

FOLK MUSIC OF GREECE

FOLKWAYS RECORDS FE 4454

Descriptive Notes are inside pocket

FOLK MUSIC OF GREECE

FOLKWAYS FE 4454

Library of Congress Card Catalogue #R 55-356
© 1955 Folkways Record & Service Corp. N. Y. 10036

KYRA YIORYENA. PELOPONNESUS.
DANCE KALAMATIANOS. PELOPONNESUS.
GO, MARO, TO THE WELL. PENTALOPHOS MACEDONIA (SIATISTA).
WEDDING SONG. SIATISTA, MACEDONIA.
SINGLE GAINDA. EPIRUS.
MARO BOTZARIS. EPIRUS.
THREE LITTLE GIRLS WERE WASHING. ANO MEROS, CRETE.
SYRTOS RETHYMIOTIKOS. RETHYMO, CRETE.
PAPHITIKE MELODY. PAPHOS, CYPRUS.
KARSILAMADES FOR WOMEN. NICOSIA, CYPRUS.
THE CHRAMAKI. APEIRANTHOS, NAXOS.
EGKIN CHAVASI. SALONIKA.
SEERRA DANCE. PONTUS, SALONIKA.
SOUSTA DANCE. RHODES

ETHNIC FOLKWAYS LIBRARY FE 4454

FOLK MUSIC OF GREECE

Recorded by James A. Notopoulos

CRETE
EPIRUS
MACEDONIA
CYPRUS
PELOPONNESUS
NAXOS
RHODES
PONTUS

Dancing in Chios, photo by Nellys Cover design by Ronald Clyne



ETHNIC FOLKWAYS LIBRARY ALBUM FE 4454
Copyright 1955, Folkways Records & Service Corp., 117 West 46 St., New York 19, USA

FOLK MUSIC OF GREECE



FOREWORD

By James A. Notopoulos
Hobart Professor of Classics
Trinity College, Hartford

Few Americans have been privileged to hear authentic Greek folk songs, for until recently there was a lacuna in this significant area of folk music both with respect to field recordings and to an historical and musicological analysis of this interesting folk music. This collection and succeeding Greek albums of the Ethnic Folkways Library (Folk Dances, Heroic Oral Poetry, and Crete) offer a rich anthology of music and commentary to the student of folklore, of folk music, and comparative oral literature. The Greek folk songs in these albums come from a large collection made by the writer in Greece in 1952-1953 when a Guggenheim Fellowship was granted for the study of Homer as an oral poet in the light of Greek heroic oral poetry and folk songs. The American Philosophical Society gave a grant for the purchase of recording equipment and tapes. The project was carried out with the cooperation of the Folklore Archives of the Academy of Athens.

Field recording trips were made in Epirus, Macedonia, Central Greece (Roumele), Megara, Peloponnesus, and the islands, particularly Naxos, Crete, and Cyprus. Here in the villages were found much excellent material and many singers. Especially in the mountain villages were found many old warriors imbued with a love for singing heroic songs. In Crete, in particular, there was a still vigorous epic society, still preoccupied with the Greek traditional *aretê*, the capacity for gallant living and dying, and its glorification in song. These old warriors sang many Akritan ballads, dating from the days of Byzantium, songs about the island's many revolutions and, the objects of our search, poems and songs on exploits and sorrows of the Second World War. Here was epic poetry in the making. All the oral poets who could be found were tested for their memories, endurance in singing, dependence on tradition and their innovations. Realizing the uniqueness of the Greek oral society, we supplemented our heroic oral poetry with recordings of their varied folk songs, dances, instruments, dialects, folk tales, etc. These recordings, rounded out with pictures and films, gave a full picture of an humanistic oral society surviving in the world of today.

The singers everywhere showed the traditional

Greek hospitality, gave us their best, and considered it an honor and a privilege to record their treasures for posterity and the enrichment of Greece and America with their songs. They still lived the words of an epigram in the Greek Anthology:

"But since I still can play the pipe, and
still my songs undaunted their old
cadence keep,
Tell not the hungry wolves, that haunt the
hill, that Daphnis grows too old to
watch his sheep."

The recordings were made in as natural conditions as possible. To induce the natural and memorable Greek *kephi* (mood for merry-making), feasting and drinking usually preceded the recording; realizing the value of an audience in challenging the best in a singer, villagers were gathered in full at our recording sessions in school houses, village homes, *tavernas*, and under the open sky. The surge of the loud-resounding sea and even the crowing of roosters are part of the background noises in some of the recordings.

Our objective was to obtain the songs in as pristine a folklore setting as possible. For this reason recordings in cities were avoided as much as possible, and our criteria were those of the high standards set by the Folklore Archives of the Academy of Athens. Songs influenced by the radio or phonograph records were avoided; singers of 40 and over who had learned their repertoire from a pure oral tradition were our objective. None of these singers or instrumentalists had any formal music training. Copies of these songs were left with the Folklore Archives of the Academy of Athens to enrich their collection. By way of exchange gift the Folklore Archives granted permission to copy on tape some songs from their archives, and likewise the Archives of the National Radio Station of Athens filled in some gaps in the collection. These gifts and exchanges are an example of the international cooperation in which the project was carried out.

This collection of modern Greek heroic poems and folk songs constitutes not only a definitive collection, filling a need in an international folklore area, in comparative oral literature and in folk music, but it was made, as it were, fifteen minutes before twelve in the clock of time, for Greece like other countries is giving way to modern progress. The wars and other factors have caused a big cleavage in Greece between the generations of those over and under forty years of age. The old is giving

way to the new; education, the radio, newspapers, motion pictures and mechanization are taking a heavy toll of the old ways of life. The generation of forty and over from whom most of these recordings were made, is perhaps the last generation of a society by and large oral in character. Thus the timeliness of this trip was one of the valuable by-products of the project.

In making some of the music of this collection available through the Ethnic Folkways Library to lovers of Greece, of music, and to students of comparative music and folklore I have been mindful of the requirements of expertness. The selections in the present album have been made on the basis of those selected by Professor Spyros Peristeres, director of the Music Division of the Folklore Archives of the Academy of Athens, who has transcribed the difficult music and has written the musical introduction and commentary on each respective selection. Professor G. A. Megas, Professor of Folklore of the University of Athens and director of the Folklore Archives has written the historical introduction. Professor Megas and his colleagues deserve special thanks for their friendly guidance in all matters and their help in overcoming many obstacles involved in the project. In particular the help of the Executive Committee of the Academy of Athens, which arranged to have Dr. Demetrios Petropoulos of the staff of the Folklore Archives accompany me on field recording trips is gratefully acknowledged. His

expertness in Greek folklore, his skill in dealing with the Greek villagers, and his companionship were invaluable. There remains the expression of appreciation of the many singers and musicians for their contributions which are too numerous to acknowledge in detail. Anonymity here must be their lot, but their reward is that their singing and playing of these songs are a reminder of the glory that is still Greece.

HISTORICAL BACKGROUND

By G. A. Megas
Director of Folklore Archives
Academy of Athens

The Greek people have been living for more than three thousand years in the south-east corner of Europe and the adjacent islands.

Foreigners overran Greece at different periods, but the vestiges which by chance an invader left behind, especially during the Middle Ages (Goths, Huns, Avars, Slavs, Normans), never reached a degree of continuity or achieved a political and military power sufficient to insure a self-sufficient life and existence in the midst of the Greek people. Later the Turkish conquest inflicted new harm on the body of Greek society but Greek spirit



-- DANCING IN CHIOS (Photo by Nellys)

remained uncorrupted during these long years. This explains the survival until the present of the Greek language as the genuine daughter of ancient Greek; similarly it accounts for the survival in the social and spiritual life of the modern Greek of many beliefs and customs which are a heritage from the life and civilization of the ancient Greeks. Unfortunately even in recent times wars and persecutions have destroyed many of Greece's people or have up-rooted them from their ancestral land, in northern and eastern Thrace, in Pontus and Cappadocia and the remainder of Asia Minor. Continuous waves of refugees from these regions poured into the narrow boundaries of Greece whose population, including the refugees, numbers seven and a half million. To these may be added the 420,000 Greeks who now live in Cyprus. Counting the 60,000 Slavic speaking people of north-west Greece, 98% of the people speak the Greek language and are members of the Greek Orthodox Church.

