That Ain’t Workin’: That’s the way you do it: Teaching Greek through Popular Music

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“That Ain’t Workin’; That’s the Way You Do It”
Teaching Greek through Popular Music

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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.

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

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.

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

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.

2 Printing Note: Pages 45, 49 and 57 in the appendix are legal size (8.5” x 14”), to better facilitate handout-production.
Introduction

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.3 Modern Greek, furthermore, differs too significantly from its parent language for the vast body of its beautiful children’s songs and

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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. 4 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

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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; Davission; 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

ἀνθρώπος χρωμάτων: 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 (Moonwoman; 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 (ἀργυρὸς), to emphasize the luminescent brightness, whiteness, and beauty of the goddesses. As in the poets, Aphrodite is golden (χρυσή; Hes. Th. 975; Attic: χρυσῆ) 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 (ἐλατίων χλωρῶν), 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 (ἐρυθρὸς 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 (τοῖ τοῦ), 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 (κυάνως, by analogy with the strictly feminine common epithet of Athena, γλαυκόπης [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, ἄνθρωπος 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: τέρπων 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 ἄνθρωπος χρωμάτων incorporates several familiar (and easy) vocabulary words from the first few chapters of Athenaze. From chapter 1: ἄνθρωπος, εἶμι, καὶ, οὖν; chapter 3: ἀνδρείος, μέγας; chapter 4: γῆ, ῥάδιος; chapter 5: ἐμὸς, κατὰ, πρόβατα, τύπτω, ύμέτερος; chapter 6: ποῦς; chapter 7: βάλλωτα, μέλας, οἶνος, ὄνωμα, πᾶς, χαίρω, χειμών, and from forthcoming chapters: ψώρανός (chapter 9), ύμνέω, σοφός (chapter 11), and μύριοι (chapter 15). ὑμνός is easily deduced from ύμνέω (chapter 10), ἄργυρος from ἄργυριον (chapter 11), λαμπρότης from λαμπρός (chapter 13), and χορευμένη from χορός (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 . . . ὄνωμαι; ποιεῖ ῥάδιοις), respect (μέλας αἰματί), and place where (χορευμένη τῷ ψώρανω); and the genitive of possession (αἰματί τῶν ἄνθρωπων ἄνθρωπων, τῷ οἴνῳ τῶν ἄνθρωπων ἑρίμινων). Further, the students were introduced to two concepts that would otherwise have been omitted from the elementary Greek sequence: the cognate accusative (ὑμεῖτε . . . τῶν σοφῶν ύμνον) and the objective genitive (πότνια ἐλαίων χλορέων).

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).
κόμος τέρατος: Adverbs and Review of Verb Forms

For Halloween, Bobby Pickett’s “Monster Mash,” κόμος τέρατος, provided a
seasonable review of adverbs (Athenaze chapter 4) and verb tenses. Boris’s monster danced in a
“monsterly” way (τέρατως), and the dance caught on “in a flash” (ταχέως). If the κόμος
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 (ἐκόμωξουν τέρατως), in counterpoint with the already familiar present (you
are now dancing in a monsterly way: κωμείζεις τέρατως) and future tenses (κωμείζεις τέρατως: 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: ἔπταιζε), the party had only “just
begun” (ingressive aorist: ἤρξε). Finally, the intricacies of the imperfect tense are hinted at with
the inchoative imperfect ανίχα: 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? φώκαματα seemed appropriate; electodes? the irreducible
components of the physical world, στοιχεία (Pl., Ti. 48b); zombies? ἀψυχοί, 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 (τὸν παράξεινος). Students also recognized the middle/passive participle (ἄφικτον, Athenaze chapter 8), present active participle (λακτιζομένων, Athenaze chapter 9) governing a
direct object (τάφους), present middle/passive infinitive of purpose (αἰσισθαί, Athenaze chapter 6), complementary present middle infinitive of a recent vocabulary word (ἐμελλόν
ἄφικτον, Athenaze chapter 10), and present active particle of an epsilon-contract verb
(φωνοῦντων, Athenaze chapter 9). Previewed was the comparative adjective (νεότερον, Athenaze chapter 14), nor could I resist introducing the genitive absolute (ἄκολουθοῦντων
κύων ὑλαικτοῦντων) formally introduced in Athenaze, chapter 19.
πλούτος οὔδενός: 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 οὔδενός 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” (τούτο πῶς ποιοίσ), 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 ἀνθρώπος 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 (παίζομεν). 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 Μυ Ταῦ Φαῦ, 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, δεῖ κινεῖν), and compounds of εἰμί (ἀνέστι). Introduced is the genitive of price (οὔδενός), and revisited is the alpha-privative (ἀμίθι), featured in κόμος τέρας. As with κόμος τέρας, the highly colloquial and modern vocabulary proved challenging but gratifying. “Microwave ovens” and “jet airplanes” are construed simply with a noun and possessive genitive (κλυδωνίων καμίνους: ovens of little waves; ναὸν 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 (ὕμφη and κυσιδόων, diminutized from κυσαίδος).

