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## 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<sup>1</sup>

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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 of 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.<sup>2</sup>

## 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”

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<sup>1</sup> 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.

<sup>2</sup> **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.<sup>3</sup> 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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<sup>3</sup> 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.<sup>4</sup> 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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<sup>4</sup> 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*), Sinéad 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 Ammondts has translated and recorded his own Latinized Elvis Presley lyrics. For scholarship in Greek Music: Barker.

Though not conducive to a class sing-along, several CDs feature modern musicians performing what little survives of Ancient Greek music: Atrium Musicale. *Musique de la grèce antique*. Harmonia Mundi, 1979; Ensemble De Organographia. *Music of the Ancient Greeks*. Pandourion, 1997; Christodoulos Halaris. *Music of Ancient Greece*. Orata, 1994; Angelique Ionatos and Nena Venetsanou. *Sappho de Mytilene*. Tempo, 1991; Conrad Steinmann. *Melpomen: Ancient Greek Music*. Harmonia Mundi, 2006.

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 ἄνθρωπος χρωμάτων, 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 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 (Moonwomon; Edgeworth; Silverman; Maxwell-Stuart; Irwin). Zeus is dark-browed (κελαινεφής: Homer *Il.* 21.520) to underscore his control over weather and storms. Artemis is associated with the silvery moon (ἄργυρᾶ), to emphasize the luminescent brightness, whiteness, and beauty of the goddesses. As in the poets, Aphrodite is golden (χρυσῆ: 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 (ἐλαιῶν 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 αἷματι) 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 ἴον), 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, γλαυκῶπις [Homer *Il.* 1.206]; cp. Poseidon’s κυάνεον θάλλαταν 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, εἶμί, καί, οὔν; chapter 3: ἀνδρείος, μέγας; chapter 4: γῆ, ῥάδιος; chapter 5: ἐμός, κατά, πρόβατα, τύπτω, ὑμέτερος; chapter 6: ποῦς; chapter 7: θάλαττα, μέλας, οἶνος, ὄνομα, πάς, χαίρω, χειμῶν, and from forthcoming chapters: οὐρανός (chapter 9), ὑμνέω, σοφός (chapter 11), and μύριοι (chapter 15). ὕμνος is easily deduced from ὑμνέω (chapter 10), ἄργυρος from ἀργύριον (chapter 11), λαμπρότης from λαμπρός (chapter 13), and χορευομένη 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 ... ὀνόμασι; ποσὶ ῥαδίῳ), respect (μέλας αἵματι), and place where (χορευομένη τῷ οὐρανῷ); and the genitive of possession (αἵματι τῶν ἀνδρείων ἀνθρώπων, τῷ οἴνῳ τῶν ἰων ἀνθέων ἐαρινῶν). Further, the students were introduced to two concepts that would otherwise have been omitted from the elementary Greek sequence: the cognate accusative (ὑμνεῖτε... τὸν σοφὸν ὕμνον) and the objective genitive (πότνια ἐλαίων 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 songs 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).



*κῶμος τέρατος: Adverbs and Review of Verb Forms*

For Halloween, Bobby Picket's "Monster Mash," κῶμος τέρατος, provided a seasonable review of adverbs (*Athenaze* chapter 4) and verb tenses. Boris's monster danced in a "monsterly" way (τεράτως), and the dance caught on "in a flash" (ταχέως). If the κῶμος 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 (ἐκώμαζον τεράτως), in counterpoint with the already familiar present (you are *now* dancing in a monsterly way: κωμάζεις τεράτως) and future tenses (κωμάσεις τεράτως: 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: ἔπαιζον), the party had only "just begun" (ingressive aorist: ἤρξε). Finally, the intricacies of the imperfect tense are hinted at with the inchoative imperfect ἀνίσχε: 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? φάσματα seemed appropriate; electrodes? the irreducible components of the physical world, στοιχεῖα (Pl., *Ti.* 48b); zombies? ἄψυχοι, a word sparking an explanation of the the alpha-privative; vampires? φιλαίματοι, lovers of blood (my neologism more closely maintains the rhythm than Aristophanes's αίματοπώτης [*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 (πύργῳ ἐς), Also familiar were the accusative of motion towards (θάλαμον), the genitive of place from which ([ἐκ] οἴκων ταπεινῶν), and, of course, prepositional phrases reinforcing the case uses, with the genitive (ἐκ σοροῦ) and dative (παρὰ ξείνοισι). Students also recognized the middle/passive participle (ἀφικνούμενος, *Athenaze* chapter 8), present active participle (λακτιζόντων, *Athenaze* chapter 9) governing a direct object (τάφους), present middle/passive infinitive of purpose (σείσεσθαι, *Athenaze* chapter 6), complementary present middle infinitive of a recent vocabulary word (ἐμέλλον ἀφικνεῖσθαι, *Athenaze* chapter 10), and present active participle of an epsilon-contract verb (φωνούντων, *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.

*πλουῦτος οὐδενός: 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 πλουῦτος οὐδενός 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 ποιήσης), 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 ἄνθρωπος χρωμάτων. Further, the song's narrator politely uses the optative of the wish to give advice to the audience (σοὶ 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 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 (θεῖναι δεῖ, δεῖ κινεῖν), and compounds of εἶμι (ἀνέστι). Introduced is the genitive of price (οὐδενός), and revisited is the alpha-privative (ἀμισθί), featured in κῶμος τέρατος. As with κῶμος 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 (κλυδωνίων καμίνους: 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 (νύμφη and κιναιδώνιον, diminutized from κίναιδος).

The English song is sufficiently well-known, and there is enough familiar vocabulary and grammar, that students respond enthusiastically. The πλουῦτος οὐδενός lyrics incorporate familiar vocabulary: σκοπέω, πῶς, πονέω, ποιέω, μικρός, μέγας, μάλιστα, ἑαυτοῦ, ναῦς, πλούσιος, οὐρανός. ἄγροικος and ἄγροικεύω are easily inferred from ἄγρός 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 δώδεκ' ἡμέραι 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 choruses which so captivated Melitta (chapter 10a), and the Persians (chapter 14a). The grammar is straightforward and repetitive, iterating the irregular aorist of ὀράω, 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 ἄνθρωπος χρωμάτων, as some students recalled.

