are correlative, and the student who engages in both becomes an active participant, rather than a passive spectator. The song lyrics provide yet another paradigm for language composition and intimacy with Attic Greek. By expending my own creative energy and time on writing song lyrics, I modeled for my class the utility of composition in learning how to read and even to think in Greek.
Finally, after the Greek lyrics have been analyzed and translated in class, I enjoin my students to sing the song. Consequently, another drill in pronunciation is incorporated into the daily classroom experience. The act of singing these songs further underscores that Attic Greek was a spoken and living language, and that the literature was never meant to be read in silence, but rather to be recited or chanted in a public venue. The language activity is thus transformed into a cultural re-enactment.

In contrast to the more singable children’s songs, the contemporary songs chosen for this experiment are sophisticated, interesting, “cool,” and mostly familiar and accessible to the students who, in fact, proposed many of the tunes. By using the students’ own musical suggestions (occasionally of pieces entirely unfamiliar to me), the students themselves contributed directly to the development of supplementary pedagogical materials, and we were able to bring the modern world into our study of an ancient language, to expand the students’ and my own knowledge of music, and to learn, review, and master vocabulary, forms, moods, case uses, rules of prosody, and much more.

**The Creative Process**

As mentioned above, this unconventional classroom project arose in response to student frustration over the lack of ancillary materials similar to those available in Latin and the modern languages. One of my best students, bound for seminary, had asked when the class would learn the color words (“like they do in modern languages”) and if there would be a song (“there’s always a song”). The entreaty to learn the color words was perfectly appropriate, and the petition for a song seemed innocent and reasonable enough. So I asked what song my future seminarian had in mind. He responded, “Iron Man,” a song entirely unknown to me. After some research into the genre of heavy metal, I acquired the lyrics and a recording of the song, and Black Sabbath’s “Iron Man” then became my...composed simultaneously with the English free verse “Color Man.”

Admittedly, Greek composition at any level is a labor intensive process, and heavy metal does not lend itself easily to the rules of Greek prosody. All of my Greek lyrics employ a strictly rhythmical rather than quantitative meter, retaining the same number of syllables in my Greek rendition as in the original English version. To make the syllable count, I employed contractions, enjambment, ellipses, and elisions of various types, and syncope where expedient; all of these ellipses were expanded and explained in class (as they are in the notes in the appendix). Although care was taken to observe the rules of prosody in Smyth, occasional liberties were taken according to the spirit of rock and roll.

The process of lyric composition usually began with the tune, and then the music inspired my decision to translate or to adapt (the lyrics of many popular songs are widely available online). Although my goal, in part, was to reiterate useful and essential vocabulary, the vocabulary lists in neither Athenaze nor any other elementary Greek texts are up to the challenge, and two online and searchable English-Greek Dictionaries, Edwards’s *English-Greek Lexicon* and S.C. Woodhouse’s *English-Greek Dictionary: A Vocabulary of the Attic Language*, are handy tools in helping locate the Greek word with the precise rhythmic and syllabic values and the suitable force of meaning for the verse at hand, with substantiation from the *LSJ*.
The Songs

Please note that the appendix includes the Greek lyrics, extensive vocabulary and grammar notes, and English translations of all of the songs discussed below. The songs fall into three categories: Songs to Introduce Grammar (three); Songs to Review Grammar and Vocabulary (four); Student Songs (three). Although the songs and my notes are keyed to the *Athenaze* series, my grammar notes are intended to facilitate the use of these songs to supplement any elementary Greek textbook as the instructor deems appropriate, and I offer some suggestions for using these materials with other textbooks.

Songs to Introduce Grammar

**ἄνθρωπος χρώματαν: Greek Color Words**

In adapting “Iron Man,” my first composition effort, I chose to connect each of the color words with the functions of a Greek god to illustrate that the color words represent textures and quality of light in Greek literature rather than the spectral colors (Moonwomon; Edgeworth; Silverman; Maxwell-Stuart; Irwin). Zeus is dark-browed (κέλαινεφής; Homer *Il.* 21.520) to underscore his control over weather and storms. Artemis is associated with the silvery moon (ἀργυρά), to emphasize the luminescent brightness, whiteness, and beauty of the goddesses. As in the poets, Aphrodite is golden (χρυσή; Hes. *Th.* 975; Attic: χρυσή) to accentuate her wealth, divinity, and the luster of her skin. As an epithet for Apollo (Macar. 5.53; also a descriptor of the sun [Homer, *Il.* 14.185]), λευκός highlights both the clear and bright property of light associated with the word and Apollo’s youthfulness and beauty, as the Greek adjective implies. Hades’s qualifier, σκότιος, evokes the dark, shadowy gloom of Homer’s underworld. In contrast, Helios is ξανθός, not just yellow, but yellow tinged with brown or auburn, evoking the quality of light at sunrise or sunset. For Athena, the cultivated greenish-yellow olive (ἐλαιών χλωρών), evoking the process of photosynthesis, the moistness of the young plants (the same color describes sea water), and the young ripening fruit (distinctively pale in color as contrasted with ripened fruit). For Ares, red blood matted black (ἐρυθρός καὶ μέλας αἴματι) evokes the god’s bloodlust and rage with a color word describing the warmth of blushing and fire, and, in this context, the hotness of freshly spilled blood. The adjective κυάνεος, describing the dark appearance of the open sea, the realm over which Poseidon holds sway, also suggests glossiness, as of the skin of porpoises (Arist. *HA* 566b12) or the surface of the deep sea (Eurip. *Iphigenia in Tauris* 7) reflecting sun or moon-light. Likewise, Iris’s complement, ποικίλη, conveys the dappling of colors through a clouded morning sky. Dionysus is connected to spring flowers, violets (τὸ ίου), whose deep purple color suggests the rich color of wine as well as the complex bouquet and fragrance one expects from fine (divinely created) wine. Divine panpipes should be of a royal color (πορφυρῆ). The color, applied to the surging sea (*Il.* 16.391) and the supernatural and ethereal qualities of a rainbow (*Il.* 17.551), likewise qualifies the music divinely produced on those panpipes (gossamer musical phrases gently waxing and waning). Hermes, like any god, should have glossy, sparkling eyes (κυανῶπις by analogy with the strictly feminine common epithet of Athena, γλαυκώπις [Homer *Il.* 1.206]; cp. Poseidon’s κυάνεον θάλατταν above); the neologism fit the rhythm and stress of the line. In presenting the color words, I also worked in some discussion of mythology and literature.
Through this first compositional foray into pop culture, ἀνθρωπός χρωμάτων, I covered not only the Greek color words, such as they are, but I also slyly introduced the upcoming present middle participle (Athenaze chapter 8) to stress that Aphrodite rejoices for her own pleasure (τερπομένη) and that Hermes plays his syrinx to delight not only his flocks but also himself: τέρπον καὶ τερπόμενος—using the same verb in multiple forms to stress nuanced points of grammar and to model the concept of subordination with participles.

Further, my ἀνθρωπός χρωμάτων incorporates several familiar (and easy) vocabulary words from the first few chapters of Athenaze. From chapter 1: ἀνθρωπος, εἶμι, καὶ, οὖν; chapter 3: ἀνδρείος, μέγας; chapter 4: γῆ, ῥάδιος; chapter 5: ἐμός, κατὰ, πρόβατα, τύπτω, ὑμέτερος; chapter 6: ποῦς; chapter 7: θάλαττα, μέλας, οἶνος, ὄνομα, πῶς, χαίρω, χείμων, and from forthcoming chapters: οὐρανός (chapter 9), οὐνέω, σοφός (chapter 11), and μῦροι (chapter 15). οὖνος is easily deduced from οὐνέω (chapter 10), ἄργυρος from ἄργυριον (chapter 11), λαμπρότης from λαμπρός (chapter 13), and χρυσομένη from χρόσ (chapter 4). I pointed out the etymological connection between ξανθός and the name of Dikaiopolis’s slave Ξανθίας, whom we had affectionately nicknamed “Blondie.”

Finally, these lyrics reviewed several syntactical concepts: datives of means (μυριῶν χρωμάτων ... ὠνύμαι; ποι ῥάδιοις), respect (μέλας αἰματί), and place where (χρυσομένη τῷ οὐρανῷ); and the genitive of possession (αἰματὶ τῶν ἀνδρείων ἀνθρώπων, τῷ οἴνῳ τῶν ἄνθέων ἐραμικών). Further, the students were introduced to two concepts that would otherwise have been omitted from the elementary Greek sequence: the cognate accusative (μυεῖτε...τῶν σοφῶν οὖν) and the objective genitive (πότις ἐλαιῶν χλωρῶν).

The In-Class Exercise

I supplied handouts of the Greek text with vocabulary and grammar notes. After the students took turns reading through the lyrics in Greek, the group then analyzed the song, stanza by stanza, discussing grammatical forms, brainstorming about syntax, and identifying familiar vocabulary. Since the class size was already small and each student was eager to participate, tackling this first song as a group effort was appropriate. I explained the new constructions as we encountered them, while prompting the students to remark on elements they recognized (e.g., the well-known endings of the participle) so that the introduction of new grammar built upon already established concepts. Students volunteered to translate the stanzas, and they further discussed syntax and vocabulary as it related both to the text at hand and recently studied chapters of Athenaze. At the end of class, we read through the lyrics en masse and then sang the Greek over Ozzy Osbourne’s voice in the original English recording.