Hence the unity in language, religion, and descent is scarcely paralleled in all of Europe.

A Greek folk couplet says:

"Would that I were a gallant lad, handsome of face,
And were a singer, I would want no other grace."

Song, like poetry and music, is the joy and recreation of the people; it is also the means through which the people express their feelings, their joys and sorrows, their admiration of and pride in the deeds of the national heroes, or their grief over national misfortunes.

Among the narrative songs the most numerous and most beloved are the so-called klephtic songs, i.e., songs which praise the deeds of the klephts, the warriors who fought from the mountains against the Turks during the years of the occupation. The klephtic songs, says Mendelssohn-Bartholdy, remind one of "the foaming torrents which pour forth not from the lips of men but from the rocks of Oeta and Olympus". Among the Greek songs worthy of mention are the Akritan songs, i.e., those songs which narrate the heroic deeds and



-- DANCING IN CRETE (Photo by Nellys)

fortunes of Digenes and other Akritan heroes who guarded the frontiers of the Byzantine Empire against the raids of the Arabs. It is a wonder that the songs which were created in the ninth and tenth centuries are still kept alive in the memory and on the lips of the Greek people today. The imagination of the people is also expressed with greater variety, freedom, and power in another category of songs -- the ballads (paraloges) which are sung especially at weddings or accompany the folk dances.

The historic, the love songs, and other lyrical songs also constitute a large and important category of Greek folksongs.

**CRETAN MUSICIANS --
THE BOWED INSTRUMENTS
ARE CRETAN LYRES
(Photo by Nellys)**

**FOLK MUSIC, INSTRUMENTS
AND DANCES**

By Spyros Peristeres
Director of Music Section
Folklore Archives, Academy of Athens

METER

The normal meter of narrative songs is the iambic 15 syllable (υ-'), but we also find other meters (iambic 12 syllable and 11 syllable, trochaic (-'υ) 8 syllable, 12 syllable and 13 syllable verse). The relation, however, of the poetic meter to the rhythm of the melody has not yet been determined. In the singing of the various songs there occur interpolations of various euphonic syllables, words and entire phrases which often change the original form of the verse. The musical rhythm, in other words, does not find exact correspondence with the poetic meter in many instances.



RHYTHM AND MELODY

The Greek folk songs present a rich variety of rhythmic patterns, whether instrumental or vocal. We find various musical rhythms, from simple to complex, e. g., with the following formulae $\square \uparrow$ or $\uparrow \square$ in the Cretan songs and in many others;

$$\frac{3}{8} \approx \frac{3}{4}, \frac{4}{4}, \frac{2}{2}, \frac{6}{8} \approx \frac{6}{4}, \left(\frac{2+2+2}{8} \right) \approx \left(\frac{3+3}{8} \right), \frac{7}{8} =$$

$$\left(\frac{3+2+2}{8} \right) \approx \left(\frac{2+2+3}{8} \right), \frac{8}{8} = \left(\frac{3+2+3}{8} \right), \frac{9}{8} = \left(\frac{3+2+2+2}{8} \right),$$

$$\frac{5}{8} \approx \frac{5}{4} = \left(\frac{3+2}{8} \right) \approx \left(\frac{2+3}{8} \right).$$

Each one of these rhythmic formulae is employed either in the sung melody or in the dance accompanied by instruments, listed below, in the various songs.

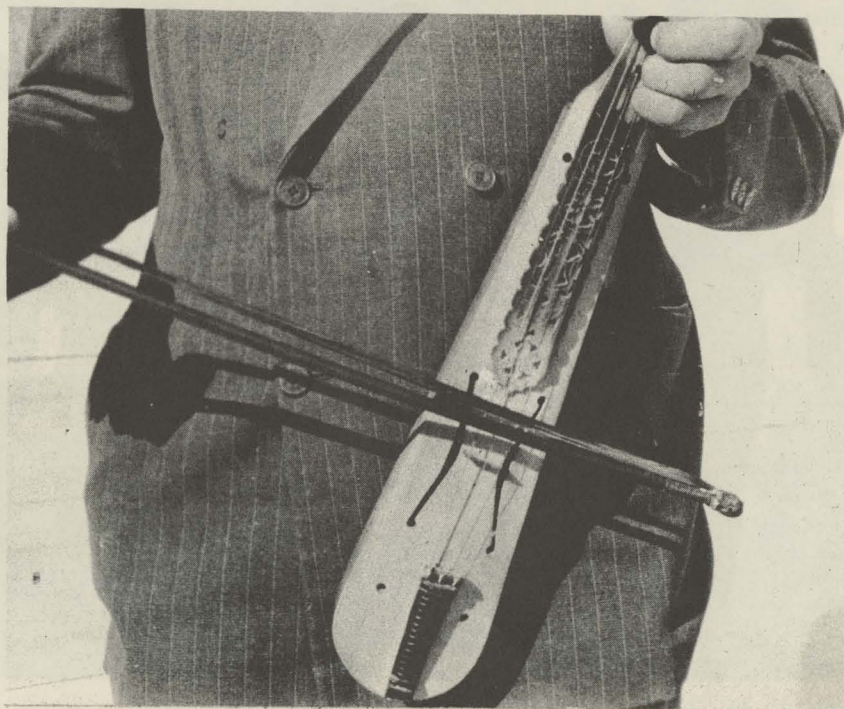
The melodies of Greek folk songs present originality and rich variety in the various parts of Greece. A musicological study of these melodies convinces us of their origin in Byzantine music. The ecclesiastical modes of Byzantine music, its scales, its musical intervals and most of its other musical elements are found in the melodies of the folk songs. In them we also find a survival of the ancient Greek scales, mainly the hypo-Dorian, the Dorian, Phrygian, and Lydian modes. Foreign influence, to be sure, is also found in melodies in various parts of Greece. To what degree, if any, Greek folk

music has been subject to foreign influences from other Balkan and Anatolian peoples, is a problem that has not as yet been fully investigated. A comparative study of this problem, however, tends to show that the Greek music and especially that of Byzantium exercised a deep influence on the folk music of the neighboring peoples from the time of the Byzantine Empire.

DANCES

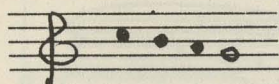
The Greek dances, which are many and varied, are divided into two categories: (1) the syrtos (i. e. trailing) and (2) the pidiktos (i. e. the leaping). They are accompanied by song or with various instruments. The dances are named usually from the place where they originated or are very popular, e. g. Kalamatianos (Kalamata in the Peloponnesus), Samiotikos (Samos), Khaniotikos (Khania in Crete) etc. Some dances derive their name from individuals, e. g. Manouses, Rovas, Kosta Tase; others are named after the choreography of the dances, e. g. Pentozale (5 steps), Syngathistos (sitting position), Varis (heavy) etc. Each of the districts of Greece has its own special dances, but some dances have become Panhellenic, such as the Syrtos, Kalamatianos, Pidiktos, Kleptikos, also called Tsamikos, the Sousta etc.

THE PONTUS LYRE
(Photo by Notopoulos)

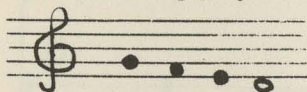


MUSICAL INSTRUMENTS

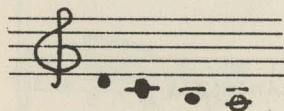
Musical instruments with which folk musicians accompany the various songs or play instrumental music are many. The most important in use today are the following: the lyre of Pontus (called kementzes) and of Thrace, and the lyre of Crete, Cyprus, and the other islands. Both are three stringed instruments played with a bow; their length is ca. 20.5 inches and differ in shape from each other (see pictures). They differ also as to the manner of playing. The Pontus lyre is played by placing the bent fingers on the strings, as is the case with stringed instruments played with the bow (violin, viola etc.) but with different positions in the case of this instrument. The strings of the instrument are usually of metal. The first string, the highest, plays the tetrachord



The middle string plays the tetrachord



The third string, the lowest, plays the tetrachord



Accordingly the strings of this instrument are

tuned a fourth apart.