Other lively and simple tunes, yet nonetheless obscure to my students, enabled review of verb forms and subordination. In ἴριδ' χώρα, the Attic Greek version of Bob Marley's engaging "Rainbow Country," we reviewed the complementary infinitive (ἀδύνατος ἀρνεῖσθαι), subordination with the subjunctive (ἕως ὁδὸς λιθίν' ἦ), impersonal constructions (τὶ δεῖ εἶναι), and compounds of ἴημι (συνιείης) and εἰμί (συνεσόμεθα).

Inspired by the British Royal Navy's official march "Heart of Oak," ψυχὴ δρυῖν 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: εἴ ναυμαχοῦσ[ι], αὐτοὺς αἰσχυνοῦμεν; purpose clauses: the Greeks fight for the (positive) purpose of killing Persians: ἵνα πολλοὺς Πέρσας 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 (ἔτοιμότατοι), the Spartans are very manly (ἀνδρειότεροι, comparative rather than superlative from an Athenian perspective; the Spartans had failed to show at Marathon), and our side fights in the steadiest manner (βεβαιότα), but the Persians, in contrast, are exceedingly cowardly and fearful (δειλότατοι, δεινότατοι), and they turn tail as quickly as they can (τάχιστα). δρυῖς and ὄμυμι are the only words entirely unfamiliar to a student at the end of second semester Greek; ναυμαχέω, ναυτίλοι, αἰσχύνω, ὁμοψυχῇ build upon already well-known vocabulary; and ὑμνοῦμεν is repeated from the first stanza of ἄνθρωπος χρωμάτων (ὑμνεῖτε, ὕμνον).

Βρομ' 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 φιάλη οἴνου, ἀγαθοῦ 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 ὕστριχα 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, ἐκκλησία, and even ὕστριξ 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: ἥλιος, 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: σύνημμαι), 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 ἀκαρῆς 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 ἕξ ἀρχῆς.

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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## Appendix: The Greek Songs

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## ἄνθρωπος χρωμάτων

## Color Man

Originally presented with *Athenaze*, chapter 8. Adapted from Black Sabbath, “Iron Man,” *Paranoid* (Warner Brothers, 1971), words and music by Tony Iommi, Ozzy Osbourne, Geezer Butler, Bill Ward; Greek lyrics by Georgia L. Irby-Massie, 2006.

<p>[spoken] ἄνθρωπος εἰμὶ χρωμάτων.</p> <p>τὸ γὰρ μένος μοι μυρίων χρωμάτων σε θέλγειν ὄνομασ'· τὴν τε γῆν ποσὶ ῥάδ'οῖς τύπτετε ὑμνεῖτ' τοῖς καινοῖς δὴ ῥυθμοῖς καὶ ἄμ' ὑπογυοῖς δὴ τὸν σοφὸν ὕμνον.</p> <p>ὁ Ζεὺς κελαινεφῆς βροντᾶ· ἡ Ἄρτεμις ἀργυρᾶ λάμπει σελήνη μάλακῆ·</p> <p>Ἄφροδίτη χρυσῆ τερπομένη· Ἀπόλλων λευκός· Αἰδῆς σκότιος.</p> <p>ὁ Ξανθὸς Ἥλιος φαιδρὸς ἀνάτελλει· ἡ Ἀθηνᾶ πότνια ελαιῶν χλωρῶν.</p> <p>ὁ Ἄρης γὰρ ἐρυθρὸς καὶ μέλας αἷματι τῶν ἀνδρείων ἀνθρώπων.</p> <p>ὁ μὲν Ποσειδῶν τοὺς μεγάλους χειμῶνας κατὰ τὴν κυάν' θάλατταν καταχεῖ· ἡ Ἴρις ποικίλη τὰς καρδίας πάντων θέλγουσα καὶ χορευομένη τῷ οὐρανῷ.</p> <p>ὁ οὖν Διόνυσος τῷ οἴνω τῶν ἴων ἀνθέων ἔαρινῶν.</p> <p>ὁ σοφὸς Ἑρμῆς ὁ φαιδρὸς τὰ πρόβατα τὰ μέλανα καὶ τὰ λευκὰ τῇ σύριγγι τῇ πορφυρῇ τε τὰς καρδίας καὶ τέρπων καὶ τερπόμενος κυανῶπις φαιαῖς θριξί.</p> <p>τερπόμενοι καινοῖς ῥυθμοῖς. τ' ὀνόματα τὰ χρωμάτων δὴ τάττετε.</p>	<p><b>notes:</b> τὸ μένος (desire, wish, purpose); μυρίων (countless: <i>Athenaze</i>, chapter 15); θέλγειν (charm, enchant); ὄνομασ[ι]; ῥάδ[ι]οῖς (the iota has been removed, in violation of the rules of Greek prosody, to maintain the rhythm of the song); ὑμνέω ὑμνεῖτ[ε] (hymn, praise, sing: <i>Athenaze</i>, chapter 11); καινός (new, strange); ὁ ῥυθμός (measure, rhythm); ἄμ[α] (together, at the same time); ὑπογυῖος (recent, fresh); σοφός (skilled, wise, clever: <i>Athenaze</i>, chapter 11) κελαινεφῆς (dark, dark-clouded); βροντᾶω (to thunder); ἀργύρεος (silvery); λάμπω (shine); ἡ σελήνη (moon); μάλακός (soft, tender)</p> <p>χρῦσεος, χρυσοῦς (golden); τέρπω (delight); λευκός (light, bright, white, fair); σκότιος (dark, gloomy)</p> <p>ξανθός (yellow, golden); ἀνατέλλω (rise); φαιδρός (bright, beaming, joyous); ἡ πότνια (mistress, revered); ἡ ἐλαία (olive, olive tree); χλωρός (greenish yellow, pale green, fresh, pallid) ἐρυθρός (red); τὸ αἷμα (blood); μέλας, μέλαινα, μέλαν (black, dark, murky)</p> <p>καταχέω (pour down); κυάνεος, α, ον (dark blue, dark, black), expand to κυάνεαν; ποικίλος (many colored, embroidered); ἡ καρδία (heart, mind, soul); χορευομένη (cp. χορός); ὁ οὐρανός (sky: <i>Athenaze</i>, chapter 9)</p> <p>τὸ ἴον (violet); τὸ ἄνθος (flower, blossom); ἔαρινός (springtime)</p> <p>ἡ σύριγξ (shepherd's pipe); λευκός (light, bright, white, fair); πορφύρεος, -οῦς (purple); κυανῶπις (with dark blue eyes, by analogy with the strictly feminine but common epithet for Athena, γλαυκῶπις, bright-eyed, owl-eyed); ἡ θριξ (hair); φαιός (brown)</p> <p>τ[α]: τάττω (arrange, draw up in order).</p>
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*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>***