Subsequent stanzas were presented in similar fashion. Students received a handout of the Greek text with vocabulary and grammar notes. Specific stanzas were distributed to small groups of students who worked on their assigned passages in class for about ten minutes. In turn, each group then read its particular Greek passage aloud to the class, presented a syntactical exegesis, and provided a translation. The class as a whole further analyzed and discussed each stanza seriatim. Finally we sang the entire song karaoke-style over the original melody (none of these sessions was recorded). Hence, each song, construed to review or introduce some particular point of Greek, served also as an exercise in oral recitation and sight translation. To reinforce the lessons presented through the lyrics, examples from the songs were featured in review materials and worksheets as well as in quizzes and extra-credit assignments (see Hallett.2).
κόμισις τέρατος: Adverbs and Review of Verb Forms

For Halloween, Bobby Pickett’s “Monster Mash,” κόμισις τέρατος, provided a seasonable review of adverbs (Athenaze chapter 4) and verb tenses. Boris’s monster danced in a “monsterly” way (τέρατος), and the dance caught on “in a flash” (ταχέως). If the κόμισις τέρατος caught on ταχέως, clearly that action must be expressed in the aorist: a single crisp event. Although the dance remained popular, the catching on occurred only once, and snappily. Hence, the class learned the epsilon augment, the aorist and imperfect tenses (Athenaze chapters 11, 13). The monster, the ghouls, and others were doing the mash for some unspecified amount of time in the past (ἐκόμισεν τέρατος), in counterpoint with the already familiar present (you are now dancing in a monsterly way: κωμίζεις τέρατος) and future tenses (κωμίζεις τέρατος: you will dance in a monsterly way). In the interest of the syllable count, Pickett’s modal “can” became a future tense. Further, the distinctions between the aorist and imperfect tenses are explicitly contrasted in sequential lines: although the zombies were enjoying the gay atmosphere for an indeterminate amount of time (imperfect: ἔπαιζαν), the party had only “just begun” (progressive aorist: ἠρξατο). Finally, the intricacies of the imperfect tense are hinted at with the inchoative imperfect ανίσχε: the monster, we presume, was not spending some length of time rising from the slab, but rather he “began to rise.”

This lyric was the most challenging and rewarding, especially regarding vocabulary. What is the Greek word for laboratory? The logical Attic Greek choice is Aristophanes’s φροντιστήριον (Clouds 94), wherewith the class learned about the hapax legomenon. What Greek word means ghouls? φόματα seemed appropriate; electroydes? the irreducible components of the physical world, στοιχεῖα (Pl., Ti. 48b); zombies? ᾃψυχοι, a word sparking an explanation of the the alpha-privative; vampires? φιλαίμαται, lovers of blood (my neologism more closely maintains the rhythm than Aristophanes’s αἰματοπώτης [Knights 198]). Dracula and Igor surely must be indeclinable, like Hebrew names adlected into the New Testament.

Nonetheless, the iterative refrain, brisk allegro tempo, cleanly accentuated bass-line, and sing-song modulations of the original render the piece, even in Attic Greek, familiar, accessible, and singable. Although the verses are naturally more complex than the refrain, with some vocabulary assistance, the syntax is decipherable even to the beginning Greek student. The students recognized the dative of place where (πορογω ἔφυγα). Also familiar were the accusative of motion towards (θαλαμον), the genitive of place from which ([ἐκ] οίκων ταπεινών), and, of course, prepositional phrases reinforcing the case uses, with the genitive ([ἐκ σοφοῦ] and dative ([παρὰ ξείνοις). Students also recognized the middle/passive participle (αὐθινομενός, Athenaze chapter 8), present active participle (λακτιζόντων, Athenaze chapter 9) governing a direct object (τάφος), present middle/passive infinitive of purpose (αἰσθήσας, Athenaze chapter 6), complementary present middle infinitive of a recent vocabulary word (ἐμέλλων αἰκνείσθαι, Athenaze chapter 10), and present active particle of an epsilon-contract verb (φονοῦσιν, Athenaze chapter 9). Previewed was the comparative adjective (νεώτερον, Athenaze chapter 14), nor could I resist introducing the genitive absolute (ἀκολουθούντων κύνων ὑλακτούντων) formally introduced in Athenaze, chapter 19.
πλούτος οὐδένος: Subjunctive Reviewed and Optative Introduced

Among the best received compositions was the Attic Greek rendition of Dire Straits’ “Money for Nothing,” recommended by a student, a challenge gleefully essayed. My πλούτος οὐδένος enabled a brisk review of verb forms and a vigorous warm-up for the optative voice (Athenaze chapter 25). We start with an epsilon contract imperative: σκόπει, and immediately jump into two optatives: one to express the indirect command implicit in Knopfler’s “that’s the way you do it” (τοῦτο πῶς ποιοῖς), another to express potential, implying both the desirability and the unlikelihood of playing guitar on the MTV, e.g., if only you could! κιθάραν κιθαρίζοις. The phrase warranted the formal introduction of the cognate accusative, which had been modeled in ἀνθρωπὸς χρωμάτων. Further, the song’s narrator politely uses the optative of the wish to give advice to the audience (σοι λέξοιμι) and to solicit groupies (παίζοιμεν). With an irregular Aorist Optative (γνοίμι), the audience learns of the narrator’s regrets, the deep desire to have learned how to play the guitar (or the drums) and the utter disappointment of never having achieved that goal.

I briefly discussed the obsolete digamma with my abbreviation Μν Ταύ Φαύ, emphasizing that Ancient Greek did not express the sound “v,” and explaining the digamma’s linguistic value (a voiced labial velar: waw). Although the voiced bilabial fricative beta or the voiceless labiodental fricative phi may be tonally closer to our voiced labiodental fricative “v,” the digamma accorded naturally with Sting’s vocal overlay and Knopfler’s staccato musical phrases; so I chose to exercise creative initiative.

As in the English original, the syntax of the Greek version is sophisticated, with impersonal verbs (θείναι δεῖ, δεὶ κινεῖν), and compounds of εἰμί (ἀνέστι). Introduced is the genitive of price (οὐδένος), and revisited is the alpha-privative (ἀμιθή), featured in κόμος τέρατος. As with κόμος τέρατος, the highly colloquial and modern vocabulary proved challenging but gratifying. “Microwave ovens” and “jet airplanes” are construed simply with a noun and possessive genitive (κλουδώνων καμίνων: ovens of little waves; ναῦν οὐρανῶν: a ship of the skies). “Hawaiian noises” was simply transliterated with the digamma to reinforce the linguistic concept introduced in the Greek title. Sexually charged vocabulary was also discussed (φέμη and κυκλιδώνιον, diminutized from κυκλιδός).

The English song is sufficiently well-known, and there is enough familiar vocabulary and grammar, that students respond enthusiastically. The πλούτος οὐδένος lyrics incorporate familiar vocabulary: σκοπέω, πῶς, πονέω, ποίεω, μικρός, μέγας, μάλιστα, ἕσωτοι, ναῦς, πλούσιος, οὐρανός. ἄγροικος and ἄγροικεύω are easily inferred from ἄγρος and ἄγριος (chapters 1 and 5). Apart from the genitives of price and cognate accusative, discussed above, and a single dative with special adjective (ἴσος πιθήκῳ), case usage is largely elementary, restricted primarily to nominative subjects and accusative direct objects.

Songs to Review Grammar and Vocabulary

Although these pieces were fun—their shock value alone certainly kept the attention of every member of the class—the lyrics are complex, and the tempos are challenging for a first year class, or anyone else for that matter, to sing along in Greek. With their heavy metal and hard rock suggestions some students were clearly trying to test my compositional range, but others wanted songs that they could actually sing. The slower tempos and simpler musicality of folk
music and traditional children’s songs render more manageable and singable lyrics. Several such “singable” songs were composed to review vocabulary and grammar and to provide practice in oral recitation and sight translation.

“The twelve days of Christmas,” adapted as δῶδεκ’ ἡμέρα τῶν Διονυσίων, was an ideal vehicle to review the ordinal and cardinal numbers. It afforded, furthermore, the perfect opportunity to play with vocabulary and to have fun with the characters and storylines in Athenaze. Readers familiar with the Athenaze series will notice references to Odysseus and Theseus, featured in the mythological ecphrases of chapters 6-7, the family dog and the wolf he chases away (chapter 5b), the lazy slave who sleeps through the first five chapters, the handsome chorus which so captivated Melitta (chapter 10a), and the Persians (chapter 14a). The grammar is straightforward and repetitive, iterating the irregular aorist of ὀρᾶω, the dative of time when, and the etymological relationship between the ordinals and cardinals from the number three onward. The student at the end of first semester Greek (using Athenaze) can be expected to know all of the words except ἀδετός and ἑλαία, the latter repeated from ἀνθρώπως χρωμάτως, as some students recalled.

Other lively and simple tunes, yet nonetheless obscure to my students, enabled review of verb forms and subordination. In ἰριδ’ χώρα, the Attic Greek version of Bob Marley’s engaging “Rainbow Country,” we reviewed the complementary infinitive (ἀδύνατος ἀρνεῖσθαι), subordination with the subjunctive (ἐὼς ὄδος λιθίν’ ἵνα), impersonal constructions (τί δεῖ ἐννοεῖ), and compounds of ὅμως (ὑπερήφανες) and εἰμί (ὑπερήφανες).