The English song is sufficiently familiar and, and there is enough familiar vocabulary and grammar, that students respond enthusiastically. The πλούτος οὔδενός lyrics incorporate familiar vocabulary: σκοπέω, πῶς, πονέω, ποιέω, μικρός, μέγας, μάλιστα, ἔσωτού, ναῦς, πλούσιος, οὐρανός. ἀγροίκος 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 (ἰσος πιθήκω), 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 ephrases 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 choruses which so captivated Melitta (chapter 10a), and the Persians (chapter 14a). The grammar is straightforward and repetitive, iterating the irregular aorist of ὑπό, 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 ἀετός and ἐλαία, the latter repeated from ἀνθρώπος χρωμάτων, as some students recalled. Other lively and simple tunes, yet nonetheless obscure to my students, enabled review of verb forms and subordination. In ἤριδ’ χώρα, the Attic Greek version of Bob Marley’s engaging “Rainbow Country,” we reviewed the complementary infinitive (ὁδύνατος ἁρπεῖθαι), subordination with the subjunctive (ἐγὼς ὁδὸς λίθιν’ ἔρχεται), impersonal constructions (τι δεῖ ἐνισθαι), and compounds of ὑπηρέτης (ὑπερθέσιμος) and εἰμί (ὑπερθέσιμος). Inspired by the British Royal Navy’s official march “Heart of Oak,” ψυχή δραίν’ 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 νομισμαχοῦσι, αὐτοὺς αἰσχυνώμενι; purpose clauses: the Greeks fight for the (positive) purpose of killing Persians: ἵνα πολλαὶ Πέρσας ἀποκτεῖνωμεν; 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 (ἀνδρεῖότεροι, 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 (δειλιότατοι, δεινότατοι), and they turn tail as quickly as they can (τάχιστα). δρόμοι and ὄψιν are the only words entirely unfamiliar to a student at the end of second semester Greek; ναυμαχέω, ναυτίλοι, αἰσχύνεω, ὀμοψυχῆ build upon already well-known vocabulary; and ὤνομαθα is repeated from the first stanza of ἀνθρώπος χρωμάτων (ὑμεῖτε, ὄνν). Βρομί αἵματος, 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 φίληλος ὦνου, ἄγαθον τι τυροῦ), and adjectives used attributively with an article (ὁ κύων 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 ἔστριχα 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: ἓχω, δεινός, βαίνω, πανταχοῦ, ἐκκλησία, and even ὄστριξ 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: ἧλιος, φαίνομαι, ἀγαθός, κακός, χείμων, 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: σώνημαι), and they reviewed conditionals (composing a lovely contrary to fact conditional to express Prometheus’s regret over his decision to help humanity: ἐὰν ἔγνων ἐίς ἄκαρης χρόνου ἑπάνυλθες ὁν 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 ἔ χάρισμα.

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.
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Textbooks for which I have provided suggestions for supplementation:


**άνθρωπος χρωμάτων**  
*Color Man*

<table>
<thead>
<tr>
<th>Greek</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ο Ζεύς κελανεφής βροντά. ή Αρτεμις ἀργυρά λάμπει σελήνη μαλακή.</td>
<td>Zeus is wrapped in thunder. Artemis is silver she shines lunar soft.</td>
</tr>
<tr>
<td>Ἀφροδίτη χρυσή τερπομένη. Ἀπόλλων λευκός. 'Αιδής σκότιος.</td>
<td>Aphrodite golden she is more. Apollo white. 'Aidēs black.</td>
</tr>
<tr>
<td>ο ξανθός Ἡλιος φαίδρος ἀνάτελλει. η Αθηνά πότνια ἐλαιών χλωρῶν.</td>
<td>The golden sun is rising. Athena is queen of olive green.</td>
</tr>
<tr>
<td>ο Άρης γάρ ἐρυθρός καὶ μέλας αἴματι τῶν ἄνδρεών ἄνθρωπων.</td>
<td>For the god is red and black in blood of men.</td>
</tr>
<tr>
<td>ο μὲν Ποσειδῶν τοὺς μεγάλους χείμωνας κατὰ τὴν κακὰν βαλλάτταν καταχεῖ. ή ἤρις ποικίλη τῶν καρδίας πάντων θέλγουσα καὶ χορευμένη τῷ σύρανῳ.</td>
<td>Poseidon is a great winter he is attack. His storms are many hearts willing and dancing in great storms.</td>
</tr>
<tr>
<td>ο οὖν Διόνυσος τῷ σίνῳ τῶν ἵσιν ἄνθρωπος ἔαρινιν.</td>
<td>Then Dionysus with his wine man is drunk.</td>
</tr>
<tr>
<td>ο σοφός Ἔρμης ὁ φαιδρός τὰ πρόβατα τὰ μέλαια καὶ τὰ λευκά τῇ χύριγγι τῇ πορφυρῇ τε τῶν καρδίας καὶ τερπνῶν καὶ τερπομένου κυανώτητι φαιαίς θριξί.</td>
<td>The wise Herm is a wise shepherd his sheep black and white with purple hue to his heart and scented with deep blue.</td>
</tr>
<tr>
<td>τερπόμενοι καὶ καυσάνης ρυθμοῖς. τ' ὀνόματα τα χρωμάτων δή τάττετε.</td>
<td>Scented and scented with rhythms. Their names the colors they say.</td>
</tr>
</tbody>
</table>