## ἄνθρωπος χρωμάτων

*(with interlinear original English lyrics and caesuras)*

[spoken] ἄνθρωπος εἰμὶ χρωμάτων.

τὸ γὰρ μένος μοι μυρίων χρωμάτων σε  
*Has he lost his mind? || Can he see or is he blind?||*  
 θέλγειν ὄνομασ' || τὴν τε γῆν ποσὶ ῥάδ' οἰς  
*Can he walk at all, || Or if he moves will he fall?*  
 τύπτετε ὑμνεῖτ' || τοῖς καινοῖς δὴ ῥυθμοῖς  
*Is he alive or dead? || Has he thoughts within his head?*  
 καὶ ἄμ' ὑπογυιοῖς || δὴ τὸν σοφὸν ὕμνον.  
*We'll just pass him there. || Why should we even care?*

ὁ Ζεὺς κελαινεφῆς || βροντᾶ ἢ Ἄρτεμις  
*He was turned to steel. || In the great magnetic field.*  
 ἀργυρὰ λάμπει || σελήνη μαλακῆ·  
*Where he traveled time. || For the future of mankind.*

Ἄφροδίτη χρυσῆ || τερπομένη·  
*Nobody wants him. || He just stares at the world.*  
 Ἀπόλλων λευκός· || Ἄιδης σκότιος.  
*Planning his vengeance. || That he will soon unfold.*

ὁ Ξανθὸς Ἥλιος || φαιδρὸς ἀνάτελλει·  
*Now the time is here. || For iron man to spread fear.*  
 ἢ Ἀθηνᾶ πότνια || ἐλαιῶν χλωρῶν.  
*Vengeance from the grave. || Kills the people he once saved.*

ὁ Ἄρης γὰρ || ἐρυθρὸς καὶ μέλας  
*Nobody wants him. || They just turn their heads.*  
 αἶματι τῶν || ἀνδρείων ἀνθρώπων.  
*Nobody helps him. || Now he has his revenge.*

ὁ μὲν Ποσειδῶν || τοὺς μεγάλους χειμῶνας  
*Heavy boots of lead. || Fills his victims full of dread.*  
 κατὰ τὴν κυάν' || θάλατταν καταχεῖ·  
*Running as fast as they can. || Iron man lives again!*  
 [The Black Sabbath lyrics end]

ἢ Ἴρις ποικίλη || τὰς καρδίας πάντων  
*repeat "verse"-line melody (Has he lost his mind? || Can he see or is he blind?)*  
 θέλγουσα καὶ || χορευομένη τῷ οὐρανῷ.  
*repeat "verse"-line melody*

ὁ οὔν Διόνυσος || τῷ οἴνω τῶν  
*repeat "chorus"-line melody (Nobody wants him. || He just stares at the world.)*  
 ἴων ἀνθέων || ἔαρινῶν.  
*repeat "chorus"-line melody*

ὁ σοφὸς Ἑρμῆς || ὁ φαιδρὸς τὰ πρόβατα  
*repeat "verse"-line melody*  
 τὰ μέλανα καὶ || τὰ λευκὰ τῆ σύριγγι  
*repeat "verse"-line melody*  
 τῆ πορφυρῆ τε || τὰς καρδίας καὶ τέρπων  
*repeat "verse"-line melody*  
 καὶ τερπόμενος || κυανῶπις φαιαῖς θριξί.  
*repeat "verse"-line melody*

τερπόμενοι || καινοῖς ῥυθμοῖς.  
*repeat "chorus"-line melody*  
 τ' ὀνόματα τὰ || χρωμάτων δὴ τάττετε.  
*repeat "chorus"-line melody*

## κῶμος τέρατος

*Monster Mash*

Originally presented with *Athenaze*, chapter 10. Translated from Bobby “Boris” Picket and The Crypt-Kickers, “Monster Mash,” (Gary Paxton, 1962), English words and music by Bobby Picket and Lenny Capizzi; Greek lyrics by Georgia L. Irby-Massie, 2006.

