

FOLKWAYS RECORDS FSS 34024

VOLUME 1

EPIROTIKA
WITH PERIKLIS HALKIAS

GREEK FOLK MUSIC AND DANCES
FROM NORTHERN EPIRUS

RECORDED IN NEW YORK

SUPERVISING ETHNOMUSICOLOGIST
SOTIRIOS CHIANIS

THE POGONI, METSOVO, ZAGORI, KONITSA
PLUS "KLISAN I STRATES TOU MORIA", "TIS MITRENAS",
PELOPONNESUS, "HASAPIKO", ASIA MINOR, "TRATA", AEGEAN ISLANDS

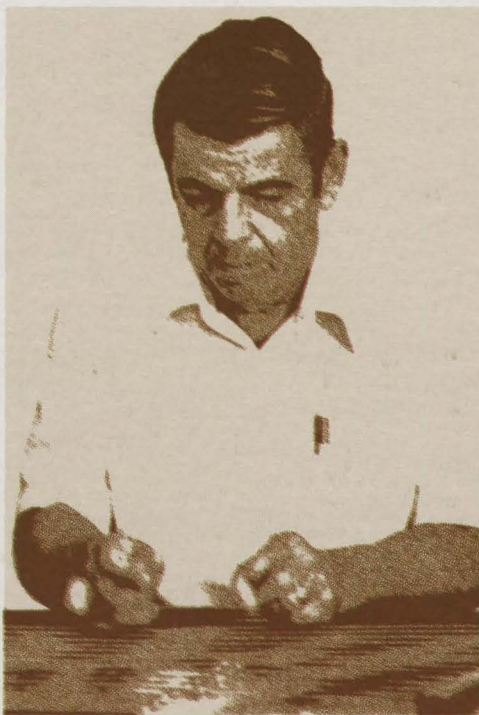
MADE POSSIBLE BY LEHMAN COLLEGE AND THE NATIONAL ENDOWMENT FOR THE ARTS

PRODUCED BY THEODORE THEODORATOS

PERIKLIS HALKIAS: CLARINET



SOTIRIOS CHIANIS: SANDOURI



VAGELIS BRACHOPOULOS: VIOLIN



COVER PHOTOGRAPHS BY DIANE TONG

COVER DESIGN BY RONALD CLYNE

RECORDED IN NEW YORK

Volumes 1, 2: The Pogoni, Metsovo, Zagori, Konitsa
 Supervising Ethnomusicologist - SOTIRIOS CHIANIS
 Periklis Halkias: Clarinet - Sotirios Chianis: Sandouri
 Vagelis Brachopoulos: Violin
 Produced by: Theodore Theodoratos

These two albums are a comprehensive presentation of the repertory of clarinetist Periklis Halkias, one of the last authentic exponents of the music that was indigenous to Northern Epirus before the Second World War. He is accompanied on the violin by Vagelis Brachopoulos, who is also from Epirus, and, on the sandouri, by California-born Sotirios Chianis.

A most important feature of these recordings is that the limitation of the three-minute band, which is the norm in Greek folk music recordings, has been abandoned. Instead, the musicians are left completely free to develop their themes, and to improvise and switch directly from one tune to the next in the fashion that is characteristic of their live performances. The result will be appreciated not only by those who simply want to listen to this music, but also by those who would like to dance to it as well.

Sotirios Chianis, Professor of Ethnomusicology at the State University of New York at Binghamton, is the foremost authority in the United States on Greek folk music, and, indeed, one of the most knowledgeable people on the subject to be found anywhere in the world. In 1958-59, he made the first extensive, and systematic, field recordings to become a part of the Greek Folk Music Recording Archives of the Academy of Athens. More recently, he has authored the article on Greek folk music in *The New Grove Dictionary of Music and Musicians*, the most authoritative publication of its kind, and was also designated the Smithsonian Institution's representative to Greece for the Bicentennial Festival of Folklife and Folk Music. Professor Chianis is an excellent performer in his own right, and, in these recordings, in addition to participating in the Epirot ensemble, he is also the solo performer of two Klephtic ballads and two dances, one from the Aegean Islands and one from Asia Minor.

Periklis Halkias was born in 1908 at the village of Kastani, province of Pogoni, Epirus. At the age of six, he received his first musical training from his grandfather, who taught him to play the reed; by the age of ten, he was playing the clarinet. In 1930 he moved to Athens, where he played, among other places, in the Elatos, which, in those days, was considered to be the greatest achievement in a professional folk musician's career. He came to the United States for the first time during the Sixties, playing the clarinet for a folk dance ballet company touring the country. He has been living permanently in New York City since the late Sixties, and now plays for the Greek-American communities of the East Coast, as well as for various folk dance groups in New York City.