**Notes:**
- τὸ μένος (desire, wish, purpose); μυρίων (countless: *Athenaze*, chapter 15); ἆλιγχεν (charm, enchant); ὄνομα[1]; ῥάδο[1]ος (the iota has been removed, in violation of the rules of Greek prosody, to maintain the rhythm of the song); ὑμνέω ὑμνεῖτ[e] (hymn, praise, sing: *Athenaze*, chapter 11); καὐσας (new, strange); ὁ ῥυθμός (measure, rhythm); ζυγαί (together, at the same time); ὑπογυνοῖς (recent, fresh); σοφός (skilled, wise, clever: *Athenaze*, chapter 11)
- κελανεφή (dark, dark-clouded); βροντά (to thunder); ἀργυρός (silver); λάμπω (shine); ἡ σελήνη (moon); μαλακός (soft, tender)
- χρύσος, χρυσός (golden); τέρπω (delight); λευκός (light, bright, white, fair); σκότιος (dark, gloomy)
- ξανθός (yellow, golden); ἀνατέλλω (rise); φαιδρός (bright, beaming, joyous); η πότνια (mistress, revered); η ἐλαία (olive, olive tree); χλωρός (greenish yellow, pale green, fresh, pallid)
- ἐρυθρός (red); τὸ σίμα (blood); μέλας, μέλαινα, μέλαν (black, dark, murky)
- καταχέω (pour down); κύανος, σ, οὐ (dark blue, dark, black), expand to κυάνεα; ποικίλος (many colored, embroidered); η καρδία (heart, mind, soul); χορευμένη (cp. χορός); ο σύρας (sky: *Athenaze*, chapter 9)
- τὸ ιον (violet); τὸ ἄνθος (flower, blossom); ἔαρινος (springtime)
- ή σύριγγας (shepherd’s pipe); λευκός (light, bright, white, fair); πορφύρας, –ος (purple); κυανώτης (with dark blue eyes, by analogy with the strictly feminine but common epithet for Athena, γλυκώτης, bright-eyed, owl-eyed); ή θρίς (hair); φαῖος (brown)

**[τάττω]** (arrange, draw up in order).
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


[spoken] ἀνθρωπός εἶμι χρωμάτων.

tὸ γὰρ μένος μοὶ μυρίων χρωμάτων σε
Has he lost his mind? II Can he see or is he blind?II
θέλειν ὀνόμασι· ἠ τὴν τε γῆν ποιεὶ ράβδοις
Can he walk at all, II Or if he moves will he fall?
tύπτετε ὑμεῖς· ἠ τοῖς καινοῖς δὲ ρυθμοῖς
Is he alive or dead? II Has he thoughts within his head?
καὶ ἀμ ὑπογυιεῖς II ἡ τοῦ σοφοῦ ὑμου.
We’ll just pass him there. II Why should we even care?

ὁ Ζεὺς κελανεψής II βροντά· ᾗ Ἀρτέμις
He was turned to steel. II In the great magnetic field.
ἀργυρὰ λάμπει II σελήνη μαλακῆ·
Where he traveled time. II For the future of mankind.

‘Ἀφροδίτη χρυσῆ II περιμένει·
Nobody wants him. II He just stares at the world.
‘Ἀπόλλων λευκός· II Ἀιδης σκότοις.
Planning his vengeance. II That he will soon unfold.

ὁ ἔλαυθος Ἡλίος II φαιδρὸς ἀνάτελλει·
Now the time is here. II For iron man to spread fear.
ἡ Ἀθηνᾶ πότνια II ἐλαίων χλωρῶν.
Vengeance from the grave. II Kills the people he once saved.

ὁ Ἀρης γὰρ II ἐρυθρὸς καὶ μέλας
Nobody wants him. II They just turn their heads.
ἀιματὶ τῶν II ἀνδρείων ἀνθρώπων.
Nobody helps him. II Now he has his revenge.

ὁ μὲν Ποσειδῶν II τοὺς μεγάλους χειμῶνας
Heavy boots of lead. II Fills his victims full of dread.
κατὰ τὴν κυανὴ II βαλτατταν καταχεῖ·
Running as fast as they can. II Iron man lives again!