<p>ἡργαζόμεν νύκτωρ φροντιστερί’  ὅτ’ ὄψιν εἶδόν νεώτερον,  τὸ γὰρ τέρας μοι ἐκ σοροῦ ἀνίσχε  καὶ ἐξαίφνης ἐκπλήξ’ ἐμῆ.</p>	<p>ἡργαζόμεν (imperfect, 1<sup>st</sup> singular, from ἐργάζομαι);  νύκτωρ (adverb: by night); τὸ φροντιστήριον  (φροντιστερί[ω] laboratory, “think-tank,” an <i>hapax  legomenon</i> from Aristophanes’s <i>Clouds</i>); ἡ ὄψις (eye,  sight); εἶδόν (1<sup>st</sup> singular Aorist from ὁράω); τι  νεώτερον (new, fresh, strange); τὸ τέρας (monster); ἡ  σορός (coffin); ἀνίσχω (rise, stand up: inchoative  imperfect, ‘began to’); ἐξαίφνης (suddenly); ἡ  ἐκπλήξις (ἐκπλήξι[ει], perplexity, awe)</p>
<p>ἐκώμαζε  ἐκώμαζ’ τεράτως  τεράτως δέ  ἀριστεῖα τύμβου  ἐκώμαζε  ἔλαβε ταχέως  ἐκώμαζε  ἐκώμαζ’ τεράτως</p>	<p>ἐκώμαζε (3<sup>rd</sup> singular imperfect, from κωμάζω (revel,  celebrate, be playful); τεράτως (in a monsterly way,  note the adverbial ending); ἦν (3<sup>rd</sup> singular imperfect  from εἶμι); τὰ ἀριστεῖα (heroic prize; moment of  valor); ὁ τύμβος (tomb, grave); ἔλαβε (3<sup>rd</sup> singular  aorist from λαμβάνω)</p>
<p>ἐξ ἐμ’ φροντιστηρίου πύργ’ ἐώω  θάλαμον τοῖς δειπνοῦσι φιλαιμάτοις,  φάσματ’ οἴκων ταπεινῶν ἀφίκετ’  σεῖσασθαι ὑπ’ ἐμοῖς στοιχείοις.</p>	<p>ὁ πύργος (πυργ[ω]: tower, castle, fortress); ἐώω  (eastern, in the morning); ὁ θάλαμος (couch, chamber,  “bedroom”); οἱ φιλαίματοι (φίλος + αἷμα: those who  love blood, “vampires”); τὸ φάσμα (φάσματ[α]  phantom, apparition, “ghoul”); ταπεινός (poor, lowly,  humble); ἀφίκετ[ο] (aorist from ἀφικνέομαι); σεῖω  (shake, passive infinitive denoting purpose); ἐμ[οῖς]; τὸ  στοιχεῖον (element, primary matter)</p>
<p>ἐκώμαζον  ἐκώμαζ’ τεράτως  τεράτως δέ  ἀριστεῖα τύμβου  ἐκώμαζον  ἔλαβε ταχέως  ἐκώμαζον  ἐκώμαζον τεράτως</p>	<p>ἐκώμαζον (3<sup>rd</sup> plural imperfect)</p>
<p>ἄψυχοι δὲ ἔπαιζον  καὶ κῶμος ἄρτι ἦρξε  πὰρ ξένοις λυκάνθρωπος,  ὁ Δράκουλας καὶ υἱός.</p>	<p>ἄψυχος (soulless; “zombie”); παίζω (play, sport, jest);  ὁ κῶμος (revel, banquet, party); ἄρτι (just now); ἦρξε  (aorist from ἄρχω: begin); πὰρ = παρά (+ dative: in  the presence of, among); ξένος (guest); λυκάνθρωπος  (wolf-man); ὁ υἱός (son)</p>
<p>θέαμ’ ἡχαίρετ’, πάντες εὐηχεῖα ἔρποντ’  Ἴγορ δεσμοῖς, ἀκολουθ’ κύν’ ὑλακτούντ’,  οἱ σοροὺς τύπτοντ’ ἔμελλον ἀφικνεῖσθ’ μετ’  φωνούντ’ ὄχλ’ “τάφους λακτιζόντων  πεντ’ ”.</p>	<p>τὸ θέαμ[α] (sight, spectacle, “scene”); [ἐ]χαίρετ[ο] (3<sup>rd</sup>  singular, imperfect, middle/passive); ἡ εὐηχεῖα  (euphony); [ἐ]τέρποντ[ο] (3<sup>rd</sup> plural imperfect); ὁ  δεσμός (fetter, chain); ἀκολουθ[ού]ντων] κύν[ων]  ὑλακτούντ[ων] (genitive absolute); ἀκολουθεῖω  (follow, accompany); τυπτόντ[ες]; [ἐ]μέλλον  (imperfect from μέλλω); ἀφικνέομαι (ἀφικνεῖσθ[αι],  arrive); φωνέω (φωνούντ[ου] speak loud); ὁ ὄχλος  (ὄχλ[ου] throng, crowd); ὁ τάφος (grave, tomb);  λακτίζω (kick); πεντ[ει]</p>