Inspired by the British Royal Navy’s official march “Heart of Oak,” ψυχῆ δρψῦν emphasizes the Greek character, Athenian maritime culture, grammatical subordination, and comparison. We have a simple conditional, “if the Persians fight us by sea, we will shame them,” stating a fact: εἰ νομαξοῦσαι, οὕτως ἀισχυνοῦμεν; purpose clauses: the Greeks fight for the (positive) purpose of killing Persians: ἵνα πολλοίς Πέρσαις ἀποκτείνωμεν; and they are called to glory for the (negative) purpose of not becoming enslaved: μὴ δουλώμεθα. This adaptation also allows for review of comparatives: the Greeks are most ready (ἐτοιμότατοι), the Spartans are very manly (ἀνδρείότεροι, comparative rather than superlative from an Athenian perspective; the Spartans had failed to show at Marathon), and our side fights in the steadiest manner (βεβαιότατα), but the Persians, in contrast, are exceedingly cowardly and fearful (δειλότατοι, δεινότατοι), and they turn tail as quickly as they can (τάχιστα). δρψῦ and ὤμωμι are the only words entirely unfamiliar to a student at the end of second semester Greek; ναυμαχέω, ναυτίλοι, ἀισχύνω, ὠμοψυχη build upon already well-known vocabulary; and ὄμωμεν is repeated from the first stanza of ἀνθρώπως χρωμάτως (ὑμνεῖτε, ὄμοι).

Βρομ’ ἀιματος, a parody of “Drop of Nelson’s Blood,” an English song that lends itself well to improvisation, is simple and formulaic. The verses consist of a series of infinitives used impersonally with λυπεῖ and nominative subjects used intransitively with the same verb. My lyrics feature the partitive genitive (ἡ φίληλθ οἶνος, ἄγαθοῦ τι τυροῦ), and adjectives used attributively with an article (ὁ κόσμον ὁ πιστός). The coda at the end of each verse and chorus further incorporates the textbook’s title to explicate its meaning. This particular song is ideal for in-class creative composition even at the very beginning of the course. The students need only decide what they want and then fill in the appropriate noun or infinitive phrase to whatever template the instructor provides.
Student Songs

The students themselves were eager to produce their own songs, and among their efforts is the utterly charming and eminently singable Ἡ Μυρρίνη ὑποτρίχα ἔχει with its straightforward grammar, repetition of familiar words and phrases, and the amusing scenario of a hedgehog in the assembly. All of the vocabulary is familiar: ἔχω, δεινός, βαίνω, πανταχοῦ, ἐκλησία, and even ὑποτρίχα which had been introduced in the Animal alphabet at the beginning of first semester Greek. I merely added accents.

I worked with another student to render George Harrison’s “Here Comes the Sun” into Attic Greek. The tune is sweet, and Harrison’s lyrics employ simple grammar, present tense verbs, no explicit or oblique subordination, adjectives and adverbs used to expeditiously reflect the song’s unaffected sincerity. By the middle of second semester Greek, the vocabulary employed in the translation was mostly routine: ἡλιος, φαίνομαι, ἀγαθός, κακός, χειμών, λέγω, βραδέως. φιλίσκη motivated a discussion of the formation of diminutives, but, again, the new word is simply built on old vocabulary.

Further Reflections and Suggestions

Although most of the songs presented here are largely my own compositions, this activity is easily implemented in the classroom to review or introduce vocabulary, grammar, syntax, literature, cultural values, or history. My on-going pedagogical experiment continues to meet with success. One of my Intermediate Greek Prose students (Fall 2008) proposed “I Will Survive” for this project. The students considered the lyrics outside of class, and two of them began setting the Prometheus myth to this melody. During one class meeting, the students devised a framework for their composition. They sketched an English version and shared ideas for vocabulary (in anticipation of the assignment, the LSJ had been intensively mined). The English lyrics were then distributed, so each student was responsible for composing about two lines of Greek. After I synthesized their efforts and made modest suggestions, the lines were then redistributed for further editing (ensuring that the original composer was to edit a new set of lines). Students corrected each other’s work and explored Greek participial usage and the nuances of verb tenses (for example, Prometheus was bound to the Caucasus in the perfect tense, a single event with ongoing ramifications for the present: σύνημματι, and they reviewed conditionals (composing a lovely contrary to fact conditional to express Prometheus’s regret over his decision to help humanity: εἰ ἔγνων εἰς ἀκαρές χρόνου ἐπάνηλθες ἄν λυπεῖν). After lively discussion, the lyrics were established. Further improvements were made as the students read through and sang the lyrics to the original tune outside of class. Once the Greek text was set, we used it to review the rules of accentuation and to practice oral recitation. After rehearsing the song with acoustic guitar accompaniment, we finally recorded the much anticipated φύσεται ἦς ἄρχης.

Even first semester students at the onset of the course can try their hand at such an exercise; to be sure, the lyrics of most contemporary music are syntactically rudimentary. The composition can be focused around a vocabulary review (working with lists in the textbook or the frequency lists of Greek vocabulary generated by Wilfred E. Major), syntactical concepts (indirect statement or a review of the several ways that Greek expresses purpose), or, for intermediate and advanced classes, Greek meter.
These student and teacher compositions provided pleasant diversions for the class while at the same time allowing for the introduction of some subtle points of vocabulary (hapax legomenon), syntax (cognate accusative), and linguistics (the digamma) that we might not otherwise have covered. Familiar grammar and syntax and vocabulary from their textbook make the songs approachable and decipherable. My students continue to appreciate the absurdity of juxtaposing Attic Greek with unexpected musical genres. For many, bringing Greek vocabulary, grammar, and syntax into the modern world personalizes the classroom experience and increases the accessibility of this demanding language. Students can draw upon their own Multiple Intelligence Types, approaching how they learn Greek via several techniques. Creativity and rhythm together with composition, reading, speaking, and even thinking from the Greek vantage point, effectively combine to help consolidate vocabulary, forms, and syntax. Significantly, this model encourages the students to adapt their own favorite songs into Greek. However much time is devoted to the language, and in whatever ways, can only be spent with profit. By experimenting with vocabulary and grammar, by playing with forms, by exploring the natural rhythms of the Greek of Aeschylus and Sophocles, the students are learning the language and making it their own.
Works Cited


<http://www.lib.uchicago.edu/efts/Woodhouse/>
Appendix: The Greek Songs

Songs to Introduce Grammar
1. ἀνθρώπως χρωμάτων ................................................................. 45
   • Color Man ........................................................................ 45
   • (with interlinear original English lyrics and caesuras) ................. 47
2. κῶμος τέρατος ........................................................................ 48
   • Monster Mash .................................................................. 48
3. πλούτος οὐδενός ..................................................................... 51
   • Money for Nothing .......................................................... 51

Songs to Review Grammar and Vocabulary
4. δώδεκ’ ἡμέραι τῶν Διονυσίων ................................................. 53
   • Twelve Days of the Dionysia ............................................... 53
5. ἱριδ’ χώρα ........................................................................... 55
   • Rainbow Country ............................................................ 55
6. ψυχή δρυίν’ ............................................................................ 57
   • Greek Heart of Oak ............................................................ 57
7. Βρομ’ σίματος ....................................................................... 59
   • A Drop of Bromius’ Blood ................................................... 59

Student Songs
8. Ἡ Μυρρίνη ὑπεριέχει ................................................................. 61
   • Myrrhine Had a Little Hedgehog ......................................... 61
9. Ἡλίος φαίνει ........................................................................... 63
   • Here Comes the Sun ............................................................ 63
10. φύσεται ἐξ ἀρχής ................................................................. 65
    • It Will Regrow ................................................................ 65

Textbooks for which I have provided suggestions for supplementation:


<table>
<thead>
<tr>
<th>[spoken] ἀνθρώπος εἶμι χρωμάτων</th>
<th>notes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>τὸ γὰρ μένος μοι μυρίων χρωμάτων σε θέλγειν ὀνόμασι· τὴν τε γῆν ποσὶ ῥάδ’ οἷς τύπτετε ὑμεῖι· τοῖς καίνοι δὴ ῥυθμοῖς καὶ ἀμ ὑπογυιοῖς δὴ τὸν σοφὸν ὑμνον.</td>
<td>ὁ μένος (desire, wish, purpose); μυρίων (countless; <em>Athenaze</em>, chapter 15); δὲλέγειν (charm, enchant); ὀνόμασι (the iota has been removed, in violation of the rules of Greek prosody, to maintain the rhythm of the song); ὑμνεῖ οὐνεῖ[ε] (hymn, praise, sing: <em>Athenaze</em>, chapter 11); καινὸς (new, strange); ῥυθμὸς (measure, rhythm); άμμοῖς (together, at the same time); ὑπογυιός (recent, fresh); σοφὸς (skilled, wise, clever; <em>Athenaze</em>, chapter 11)</td>
</tr>
<tr>
<td>ὁ ζεὺς κελανεφής βροντα· ἢ Ἄρτεμις ἀργυρὰ λάμπει σεληνή μαλική·</td>
<td>κελανεφής (dark, dark-clouded); βροντά (to thunder); ἀργυρός (silverly); λάμπω (shine); σεληνή (moon); μαλικός (soft, tender)</td>
</tr>
<tr>
<td>Ἀφροδίτη χρυσὴ τερπομένη· Ἀπόλλων λευκός. ᾽Αίδης σκότιος.</td>
<td>χρύσος, χρυσός (golden); τέρποι (delight); λευκός (light, bright, white, fair); σκότιος (dark, gloomy)</td>
</tr>
<tr>
<td>ἡ Ἡλίως φαίδρος ἀνάτελλε· ᾽Αθηνᾶ πότνια ἐλαίων χλωρῶν.</td>
<td>ξανθός (yellow, golden); ἀνάτελλα (rise); φαίδρος (bright, beaming, joyous); ἡ πότνια (mistress, revered); ἡ ἐλαία (olive, olive tree); χλωρός (greenish yellow, pale green, fresh, pallid)</td>
</tr>
<tr>
<td>ὁ Ἀρης γὰρ ἐρυθρός καὶ μέλας ἀιματὶ τῶν ἀνθρείων ἀνθρώπων.</td>
<td>ἐρυθρός (red); τὸ αἷμα (blood); μέλας, μέλαινα, μέλαν (black, dark, murky)</td>
</tr>
<tr>
<td>ὁ μὲν Ποσειδῶν τόις μεγάλοις χειμῶνας κατὰ τὴν κυάν’ ἑλάτταν καταχεῖ; ᾽Η Ἰρις ποικίλῃ τὰς καρδίας πάντων θέλγουσα καὶ χρευμενεί τῷ ύπαρχει.</td>
<td>καταχέω (pour down); κυάνες, α, ω (dark blue, dark, black), expand to κυάνες; ποικίλος (many colored, embroidered); ἡ καρδία (heart, mind, soul); χρευμενεῖν (cp. χρόνος); ὁ ὀυρανός (sky: <em>Athenaze</em>, chapter 9)</td>
</tr>
<tr>
<td>ὁ ὄμος Διόνυσος τῷ οἴνῳ τῶν ἰῶν ἀνθέοις ἑαρινοί.</td>
<td>τὸ οἶνο (violet); τὸ ἄνθος (flower, blossom); ἑαρινός (springtime)</td>
</tr>
<tr>
<td>ὁ σοφὸς ᾽Ερμής ὁ φαίδρος τὰ πρόβατα τὰ μέλανα καὶ τὰ λευκά τῇ οὐριγγυ τῇ πορφυρῇ τῇ καρδίας καὶ τέρπων καὶ τερπομένους ηυπομόσις φαιαὶς θριζ.</td>
<td>ἡ σύριγγες (shepherd’s pipe); λευκός (light, bright, white, fair); πορφυρός, -οῦς (purple); κυανός (with dark blue eyes, by analogy with the strictly feminine but common epithet for Athena, γλυκάντις, bright-eyed, owl-eyed); ἡ βριξ (hair); φαιος (brown)</td>
</tr>
<tr>
<td>τῷ ὀμοτα τὰ χρωμάτων δὴ τάττετε.</td>
<td>ταττω (arrange, draw up in order).</td>
</tr>
</tbody>
</table>
Color Man

I am color-man

My intent is to charm you with the names of myriad colors
So, tap the earth with your light feet
and sing a clever song in new and truly strange rhythms

Zeus dark-clouded thunders,
Artemis silvery with the splendor of the delicate moon.

Golden Aphrodite rejoicing,
bright clear Apollo, shadowy Hades

Beaming Helios rises golden yellow.
Athena, mistress of the yellow-green olives.

Ares, bright red and black with the blood of brave men.

Poseidon pours down great storms on the dark blue sea.
Dappled Iris charming the hearts of all, dancing in the sky.

Dionysos with the wine of the violet springtime flowers.
Clever Hermes shining, delighting the flocks black and white with his purple pipes, delighting their hearts, delighting himself, blue-eyed, brown-haired god.

(You are now) delighting in new rhythms which are setting in order the names of the colors.

Grammar Introduced

Present Middle Participle: Balme and Lawall, chapter 8; Crosby and Schaeffer, lesson 24;
Groton, lesson 25; Hanson and Quinn, unit 8; Mastronarde, unit 21.

Grammar and Syntax Reviewed

Uses of the Dative Case: Balme and Lawall, chapter 6; Crosby and Schaeffer, lesson 68; Groton, lessons 7, 19; Hanson and Quinn, sections 53, 80, 81; Mastronarde, unit 10.

Please note: My composition is longer than the Black Sabbath lyrics by one and half verses and one chorus. Since this song is the most musically complex (and possibly the least familiar), I also include on the following page the Greek text with interlinear Black Sabbath lyrics and caesuras to facilitate performance.

An mp3 recording of students singing this song may be found at:
http://tcl.camws.org/fall2009/ColorMan.mp3
άνθρωπος χρωμάτων

(with interlinear original English lyrics and caesuras)

[spoken] άνθρωπος είμι χρωμάτων.

τό γάρ μένος μοι μυρίων χρωμάτων σε
Has he lost his mind? II Can he see or is he blind?
θέλειν όνόμασι’ II τίν τε γήν ποιεί ράδε’οίς
Can he walk at all. II Or if he moves will he fall?
tύπτετε ύμνετ’ II τοις καινοῖς δι’ ρυθμοῖς
Is he alive or dead? II Has he thoughts within his head?
καὶ ὃμ’ ὑπογυιοῖς II δὴ τὸν σοφὸν ὕμνον.
We’ll just pass him there. II Why should we even care?

ό Ζεὺς κελαινεῖς II βροντᾶ’ II ἀρτεμῖς
He was turned to steel. II In the great magnetic field.
ἀργυρά λάμπει II σελήνη μαλακῆ:
Where he traveled time. II For the future of mankind.

‘Αφροδίτη χρυσῆ II περπομένη’
Nobody wants him. II He just stares at the world.
‘Ἀπόλλων λευκός’ II Ἀιδής σκότος
Planning his vengeance. II That he will soon unfold.

ό ἕλιος II φαινός άνάτελλει’
Now the time is here. II For iron man to spread fear.
ἡ Αθηνᾶ πότνια II ἕλαιον χλωρῶν.
Vengeance from the grave. II Kills the people he once saved.

ό Ἄρης γὰρ II ἐρυθρὸς καὶ μέλας
Nobody wants him. II They just turn their heads.
αἰματὶ τῶν II ἀνθρώπων ἀνθρώπων.
Nobody helps him. II Now he has his revenge.

ό μὲν Ποσειδῶν II τούς μεγάλους χειμώνας
Heavy boots of lead. II Fills his victims full of dread.
κατὰ τὴν κυάν’ II βαλλομένα καταχεῖ.
Running as fast as they can. II Iron man lives again!

[The Black Sabbath lyrics end]

ἡ Ἰρις ποικῆ II τὰς καρδίας πάντων
repeat “verse”-line melody (Has he lost his mind? II Can he see or is he blind?)
θέλουσα καὶ II χρεουμένη τῷ οὐρανῷ.
repeat “verse”-line melody

ό οὖν Διόνυσος II τῷ οἴνῳ τῶν
repeat “chorus”-line melody (Nobody wants him. II He just stares at the world.)
ἰὼν άνθεον II θαυμάκων.
repeat “chorus”-line melody

ό σοφὸς Ἐρμῆς II τὸ φαίνεστ’ τα πρόβατα
repeat “verse”-line melody
tα μέλαναι καὶ II τὰ λευκὰ τῇ σύριγγι
de repeat “verse”-line melody
tῇ πορφυρῇ τε II τὰς καρδίας καὶ τέρπετ’
de repeat “verse”-line melody
dη τερπομένοις II κυανωτέρας φαίνει δρίζει.
de repeat “verse”-line melody

τερπομένοι II καινοῖς χυμοῖς.
de repeat “chorus”-line melody
t’ ὀνόματα τὰ II χρωμάτων δὴ τάττετε.
de repeat “chorus”-line melody

κόμος τέρατος

Monster Mash

| ήργαζόμην νύκταρ φροντιστερί
diurnal (imperfect, 1st singular, from έργαζομαι); νύκταρ (adverb: by night); το φροντιστηρίον
| (φροντιστερίον[ω] laboratory, “think-tank,” an hapax legomenon from Aristophanes’s *Clouds*); ἦ οὖν (eye, sight); έδον (1st singular Aorist from ἔδω); το νεώτερον (new, fresh, strange); το τέρας (monster); ἦ σοφος (coffin); άνισχος (rise, stand up: inchoative imperfect, ‘began to’); έξαιρη (suddenly); ἦ ἐκπληξίς (ἐκπλήξ[εί]](e1), perplexity, awe

| έκώμαζε έκώμαζε’ τεράτως
etakómaζon (3rd singular imperfect, from κωμάζω (revel, celebrate, be playful); τεράτως (in a monsterly way, note the adverbial ending); ἦν (3rd singular imperfect from εἰμι); τα άριστεία (heroic prize; moment of valor); ο τύμβος (tomb, grave); έλαβε (3rd singular aorist from λαμβάνω)

| ό οὐρα (οὐρα[ω] tower, castle, fortress); έως (eastern, in the morning); άλαμος (couch, chamber, “bedroom”); οι φιλαίματοι (φίλος + αίμα: those who love blood, “vampires”); το φόρμα (φόρμα[α] phantom, apparition, “ghoul”); τα τεντονα (poor, lowly, humble); άφικτο[ν] (aorist from άφικνομαι); σείω (shake, passive infinitive denoting purpose); εμ[οις]; το στοιχείον (element, primary matter)