[The Black Sabbath lyrics end]

ἡ Ἰρις ποίκιλη 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

repeat “verse”-line melody

ό αὐτὸς Διόνυσος II τῷ ὅπως τῶν
repeat “chorus”-line melody (Nobody wants him. II He just stares at the world.)
ἲων ἀνθέσιν II ἑαρινῶν.
repeat “chorus”-line melody

ό σοφὸς Ἐρμῆς II ὁ φαιδρὸς τα πρόβατα
repeat “verse”-line melody
tο μέλανα καὶ II τὰ λευκὰ τῇ σύριγγι
repeat “verse”-line melody
τῇ πορφυρῇ τῇ II τὰς καρδίας καὶ τέρπον
repeat “verse”-line melody
καὶ τερπόμενοι II κυανωτέρας φαίσις βρίζει.
repeat “verse”-line melody

repeat “chorus”-line melody

τερπόμενοι II καινοῖς ρυθμοῖς.
repeat “chorus”-line melody
τ’ ὀνόματα τα II χρωμάτων δὴ τάττετε.
repeat “chorus”-line melody
κόμος τέρατος

Monster Mash


| ήγαζόμην νύκταρ φροντιστερί | ήγαζόμην (imperfect, 1st singular, from έργαζομαι) νύκταρ (adverb: by night); το φροντιστερί (φροντιστερί[ω] laboratory, “think-tank,” an hapax legomenon from Aristophanes’s Clouds); ή όψις (eye, sight); έιδον (1st singular Aorist from όρος); τι νεώτερον (new, fresh, strange); το τέρας (monster); ή σοφός (coffin); άνισχω (rise, stand up: inchoative imperfect, ‘began to’); έξαφνης (suddenly); ή έκπληξις (έκπληξις[ει], perplexity, awe) |
| — | — |
| έκόμαξε | έκόμαξε (3rd singular imperfect, from κομάξω (revel, celebrate, be playful); τεράτως (in a monsterly way, note the adverbial ending); ήν (3rd singular imperfect from είμι); τα άριστεία (heroic prize; moment of valor); ο τύμβος (tomb, grave); έλαβε (3rd singular aorist from λαμβάνω) |
| έξ έμ’ φροντιστηρίου πύργ’ εώς θάλαμον τοις δειπνούσις φιλαμάτοις, φάσματ’ οίκων ταπείνων αφίκετ’ σείσθαι υπ’ έμοις στοιχείοις. | ο πύργος (πύργος[α] tower, castle, fortress); έως (eastern, in the morning); ο θάλαμος (couch, chamber, “bedroom”); οι φιλαμάτοι (φίλος + αίμα: those who love blood, “vampires”); το φάσμα (φάσματ[α] phantom, apparition, “ghoul”); ταπείνος (poor, lowly, humble); αφίκετ[α] (aorist from αφίνεσαι); σείω (shake, passive infinitive denoting purpose); έμ[οι]ς; το στοιχείον (element, primary matter) |
| έκόμαξον | έκόμαξον (3rd plural imperfect) |
| άψυχοι δε ἐπαιζον | άψυχος (soulless; “zombie”); παιζο (play, sport, jest); ο κόμος (revel, banquet, party); ἄρτι (just now); ἤρεξ (aorist from ἀρχέω: begin); πάρ = παρά (+ dative: in the presence of, among); ένος (guest); λυκάνθρωπος (wolf-man); ο ιοίς (son) |
| καί κόμος ἄρτι ἤρεξ | το θέαμ[α] (sight, spectacle, “scene”); [έ]θαιρετ[ο] (3rd singular, imperfect, middle/passive); ή εὐθεία (euphony); [έ]τρηστον[τ] (3rd plural imperfect); ής ἄρες (feeter, chain); ἀκόλουθος[σύντων] κύρ[οιν] ύλακτον[τον] (genitive absolute); ἀκόλουθος (follow, accompany); τυπτόντ[ες]; [Έ]μελλον (imperfect from κέλλω) ἀφικνέσαι (ἀφικνεῖσθαι, arrive); φωνεω (φωνοῦσαι)speak loud); ο όχλος (όχλος[ος] throng, crowd); ο τάφος (grave, tomb); λακτίζω (kick); πεντ[ε] |

| θέαμ’ ἴκαρτ, πάντες εὐχεία ‘τέρποντ’ Ἰγνο δεσμοίς, ἀκολούθ’ κύν’ ύλακτοντ’, οἰ σοροῦς τύπτοντ’ μέλλον ἀφικνεῖθ’ μετ’ φωνουτ’ όχλ’ ‘τάφους λακτίζοντων πεντ’ | — |
κώμος τέρατος Cont.