κῶμος τέρατος *Cont.*

<p>κῶμ' ἐποίουν κῶμ' ἰποίουν τεράτως τεράτως δέ ἀριστεῖα τύμβου κῶμ' ἐποίουν ἐλάβε ταχέως κῶμ' ἐποίουν κῶμ' ἰποίουν τεράτως</p> <p>ἐκ σοροῦ φωνή Δρακ' ἔκλαξε· δοκεῖ λυπεῖσθαι χρήματ' ἐνί. ᾧξε πῶμα σείων κόνδυλον· ἔλεγε “τὶ ἐγένετ' ἔλιξ δι' ὕλης ἐμή”.</p> <p>νῦν κωμάζεις κωμάζεις τεράτως νῦν τεράτως ἀριστεῖα τύμβου νῦν κωμάζεις λαμβάνει ταχέως νῦν κωμάζεις κωμάζεις τεράτως</p> <p>νῦν πάντ' ἐστ' ἀριστα, Δρακ' μέρος ὄχλου, κῶμος τέρατος χώρας ἐπίσκοπος. ὕμιν γε ζωοῖς μέλλει οὐτ' κῶμος ἀφικνούμεν' θύρ', εἶπ' “μὲ Βόρις ἔπεμψεν”.</p> <p>τότ' κωμάσεις κωμάσεις τότ' τεράτως τότ' τεράτως ἐστ' ἀριστεῖα τύμβου τότ' κωμάσεις λαμβαν' ταχέως τότ' κωμάσεις κωμάσεις τότ' τεράτως</p>	<p>ἐποίουν (3<sup>rd</sup> plural imperfect from ποιέω)</p> <p>ἡ φώνη (voice); Δρακούλ[ου]; κλάζω (sound, scream; imperfect); δοκεῖ (it seems: <i>Athenaze</i>, chapter 11); λυπέω (grieve, vex: <i>Athenaze</i>, chapter 16); τὸ χρήμα (χρήματ[α], thing, matter); τὸ πῶμα (lid); ᾧξε (3<sup>rd</sup> singular aorist from οἶγω: open); σείω (shake); ὁ κόνδυλος (knuckle, fist); ἔλεγ[ε]; ἐγένετ[ο] (3<sup>rd</sup> singular aorist from γίγνομαι); ἡ ἔλιξ (spiral, twist); δι[α]; ἡ ὕλη (wood, forest, “Transylvania”)</p> <p>κωμάζεις (notice the change of tense and person)</p> <p>πάντ[α] (neuter plurals with singular verb); τὸ μέρος (part, <i>Athenaze</i>, chapter 15); ἐπίσκοπος (hitting the mark, successful; cf. the related noun for “bishop, overseer”); ζωός (living); ἀφικνούμεν[ος]; εἶπ[ε] (aorist imperative of λέγω); ἔπεμψεν (3<sup>rd</sup> singular aorist)</p> <p>κωμάσεις (notice the change of tense).</p> <p>λαμβαν[εῖς]</p>
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**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*

**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>

*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*

## πλούτος οὐδενός

*Money for Nothing*

Presented with *Athenaze*, chapter 24. Translated from Dire Straights, “Money for Nothing,”  
*Brothers in Arms* (Warner Brothers, 1985), English words and music by Mark Knopfler;  
 Greek lyrics by Georgia L. Irby-Massie, 2007.

<p>θέλω ἴμοι MTF</p> <p>χαῦν' ἀγροίκους σκόπει, τοῦτο πῶς      ποιίης,      κιθ' ἄραν κιθ' ῥίζοις ἐν τῷ MTF.      οὐδέν πόνου· τοῦτο πῶς ποιίης,      πλούτον οὐδενός, νύμφας ἀμισθί·      οὐδέν πόνου· τοῦτο πῶς ποιίης,      σοὶ λέξοιμ'· ἄνδρες οὐκ ἀγροίκ'·      τάχ' ἂν φλύκταιναν δακτύλῳ μικρῷ      δέχοι',      τάχ' ἂν φλύκταιναν δακτύλ' μεγάλην δέχ'.</p> <p>κλυδωνίων καμίνους θεῖναι δεῖ,      ἐπ' ἰδίους φερομένους,      δεῖ ἡμῖν κινεῖν ταῦτα ψυγεία.      δεῖ κινεῖν χρωμάτων τάδ' ΤΦ.</p> <p>χαύνον δὴ κιναιδώνιον ἐνωτίῳ σκόπει      τῷ ὄντι γ' αὐτῷ θρίξ.      ναῦς οὐρανῶν χαύνῳ κιναιδωνίῳ,      τῷ μύριοι ταλάντων τῷ κιναιδῶ .</p> <p>κλυδωνίων καμίνους θεῖναι δεῖ,      ἐπ' ἰδίους φερομένους,      δεῖ ἡμῖν κινεῖν ταῦτα ψυγεία.      δεῖ κινεῖν χρωμάτων τάδ' ΤΦ.</p> <p>κιθάραν κιθαρίζειν γνοιμ'·      ἐκεῖν' γνοιμ' τύμπανα κόπτειν.      τὴν νύμφην σκόπει, χορευούσαν βακχείως,      ἀληθῶς παίζοιμεν ἂν.      καὶ ἰδοῦ τί τοῦτο; κλαγγαὶ Ἀεῖται·      τὰ τύμπανα κόπτων ἴσος πιθήκῳ·      οὐδέν πόνου· τοῦτο πῶς ποιίης,      πλούτον οὐδενός, νύμφας ἀμισθί.</p> <p>κλυδωνίων καμίνους θεῖναι δεῖ,      ἐπ' ἰδίους φερομένους,      δεῖ ἡμῖν κινεῖν ταῦτα ψυγεία.      δεῖ κινεῖν χρωμάτων τάδ' ΤΦ.</p> <p>οὐδέν πόνου· τοῦτο πῶς ποιίης·      κιθ' ἄραν κιθ' ῥίζοις ἐν τῷ MTF.      οὐδέν πόνου· τοῦτο πῶς ποιίης·      πλούτον οὐδενός, νύμφας ἀμισθί·      πλούτον οὐδενός, νύμφας ἀμισθί.</p>	<p><b>notes:</b> [ἔ]θέλω; [ἔ]μοι; F (obsolete digamma: 'wau')</p> <p>χαῦνος (χαῦν[ους], empty-headed, frivolous);      ἀγροίκος (rustic, boorish); ποιίης (present optative);      ἡ κιθάρα (kithara, 'guitar'; cognate accusative);      κιθαρίζοις (κιθ[α]ρίζοις); ὁ πλούτος (wealth,      money); οὐδενός (genitive of price); ἡ νύμφη      (marriageable girl, bride, also applied to the female      genitalia); ἀμισθί (adverb: unpaid); λέξοιμ[ι] (future      optative); ἀγροικέομαι (be stupid, expand to      ἀγροικεῖν); τάχ' ἂν (perhaps); ἡ φλύκταινα      (blister); ὁ δάκτυλος (finger); δέχοι[ο] (2<sup>nd</sup> person      present potential optative); ; μεγάλην (understand:      δακτύλῳ)</p> <p>ὁ κλυδων (wave, diminutive form); ἡ κάμινος (furnace,      kiln, 'oven'); ἀποδιδ[ομένων] ('deliver'); ἴδιος      (private, personal, 'custom'); ὁ ἰπνός (oven, furnace);      τὸ ψυγείον (modern Greek: refrigerator); κινέω      (move); τὸ χρῶμα (color)</p> <p>ὁ κιναιδός (a sexually depraved person, diminutive      form); ὁ κύκλος (circle, 'ring'; <i>Athenaze</i>, chapter 26);      τὸ ἐνωτίον (earring); ἡ θρίξ, τριχός (hair); τάλαντος      (an amount of silver weighing about 60 lbs avoirdupois      weight, in other words, a great deal of money);</p> <p>γνοιμ[ι] (1<sup>st</sup> singular Aorist Optative from γίγνομαι);      ἐκεῖν[α]; τὸ τύμπανον (drum); χορεύω (dance);      βακχείως (in a Bacchic way); παίζω (play); ἡ κλαγγή      (noise); Αεῖται (note the digamma and transliterate back      into English); ἴσος (like, equal to); ὁ πίθηκος (ape).</p>
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*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*