Vagelis Brachopoulos was born in 1941 at the village of Parakalamos, province of Pogoni, Epirus. A professional musician since his youth, he settled in this country in 1970, and has been playing folk music for the Greek-American community of New York City since that time. In addition, he is a craftsman who makes musical instruments for himself and others.

THEODORE THEODORATOS

SIDE A

1. TIS MITRENAS (KLEPHTIKO) (3:36)
2. ARVANITOVLAHIKO—POGONISIO (4:35)
3. REHEARSING EXCERPT (1:24)
4. PALIO ARVANITIKO (BERATIS EPIROTIKOS)
 - a) GIRISMA TSAKISTO b) DEROPOLIS c) STA TRIA (11:28)

SIDE B

1. TRATA (1:07)
2. KAPETAN VASILO—STA TRIA (4:05)
3. HALKIAS SPEAKS OF THE OLD MUSICIANS (2:53)
4. O SAMANDAKAS
 - A(TSAKISTO b) VARI POGONISIO (9:13)
5. SKAROS (SOLO CLARINET) (1:50)

Project Director for Lehman College; Samuel F. Coleman.
 Producer; Theodore Theodoratos
 Recording Engineer; Maurice Trauring

Made possible by grants from the Folk Arts Program of the National Endowment for the Arts, a federal agency and the Lehman College Association, Inc.

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VOLUME 1

EPIROTIKA WITH PERIKLIS HALKIAS

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 632 BROADWAY, N.Y.C., 10012 N.Y., U.S.A.

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FSS 34024

GREEK FOLK MUSIC AND DANCES FROM NORTHERN EPIRUS
 SUPERVISING ETHNOMUSICOLOGIST SOTIRIOS CHIANIS

FOLKWAYS RECORDS—FSS 34024, FSS 34025

**EPIROTIKA
WITH PERIKLIS HALKIAS
GREEK FOLK MUSIC AND DANCES
RECORDED IN NEW YORK**

SUPERVISING ETHNOMUSICOLOGIST
SOTIRIOS (SAM) CHIANIS

PERIKLIS HALKIAS: CLARINET

SOTIRIOS CHIANIS: SANDOURI

VAGELIS BRACHOPOULOS: VIOLIN

AN INTRODUCTION TO GREEK FOLK MUSIC
ANALYTICAL NOTES, TRANSCRIPTIONS,
AND BIBLIOGRAPHY

BY

SOTIRIOS (SAM) CHIANIS
(1981)

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HERBERT H. LEHMAN COLLEGE OF THE CITY UNIVERSITY OF NEW YORK
AND THE
NATIONAL ENDOWMENT FOR THE ARTS

PRODUCED BY

THEODORE THEODORATOS

WITH PERIKLIS HALKIAS
GREEK FOLK MUSIC AND DANCES
RECORDED IN NEW YORK

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43 West 61st Street, New York, NY 10023

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Project Director for Lehman College: SAMUEL F. COLEMAN

Producer: THEODORE THEODORATOS

Recording Engineer: MAURICE TRAURING

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Made possible by grants from the Folk Arts Program of the National Endowment for the Arts,
a Federal Agency, and the Lehman College Association, Inc.

PRODUCER'S NOTE

All but two of the recordings in these albums were made in a New York City apartment on October 27, 1978. Musicians that played in that recording session were Sotirios (Sam) Chianis on the sandouri, Periklis Halkias on the clarinet, and Vagelis Brachopoulos on the violin. A fourth musician, born in Epirus, participated in the ensemble, playing the tambourine and bells, but he wished to remain anonymous. He gave no reason for this. I feel, however, that, since he makes a living playing other instruments, he did not want to be known as a player of the tambourine, which is evidently considered to be a "lesser" instrument by Epirot musicians. The sandouri solo, "Klisan I Strates Tou Moria," in the second volume was taped on November 13, 1977, at a concert given by Sotirios (Sam) Chianis and presented by the Hellenic Society of Lehman College. The solo clarinet on the second side of the first volume was taped by Mr. Halkias himself in the 1960's. It is a noisy recording, but it was included here as an example of the musician's ability at a younger age.

Of the pieces that Mr. Halkias plays in this recording, one—the "Tsamiko" in the last cut of the second volume—does not come from his particular home region, and thus his performance does not represent the tradition.