κώμι ἐποίουν
κώμι ἐποίουν τεράτως
teratōs de
ἀριστεία τύμβου
κώμι ἐποίουν
ἐλάβε ταχέως
κώμι ἐποίουν
teratōs

ἐκ σοροῦ φωνή Δρακ’ ἐκλαξε’
dokei luposethai xhrimat’ éni.
οξε πώμα σειών κόνδυλον.
ἐλέγε “τι γένετ’ ἔλιξ δι’ ὕλης ἐμή’.

νῦν κωμᾶεις
cowmaeis
κωμᾶεις τεράτως
νῦν τεράτως
ἀριστεία τύμβου
νῦν κωμᾶεις
λαμβάνει ταχέως
νῦν κωμᾶεις
cowmaeis
κωμᾶεις τεράτως

νῦν πάντ’ ἐστ’ ἀριστα, Δρακ’ μέρος
όχλου,
κώμος τέρατος χώρας ἐπίσκοπος.
ὑμῖν γε ζώοις μέλλει οὔτ’ κώμος
ἀφικνομεν’ θύρ’, εἴπ’ “με βόρις ἐπεμψεν”.

tότ’ κωμᾶεις
cowmaeis
tότ’ τεράτως
tότ’ τεράτως
ἐστ’ ἀριστεία τύμβου
τότ’ κωμᾶεις
λαμβάνει ταχέως
tότ’ κωμᾶεις
cowmaeis
tότ’ τεράτως

ἐποίουν (3rd plural imperfect from ποιέω)

ἡ φωνή (voice); Δρακούλ[ου]; κλαξω (sound, scream; imperfect)
dokei (it seems: Athenaze, chapter 11);
λυπέω (grieve, vex: Athenaze, chapter 16); τὸ χρήμα
(χρήματ[α], thing, matter); τὸ πῶμα (lid); ὀξε (3rd
singular aorist from ὁγω: open); σειω (shake); ὁ
κόνδυλος (knuckle, fist); ἐλεγ[ε]: ἐγενετ[ο] (3rd
singular aorist from γίγνομαι); ἡ ἔλιξ (spiral, twist);
δι[α]; ἡ ὕλη (wood, forest, “Transylvania”)
κωμᾶεις (notice the change of tense and person)

πάντ[α] (neuter plurals with singular verb); τὸ μέρος
(part, Athenaze, chapter 15); ἐπισκοπος (hitting the
mark, successful; cf. the related noun for “bishop,
overseer”); ζωός (living); ἀφικνομεν[ος]; εἰπ[ε]
(aorist imperative of λέγω); ἐπεμψεν (3rd singular
aorist)
κωμᾶεις (notice the change of tense).

λαμβαν[είς]
**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
It’s now the monster mash
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
θέλω 'μοι MTF

χαύνι' ἀγροίκοις ἀκόπει, τοῦτο πῶς ποιοῖς,
kiv' rán kiv' rízis év tó MTF,
οὐδὲν πόνον' τοῦτο πῶς ποιοῖς,
πλούτων ὀψίνως, νῦμφας ἀμίσθι.
οὐδὲν πόνον' τοῦτο πῶς ποιοῖς,
σοὶ λέοιμι' ἄνδρες οὐκ ἄγροικι'.

κλυδωνίων καμίνως θείαι δεί,
ἐπ' ἵδιον φερομένους,
δεῖ ἡμῖν κινεῖν τοῦτα ψυγεία.
δεὶ κινεῖν χρωμάτων ταῦτ' TF.

χαύνιον δὴ κιναιδώνιον ἐναπόκειται
tῷ ὑπὲρ γ' αυτῶν βριζει.


notes: [ἐ]θέλω; [ἐ]μοι; ἔ (obsolete digamma: 'waw')

γνώμῃς (γνώμους), empty-headed, frivolous;

άγροικος (rustic, boonish); ποιοῖς (present optative);

ἡ κιθάρα (kithara, 'guitar'; cognate accusative);

κιθαρίζοις (κιθαρίζως); ὁ πλοῦτος (wealth, money);

οὐδένος (genitive of price);

ἡ νυφή (marriageable girl, bride, also applied to the female genitalia);

ἀμίσθη (adverb: unpaid);

λέομι [i] (future optative);

ἀγροικοῦσα (be stupid, expand to ἄγροικονται);

τάχι' ἀν (perhaps);

ἡ φλιτσαίνα (blister);

ὁ δάκτυλος (finger); δέχοι(ο) (2nd person present potential optative);

μεγάλος (understand: δακτύλος)

ὁ κλύδων (wave, diminutive form);

ἡ καμίνος (furnace, kiln, 'oven'); ἀποδεδομένων ('deliver'); ἱδίος

(absolute); ὁ ἵδιος (oven, furnace);

ὁ ψυγεύς (modern Greek: refrigerator);

κινεῖ (move); τὸ χρώμα (color).