*We gotta move these refrigerators  
 We gotta move these colour TVs*

*I shoulda learned to play the guitar  
 I shoulda learned to play them drums  
 Look at that mama, she got it stickin' in the camera  
 Man we could have some fun  
 And he's up there, what's that? hawaiian noises?  
 Bangin' on the bongoes like a chimpanzee  
 That ain't workin that's the way you do it  
 Get your money for nothin' get your chicks for free*

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

*Now that ain't workin' 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 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.



## δώδεκ' ἡμέραι τῶν Διονυσίων

*Twelve Days of the Dionysia*

Presented with *Athenaze*, chapter 14. Adapted from “The Twelve Days of Christmas,” ca. 1780? Greek lyrics by Georgia L. Irby-Massie, 2006.

<p>πρώτη ἡμέρα τῶν Διονυσίων εἶδον  ἀετὸν ἐν ἐλαίᾳ  δευτέρ' ἡμέρα τῶν Διονυσίων εἶδον  δύ' Μινωταύρω  καὶ ἀετὸν ἐν ἐλαίᾳ  τρίτη ἡμέρα τῶν Διονυσίων εἶδον  τρῆις Κύκλωπας [...]  τετάρτ' ἡμέρα τῶν Διονυσίων εἶδον  τέττ'ρ' εἰκόνας [...]  πέμπτη ἡμέρα τῶν Διονυσίων εἶδον  πέντ' χοροὺς καλ' [...]  ἕκτη ἡμέρα τῶν Διονυσίων εἶδον  ἕξ δούλους καθευδόντ' [...]  ἑβδόμ' ἡμέρα τῶν Διονυσίων εἶδον  ἑπτ' χειμῶν' γιγνομ' [...]  ὄγδό' ἡμέρα τῶν Διονυσίων εἶδον  ὄκτ' ναύτας ῥέσσοντ' [...]  ἐνάτ' ἡμέρα τῶν Διονυσίων εἶδον  ἐννέ' ποιητ' λέγοντ' [...]  δεκάτ' ἡμέρα τῶν Διονυσίων εἶδον  δέκ' [ἐμ]πόρους πίνοντ' [...]  ἐνδεκάτ' ἡμέρα τῶν Διονυσίων εἶδον  ἔνδεκ' Ἄργους ὑλακτοῦντ' [...]  δωδεκάτ' ἡμέρα τῶν Διονυσίων εἶδον  δώδεκ' Πέρσας φεύγοντας  ἔνδεκ' Ἄργους ὑλακτοῦντ'  δέκ' [ἐ]μπόρους πίνοντ'  ἐννέ' ποιητ' λέγοντ'  ὄκτ' ναύτας ῥέσσοντ'  ἑπτ' χειμῶν' γιγνομ'  ἕξ δούλους καθευδόντ'  πέντ' χοροὺς καλ'  τέττ'ρ' εἰκόνας  τρῆις Κυκλώπας  δύ' Μινωταύρω  καὶ ἀετὸν ἐν ἐλαίᾳ</p>	<p>see <i>Athenaze</i>, chapter 8, p. 128, for an expansion of the cardinals and ordinals; ὁ ἀετός (eagle); ἡ ἐλαία (olive, olive tree). Μινωταύρω (a dual form to refer to two objects)</p> <p>καλ[οὺς]</p> <p>καθευδόντ[ας]</p> <p>γιγνομ[ένους]</p> <p>[ἐ]ρέσσοντ[ας]</p> <p>λέγοντ [ας]</p> <p>πίνοντ [ας]</p> <p>ὑλακτοῦντ[ας]</p>
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*Twelve Days of the Dionysia*

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

*On the 10<sup>th</sup> day of the Dionysia I saw  
ten merchants drinking*  
*On the 11<sup>th</sup> day of the Dionysia I saw  
eleven Argoses barking*  
*On the 12<sup>th</sup> day of the Dionysia I saw  
twelve Persians fleeing  
eleven Argoses barking  
ten merchants drinking  
nine poets reciting  
eight sailors rowing  
seven storms arising  
six sleeping slaves  
five (loveliest) choruses  
four (Greek) statues  
three Cyclopes  
two Minotaurs  
and an eagle in an olive tree*

***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](http://tcl.camws.org/fall2009/TheTwelveDaysoftheDionysia_1_2.mp3)***

## ἴριδ' χώρα

*Rainbow Country*

Presented with *Athenaze*, chapter 22. Translated from Bob Marley and the Wailers, "Rainbow Country," *Rainbow Country* (Upsetter Productions, 1970), English words and music by Bob Marley; Greek lyrics by Georgia L. Irby-Massie, 2007.