The lyre of Crete is played by placing the bent fingers not on the strings but on the surface of the tongue of the instrument on the intervals formed by the strings but in such a manner that the tips of the nails touch each string played each time. (See illustration of Cretan villager playing the lyre.) The lyre of Crete is tuned in fifths, as the violin. It has, however, three strings, rarely four.

Other stringed instruments used by Greek folk musicians are: the violin, the lauto (lute), the santouri, and the kanonion. The wind instruments used are the clarinet, different types of the pipe, made of reed or metal, or from special bones of such large birds as the eagle or vulture. They have special names in different regions, e.g. souravli, tzamara, phiamboli, pithkiavli etc. They also use the bag-pipes (gaiinda), the tzambouna, resembling the bag-pipes, and the pipiza. In certain parts of Greece, especially in Macedonia, Samos, the folk musicians have been using for about 100 years the wind instruments of the military band like the trombone (tromboneatiro), the tenor horn, cornet (cornet a pistons) likewise the tamburo, and the large bass drum (gran cassa) which they have adapted to the playing of folk melodies. Other percussion instruments used are the daouli, dephi, and formerly the stamna of Macedonia. Also in use is the metal triangle. It will be noticed by the names of the above instruments that some are western ones, which are imported, whereas others are local.

VILLAGE MUSICIANS
IN EPIRUS
(Photo by Notopoulos)



NOTES ON THE ALBUM SELECTIONS

By Spyros Peristeres

SIDE I, BAND 1: THIS EARTH, KYRA YIORYENA. From Peloponnesus.

« Τούτη γῆς Κυρά Γιώργαινα... »
Πελοπόννησος Ἀρ. 1

(1) ὁ σημεῖον ~ σημαίνει ὡς περὶ κα.

Στροφὴ 1) Τούτη γῆς (Κυρά Γιώργαινα)
 τούτη γῆς που τὴν πατοῦμε
 τούτη γῆς που τὴν πατοῦμε
 οὔλοι μέσα θέλα μποῦμε.

Στροφὴ 2) Τούτη γῆς μέ τὰ χορτάρια τρώει νιούς καί παλληκάρια.

" 3) Τούτη γῆς μέ τὰ λελούδια τρώει νιές καί κοπελλούδια.

" 4) Τούτη θά μέ φάη κι' ἐμένα μέ τὰ φρύδια⁽¹⁾ τὰ γραμμένα.

" 5) Νά'ξερα πῶς θά γλυτώσω⁽²⁾ τούτη γῆς θελ' ἀσημώσω.

" 6) Τούτη γῆς που θά μᾶς φάη δόστε της μέ τό ποδάρι.

1) με τὰ μάτια.

2) ἤθελαν τὴν ἀσημώσω.

This earth (Kyra Yioryena),
 This earth we tread,
 This earth we tread,
 All shall enter it.

This earth with its grass devours lads and
 gallant heroes,
 This earth with its flowers devours girls
 and maidens,

This girl with the limned eye-brows will
 devour me too.
 If I knew how to escape, I would make to the
 earth a vow of silver --
 This earth which will devour us, assail her
 with the foot.

This song is a dance in whose words we see
 the spirit of the man who finds joy in life and

meets fate like a man, bravely and with beauty. It is a pidiktos dance called tsamikos, and is danced in a semi-circle by men and women everywhere in Greece, at festivals, holidays and merry-makings (glendi). This dance which expresses the heroic attitude toward life is characterized by enthusiasm. Its leader, at the end of the song, and at the moment when the musicians play a special

melody, interpolated in the main melody of the song, executes with graceful rhythm movements such as high leaps, bending of the body backward, slapping his heels, and other various gyrations. While he is performing these figures he is supported by the second man in the dance by means of a handkerchief held in one hand.

SIDE I, BAND 2: DANCE KALAMATIANOS. From Peloponnesus.

Πελοπόννησος ἀρ. 2 Χορός Καλαματιανός

♩ ~ 220 a) 87

The instrumental melody, par excellence, which accompanies the syrtos dance is called the Kalamatianos (from the city of Kalamata in the Peloponnesus). It is Panhellenic in its popularity and is performed as a circling dance by men and women. The dancers hold each other by the hand and form a dance chain led by the leader.

It is a calm and modest dance, with simple steps, eight forward and four backward. The dance may be compared with the ancient Greek syrtos, mentioned by Homer,

"there were youths dancing and maidens of the price of many cattle,

holding their hands upon the wrists of one another"

Iliad XVIII, 593-594.

Characteristic of this dance is its $\frac{7}{8}$ meter, corresponding to the poetic meter:

$$- \cup | - - | : (\frac{3+2+2}{8}) = \text{♩} \text{♩} : \text{♩} \text{♩} \text{♩}$$

It corresponds with the second epitrite, the ancient so called Karyan.

« Αἰντε Μάρω στο πηγάδι... »
Πεντάλογος Μακεδονίας. (Σιατίστα) ἀρ. 1



Αἰντε Μάρω στο πηγάδι ἄιντε για νερό
καρτερεῖτε ἀδερφοῦλες για νά θαλωθῶ,
νά θαλώσω τή βαρέλα καί τό μαστραπᾶ
Εἶν' ὁ Γιάννος στο πηγάδι ὁ πλανόγιαννος
πού πλανεύει τά κορίτσια καί τίς ἔμορφες,
πού μέ πλάνεψε καί μένα κ' εἶμαι ὀρφανή,
ἀπό μάννα ἀπό πατέρα κι ἀπό ἀδερφό.
Κλαῖν οἱ πέρδικες στά πλάγια κλαῖνε τόν καημό
ἔκλαψα κ' ἐγώ ἡ καημένη τόν ξεχωριστό.

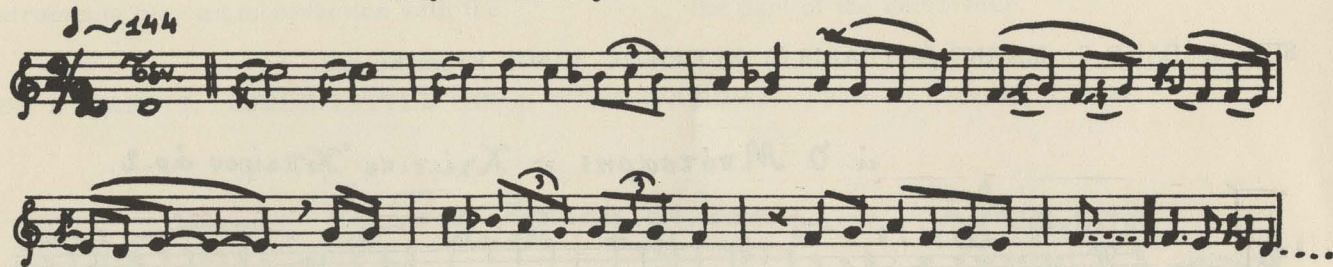
Go, Maro, to the well for water - -
Wait sisters until I am laden,
Laden with the keg and the pitcher.¹
Yiannes is at the well, the seducer Yiannes,
Who seduces the girls and the beautiful maids,
Who has seduced me, orphaned
Of mother, of father, and of brother.
The partridges weep on the slopes of the
mountains, weep their woe,
And I hapless one weep at his going.

The song belongs to the class of ballads
(see introduction) which have love as their
theme. Its melodic line is influenced by the
musical idiom of northern Epirus. It is very
probable that this song originated in Epirus.