ὁ κιναιδός (a sexually depraved person, diminutive form);

ὁ κύκλος (circle; 'ring' Athenaze, chapter 26);

τὸ ἐναπόκειται (earring);

ὁ βριζει, τριχε (hair); τὸ ἄλαστον (an amount of silver weighing about 60 lbs avoid duplex weight, in other words, a great deal of money);

γνώμῃς [i] (1st singular Aorist Optative from γίγνομαι);

ἐκεῖνος; τὸ τύμπανον (drum); χορεία (dance);

βασχύες (in a Bacchic way); παίζω (play); ἡ κλαγη (noise);

Ἀσία (note the digamma and transliterate back into English); Ἰος (like, equal to); ὁ πῆθος (ape).
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

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.
**δώδεκ’ ήμέρα τῶν Διονυσίων**  
*Twelve Days of the Dionysia*


<table>
<thead>
<tr>
<th>Greek Lyrics</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>πρώτη ήμέρα τῶν Διονυσίων εἶδον αὐτὸν ἐν ἔλαια</td>
<td>first day of the Dionysia, he saw himself in oil</td>
</tr>
<tr>
<td>δεύτερη ήμέρα τῶν Διονυσίων εἶδον δῦ’ Μινωταύρῳ καὶ αὐτὸν ἐν ἔλαια</td>
<td>second day of the Dionysia, he saw an eagle and himself in oil</td>
</tr>
<tr>
<td>τρίτη ήμέρα τῶν Διονυσίων εἶδον τρεῖς Κύκλωπας</td>
<td>third day of the Dionysia, three Cyclopes</td>
</tr>
<tr>
<td>τετάρτη ήμέρα τῶν Διονυσίων εἶδον τέττ’ ἐικόνας</td>
<td>fourth day of the Dionysia, two images</td>
</tr>
<tr>
<td>πέμπτη ήμέρα τῶν Διονυσίων εἶδον πέντ’ χοροὺς καλ’</td>
<td>fifth day of the Dionysia, five dances well</td>
</tr>
<tr>
<td>ἐκτη ήμέρα τῶν Διονυσίων εἶδον ἔξ δούλους καθευδόντ’</td>
<td>sixth day of the Dionysia, six sleepers</td>
</tr>
<tr>
<td>ἐβδομη ήμέρα τῶν Διονυσίων εἶδον ἐπτ’ ξειμών’ γιγνομ’</td>
<td>seventh day of the Dionysia, seven conspirators</td>
</tr>
<tr>
<td>ὀγδόη ήμέρα τῶν Διονυσίων εἶδον ὀκτ’ ναύτας ῥέσσοντ’</td>
<td>eighth day of the Dionysia, eight sailors</td>
</tr>
<tr>
<td>ἔνατη ήμέρα τῶν Διονυσίων εἶδον ἐνε’ ποιητ’ λέγουτ’</td>
<td>ninth day of the Dionysia, a poet says</td>
</tr>
<tr>
<td>δεκάτη ήμέρα τῶν Διονυσίων εἶδον δέκ’ ἕμπορος πίνοντ’</td>
<td>tenth day of the Dionysia, a merchant drinks</td>
</tr>
<tr>
<td>ἐνδεκάτη ήμέρα τῶν Διονυσίων εἶδον ἐνδεκ’ Ἀργοὺς ὑλακτούντ’</td>
<td>eleventh day of the Dionysia, Argonauts drink</td>
</tr>
<tr>
<td>δωδεκάτη ήμέρα τῶν Διονυσίων εἶδον δώδεκ’ Πέρσας φεύγοντας</td>
<td>twelfth day of the Dionysia, twelve Persians go</td>
</tr>
<tr>
<td>ἐνδεκ’ Ἀργοὺς ὑλακτούντ’ δέκ’ ἕμπορος πίνοντ’ ἐνε’ ποιητ’ λέγουτ’ ὀκτ’ ναύτας ῥέσσοντ’ ἐπτ’ ξειμών’ γιγνομ’ ἔξ δούλους καθευδόντ’</td>
<td></td>
</tr>
<tr>
<td>πέντ’ χοροὺς καλ’ τέττ’ ἐικόνας τρεῖς Κύκλωπας δῦ’ Μινωταύρῳ καὶ αὐτὸν ἐν ἔλαια</td>
<td>five dances well, two images, three Cyclopes, an eagle and himself in oil</td>
</tr>
</tbody>
</table>

*see Athenaze*, chapter 8, p. 128, for an expansion of the cardinals and ordinals; ὁ ἀετὸς (eagle); ἡ ἔλαια (olive, olive tree). Μινωταύρῳ (a dual form to refer to two objects).