ὦ Μουσικέ, μελίζεις ἄριστα· τὶ δεῖ εἶναι ἴμιν ἀδύνατος ἀρνεῖσθ'.	ὁ Μουσικός (just as in English) μελίζω (sing); [ή]μῖν ἀρνέομαι (ἀρνεῖσθ[αι], refuse, deny)
κωμάζω ὅτ' ἐλεύθεροι.	κωμάζω (revel, celebrate) ἐλεύθεροι [ἔσμεν]
οἶ οἶ οἶ οἶ οἶ οἶ	οἶ οἶ οἶ (Greek doo-wop)
ἐμὰ ἔχω ἡδίστη χώρα· εὐπαθῶ ὡς συνιείης;	εὐπαθέω (enjoy good things) συνιείης (present optative)
εὐ γε εὐ γε εὐ γε	εὐ γε (more doo-wop)
ἕως ὁδὸς λιθίν' ἦ, εὐπαθῶ μοι· εἰ εὐτυχεῖς [εὐτυχῶ], αἰεὶ συνεσόμεθα.	ἕως (understand ἄν) λιθίν[η]; εὐπαθέω (live comfortably)
ἵππηλατῶ· ἥλιος ἀν' τέλλει, ἥλιος ἀντ' ἔλλει.	ἵππηλατέω (ride/drive a horse) ἀν[α]τέλλω (rise)
ἵππηλατῶ (4x)· ἴριδ' χώρα (4x).	ἡ ἴρις, (ἴριδ[ος], rainbow)
ἵππηλατῶ· ἥλιος ἀντέλλει, ἥλιος ἀντέλλει, σελήνη ἀντέλλει.	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: πλοῦτος οὐδενός).

## ψυχὴ δρυῖν'

*Greek Heart of Oak*

Presented with *Athenaze*, chapter 26. Adapted from “Heart of Oak,” English words by David Garrick, music by William Boyce (after 1760), original Greek lyrics by Georgia Irby-Massie, 2007.

<p>χαίρετ', ναῦται, εἰς κλεὸς κυβερνώμεθ',      ἵνα πολλοὺς Πέρσας ἀποκτείνωμεν·      πρὸς τιμὴν καλούμεθα, μὴ δουλώμεθ'      ἐλευθερώτερ' ὡς υἱοὶ κυμάτων.</p> <p>ψυχὴ δρυῖν' ναυσί, ψυχὴ δρυῖν'      ναύταις,      ἐτοιμότατοι καὶ βεβαιοτάτα,      ἡμεῖς ναυμαχῶμεν ἀεὶ νικῶμεν.</p> <p>Πέρσαι ἀφίκοντο, ἀποφεύγουσ' τάχιστ',      οὐδὲ ὄλβιοι οὐδὲ ἐλευθέροι      ναυτίλοι τε πολλοὶ καὶ δειλότατοι·      εἴ ναυμαχοῦσιν, αὐτοὺς αἰσχυνοῦμεν.</p> <p>[chorus]</p> <p>ὀμνύασι ἐκβαίνοντες, δεινότατοι,      φοβοῦνται γυναῖκας, παῖδας, καὶ κύνας.      ἀλλ' Ἀκεδαιμόνιοι Θερμοπύλαις      ἔτρεψ', ἀνδρειότεροι τριακόσιοι.</p> <p>[chorus]</p> <p>ἡμεῖς αὐτοὺς φοβοῦμεν, αὐτοὺς ἔτρεψαμεν·      κατὰ γῆν κρατοῦμεν κατὰ θάλατταν      χαίρετ', ναῦται, ὁμοψυχῇ ὑμνοῦμεν      ναῦται καὶ στρατιῶται, καὶ Μαραθῶν.</p> <p>[chorus]</p>	<p>ἡ δρυῖς (oak);      χαίρετ[ε]; κυβερνώμεθ[α]      δουλώμεθ[α]</p> <p>ναυμαχέω (deduce from ἡ ναῦς and μάχομαι)</p> <p>ἀποφευγουσ[οι]; τάχιστ[α]; ὁ ναυτίλος      (etymologically related to ὁ ναύτης); αἰσχύνω      (defame, disgrace, put to shame)</p> <p>ὄμνυμι (swear, affirm by oath)</p> <p>[ἐ]τρέψαμεν ὁμοψυχῇ (compounded from ὁμός      [common, one and the same] and ἡ ψυχῇ).</p>
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***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.”

<p>σταγῶν Βρομ' αἵματος ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.</p> <p>τὴν παλαι' τριήρη ἐρέσσομεν, τὴν ἔτι τριήρη κυβερνώμεν, τὴν παλαι' τριήρη ἐρέσσομεν, βαίνομεν Ἀθήναζε.</p> <p>Πέρας ἀποκτείνειν ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.</p> <p>[chorus]</p> <p>τὸν Ὀμηρον ὑμνεῖν ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.</p> <p>[chorus]</p> <p>ἡ φιάλη οἴνου ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.</p> <p>[chorus]</p> <p>ἀγαθοῦ τι τυροῦ ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.</p> <p>[chorus]</p> <p>ὁ κύων ὁ πιστὸς ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.</p> <p>[chorus]</p> <p>ὁ ἵππος ὁ ταχὺς ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.</p> <p>[chorus]</p> <p>ὁ πέπλος ὁ καλὸς ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.</p> <p>[chorus]</p> <p>σταγῶν Βρομ' αἵματος ἡμᾶς οὐ πάνυ λυπεῖ – τρίς βαίνομεν Ἀθήναζε.</p> <p>[chorus]</p>	<p>ἡ σταγῶν (drop); Βρομ[ίου]; τὸ αἶμα (blood); οὐ πάνυ (not at all)</p> <p>παλαι[αν]</p> <p>ἡ φιάλη (cup, bowl)</p> <p>ἀγαθοῦ τυροῦ (partitive genitive); ὁ τυρός (cheese)</p> <p>πιστός (faithful, trusty).</p>
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*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.



## Ἡ Μυρρίνη ὕστριχα ἔχει

*Myrrhine Had a Little Hedgehog*

Greek and English lyrics by Lindsay Gibson, 2007.