1.) The varella, a wooden keg, is used
mainly in the villages to carry water from the
village fount to the house. It has a capacity
of 12-15 oka (ca 16 - 20 quarts). It is made of
bent boards of cedar or pine bound by rings of
wood or metal. It has two openings, one on
the cylindrical surface and the other at one of
the ends. They are sealed with plugs, but
often leaves or corn cobs are used to seal
them. The mastrapa, (a Turkish word) is a
metal pitcher with capacity of ca 1.35 quarts,
used for carrying water and other liquids. It
has a handle on the side; it is somewhat
narrower at the top and broadens out at the
base.

SIDE I, BAND 4: WEDDING SONG. From Siatista, Macedonia.

Αριθ. 3 - Τραγούδι του γάμου.
Σιατίστα Μακεδονίας.



This wedding song, purely instrumental, is played when the wedding guests, friends, and relatives depart amid joy, dancing on the way. There exist other songs of this type which are especially played when the pro-

cession starts for the church where the marriage takes place, and when it returns. The instruments used here are the cornet, the trombone, the clarinet, the small and large drum of the band (see instruments above).

SIDE I, BAND 5: SINGLE GAINDA (DANCE OF THE BRIDE). From Epirus.

« Μορή Γκαίντα » "Ήπειρος αρ. 1.
- Χορός της νύμφης -

$\text{♩} \sim 72$

Κλαρινέτο

(a)

Βιολόν

Λαούτο

(b) Διπλή Γκαίντα

This song clearly belongs to the instrumental music of the marriage and is played when the bride dances as the leader. The dance of the bride is a form of marriage music also found in other parts of Greece, with other types of

melody. The title "Single Gainda" comes from the bag-pipes, whose single tone is somehow imitated by the violin (see a above). It is called "Double Gainda" when the melody of the violin plays the upper C. (see b above).

SIDE I, BAND 6: MARKO BOTZARIS (A KLEPHTIC SONG). From Epirus.

« Ὁ Μπότσαρης » Κλέπτικο Ὑπεῖρον ἀρ. 2.

Ἔκτασις 216

Καρπενίστα

Ἀρχά. Ἐνώθερον ρυθμὸς. Μεγάλ. πρεπὺς
Θρῆ. νος με. γὰ λος ἔ γι. γε
e.c.t.

Θρῆνος μέγας ἔχνε μέσα στο' Μεσολόγγι
 Τό Μάρκο πᾶν στὴν ἐκκλησιά τὸ Μάρκο πᾶν στὸν τάφο
 ζήντα παπάδες πᾶν μπροστά καί δέκα δεσποτάδες
 κι' ἀπό κοντά Σουλιώτισσες στά μαῦρα εἶναι ντυμένες
 καί παρά πίσω ἡ Μάρκαϊνα μέ τό παιδί στο' χέρι.

There is great mourning at Missolonghi.
 Marko is taken to the church, Marko is taken
 to the grave.
 Sixty priests go in front, and ten bishops
 behind,
 Next follow the women of Souli dressed in
 black
 And behind them the wife of Marko, with the
 child in her hand.

This song is a klephtic song (see introduction,
 above). It is a lament for Marko Botzaris,
 one of the heroic leaders of the Greek War of
 Independence, famed for the defence of
 Missolonghi (1822-23). This Suliot friend of

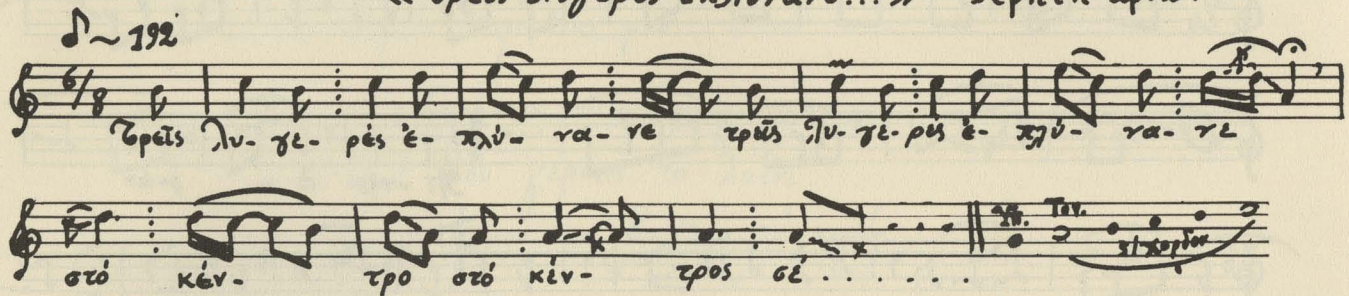
Lord Byron was killed in action near
 Karpenisi (Aug. 9, 1823). His last battle is
 the subject of a poem by the American poet
 Fitz-Greene Halleck (1790-1867) who published
 his poem in New York Review in June 1825.
 The above klephtic song describes the mag-
 nificent procession of the hero's funeral at
 Missolonghi. The klephtic song, one of the
 most beautiful creations of Greek folk song,
 is remarkable for its poetry and its music.
 It is noted also for its recitative, which is
 sung, as the above, with great feeling. The
 klephtic songs composed by illiterate singers
 entertained and taught heroic aretê (excel-
 lence) to generations of Greeks. They belong

to a group of songs called songs of the tavla, or the table, and are sung at weddings and on other social occasions. Instrumental accompaniment is not necessary. When they are accompanied by instruments, as in this instance, (clarinet, violin, laouto), the instruments play an introduction with the

musical meter of $\frac{7}{8}$ as in the dance Kalamatianos; at the end of the song there is sung an epode or tsakisma, consisting of one couplet or sometimes two. They are sung in free rhythm, and their melody has many "ornaments" which demands great skill on the part of the performer.

SIDE I, BAND 7: THREE LITTLE GIRLS WERE WASHING. From Ano Meros, Crete.

« Τρεῖς Λυγερὲς ἐπλύνανε... » Κρήτη ἀρ. 2.



Εἰσαγωγή Ἄιντες ἀμὰν ἀμὰν ἄιντες πουλάκι μου.
 Στή Νιχαβρή κουφοβροντᾶ, στοῦ Μέρωνα χιονίζει
 ὦ! κ' εἰς τ' Ἄνω Μέρος ὁ μπαζές ἀπού με βασανίζει

Κύριον ᾄσμα
 Τρεῖς λυγερὲς ἐπλύνανε στοῦ Κέδρος σέ μιά βρύση
 Δέν εἶν' ἐκεῖνες Βρύσιανές μὴδ' ἀπ' τὸ Γερακάρι
 μονό 'ναι Ἀνωμεριανές τοῦ Ρήγα οἱ θυγατέρες
 κ' ἤλεξαν ἡ μικρότερη τοῦ πρώτης τῆς μεγάλης
 - Χριστέ καί νά 'μου βασιλιάς σέ τοῦτονα τόν τόπο
 νά 'βλεπα τὸ βοσκόπουλο ὅντες συχνοσφυρίζη,
 νά 'ἴδῃ τὴν κόρη π' ἀγαπᾶ.

Introduction:
 Aïndes aman, aïndes aman my little bird.
 At Nichavre there is thunder, at Merone it
 is snowing,
 O, and at Ano Meros is my flower who
 tortures me.

Main Song:
 Three lithe girls were washing at Kedros by
 a fountain.
 They are not girls of Vryses nor of Yerakari,
 But girls of Ano Meros, the daughters of the
 King.

The youngest of them was telling the oldest,
'O God, if only I were king in this realm
To see a shepherd lad when he is whistling,
To see the girl he loves.

This love song is accompanied by the Cretan

lyre. It is characterized by the fact that the
singer gives it an introduction which consists
of a dance melody, although the song is not a
dance; he sings a love stanza, and then con-
tinues with the main song in a slower tempo.

SIDE II, BAND 1: SYRTOS RETHYMIOTIKOS. From Rethymno, Crete.

Είσοδος Λύρας δ ~ 128

« Συρτά Ρεθυμιώτικος » Κρήτη αρ. 3

Αίντες ά - μάν

Χα-νιώ-τι- κό μου Χα-νιώ-τι- κο - μὲ γιασε- μί...