<table>
<thead>
<tr>
<th>Greek Words</th>
<th>English Trans.</th>
</tr>
</thead>
<tbody>
<tr>
<td>καλ[ούς]</td>
<td>good</td>
</tr>
<tr>
<td>καθευδόντ[ας]</td>
<td>asleep</td>
</tr>
<tr>
<td>γιγνομ[ένους]</td>
<td>conspire</td>
</tr>
<tr>
<td>[ἐ]ρέσσοντ[ας]</td>
<td>sail</td>
</tr>
<tr>
<td>λέγοντ [ας]</td>
<td>say</td>
</tr>
<tr>
<td>πίνοντ [ας]</td>
<td>drink</td>
</tr>
<tr>
<td>ύλακτούντ [ας]</td>
<td>drink</td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Greek</th>
<th>English</th>
</tr>
</thead>
</table>
| ὡς Μουσικέ,  
μελιζεις ἀριστα:  
τί δεὶ εἶναι ἐμὸν ἀδύνατος ἄρνεισθ’.  
κωμάζω ὅτ’ ἐλεύθεροι.  
oi oi oi oi oi oi oi  
ἐμα ἔχω  
ἡδιστη χώρα:  
ἐὐπαθῶ  
ός συνιεῖς;  
eῦ γε εῦ γε εῦ γε  
ἐὼς ὀδὸς λιθιν’ ἢ,  
ἐὐπαθῶ μοι  
eὶ εὐπατχεῖς [εὐπατχῶ],  
αἰεὶ συνακόμβεα.  
ιππιλατῶ·  
ἡλιος ἀν’ τέλλει,  
ἡλιος ἀν’ ἔλλει.  
ιππιλατῶ (4x)·  
ἱριδ’ χώρα (4x).  
ιππιλατῶ·  
ἡλιος ἀντέλλει,  
ἡλιος ἀντ’ ἔλλει,  
σελήνη ἀντέλλει.  |
| ὡς Μουσικός (just as in English)  
mελιζω (sing); [ἡ]μιν  
ἀμνεομαι (ἀμνειαθ[αι], refuse, deny)  
κωμάζω (revel, celebrate)  
ἐλευθεροι [ἐσμεν]  
oi oi oi (Greek doo-wop)  
ἐὐπαθέω (enjoy good things)  
συνιεῖς (present optative)  
eῦ γε (more doo-wop)  
ἐὼς (understand ἄν)  
λιθιν[η]; ἐὐπαθέω (live comfortably)  
ιππιλατέω (ride/drive a horse)  
ἀν[α]τέλλω (rise)  
ἡ ἱρις, (ἱριδ[ος], 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 ούδενός).
**ψυχή δρυίν’**

Greek Heart of Oak


| χαίρετ’, ναύται, εἰς κλέος κυβερνώμεθ’, ína polloús Pérasas ápokteínwmen’ | ή δρύς (oak); χαίρετ[ε]; κυβερνώμεθ[α] δουλώμεθ[α] |
| πρὸς τιμήν καλομέθα, μη δουλώμεθ’ élleuθerótερ’ óws úoi kumátωn. | ναυμαχέω (deduce from ἡ ναῦς and μάχομαι) |
| ψυχή δρυίν’ ναυσί, ψυχή δρυίν’ ναυταίς, | ἀποφευγόουσ[ι]; τάχιστ[α]; ὁ ναυτίλος (etymologically related to ὁ ναύτης); σισχύω (defame, disgrace, put to shame) |
| ἔτοιμότατοι καὶ βεβαιότατα, Ἦμεῖς ναυμαχόμεν ἀεὶ νικῶμεν. | ὄμνυμι (swear, affirm by oath) |

| [chorus] | [chorus] |
| ὀμνύσαι ἐκβαίνοντες, δεινότατοι, | [έ]τρέψαμεν ὄμψυχή (compounded from ὄμος [common, one and the same] and ἡ ψυχή). |
| φοβοῦνται γυναῖκας, παῖδας, καὶ κύνας. |  |
| ἀλλ’ Λακεδαιμόνιοι Θερμοπύλαις ἔτρεψ’, ἄνδρειότεροι τριακόσιοι. |  |

| [chorus] |  |
| Ἦμεῖς αὐτῶν φοβοῦμεν, αὐτῶς ἑτρέψαμεν· κατὰ γῆν κρατοῦμεν κατὰ θάλλαταν χαίρετ’, ναυταί, όμψυχη ὄμνυόμεν ναυταί καὶ στρατιώται, καὶ Μαραθών. |  |

| [chorus] |  |
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.
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.”
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
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 οὐστριχα ἔχει
Myrrhine Had a Little Hedgehog

Greek and English lyrics by Lindsay Gibson, 2007.