| έκώμαζω (3rd plural imperfect)

| άφυσχο[ν] δε έπαιζο
non (soulless; “zombie”); παίζω (play, sport, jest); ο κόμος (revel, banquet, party); ἄρτι (just now); ἦπε (aorist from ἄρχω: begin); άρτα = παρά (+ dative: in the presence of, among); ένος (guest); λυκάνθρωπος (wolf-man); ο ύσιος (son)

| το θέαμα (sight, spectacle, “scene”); [έ]θεα[μα]τ[ο] (3rd singular, imperfect, middle/passive); έτερπο (euphony); [έ]τερπτ[ο] (3rd plural imperfect); ὁ δεσμός (fetter, chain); άκολουθος[ντων] κύριον (genitive absolute); άκολουθος (follow, accompany); τυπάτον[ες]; [έ]μελλον (imperfect from μέλλω); άφικνομαι (αφικνέομαι[ν], arrive); φωνέω (φωνοῦ[ν] [speak loud]); ο υχλος (υχλος [ou] throng, crowd); ο τάφος (grave, tomb); λακτίζω (kick); πεντ[ε]

| θέαμα ‘χαίρετ’, πάντες ένα(ξεία έτερπτ

| πάντες εύθειας τέρποντ

| ’λγορ δέσμων, άκολουθ’ κύριον άλακτούντ’

| οι σοφος τύπτοντ ’μέλλων άφικνεοθ’ μετ’ φωνοῦντ’ υχλ ο ‘τάφους λακτίζοντων πεντ’ ʼ.
κώμος τέρατος Cont.

<table>
<thead>
<tr>
<th>κώμι' ἐποίουν</th>
<th>ἐποίουν (3rd plural imperfect from ποίεω)</th>
</tr>
</thead>
<tbody>
<tr>
<td>κώμι' 'ποιοῦν τεράτως</td>
<td></td>
</tr>
<tr>
<td>τεράτως δὲ</td>
<td></td>
</tr>
<tr>
<td>ἀριστεία τύμβου</td>
<td></td>
</tr>
<tr>
<td>κώμι' ἐποίουν</td>
<td></td>
</tr>
<tr>
<td>ἑλάβε ταξέως</td>
<td></td>
</tr>
<tr>
<td>κώμι' ἐποίουν</td>
<td></td>
</tr>
<tr>
<td>κώμι' 'ποιοῦν τεράτως</td>
<td></td>
</tr>
</tbody>
</table>

| ἐκ σοφοῦ φανῆ Δρακ' ἐκλαζέ· | | |
| δοκεῖ λυπεισθαί χρῆματ' ἑνὶ. | | |
| ὡξε πῶμα σειῶν κονδύλουν· | | |
| ἐλέγε ὁ γενέτ' ἔλεις δὶ 'ὑλῆς ἐμή'. | | |
| νῦν κωμάζεις | | |
| κωμάζεις τεράτως | | |
| νῦν τεράτως | | |
| ἀριστεία τύμβου | | |
| νῦν κωμάζεις | | |
| λαμβάνει ταξέως | | |
| νῦν κωμάζεις | | |
| κωμάζεις τεράτως | | |

| νῦν πάντ' ἔστ' ἀριστα, Δρακ' μέρος όχλου, | | |
| κώμος τέρατος χώρας ἐπίσκοπος. | | |
| ὑμῖν γε ζωῖς μέλλει οὕτ' κώμος | | |
| αφικνουμὲν' θὺρ', εἰπ' 'με Βόρις ἐπεμψεν'. | | |
| τότ' κωμάζεις | | |
| κωμάζεις τότ' τεράτως | | |
| τότ' τεράτως | | |
| ἔστ' ἀριστεία τύμβου | | |
| τότ' κωμάζεις | | |
| λαμβάνει ταξέως | | |
| τότ' κωμάζεις | | |
| κωμάζεις τότ' τεράτως | | |

| ἡ φαύνη (voice); Δρακούλ[ου]; κλάζω (sound, scream; imperfect); δοκεῖ (it seems: Athenaze, chapter 11); λυπέω (grieve, vex: Athenaze, chapter 16); τὸ χρῆμα (χρῆμα[α], thing, matter); τὸ πῶμα (lid); ὡξε (3rd singular aorist from ὀίγω; open); σειῶ (shave); ὁ κονδύλος (knuckle, fist); ἑλέγε[ε]: ἑγένετ[ο] (3rd singular aorist from γίγνομαι); ἔλεις (spiral, twist); δὶ[α]; ἦ ὕλη (wood, forest, “Transylvania”) κωμάζεις (notice the change of tense and person) | | |

| πάντ[α] (neuter plurals with singular verb); τὸ μέρος (part, Athenaze, chapter 15); ἐπισκότος (hitting the mark, successful; cf. the related noun for “bishop, overseer”); ζωῖς (living); αφικνοῦμεν[ος]; εἰπ[ε] (aorist imperative of λέγω); ἐπεμψεν (3rd singular aorist) | | |

| κωμάζεις (notice the change of tense). | | |

| λαμβάν[εις] | | |
**Monster Mash**

I was working in the lab late one night  
When my eyes beheld an eerie sight  
For my monster from his slab began to rise  
And suddenly to my surprise

He did the mash  
He did the monster mash  
The monster mash  
It was a graveyard smash  
He did the mash  
It caught on in a flash  
He did the mash  
He did the monster mash

From my laboratory in the castle east  
To the master bedroom where the vampires feast  
The ghouls all came from their humble abodes  
To get a jolt from my electrodes

They did the mash  
They did the monster mash  
The monster mash  
It was a graveyard smash  
They did the mash  
It caught on in a flash  
They did the mash  
They did the monster mash

The zombies were having fun  
The party had just begun  
The guests included Wolf Man  
Dracula and his son

The scene was rockin’, all were digging the sounds  
Igor on chains, backed by his baying hounds  
The coffin-bangers were about to arrive  
With their vocal group, “The Crypt-Kicker Five”

They played the mash

They played the monster mash  
The monster mash  
It was a graveyard smash  
They played the mash  
It caught on in a flash  
They played the mash  
They played the monster mash

Out from his coffin, Drac’s voice did ring  
Seems he was troubled by just one thing  
He opened the lid and shook his fist  
And said, “Whatever happened to my Transylvania twist?”

It’s now the mash  
The monster mash  
It’s now the monster mash  
And it’s a graveyard smash  
It’s now the mash  
It’s caught on in a flash  
It’s now the mash  
It’s now the monster mash

Now everything’s cool, Drac’s a part of the band  
And my monster mash is the hit of the land  
For you, the living, this mash was meant too  
When you get to my door, tell them Boris sent you

Then you can mash  
Then you can monster mash  
The monster mash  
And do my graveyard smash  
Then you can mash  
You’ll catch on in a flash  
Then you can mash  
Then you can monster mash

**Grammar Introduced**

*Imperfect tense*: Balme and Lawall, chapter 13; Crosby and Schaeffer, lesson 8; Groton, lesson 10; Hanson and Quinn, section 21; Mastronarde, unit 16.

*Aorist tense*: Balme and Lawall, chapter 11; Crosby and Schaeffer, lesson 10; Groton, lesson 18; Hanson and Quinn, section 23; Mastronarde, unit 19.

**Grammar and Syntax Reviewed**

*Adverbs*: Balme and Lawall, chapter 4; Crosby and Schaeffer, lesson 43; Groton, lesson 7, 19; Hanson and Quinn, section 63; Mastronarde, unit 12.

*Present Tense*: Balme and Lawall, chapter 4; Crosby and Schaeffer, lesson 3; Groton, lesson 3; Hanson and Quinn, section 20; Mastronarde, unit 8.

*Future Tense*: Balme and Lawall, chapter 10; Crosby and Schaeffer, lesson 9; Groton, lesson 6; Hanson and Quinn, section 22; Mastronarde, unit 18.

An mp3 recording of students singing this song may be found at:

http://tcl.camws.org/fall2009/MonsterMash.mp3
**πλούτος ούδενός**  
*Money for Nothing*