Χανιώτικό μου γιασεμί
Ρεθυμιανό μου φούλι⁽¹⁾
γιά είντα σαι μερακλήδικο
καί σοῦ ἡλεούχουν οὔλοι

Τό ἄχ νά μὴν τό πῆ κανίς
(ἄιντες άμάν άμάν)
εἶναι δικό μου χτήμα
γιατί μ' αὐτό γεννήθηκα
μ' αὐτό θά μπῶ στό μνήμα.

1. Φούλι = ἄνθος παρόμοιον τοῦ ζουμπουλίου.

My jasmine of Khania,
My flower of Rethymno,
You are a gay lass,
The envy of all.

Ah, may no one say it.
(Aíndes aman, aman)

That she is my possession,
For her was I born,
For her will I enter the grave.

This dance is popular in the district of
Rethymno.

Εἰσαγωγή ~ 76

« Παφίτικη (τύπη) Πάφος αρ. 1

Τρια λα λι. λα λι λα ρι. λι. λα λι λα ρι. ρι. λα ρα ρι. λι. λα. ρο.

Φόρμης ἑλιδόρος

« Εμ! Περ-δί-τσι μου

« Εμ! Περδίτσι μου
 Περδίτσι μου κακουριστόν
 ὦχ! Πού γέρνεις τό λαίγι
 μπέ μου που βρίσκεις τό νερόν
 ἄ! νά πᾶ νά πιῶ καί γ...νι μ'
 ἄ! Τζ' ὠρή ρουσοῦ τζ' ὠρή ρουσοῦ
 τζ' ὅτι φορήσης πρέπουσ σου.

Tria la li la li la li
 li la li la li ri
 la ra ri li lai lo.

Em, my cooing partridge,
 Oh, who wanders on the hills,
 Tell me where do you find the water.
 Ah, my girl of gold, my girl of gold.
 Whatsoever you wear becomes you.

By the word Paphitike the Cypriots mean a
 voice or melody which is sung at Paphos. The

melody of Paphos is also accompanied by
 musical instruments, usually the violin and
laouto. The instruments play an introduction
 and the singer sings the song with free
 rhythm. At the end of each stanza the instru-
 ments repeat the introduction. The singer of
 the above song, not having musical accompa-
 niment, sang the introduction as played by the
 instruments. The stanzas, which are shaped
 to the melody, have love as their usual theme
 and are distinguished by their Cypriot dialect.

« Καρσιλαμάδες γυναίκες » Κύπρος άρ. 2.

♩ ~ 184

1^{ος}
Βιολι.

2^{ος}
Λαβ. το.

♩ ~ 224

2^{ος}
Βιολι.

♩ ~ 160

3^{ος}

♩ ~ 192

4^{ος}

♩ ~ 152

5^{ος}

Karsilamades for women consist of a suite of five different dances which are related to each other in such a way as to constitute a whole. They are danced in Cyprus especially and in other islands such as Chios and Samos. The participants dance in pairs facing each other, hence the name Karsilamas, derived from the

Turkish Carsilamak, meaning face to face. Characteristic of the dance is the exchange of rhythms as well as melodies. It is a picturesque dance with many movements and variety of steps. The karsilamades for women are not as lively or vigorous as those for men.

«Τό χραμάκι» Νάξος αρ. 2.

n. m. $\text{♩} \sim 220$ Εισαγωγή. $\text{♩} \dots$

Bion:

Χρα. μά - κι - πι - χι - τι - κι - σιόν αρ - γα - γιό φα - για προ - κα - φυ - λη - μέ - νο, - τρεν.

Δύριον 4/χορδον ἀρχαίον, κατὰ τὴν τόνον χαμηλότερον.

1. Χραμάκι Ἀπεραθίτικο στὸν ἀρχαλιό φαμένο
για προῖκα φυλαγμένο.
2. Σέ σπíti Λειβαδίτικο σ' ἀντίκρυσσιν στρωμένο
για γάμο στολισμένο
3. Σ' ἀντίκρυσσιν καὶ δάκρυσσιν κ' εἶπα νά μή ντό σῶσιν
τό σπíti νά ντό λυῶσιν.
4. Ἄς σέχουν κ' ἄς σε χαίρονται οἱ χοιρολιβαδῖτες
τῆς φτώχειας ἀγιοχούτες.
5. Καινούργιες μέρες ἤρθαν ἡ κάθε μιά θά κάμῃ
τῆς λευτεριάς τό χράμι

Bed-spread of Apeiranthos, woven on the
loom,
Kept for the dowry,

I beheld you laid out in a house at Livadi
Ready for a marriage.

I beheld and with tears cried out, May the
house
Be not saved to wear it out,

Let those pigs, the men of Livadi, take their
joy of you,
Those spoilers of poverty.

New days have come and each one of them
will weave
The bed-spread of Freedom.

The Chramaki is a new folk song in Naxos, composed in 1942 during the Italian occupation of the island. Owing to poverty, the people of the village of Apeiranthos came down to the plain of Livadi, on which is situated the capital of Naxos, and sold their household goods to buy food from the black marketeers. The impulse for the creation of this song was given by a woolen bed-spread woven by a girl in the village of Apeiranthos and sold under great duress. During a marriage it was seen on display adorning the house of a black-marketeer. This incident inspired a village poet, Nicholas Sphyroeras, to compose the song which became popular and spread at once. It is composed on an older musical motif, somewhat changed. It is accompanied by the violin and laouto; its rhythm is that of the Kalamatianos dance.

SIDE II, BAND 5: EGKIN CHAVASI (A LAMENT FROM PONTUS). From Salonika.



Egkin Chavasi means the melody which comes from the district of Egkin in Turkey. The word egkin means steppes, from which comes Egklinades, the men of the steppes. Chavasi comes from Laschavasi, a melody which comes from the district of Lazistan, at the foot of the Caucasus, by the coast of Pontus. The title of the song as recorded, "The Song of Asi Karip" means "The Song of the Foreign Singer." The egklinades, the men of the steppes, who led their caravans through the steppes between Persia and Turkey, before the development of communications, came in contact in their travels with the people of

Pontus. Many of the men of Pontus even joined their caravans. As a result of this contact the men of Pontus borrowed this melody which was sung by the men of the steppes during those endless journeys across vast distances. This melody, full of pathos, slow and completely free in rhythm, was adopted by the people of Pontus as a moiroloyi, a lament for the dead, to which they added Turkish words. This song has no verses but a variant version sung by Nicholas Papavramides from Kromne in Pontus for the Folklore Archives of the Academy of Athens has the following words:

Like a green bird I sing in the desert,
 my wings are broken.
 I am left without father and mother
 in exile.
 If I do not mourn myself
 Who is there to mourn me?

SIDE II, BAND 6: SERRA DANCE. From Pontus (Salonika).¹

This is a war dance, danced only by men in full arms. Perhaps it is derived from the ancient Greek Pyrrhic dance which survived in Byzantium. This dance from Pontus is danced today in Greece by the refugees from Pontus. It is a lively dance with the musical

$$\frac{5}{8} = \left(\frac{3+2}{8} \right) = \text{♩} \text{♩} \text{ } ^T \parallel - \text{ } ^T \text{ } ^w \parallel ^2$$

cyclic or half-cyclic. The leader gives the signal for the change of the figures of the dance. The swiftness of the steps, the quivering movements of the body, the contraction of the thighs, the violent movement toward the ground, the stomp of the feet,

the din of the arms make this dance one of the most "primitive". During the performance, two dancers withdraw from the group and dance facing each other, each holding in his hand a two-edged sword. They engage in a duel with various movements and turns until one is wounded and with this the dance ends. This dance was named Serra after the river by Platana in Pontus.

1.) No musical text follows, since the complexity of the song defies a precise transcription.

2.) The sign T represents a separation of the components of the measure.

SIDE II, BAND 7: SOUSTA DANCE. From Rhodes

« Ροδίτικη Σούστα »

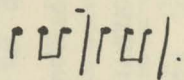
m.m. ♩ ~ 84-120-132-138-144.