<table>
<thead>
<tr>
<th>η Μυρρίνη οὐστριχα ἔχει</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>οὐστριχα</td>
<td></td>
</tr>
<tr>
<td>η Μυρρίνη οὐστριχα ἔχει δεινὸν ὡς ὀπλίτην.</td>
<td></td>
</tr>
<tr>
<td>όπουπερ ἐβη ἢδε</td>
<td></td>
</tr>
<tr>
<td>όπουπερ</td>
<td></td>
</tr>
<tr>
<td>όπουπερ μὲν ἐβη ἢδε</td>
<td></td>
</tr>
<tr>
<td>ο οὐστριχς ἔρχεται.</td>
<td></td>
</tr>
</tbody>
</table>

| ο τῆ Αθήνας ἔπεται       | [αὐτή] |
| Αθήνας                   |   |
| Αθήνας                   |   |
| ο τῆν Αθήνας ἔπεται       |   |
| πρὸς τὴν εκκλησίαν.     |   |

| η Εκκλησία ἀπορεῖ         | [ἐκκλησία] |
| ἀπορεῖ                   |   |
| ἀπορεῖ                   |   |
| η Εκκλησία ἀπορεῖ ὀρῶσα τὸν οὐστριχα. |

| ο ῥήτωρ τῶν ἐκβαλλει    | [αὐτῶν] |
| ἐκβάλλει                |   |
| ἐκβάλλει                |   |
| ο ῥήτωρ τῶν ἐκβαλλει    |   |
| ο οὐστριχ νόστ ὀικαδ.   |   |

| νόστ[ε]i               |   |
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: κῶμος 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)
Translated from the Beatles, “Here Comes the Sun,” *Abbey Road* (Apple Records, 1969),
English words and music by George Harrison; Greek lyrics by Timothy Page, 2007.

<table>
<thead>
<tr>
<th>ο ήλιος [ευ γε ευ γε] πάλιν φαίνει και λέγω ἁρίστα</th>
<th>the first line translates Harrison’s repeated phrase, “here come’s the sun,” with a doo-wop phrase [ευ γε ευ γε] to mark the caesura between the repeats</th>
</tr>
</thead>
<tbody>
<tr>
<td>μειδάω (smile); τὸ πρόσωπον (face, countenance) ἐτή; μύρι[α]; ἐκποδῶν (away)</td>
<td></td>
</tr>
<tr>
<td>ο νιφετός (snow shower); τήκω (melt) χρόνιον (long time); τὸ φάος, φάους (light, sunlight, happiness); ἐδέμεν (from δεῖ, need, lack, governs a genitive; ἐ—contract verbs of two syllables usually do no contract in the present and imperfect; but compare δεῖ, δείς, δεῖ, need, it is necessary; δεῖ meaning to bind contracts)</td>
<td></td>
</tr>
</tbody>
</table>
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.

πρῶτον ύπνημαι  
ἐπὶ Καυκάσω  
ἐνεμον ὄψετο τ’ ἐκλείψειν  
᾿νευ μοι ἡπάσος  
τότ’ τόσας νυκτάς ἔτριβον  
νοῆς μοι τὸν ἄδικοῦντ’  
δ’ ἰσχυε τ’  
καί ἐμαθον ύμενιν ὑμνον

αὖθις παρεῖ κατ’ οὐρανού  
ἐγείρ’ μενὸς εἴ’, σε εἴδον  
ἡπαρ μ’ ἀθ’.μιτοφαγήσοντ’  
μὴ λάβω μωρού νάρκηκου  
λίπον ἄν αὐθρώπ’ ἐν σκότῳ  
εἰ ἔγνων εἰς καρές χρόνου  
ἐπαυνηλθες ἄν λυπεῖν

φύετ’ ἡ ἀρχῆς  
φύετ’ ἡ ἀρχῆς  
μέχρι ἀποθανεῖν οἴδ’ οὐ πῶς  
βιωούμενοι οἴδ’  
βιωόμαι πάντα χρόνων  
πάν ἡπάτος δίδοναι  
φύετ’ ἡ ἀρχῆς  
φύετ’ ἡ ἀρχῆς, οἴμοι

φύεται ἡ ἀρχῆς  

It Will Regrow

συνήμμαι (5th principal part of συνάπτω)

[ά]νευ; τὸ ἡπάρ, —ατος (liver, seat of emotion/feelings)

τρίβω (wear away, spend, consume, “waste”)

μοι (dative of disadvantage); ἄδικοῦντ[α]

ὑμνον (cognate accusative)

ἔγειρ[ά]μενος; ἐγ[ω]

ἄθεμιτοφαγήσοντ[α] (from ἄθεμιτοφάγω: to eat unlawful meat) / ὁ νάρκηκες, —ηκος (fennel reed)

contrary to fact conditional expressing Prometheus’s regret over his decision to help humanity

[ἐ]λιπον, αὐθρῶτιος]

[ἄ]καρες χρόνου (short period of time)

φύετ[αι]

ἐξ ἀρχῆς (anew, from the beginning)

οἴδ[α]

βιωόμαι
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
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: ψυχὴ 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