<p>ἡ Μυρρίν' ὕστριχ' ἔχει  ὕστριχα  ὕστριχα  ἡ Μυρρίν' ὕστριχ' ἔχει  δεινὸν ὡς ὀπλίτην.</p> <p>ὅπου περ ἐβῆ ἦδε  ὅπου περ  ὅπου περ  ὅπου περ μὲν ἐβῆ ἦδε  ὁ ὕστριξ ἔρχεται.</p> <p>ὁ τῆ Ἀθήναζ' ἔπεται  Ἀθήναζ'  Ἀθήναζ'  ὁ τὴν Ἀθήναζ' ἔπεται  πρὸς τὴν ἐκκλησίαν.</p> <p>ἡ ἐκκλησί' ἀπορεῖ  ἀπορεῖ  ἀπορεῖ  ἡ ἐκκλησί' ἀπορεῖ  ὀρώσ' τὸν ὕστριχα.</p> <p>ὁ ρήτωρ τὸν ἐκβάλλει  ἐκβάλλει  ἐκβάλλει  ὁ ρήτωρ τὸν ἐκβάλλει  ὁ ὕστριξ νόστ' οἴκαδ'.</p>	<p>[αὐ]τῆ</p> <p>[ἐκκλησία]</p> <p>ὀρώσ[α]</p> <p>[αὐ]τὸν</p> <p>νόστ[εῖ]</p>
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*Myrrhine 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](http://tcl.camws.org/fall2009/TheHedgehog_Round.mp3) (round version)***

## ἥλιος φαίνει

*Here Comes the Sun*

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.

<p>ὁ ἥλιος [εὐ̂ γε εὐ̂ γε] πάλιν φαίνει καὶ λέγω ἄριστα ὦ̂ φιλίσκη, ἦν χειμῶν τε κακὸς καὶ μακρὸς ὦ̂ φιλίσκη, ὅ̂ ἔτη μύρια ἀπῆν ὁ ἥλιος [εὐ̂ γε εὐ̂ γε] πάλιν φαίνει καὶ λέγω ἄριστα οὗτοι αὐτῶν τὸν πρόσωπον αὐ̂θις μειδῶσι φιλίσκη, ἥλιος ἔτ'̂ μυρί' ἐκποδῶν ὁ ἥλιος [εὐ̂ γε εὐ̂ γε] πάλιν φαίνει καὶ λέγω ἄριστα ἥλιος νῦν φαίνει – ἐξάκισ ὦ̂ φιλίσκη, ὁ̂ νιφετὸς βραδέως τήκει φιλίσκη, χρόνιον φάους ἐδέομεν ὁ ἥλιος [εὐ̂ γε εὐ̂ γε] πάλιν φαίνει καὶ λέγω ἄριστα ὁ ἥλιος [εὐ̂ γε εὐ̂ γε] πάλιν φαίνει καὶ λέγω ἄριστα -- δῖς</p>	<p>the first line translates Harrison’s repeated phrase, “here come’s the sun,” with a doo-wop phrase [εὐ̂ γε εὐ̂ γε] to mark the caesura between the repeats</p> <p>φιλίσκη (diminutive of φίλος: little sweetheart)</p> <p>μειδάω (smile); τὸ πρόσωπον (face, countenance) ἔτ[η]; μυρί[α]; ἐκποδῶν (away)</p> <p>ὁ νιφετὸς (snow shower); τήκω (melt) χρόνιον (long time); τὸ φάος, φάους (light, sunlight, happiness); ἐδέομεν (from δέω, need, lack, governs a genitive; ε–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)</p>
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### *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>***

## φύσεται ἔξ ἀρχῆς

*It Will Regrow*

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.

<p>πρῶτον σύνημμαι ἐπὶ Καυκάσῳ ἔνεμον οὐδέ ποτ’ ἐκλείψειν ἴνευ μοι ἠπάτος τότ’ τόσας νυκτὰς ἔτριβον νοήσας μοὶ τὸν ἀδικούντ’ δ’ ἴσχυέ τε καὶ ἔμαθον ὑμνεῖν ὕμνον</p> <p>αὐθις παρὲι κατ’ οὐρανοῦ ἐγείρ’ μενος ἐγ’, σε εἶδον ἠπαρ μ’ ἀθ’ μιτοφαγήσοντ’ μὴ λάβω μωροῦ νάρθηκου ἴλιπον ἄν ἀνθρώπ’ ἐν σκότῳ εἰ ἔγνων εἰς καρῆς χρόνου ἐπάνηλθες ἄν λυπεῖν</p> <p>φύσεται ἔξ ἀρχῆς φύσεται ἔξ ἀρχῆς μέχρι ἀποθάνειν οἶδ’ οὐ πῶς βιωσόμενος οἶδ’ βιώσ’μαι πάντα χρόνον πάν ἠπάτος δίδοναι φύσεται ἔξ ἀρχῆς φύσεται ἔξ ἀρχῆς, οἶμοι</p>	<p>συνήμμαι (5<sup>th</sup> principal part of συνάπτω)</p> <p>[ἄ]νευ; τὸ ἠπαρ, –ατος (liver, seat of emotion/feelings) τρίβω (wear away, spend, consume, “waste”) μοὶ (dative of disadvantage); ἀδικούντ[α] ὕμνον (cognate accusative)</p> <p>ἐγείρ[α]μενος; ἐγ[ω] ἀθ[ε]μιτοφαγήσοντ[α] (from ἀθεμιτοφάγω: to eat unlawful meat) / ὁ νάρθηξ, –ηκος (fennel reed) contrary to fact conditional expressing Prometheus’s regret over his decision to help humanity [εἰ]λιπον, ἀνθρώπ[ους] [ἄ]καρῆς χρόνου (short period of time)</p> <p>φύσεται[αι] ἔξ ἀρχῆς (anew, from the beginning) οἶδ[α]</p> <p>βιώσ[ο]μαι</p>
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*It Will Regrow*

*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 δρυΐν).

*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>**