①

②

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various rhythmic values. The score is divided into sections marked with circled numbers 3, 4, 5, 6, 8, and 9. Section 4 includes the Greek text "Εξαίρεται το" (Exaiiretai to). Section 6 is marked "6 = 1". Section 8 is marked "8 Ton. # + b =". Section 9 is marked "9 = 1". The notation features many beamed eighth and sixteenth notes, suggesting a fast tempo. Some staves have repeat signs and first/second endings.

This dance performed by men and women in a semicircle is also danced in Crete. It was so named because its rhythmic movements are such that they remind one of the regular movements of the spring of a carriage (susta). It is a swift dance with a rhythm of $\frac{2}{4}$ in the form of



In Rhodes aside from the instrumental sousta there is also a Sousta which is sung. The instrumental Sousta has many tsakismata, i. e. short musical phrases, from 4 to 8 musical measures which are frequently repeated. The consecutive sections of the melody are based on traditional modes whose tonic is indicated by the abbreviation ton above.

The dancers, men and women, hold each other with the palm of their hands, in front in the form of a cross, in the following manner. The leader holds with his left hand the left hand of the second dancer in the chain, while with his right hand, which is free, he sways in the air the handkerchief which he holds. The second dancer with his right hand holds the left hand of the third dancer. The third dancer holds with his right hand the left hand of the fourth dancer, and so forth. Thus they form one chain.

Recordings by James A. Notopoulos
Historical Background, G. A. Megas
Music Commentary, Spyros Peristeres
Music Notations, Spyros Peristeres
Cover Photograph by Nellys
Other Photos by Nellys and Notopoulos
General Editor, Harold Courlander
Production Supervisor, Moses Asch



CHALKIAS BROTHERS --
THE FOURTH GENERATION
OF A FAMILY
OF MUSICIANS IN EPIRUS
(Photo by Notopoulos)

FOLKWAYS RECORDS

The World's Leading Producer of AUTHENTIC FOLK MUSIC on Records

FOLKWAYS AMERICANA

10" 33 1/2 RPM, LIST \$4.25

- FP1 SQUARE DANCES, *Piute Pete*
- FP2 DARLING COREY, *Pete Seeger*
- FP3 TAKE THIS HAMMER, *Lead Belly*
- FP4 WASHBOARD BAND, *Sonny Terry*
- FP5 ALL DAY SINGIN', *A. Van Weu*
- FP10 LONESOME VALLEY, *Folk Songs*
- FP11 DUST BOWL BALLADS, *Woody Guthrie*
- FP13 900 MILES (OTHER RLS SONGS), *Houston*
- FP14 ROCK ISLAND LINE, *Lead Belly*
- FP19 SEA SHANTIES & LOGGERS-MEN SONGS
- FP21 SEEDS OF LOVE, *Andrew Rowan Summers*
- FP22 COWBOY BALLADS, *Cisco Houston*
- FP23 SOLOMON VALLEY BALLADS
- FP23/2 OHIO VALLEY BALLADS, *Buckley*
- FP24 LEAD BELLY'S LEGACY, Vol. 3
- FP28 GET ON BOARD, *The Folkmasters*
- FP30/2 BLUES, *Brownie McGhee*
- FP34 LEAD BELLY'S LEGACY, Vol. 4
- FP35 HARMONICA SOLOS, *Sonny Terry*
- FP35/2 LITTLE FUGITIVE, *E. Israel*
- FP36 MORMON FOLK SONGS, *L. M. Hilton*
- FP37 ANGLO-AMERICAN BALLADS, *Nye*
- FP39 SONGS OF JOE HILL, *Joe Glaser*
- FP40 SLOAN'S BALLADS, *Hermes Nye*
- FP40/2 NORTH CAROLINA FOLKSONGS, *Moser*
- FP41 "LADY GAY", *Andrew R. Summers*
- FP42 HARD TRAVELIN', *Cisco Houston*
- FP43 THE SWEET SAMPERS
- FP43/2 GOOFING-OFF-SUITE, *Pete Seeger*
- FP44 "FALSE LADY", *Andrew R. Summers*
- FP46 AMERICAN NORTHWEST BALLADS
- FP47/1 TEXAS FOLKSONGS, *Hermes Nye*
- FP47/2 BAY STATE BALLADS, *Clayton*
- FP47/3 VIRGINIA BALLADS, *Clayton*
- FP48/1 BALLADS—REVOLUTION (1767-1775)
- FP48/2 BALLADS—REVOLUTION (1775-1781)
- FP48/3 BALLADS—WAR OF 1812 (1799-1812)
- FP48/4 BALLADS—WAR OF 1812 (1812-1815)
- FP48/5 FRONTIER BALLADS, Vol. 1
- FP48/6 FRONTIER BALLADS, Vol. 2
- FP48/7 BALLADS—CIVIL WAR (1830-1861)
- FP48/8 BALLADS—CIVIL WAR (1861-1865)
- FP48/9 AMERICAN HERITAGE 1, *Colonial Days*
- FP48/10 AMERICAN HERITAGE 2, *Colonial Days*
- FP48/11 AMERICAN HERITAGE 1, *Revolution*
- FP48/12 AMERICAN HERITAGE 2, *Post-Revolution*
- FP49 COURTSHIP & COMPLAINT, *Peggy Seeger*
- FP615 PENNSYLVANIA DUTCH SONGS

2-10" 33 1/2 RPM, LIST \$10

- FP5001 FP48-1 & FP48-2 IN DELUXE ALBUM-BOX
- FP5002 BALLADS—WAR OF 1812 (1799-1815)
- FP5003 FRONTIER BALLADS, VOLS. 1 & 2
- FP5004 BALLADS—CIVIL WAR (1830-1865)
- FP5005 AMERICAN HERITAGE, *Colonial Days*
- FP5006 AMERICAN HERITAGE, *Freedom*

12" 33 1/2 RPM, LIST \$5.95

- FP56 OLD HARP SINGING, *East Tennessee*
- FP58 NEW YORK 19, *Doc. by Tony Schwartz*
- FP58/2 NUEVA YORK, *Doc. by Tony Schwartz*
- FP60 MILLIONS OF MUSICIANS (SCHWARTZ DOC.)
- FP61 HYMNS & CAROLS, *Andrew R. Summers*
- FP62 EXCHANGE, *Doc. by Tony Schwartz*
- FP64 UNQUIET GRAVE, *Andrew R. Summers*
- FP67 THE JUBILEE SINGERS, *Spirituals*
- FP78/1 BOUND FOR GLORY, *Guthrie*
- FP85/1 TALKING UNION, *Pete Seeger*
- FP85/2 SING, *Pete Seeger with audience*
- FP85/3 LOVE SONGS, *Pete Seeger*
- FP86/1 RADIO PROGRAMME, Vol. 1, *Collage*
- FP86/2 RADIO PROGRAMME, Vol. 2, *Rawhide*
- FP86/3 RADIO PROGRAMME, Vol. 3, *Almanac*
- FP86/4 RADIO PROGRAMME, Vol. 4, *Blues*
- FP650 MUSIC FROM THE SOUTH, *Brass Bands*
- FP651 MUSIC FROM THE SOUTH, *Horace Sprott, No. 1*
- FP652 MUSIC FROM THE SOUTH, *Horace Sprott, No. 2*
- FP653 MUSIC FROM THE SOUTH, *Horace Sprott, No. 3*
- FP654 MUSIC FROM THE SOUTH, *Song, Play and Dance*
- FP655 MUSIC FROM THE SOUTH, *Elder Songsters No. 1*
- FP656 MUSIC FROM THE SOUTH, *Elder Songsters No. 2*
- FP671 SIX AND 7/8 STRING BAND