<table>
<thead>
<tr>
<th>Greek Word</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>τὸ θέλω 'μοι ΜΤ</td>
<td>the want of MTF</td>
</tr>
<tr>
<td>χαύν' ἀγαρίκους ἑκόπει, τοῦτο πῶς ποιοῖς,</td>
<td>dry eyes agape, all this as to what ones,</td>
</tr>
<tr>
<td>κιθ'ραν κιθ'ρίζοις ἐν τῷ ΜΤ.</td>
<td>κιθαρίζεις (kithara, 'guitar'; cognate accusative)</td>
</tr>
<tr>
<td>οὐδὲν πόνου' τοῦτο πῶς ποιοῖς,</td>
<td>(present optative); η νύμφας (marriageable girl, bride, also applied to the female genitalia); άμησθ (adverb; unpaid); λέξεως (be stupid, expand to agorikeoumai); ταχ' ἀν (perhaps); η φλικταινα (blister); ο δακτυλος (finger); δέχεται (2nd person present potential optative);  μεγάλη (understand: δακτυλος)</td>
</tr>
</tbody>
</table>
| πλούτον οὐδενός, νυμφας ἀμησθ' | wealth, money; ουδενος (genitive of price);  
| οὐδὲν πόνου' τοῦτο πῶς ποιοῖς, | (marriageable girl, bride, also applied to the female genitalia); άμησθ (adverb; unpaid); λέξεως (be stupid, expand to agorikeoumai); ταχ' ἀν (perhaps); η φλικταινα (blister); ο δακτυλος (finger); δέχεται (2nd person present potential optative);  μεγάλη (understand: δακτυλος) |
| σοι λέξεις ἀν' ἄρθροι: | (move); |
| ταχ' ἀν φλικταιναν δακτυλι' μεγάλα δέχ' | (a sexually depraved person, diminutive |
| κλειδωνιων καμίνους θείαιν δει, | κλειδωνιων καμίνους θείαιν δει, | (modern Greek: refrigerator); κινεω (move); το χρώμα (color) |
| επ' ιδιον σφερεονους, | ο κλειδων (wave, diminutive form); η καμίνους (furnace, kiln, 'oven'; ἀποδιδομενους) ('deliver'); ιδιος (private, personal, 'custom'); η ιπνους (oven, furnace); το ψυγειον (modern Greek: refrigerator); κινεω (move); το χρώμα (color) |
| δει ημιν κινειν ταται ψψεια. | ο κινεις (a sexually depraved person, diminutive form); ο κύκλος (circle, 'ring' Athenaeus, chapter 26); το ενώτιον (earring); η βριξ, τριχος (hair); ταλαντον (an amount of silver weighing about 60 lbs avoidopus weight, in other words, a great deal of money); |
| δει κινειν χρωματων τατον ΜΤ. | η γνωσιον[1] (1st singular Aorist Optative from γνωσομαι); εκεινο; το τυμπανον (drum); χορευς (dance); βακχιτας (in a Bacchic way); παιζω (play); η κλαγη (noise); Αξιοι (note the digamma and transliterate back into English); ιοσ (like, equal to); ο πιθηκος (ape) |

---

**Notes:**  
[i]θέλω; [ε]μοί; Φ (obsolete digamma: 'wau')  
χαύν' (χαούν'; empty-headed, frivolous);  
ἀγαρίκους (rustic, boorish); ποιοῖς (present optative);  
κιθαρίζεις (kithara, 'guitar'; cognate accusative)  
θάνατος (kithara, 'guitar'; cognate accusative)  
ο πλούτος (wealth, money); ουδενος (genitive of price);  
νύμφας (marriageable girl, bride, also applied to the female genitalia); άμησθ (adverb; unpaid); λέξεως (be stupid, expand to agorikeoumai); ταχ' ἀν (perhaps); η φλικταινα (blister); ο δακτυλος (finger); δέχεται (2nd person present potential optative);  μεγάλη (understand: δακτυλος)  

---

1. Present tense of "to know" (γνωσομαι).
Money for Nothin’

I want my MTV

Now look at them yo-yos, that’s the way you do it
You play the guitar on the MTV
That ain’t workin’ that’s the way you do it
Money for nothin’ and chicks for free
Now that ain’t workin’ that’s the way you do it
Lemme tell ya them guys ain’t dumb
Maybe get a blister on your little finger
Maybe get a blister on your thumb

We gotta install microwave ovens
Custom kitchen deliveries
We gotta move these refrigerators
We gotta move these colour TVs

See the little faggot with the earring and the makeup
Yeah buddy that’s his own hair
That little faggot got his own jet airplane
That little faggot he’s a millionaire

We gotta install microwave ovens
Custom kitchens deliveries

Money for nothin’ and your chicks for free
Money for nothin’ and chicks for free

Grammar Introduced

Optative: Balme and Lawall, chapter 25; Crosby and Schaeffer, lessons 32-33; Groton, lesson 36; Hanson and Quinn, sections 60, 134; Mastronarde, unit 32.

Grammar and Syntax Reviewed:

Subjunctive: Balme and Lawall, chapters 21-22; Crosby and Schaeffer, lessons 30-31; Groton, lesson 35; Hanson and Quinn, section 50; Mastronarde, unit 31.

Impersonal Verbs: Balme and Lawall, chapter 10; Groton, lesson 43; Hanson and Quinn, sections 146-147; Mastronarde, unit 9.


dώδεκ’ ήμέρα τῶν Διονυσίων

Twelve Days of the Dionysia


πρώτη ήμέρα τῶν Διονυσίων εἶδον

αὐτὸν ἐν ἑλαῖα

dευτέρα ήμέρα τῶν Διονυσίων εἶδον

dύ’ Μινωταύρω

καὶ αὐτὸν ἐν ἑλαία

tρίτη ήμέρα τῶν Διονυσίων εἶδον

τρεῖς Κύκλωπας [...]

tετάρτη ήμέρα τῶν Διονυσίων εἶδον

τέττ’ εἰκόνας [...]

πέμπτη ήμέρα τῶν Διονυσίων εἶδον

πέντ’ χοροὺς καλ’ [...]

ἐκτῇ ήμέρᾳ τῶν Διονυσίων εἶδον

ἐξ δούλους καθευδόντ’ [...]

ἔβδομῃ ήμέρᾳ τῶν Διονυσίων εἶδον

ἐπτ’ χειμών’ γιγνομ’ [...]

ὀγδόῃ ήμέρᾳ τῶν Διονυσίων εἶδον

οκτ’ ναύτας ῥέσοντ’ [...]

ἐνατῇ ήμέρᾳ τῶν Διονυσίων εἶδον

ἐνεν’ ποιητ’ λέγοντ’ [...]

dεκατῇ ήμέρᾳ τῶν Διονυσίων εἶδον

δέκ’ [ἐμ]πόρους πίνοντ’ [...]

ἐνδεκάτῃ ήμέρᾳ τῶν Διονυσίων εἶδον

ἐνδέκ’ Ἀργοὺς ὑλακτοῦντ’ [...]

δωδεκάτῃ ήμέρᾳ τῶν Διονυσίων εἴδον

δώδεκ’ Πέρσας φεύγοντας

ἐνδέκ’ Ἀργοὺς ὑλακτοῦντ’

δέκ’ [ἐμ]πόρους πίνοντ’

ἐνεν’ ποιητ’ λέγοντ’

ὀκτ’ ναύτας ῥέσοντ’

ἐπτ’ χειμών’ γιγνομ’

ἐξ δούλους καθευδόντ’

πέντ’ χοροὺς καλ’

τέττ’ εἰκόνας [...]

τρεῖς Κύκλωπας [...]

δύ’ Μινωταύρῳ

καὶ αὐτὸν ἐν ἑλαῖα

see Athenaze, chapter 8, p. 128, for an expansion of the cardinals and ordinals;

ο ἀετὸς (eagle); ἡ ἑλαία (olive, olive tree).

Μινωταύρῳ (a dual form to refer to two objects)

καλ[ούς]

καθευδόντ[ας]

γιγνομ[ένους]

[ἐ]ρέσοντ[ας]

λέγοντ [ας]

πίνοντ [ας]

ὑλακτοῦντ[ας]
Twelve Days of the Dionysia

On the 1st day of the Dionysia I saw an eagle in an olive tree
On the 2nd day of the Dionysia I saw two Minotaurs and an eagle in an olive tree
On the 3rd day of the Dionysia I saw three Cyclopes […]
On the 4th day of the Dionysia I saw four (Greek) statues
On the 5th day of the Dionysia I saw five (lovely) choruses
On the 6th day of the Dionysia I saw six sleeping slaves
On the 7th day of the Dionysia I saw seven storms arising
On the 8th day of the Dionysia I saw eight sailors rowing
On the 9th day of the Dionysia I saw nine poets reciting

On the 10th day of the Dionysia I saw ten merchants drinking
On the 11th day of the Dionysia I saw eleven Argoses barking
On the 12th day of the Dionysia I saw twelve Persians fleeing

Grammar and Syntax Reviewed:
Numbers: Balme and Lawall, chapter 8; Crosby and Schaeffer, lesson 56; Groton, lesson 34; Mastronarde, unit 25.
Dative of Time When: Balme and Lawall, chapter 8; Crosby and Schaeffer, lesson 38; Groton, lesson 23; Hanson and Quinn, sections 53,55; Mastronarde, unit 29.

An mp3 recording of students singing this song may be found at:
http://tcl.camws.org/fall2009/TheTwelveDaysoftheDionysia_1_2.mp3
情況


dο Μοσικέ,
μελιζεις ἀριστα·
τι δει ειναι 'μιν
ἀδύνατος ἀρνείσθ'.

κομμάζω ὃτι
ἐλεύθεροι.

οι οι οι οι οι οι οι

ἐμα ἔχω
ἡδις τη χώρα·
ἐυπάθο
ὡς συνειης;

ἐφ γε εφ γε εφ γε

ἐως ὁδος λιθυν' ἢ,
ἐυπάθο μοι·
ἐι εὔπυχεις [εὔπυχω],
αιε συνεσόμεθα.

ἐπηλατῶ·
ἡλιος ἄντελλει,
ἡλιος ἄντελλει.

ἐπηλατῶ (4x)·
ἱρίδ' χώρα (4x).

ἐπηλατῶ·
ἡλιος ἄντελλει,
ἡλιος ἄντελλει,
σελήνη ἄντελλει.

