

MUSIC

Premium Edit

The influence of Greek mythology on so-called “popular” music is very more significant than one would imagine and frequent than one could think in their imagination. A few interesting snippets of this influence phenomena can be found in a few songs and ballads of the sixties, albeit. But in that period the references to mentions of Greek gods, heroes, and heroines/heroines seem ed to be incidental, disconnected, and sometimes even ironical. As for example, in Lee Hazlewood’s *Some Velvet Morning* (1967), Phaedra’s name is used mainly for more due to the excitement it arouses than to of the sound of the name itself than to the suggestion of Euripides’ tragedy. In contrast, a very different case is *Aphrodite Mass* by The Fugs, a satirical and provocative American band (formed in 1965) very funny and intentionally shocking American band formed in 1965, is an actual. The most surprising, amazing part of this bizarre song consists in a musical adaptation of Sappho’s *Ode to Aphrodite*. This song truly captures the essence of Greek mythology: the lyrics are a translation of just as same as the original Greek text, the words are spelled with the correct Erasmian pronunciation, and the song is set in and the rhythm is the one of a Sapphic stanza.

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Comment [A1]: You should clarify at the outset what you wish to achieve with this study.

Comment [A2]: “Loose” could have various connotations in this context. I think it would be best to use the word “disconnected” to eliminate any ambiguity.

Comment [A3]: Song titles are typically italicized.

Comment [A4]: Is this your own observation or is it a claim made by some other researcher? If it is the latter, please make sure you cite the source of reference. This applies to all information that you have sourced from other literature.

Comment [A5]: I’ve merged the two sentences for conciseness. Please check if my edit captures what you wish to convey.

Comment [A6]: I’ve added this information to facilitate the transition to the next sentence.