2-12" 33 1/2 RPM, LIST \$11.90

- FP241 LEAD BELLY'S LAST SESSIONS, Vol. 1
- FP242 LEAD BELLY'S LAST SESSIONS, Vol. 2

ETHNIC FOLKWAYS LIBRARY

12" 33 1/2 RPM, LIST \$5.95

- FP401 SIOUX AND NAYAGO
- FP402 MUSIC OF EQUATORIAL AFRICA
- FP403 DRUMS OF HAITI, *Percussion*
- FP404 FOLK MUSIC OF TURKEY
- FP405 FOLK MUSIC OF ETHIOPIA
- FP406 INDONESIA: BALI, JAYA, SUMATRA, MALAYA
- FP407 FOLK MUSIC OF HAITI
- FP408 MIDDLE EAST-PALESTINE
- FP409 FOLK MUSIC OF INDIA
- FP410 CULT MUSIC OF CUBA
- FP411 FOLK MUSIC OF SPAIN
- FP412 INDIAN MUSIC OF MEXICO
- FP413 FOLK MUSIC OF FRANCE
- FP414 FOLK MUSIC OF GERMANY
- FP415 UZBEK, AZERBAIJAN, BUKHARA, ARMENIA
- FP416 NEGRO FOLK MUSIC ALABAMA, *Secular*
- FP417 NEGRO FOLK MUSIC ALABAMA, *Religious*
- FP418 NEGRO FOLK MUSIC ALABAMA, *Religious*
- FP419 FOLK MUSIC OF RUMANIA, *Bartok Coll.*
- FP420 AMER. INDIAN MUSIC OF THE SOUTHWEST
- FP421 MUSIC OF SOUTH AFRICA (Documentary)
- FP422 TRAD'L & CLASSIC MUSIC OF INDIA
- FP423 MUSIC OF SOUTHEAST ASIA
- FP424 MUSIC OF KOREA
- FP425 FOLK MUSIC OF PAKISTAN
- FP426 SPANISH & MEXICAN MUSIC OF NEW MEX.
- FP427 MUSIC OF WESTERN CONGO
- FP428 SONGS AND DANCES OF HAITI
- FP429 FOLK MUSIC OF JAPAN
- FP430 SONGS AND PIPES OF THE HEBREIDS
- FP431 RELIGIOUS MUSIC OF INDIA
- FP432 SONGS AND DANCES OF HAITI
- FP433 MAORI SONGS OF NEW ZEALAND
- FP434 FOLK MUSIC OF YUGOSLAVIA
- FP435 BLACK CARIBS OF HONDURAS
- FP436 BUREMESE FOLK & TRADITIONAL MUSIC
- FP437 SPAIN, FLAMENCO
- FP438 TRIBAL MUSIC OF AUSTRALIA
- FP439 RELIGIOUS SONGS & DRUMS OF BAHAMA
- FP440 DRUMS OF THE TORUBA OF NIGERIA
- FP441 MUSIC OF THE PALASHAS
- FP442 MUSIC OF THE UKRAINE
- FP443 FOLK MUSIC OF THE ESKIMO
- FP444 FLATHAND INDIAN MUSIC
- FP445 MUSIC OF THE MATO GROSSO
- FP446 MUSIC OF THE AMAMI ISLANDS
- FP447 JAPAN—Buddhist Ritual
- FP448 MUSIC OF LAPE BRETON
- FP449 MUSIC OF THE CAMEROONS
- FP450 GREEK FOLK MUSIC
- FP451 INDIANS OF THE UPPER AMAZON
- FP452 TEMIAR DRUM MUSIC
- FP453 JAMAICAN CULT MUSIC
- FP454 FOLK MUSIC OF SENEGAL
- FP455 INDIANS OF CANADA
- FP456 MUSIC OF LIBERIA
- FP457 MUSIC OF THE PHILIPPINES
- FP458 KURDISH MUSIC
- FP459 NEGRO FOLK MUSIC ALABAMA, *R. Amerson*
- FP460 NEGRO FOLK MUSIC ALABAMA, *R. Amerson*
- FP461 NEGRO FOLK MUSIC ALABAMA, *R. Amerson*
- FP462 NEGRO FOLK MUSIC ALABAMA, *Spirituals*
- FP463 NEGRO FOLK MUSIC ALABAMA, *Playparties*
- FP520A/B MUSIC FROM ITALY, Part 1
- FP520C/D MUSIC FROM ITALY, Part 2
- FP1000 HUNGARIAN FOLK SONGS, *Bartok Col.*
- FP1008 FOLK MUSIC OF NORWAY
- FP1009 LITHUANIAN FOLK MUSIC IN U.S.

2-12" 33 1/2 RPM, LIST \$11.90

- FP500 NEGRO MUSIC OF AFRICA AND AMERICA
- FP501 MUSIC OF THE MEDITERRANEAN
- FP502 AFRICAN & AFRO-AMERICAN DRUMS
- FP504 MUSIC OF THE WORLD'S PEOPLES, Vol. 1
- FP505 MUSIC OF THE WORLD'S PEOPLES, Vol. 2
- FP506 MUSIC OF THE WORLD'S PEOPLES, Vol. 3
- FP510 WORLD VOCAL ARTS, *Henry Cowell*
- FP520 MUSIC FROM ITALY, PARTS 1 & 2
- FP525 MUSICAL INSTRUMENTS, *Curt Sachs*

INTERNATIONAL SERIES

10" 33 1/2 RPM, LIST \$4.25

- FP8 CALYPSO, *Meringues, Native Music*
- FP12 CHINESE CLASSIC MUSIC

- FP15 SONGS OF MEXICO, *Trio Aguillhas*
- FP17 SCOTTISH BAGPIPE TUNES
- FP18 IRISH POPULAR DANCES
- FP25 CANTORIALS, *Dovid Klevitsky*
- FP26 JEWISH FOLK SONGS, *Mark Olf*
- FP29 FRENCH CANADIAN FOLK SONGS, *Mills*
- FP302 CHINESE FOLK SONGS
- FP303 JUNGAR FOLK SONGS, *Suzi Sann*
- FP304 FOLK MUSIC OF COLOMBIA
- FP305 SONGS AND DANCES OF YUGOSLAVIA
- FP306 SONGS AND DANCES OF ARMENIA
- FP307 SONGS AND DANCES OF SWITZERLAND
- FP309 JEWISH FREILACH SONGS, *Nazaraif*
- FP310 ARGENTINE FOLK SONGS
- FP311 HAITIAN FOLK SONGS, *Cueves*
- FP314 SONGS & DANCES OF GREECE
- FP315/2 MEXICAN FOLK SONGS, Vol. 2
- FP316 SPANISH GUITAR SOLOS, *Montoya*
- FP320 RUSSIAN FOLK SONGS, *Platitsky Chorus*
- FP321 CANADIAN NORTHWOODS BALLADS
- FP322 HAITIAN GUITAR SOLOS, *Casseus*
- FP323 FOLK SONGS OF ENGLAND, *House*
- FP324 GOSPEL SONGS (Bahamas)
- FP327 JEWISH FOLK SONGS, *Mark Olf*
- FP328 UKRAINIAN CHRISTMAS SONGS
- FP330 SONGS & DANCES OF THE BASQUE
- FP331 FOLK SONGS OF NEWFOUNDLAND, *Mills*
- FP332 FOLK SONGS OF FINLAND
- FP333 CREOLE SONGS OF HAITI
- FP334 FOLK MUSIC OF HONDURAS (Marimbas)
- FP335 WELSH FOLK SONGS (M. Evans)
- FP336 SPANISH CHRISTMAS SONGS
- FP337 DIANO MERINGUES FROM HAITI, *Native*
- FP338 DUTCH FOLK SONGS
- FP339 ROBIN HOOD BALLADS, *House*
- FP340 CARIBBEAN DANCES, *Many Islands*
- FP341 ISRAELI FOLK SONGS, *Hillel & Aviva*
- FP342 SONGS FROM THE BIBLE, *Hillel & Aviva*
- FP343 GERMAN FOLK SONGS, *Martha Schlamme*
- FP344 SWEDISH BALLADS, *Seven-E. Taube*
- FP345 PORTUGUESE CHRISTMAS SONGS
- FP346 POLISH FOLK SONGS, *Many Areas*
- FP347 FOLKSONGS OF FOUR CONTINENTS, *Song Swappers, Pete Seeger*
- FP348 AFRICAN FOLK SONGS, *Bantu*
- FP349 CALYPSO VOL. 2, *Lord Invader*
- FP351 ITALIAN SONGS AND DANCES, *Many Areas*
- FP352 ENGLISH FOLKSONGS, *Coppard*
- FP353 DUETS FROM FRENCH CANADA, *Ballargeon and Mills*
- FP354 CZECHOSLOVAKIAN FOLKSONGS, *Knight*
- FP355 FLAMENCO GUITAR, *Mario Escudero*
- FP356 FOLK MUSIC, *Tadjik, Kasak, etc.*
- FP357 GERMAN FAVORITE SONGS, *Wolff*
- FP358 PUERTO RICAN SONGS & DANCES
- FP359 LIBANON FOLK SONGS & DANCES
- FP360 JAMAICAN FOLK SONGS, *Louise Bennett*
- FP361 GERMAN CHRISTMAS SONGS, *Wolff*