ὁ Μουσικός (just as in English)
μελιζω (sing); ἦμιν
ἀρνεόμαι (ἀρνείσθ[αί], refuse, deny)

κομμάζω (revel, celebrate)
ἐλεύθεροι [ἐσμέν]

οι οι οι (Greek doo-wop)

ἐυπαθέω (enjoy good things)
συνείης (present optative)

ἐφ γε (more doo-wop)

ἐως (understand ἀν)
λιθυ[η]; ἐυπαθέω (live comfortably)

ἐπηλάτεω (ride/drive a horse)
ἀν[α]τέλλω (rise)

ἡ ἱρις, (ἱριδ[ας], rainbow)

σελήνη (moon)
**Rainbow Country**

*Hey Mr. Music*
*Ya sure sound good to me*
*I can’t refuse it*
*What have we got to be*

    Feel like dancing
    Dance ’cause we are free

*la la la la la*

*I got my own*
*In the promised land*
*But I feel at home*
*Can you understand*

*na, na, na, na, na*

*until the road is rocky*
*sure feels good to me*
*and if your lucky*
*together we’d always be*

    *I will ride it*
    *the sun is a risin’*
    *the sun is a risin’*

    *I will ride it*
    *rainbow country*

    *I will ride it*
    *the sun is a risin’*
    *the sun is a risin’*
    *the moon is a risin’*

**Grammar and Syntax Reviewed:**
*Complementary Infinitive:* Balme and Lawall, chapter 3; Crosby and Schaeffer, lesson 3; Groton, lesson 3; Hanson and Quinn, section 27; Mastronarde, unit 9.
*Impersonal Constructions and the Subjunctive* (see above: πλούτος οὐδένως).
ψυχή δρυίν'

Greek Heart of Oak


χαίρετ’, ναυταί, εἰς κλέος κυβερνώμεθ’, ινα πολλοίς Πέρσας ἀποκτείνωμεν· πρὸς τιμὴν καλομεθά, μὴ δουλώμεθ’ ἐλευθερώτερ’ ὡς νόι κυμάτων.  

ψυχὴ δρυίν’ ναυσί, ψυχὴ δρυίν’ ναυταίς, έτοιμότατοι καὶ βεβαιότατα, ἡμεῖς ναυμαχῶμεν ἀεὶ νικῶμεν.

Πέρσαι ἀφίκοντο, ἀποφεύγουσ’ τάχιστ’, οὐδὲ ὀλβιοὶ οὐδὲ ἐλευθεροὶ ναυτίλοι τε πολλοὶ καὶ δείλοτατοί εἰ ναυμαχοῦσιν, αὐτοὺς αἰσχυνοῦμεν.

[chorus]

ὁμοῦσι ἐκβαίνοντες, δεινότατοι, φοβοῦνται γυναικάς, παίδας, καὶ κύνας. ἀλλ’ Λακεδαιμόνιοι Θερμοπύλαις ἔτρεψ’, ἀνδρείοτεροὶ τριακόσιοι.

[chorus]

ἡμεῖς αὐτοὺς φοβοῦμεν, αὐτοὺς ἑτρέψαμεν· κατὰ γῆν κρατοῦμεν κατὰ θάλλαταν χαίρετ’, ναυταί, ὁμοψυχὴ ύπνοῦμεν ναυταὶ καὶ στρατιώται, καὶ Μαραθῶν.

[chorus]

η δρῦς (oak);
χαίρετ[ε]; κυβερνώμεθ[α]
δουλώμεθ[α]

ναυμαχέω (deduce from ἡ ναῦς and μάχομαι)

ἀποφεύγουσ[α]; τάχιστ[α]; ὁ ναυτίλος
(etyrnologically related to ὁ ναῦτης); σισχύνω
(defame, disgrace, put to shame)

ὁμυμι (swear, affirm by oath)

[ἐ]τρέψαμεν ὁμοψυχή (compounded from ὁμός [common, one and the same] and ἡ ψυχή).


**Greek Heart of Oak**

Cheer up, sailors, we are steered to glory,  
in order that we might kill many Persians  
we are called to glory lest we be enslaved  
so that the sons of the waves are always very free

*heart of oak are our ships, heart of oak are our sailors  
always ready, steady, steady  
we fight by sea, & conquer again & again*

The Persians arrived, running away very quickly  
neither were they fortunate nor free  
many shipmen, most cowardly  
if they fight us by sea, we’ll put them to shame

*chorus*

disembarking, they swear oaths, most dreadful men,  
they fear women, children, and even dogs  
But the Spartans at Thermopylae  
routed them, the bravest three hundred

*chorus*

we made them afraid, we routed them  
we are strong on land and sea  
rejoice, sailors, with one heart we celebrate,  
both sailors and generals, and also Marathon

*chorus*

**Grammar and Syntax Reviewed:**

*Conditionals:* Balme and Lawall, chapter 26; Crosby and Schaeffer, lessons 15, 17, 31, 33;  
Groton, lesson 37; Hanson and Quinn, section 41; Mastronarde, units 34, 36.  

*Purpose Clauses:* Balme and Lawall, chapter 21; Crosby and Schaeffer, lessons 30, 32; Groton,  
lesson 39; Hanson and Quinn, section 36; Mastronarde, unit 31.  

*Comparison:* Balme and Lawall, chapter 14, 24; Crosby and Schaeffer, lessons 41-42; Groton,  
lessons 32-33; Hanson and Quinn, section 141; Mastronarde, unit 30.
**Βρομ’ αἵματος**

_A Drop of Bromius’s Blood_

Presented with _Athenaze_, chapter 28. Adapted from “Drop of Nelson’s Blood,” sung to the traditional African-American melody, “Roll the Old Chariot,” English words anonymous (after 1805), original Greek lyrics by Georgia Irby-Massie, 2007. After Lord Nelson’s death at the battle of Trafalgar, legend asserts that his body was preserved in a cask of rum, and henceforth sailors referred to grog or rum as “Nelson’s blood.”

| οὐκ ἔμελεν Αἴκος | (faithful, trusty). |
| οὔτε ὑπερτυμῆνεν | (cheese) |
| τὴν παλαι’ τρίηριν ἑρέσσομεν, | (cup, bowl) |
| τὴν ἐτὶ τρίηριν χυβερνώμεν, | (partitive genitive); ό τυρός (cheese) |
| τὴν παλαι’ τρίηριν ἑρέσσομεν, | πιστός (faithful, trusty). |
| βαίνομεν Ἀθηναῖζ. | |
| [chorus] | |
| τὸν Ὀμηρον ὑμνεῖν ἡμᾶς οὐ πάνυ λυπεῖ – | |
| τρίς βαίνομεν Ἀθηναῖζ. | |
| [chorus] | |
| ἡ φιόλῃ οἴνου ἡμᾶς οὐ πάνυ λυπεῖ – τρίς | |
| βαίνομεν Ἀθηναῖζ. | |
| [chorus] | |
| ἄγαθῳ τι τυροῦ ἡμᾶς οὐ πάνυ λυπεῖ – | |
| τρίς βαίνομεν Ἀθηναῖζ. | |
| [chorus] | |
| ὁ κύων ὁ πιστὸς ἡμᾶς οὐ πάνυ λυπεῖ – | |
| τρίς βαίνομεν Ἀθηναῖζ. | |
| [chorus] | |
| ὁ ἵππος ὁ ταχὺς ἡμᾶς οὐ πάνυ λυπεῖ – | |
| τρίς βαίνομεν Ἀθηναῖζ. | |
| [chorus] | |
| ὁ πέπλος ὁ καλὸς ἡμᾶς οὐ πάνυ λυπεῖ – | |
| τρίς βαίνομεν Ἀθηναῖζ. | |
| [chorus] | |
| σταγχὼν Βρομ’ αἵματος ἡμῶς οὐ πάνυ | |
| λυπεῖ – τρίς | |
| βαίνομεν Ἀθηναῖζ. | |
| [chorus] | |
A drop of Bromius’s blood

*a drop of Bromius’s blood wouldn’t bring us any grief (3x)*
and we’ll go Athensward

And we’ll row the ol’ trireme along
d and we’ll sail the ol’ trireme along
and we’ll row the ol’ trireme along
and we’ll all go Athensward

Killing Persians wouldn’t bring us any grief
[chorus]

Singing Homer wouldn’t bring us any grief
[chorus]

A cup of wine wouldn’t bring us any grief
[chorus]

Some good cheese wouldn’t bring us any grief
[chorus]

a loyal dog wouldn’t bring us any grief
[chorus]

a fast horse wouldn’t bring us any grief
[chorus]

a pretty dress wouldn’t bring us any grief
[chorus]

a drop of Bromius’s blood wouldn’t bring us any grief (3x)
and we’ll all go Athensward
[chorus]

Grammar and Syntax Reviewed:

Infinitives as subjects of Impersonal Verbs (see above: πλοῦτος οὐδενός).
Partitive Genitive: Balme and Lawall, chapter 9; Crosby and Schaeffer, lesson 44; Groton, lesson 32; Hanson and Quinn, section 51; Mastronarde, unit 10.
'Η Μυρρίνη ζύστριχα ἔχει
Myrrhine Had a Little Hedgehog

Greek and English lyrics by Lindsay Gibson, 2007.

| η Μυρρίνη ζύστριχα ἔχει  | [αύτη] |
| ὡς ὀπλίτην.          |        |
| ὁ ζύστριξ ἔρχεται.    |        |
| τὴν Ἀθήναζ ἐπεταί    |        |
| Ἀθήναζ,               |        |
| Ἀθήναζ               |        |
| πρὸς τὴν ἐκκλησίαν.  |        |
| ἡ ἐκκλησία απορεῖ      | [ἐκκλησία] |
| ἀπορεῖ                |        |
| ἀπορεῖ                |        |
| ὁ ἐκκλησία απορεῖ      |        |
| ὅρωσ τὸν ζύστριχα.   | [ὁρῶσα] |
| ο ῥήτωρ τῶν ἐκβάλλει | [αὐτὸν] |
| ἐκβάλλει              |        |
| ἐκβάλλει              |        |
| ο ῥήτωρ τῶν ἐκβάλλει  |        |
| ο ζύστριξ νόστ οἰκάδ. | [νόστε] |
Myrrine had a little hedgehog

Myrrine had a hedgehog
    a hedgehog
    a hedgehog
Myrrine had a hedgehog
As terrible as a hoplite.