12" 33 1/2 RPM, LIST \$5.95

- FP52 EXOTIC DANCES, *from many lands*
- FP54 RUSSIAN CHORAL, *Byzantine, Ukraine, etc.*
- FP66 HINDU MUSIC (demonstration)
- FP76/1 SONGS & TUNES OF NETHERLANDS, *Jagap Karna*
- FP80/1 SONGS & DANCES OF TURKEY
- FP80/2 SONGS & DANCES OF PUERTO RICO
- FP80/3 SONGS & DANCES OF YUGOSLAVIA
- FP88/1 ANTHEMS OF THE WORLD, Vol. 1
- FP88/2 ANTHEMS OF THE WORLD, Vol. 2

SCIENCE SERIES

12" 33 1/2 RPM, LIST \$5.95

- FPX100 SOUNDS OF FREQUENCY (TEST RECORD)
- FPX101 SCIENCE IN OUR LIVES (CALDER)
- FPX120 SOUNDS OF AMER. TROP. RAIN FOREST
- FPX121 SOUNDS OF THE SEA
- FPX122 SOUNDS OF AMERICAN SOUTHWEST
- FPX123 VOX HUMANA
- FPX124 SOUNDS OF ANIMALS (ZOO & FARM)
- FPX125 SOUNDS OF SEA ANIMALS (NO. 2 FLORIDA)
- FPX126 THE CARNIVAL (THE MIDWAY AND MERRY-GO-ROUND)
- FPX127 SOUNDS OF MEDICINE, *Body Sounds, Operation*
- FPX130 SOUND PATTERNS
- FPX151 SOUNDS OF A SOUTH AFRICAN HOMESTEAD

CHILDREN'S SERIES

10" 33 1/2 RPM, LIST \$4.25

- FP2 WHO BUILT AMERICA, *Folk Songs*

- FP5 SONGS TO GROW ON, Vol. 1, *Nurs. Days*
- FP7 MUSIC TIME, *Charity Bailey*
- FP20 SONGS TO GROW ON, Vol. 2, *School Days*
- FP27 VOL. 3 THIS LAND IS MY LAND, *Work Songs*
- FP102 FOLK TALES FROM INDONESIA
- FP103 FOLK TALES FROM WEST AFRICA
- FP104 THE DREAM KEEPER, *Hughes*
- FP105 IN THE BEGINNING, *Bible Tales*
- FP106 JOSEPH AND HIS BROTHERS
- FP205 THE REAL DAVEY CROCKETT, *Bill Hayes*
- FP701 AMERICAN FOLK SONGS, *Seeger*
- FP703 STREET GAMES AND SONGS, *NYC*
- FP706 FOLLOW THE SUNSET, *Charity Bailey*
- FP708 FRENCH FOLK SONGS FOR CHILDREN, *Mills*
- FP709 MORE SONGS TO GROW ON, *Mills*
- FP710 BEASTS, BIRDS, BUGS & LITTLE FISHES (animal songs by Pete Seeger)
- FP711 AND BIGGER FISHES
- FP712 FIRST ALBUM OF JAZZ, *Hughes*
- FP714 GAME SONGS OF FRENCH CANADA
- FP721 ANIMAL SONGS, Vol. 1, *Mills*
- FP722 ANIMAL SONGS, Vol. 2, *Mills*
- FP728 CAMP SONGS
- FP729 SKIP ROPE GAMES
- FP730 SONGS FOR CAMP, *The Wagners*
- FP731 THE WORLD OF MAN, Vol. 1, *Man's Work*
- FP740 RHYTHMS OF WORLD, *Langston Hughes*

12" 33 1/2 RPM, LIST \$5.95

- FP51 DANCE-A-LONG, *Rhythms, Percussion*
- FP752 AMERICAN NEGRO HISTORY, *L. Hughes*

LITERATURE SERIES

12" 33 1/2 RPM, LIST \$5.95

- FP90 S. BROWN & L. HUGHES, *Readings*
- FP91 ANTHOLOGY OF NEGRO POETS, *self-read*
- FP91/2 ANTHOLOGY OF NEGRO POETS, *Readings by Arna Bontemps*
- FP92 BHARATA GITA & RAYAKANA, *Excerpts*
- FP97 INFERNO (John Ciardi)
- FP97/2 THE LATIN LANGUAGE, *Moses Hadas*
- FP97/3 VIRGIL'S "THE ANNEID", *Moses Hadas*
- FP97/4 HEBREW LANGUAGE, *Gaster*
- FP97/5 CICERO, *Moses Hadas*
- FP97/6 CAESAR, *Moses Hadas*
- FP97/7 INFERNO IN ITALIAN, *de Nepri*
- FP98/1 EARLY ENGLISH BALLADS, *K. D. Read*
- FP99 ALBERT—SAM SMALL—UTHERS (House)

2-12" 33 1/2 RPM, LIST \$11.90

- FP93/4 JAMES JOYCE SOC., *Finnegan's Wake*
- FP95/6 POEMS MONTAGE, *100 yrs. of French poets*

JAZZ SERIES

12" 33 1/2 RPM, LIST \$5.95

- FP53 JAZZ, Vol. 1, *The South*
- FP55 JAZZ, Vol. 2, *The Blues*
- FP57 JAZZ, Vol. 3, *New Orleans*
- FP59 JAZZ, Vol. 4, *Jazz Singers*
- FP63 JAZZ, Vol. 5, *Chicago*
- FP65 JAZZ, Vol. 6, *Chicago #2*
- FP67 JAZZ, Vol. 7, *New York (1922-34)*
- FP69 JAZZ, Vol. 8, *Big Bands before 1935*
- FP71 JAZZ, Vol. 9, *Piano*
- FP73 JAZZ, Vol. 10, *Boogie, Jump, K.C.*
- FP75 JAZZ, Vol. 11, *Adenda*

10" 33 1/2 RPM, LIST \$4.25 (deluxe pkg. (D) \$4.95)

- FP30 FOOTNOTES TO JAZZ, *Baby Dodds Drums*
- FP32 FOOTNOTES TO JAZZ, *Mary Lou Williams*
- FP33 FOOTNOTES TO JAZZ, *Art Tatum Trio*
- FP712 FIRST ALBUM OF JAZZ

INSTRUCTION

10" 33 1/2 RPM, LIST \$4.25

- FP303 5-STRING BANJO, *Pete Seeger*

12" 33 1/2 RPM, LIST \$5.95

- FP354 GUITAR INSTRUCTION, *Pete Seeger*

2-10" 33 1/2 RPM, LIST \$15.00 (with book)

- FP8001 SPANISH—SELF-TAUGHT

2-10" 33 1/2 RPM, LIST \$10.00 (with text)

- FP8003 FRENCH CHILDREN'S SONGS (for teaching French)

- FP8010 ENGLISH SPEECH INSTRUCTION (Wallace House)

6-10" 33 1/2 RPM, LIST \$37.50 (with book)

- FP8002 THE MANDARIN PRIMER, *Dr. Yuen Ren Chao*

FOLKWAYS RECORDS AND SERVICE CORP.

117 West 46th Street • New York 36, N.Y.