When Myrrine went everywhere
    Everywhere
    Everywhere
When Myrrine went everywhere
The hedgehog went (along).

He followed her to Athens
    To Athens
    To Athens
He followed her to Athens
To the assembly.

The assembly were at a loss
    At a loss
    At a loss
The assembly were at a loss
To see a hedgehog (there).

And so the speaker threw it out
    Threw it out
    Threw it out
And so the speaker threw it out.
The hedgehog returned home.

Grammar and Syntax Reviewed:
Present Tense (see above: κωμος τέρατος).

An mp3 recording of students singing this song may be found at:
http://tcl.camws.org/fall2009/TheHedgehog.mp3
http://tcl.camws.org/fall2009/TheHedgehog_Round.mp3 (round version)

<table>
<thead>
<tr>
<th>ἦλιος φαίνει</th>
<th>the first line translates Harrison’s repeated phrase, “here come’s the sun,” with a doo-wop phrase [ἐν γε ἐν γε] to mark the caesura between the repeats</th>
</tr>
</thead>
<tbody>
<tr>
<td>ὁ ἦλιος [ἐν γε ἐν γε] πάλιν φαίνει καὶ λέγω ἀριστα</td>
<td>φιλίσκη (diminutive of φίλος: little sweetheart)</td>
</tr>
<tr>
<td>ὁ ἦλιος [ἐν γε ἐν γε] πάλιν φαίνει καὶ λέγω ἀριστα</td>
<td>μειδάο (smile); τὸ πρόσωπον (face, countenance)</td>
</tr>
<tr>
<td>ἦλιος νῦν φαίνει — ἔξακις</td>
<td>ἐτῆ; μῦρα; ἐκποδῶν (away)</td>
</tr>
<tr>
<td>ὁ φιλίσκη, ὁ νιφητὸς βραδέως τήκει</td>
<td>ὁ νιφητὸς (snow shower); τήκω (melt)</td>
</tr>
<tr>
<td>ὁ φιλίσκη, ὁ νιφητὸς βραδέως τήκει</td>
<td>χρόνον (long time); τὸ φῶς, φάους (light, sunlight, happiness); ἐδέσμευ (from δέω, need, lack, governs a genitive; ἐ=contract verbs of two syllables usually do no contract in the present and imperfect; but compare δέω, δεῖς, δεῖ, need, it is necessary; δέω meaning to bind contracts)</td>
</tr>
<tr>
<td>ὁ ἦλιος [ἐν γε ἐν γε] πάλιν φαίνει καὶ λέγω ἀριστα</td>
<td>— δῖς</td>
</tr>
</tbody>
</table>

| ὁ ἦλιος [ἐν γε ἐν γε] πάλιν φαίνει καὶ λέγω ἀριστα | — δῖς |
Here Comes the Sun

Here comes the sun, here comes the sun
And I say it’s all right
Little darlin’ it’s been a long cold lonely winter
Little darlin’ it feels like years since it’s been here
Here comes the sun, here comes the sun
And I say it’s all right
Little darlin’ the smiles returning to their faces
Little darlin’ it seems like years since it’s been here
Here comes the sun, here comes the sun
And I say it’s all right
Sun, sun, sun, here it comes (5 times)
Little darlin’ I feel the ice is slowly meltin’
Little darlin’ it seems like years since it’s been clear
Here comes the sun, here comes the sun
And I say it’s all right
Here comes the sun, here comes the sun
It’s all right, it’s all right

Grammar and Syntax Reviewed:
Present Tense (see above: κῶμος τέρατος).
Accusative of Respect: Balme and Lawall, chapter 26; Crosby and Schaeffer, lesson 68; Groton, lesson 49; Hanson and Quinn, section 133; Mastronarde, unit 17.
Accusative of Duration of Time: Balme and Lawall, chapter 8; Crosby and Schaeffer, lessons 7, 68; Groton, lesson 23; Hanson and Quinn, section 54; Mastronarde, unit 17.

An mp3 recording of students singing this song may be found at:
http://tcl.camws.org/fall2009/HereComestheSun.mp3
Adapted from Gloria Gaynor “I Will Survive,” *Love Tracks* (Polydor, 1978), English words and music by Freddie Perren and Dino Fekaris; Greek and English lyrics by Georgia Irby-Massie’s Intermediate Greek Students, Fall 2008: Russell Baker, Anne Certa, Laura Daniels, Peter Gannon, Sophia Gayek, Jillian Jackson, Natasha Marple, Margaret Richards, Michael Roberts, and Nathan Self.

<table>
<thead>
<tr>
<th>φύσεται ἵξ αρχῆς</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>It Will Regrow</em></td>
</tr>
</tbody>
</table>

| πρῶτον σύνημιμαι  | συνήμιμαι (5th principal part of συνάπτω) |
| ἐπὶ Καυκάσῳ   |                                    |
| ἐνεμον οὐδέποτ’ ἐκλείψειν |                                    |
| ἱνευ μοι ἡπάτος   |                                    |
| τότ’ τόσας νυκτάς ἐτριβοῦν |                                    |
| νοήσας μοι τὸν ἀδικοῦντ’ |                                    |
| δ’ ἰσχύε τε καὶ ἐμαθὸν ὑμνεῖν ὑμνοῦ |                                    |

| αὐθὶς παρεί κατ’ οὐρανοῦ |                                    |
| ἐγείρ’ μενός ἐγ’, σε ἐidine |                                    |
| ἡπαρ μ’ ἀθ’ μιτοφαγήσοντ’ |                                    |
| μὴ λάβω μωροῦ νάρθηκου |                                    |
| ἱππον ἄν ἀνθρώπ’ ἐν σκότῳ |                                    |
| εἰ ἐγνῶν εἰς καρές χρόνου |                                    |
| ἐπανηλθεῖς ἄν λυπεῖν |                                    |

| φύσετ’ ὑξ ἀρχῆς |                                    |
| φύσετ’ ὑξ ἀρχής |                                    |
| μέχρι ἀποθανεῖν οἶδ’ οὐ πῶς |                                    |
| βιωομένος οἶδ’ |                                    |
| βιώσ’ μαι πάντα χρόνου |                                    |
| πάν ἡπάτος δίδοναι |                                    |
| φύσετ’ ὑξ ἀρχῆς |                                    |
| φύσετ’ ὑξ ἀρχῆς, οἴμοι |                                    |

| [ἄνευ; τὸ ἡπάρ, —ατός (liver, seat of emotion/feelings)] | [ἀγαθοτριβώ (wear away, spend, consume, “waste”)] |
| μοι (dative of disadvantage); ἀδικοῦντ[α] | [ὑμνον (cognate accusative)] |

| [ἐγείρ[ά]μενος; ἐγ[ω] | [ἀθεμιτοφαγήσοντ[α] (from ἀθεμιτοφάγῳ: to eat unlawful meat) / ὁ νάρθηξ, —ης (fennel reed)] |
| contrary to fact conditional expressing Prometheus’s regret over his decision to help humanity | [ἐλπιν[ο], ἀνθρώπ[ος]] |
| [ἀκαρές χρόνου (short period of time)] | [φύσε[τα]] |
| [ἐξ ἀρχῆς (anew, from the beginning)] | [οἶδ[α]] |

| βιώσ[ο]μαι |                                    |
At first I was bound

to the Caucuses

Kept thinking I would never leave

Without my liver (in my side)

Then I spent so many nights

Considering his (the) wrongs (evils)

against me

But it did grow strong at night

And I learned how to sing this song

And so you are back from the sky

I just woke up to find you here

With that liver-eating look in your eye

I shouldn’t have grabbed that stupid fennel stalk

I would have left man in the dark

If I had known for just one second

You’d be back to bother me

It will regrow

As long as I don’t know how to die

I know I’ll stay alive

I’ve got all eternity to live

I’ve got all my liver to give

And it will regrow

It will regrow, oimoi

Grammar and Syntax Reviewed:

Uses of the Participle: Balme and Lawall, chapters 8, 10; Crosby and Schaeffer, lessons 21, 23, 26; Groton, lessons 24-25; Hanson and Quinn, section 107; Mastronarde, units 27-28.

Conditionals (see above: ψωχή δραίν).

Perfect Tense: Balme and Lawall, chapters 27-28; Crosby and Schaeffer, lesson 3; Groton, lesson 20; Hanson and Quinn, section 28; Mastronarde, unit 37.

An mp3 recording of students singing this song may be found at:

http://tcl.camws.org/fall2009/ItWillRegrow.mp3