All the rehearsal and conversation pieces that have been included in both volumes were taped during the recording session of 1978. The three pictures in this booklet were also taken in New York City. Transcriptions of the conversations were made by me, and they were translated by Peter Pappas.

In 1979, Herbert H. Lehman College of The City University of New York sponsored an application to the Folk Arts Program of the National Endowment for the Arts to support the publication of these recordings and a live presentation of this music in the Theatre of the Lehman College Center for the Performing Arts. The NEA grant was awarded to Lehman College in 1980.

I would like to express my thanks for their support to: the *Journal of the Hellenic Diaspora* (New York), Denise Kahn, Andreas Kallivocas, Toulia Kavouri, Timothy Marquand, David P. McAllester, Theodore Pappas, Alan D. Pollack, Neil Ratliff, and George Valamvanos.

For their continuous interest and encouragement, I also want to thank Dr. Leonard Lief, President of Lehman College, and Deans Ira Bloom and Glen T. Nygreen.

I should especially thank the many members of the Lehman College community, fellow students, staff, and faculty, who contributed to this project in a number of ways and, in particular, Ms. Barbara Bralver, Director of the Office of Grants and Contracts, and Samuel F. Coleman and Mrs. Gloria Schmiedel of the Office of the Dean of Students.

Thanks are also due to the Consul-General of Greece, Mr. Nicholas Capellaris, and Reverend Basil Gregory for their help.

In closing, I should mention that this project was brought to completion in great part through the financial support of the Lambrakis Press, S.A. (Athens, Greece).

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Photo © Diane Tong

PERIKLIS HALKIAS

I would like to express my thanks for the support for the Journal of the Hellman Foundation (Mrs. Andrew Kallivokas, Tonia Kavouri, Timothy Manganis, David P. McAllister, Theodore Papageorgiou, Alan D. Pollak, Neil Raitelli, and George Vassiliou).

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and all the participants involved in the project, and the many who helped in the process.



SOTIRIOS CHIANIS

Photo © Diane Tong

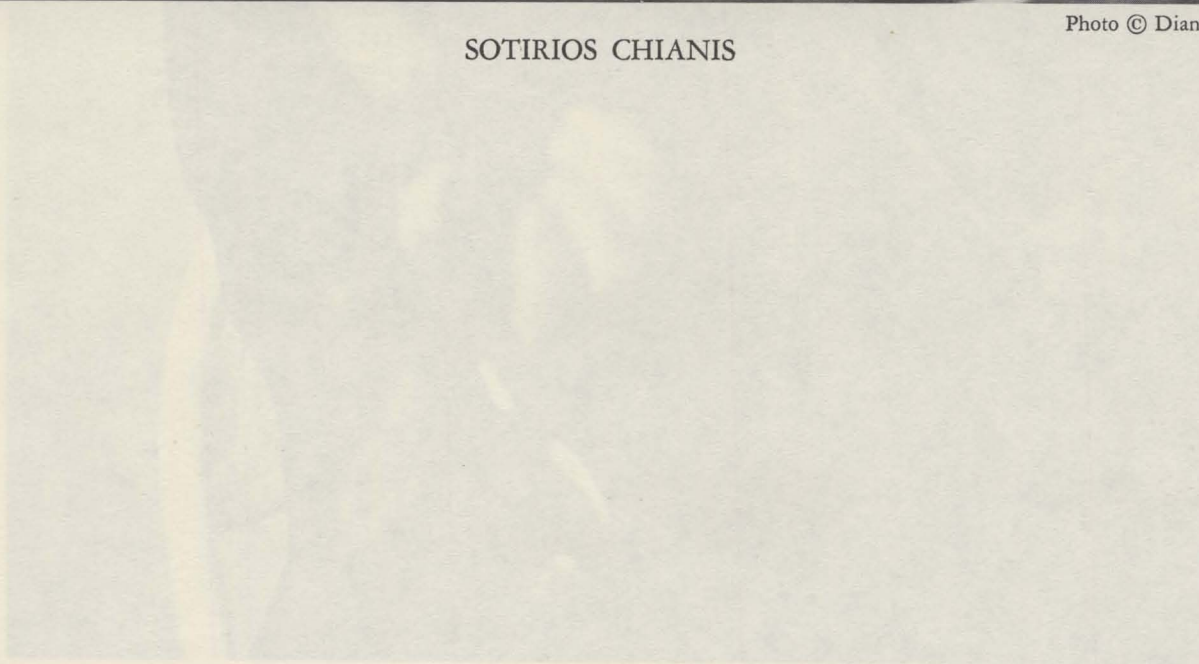
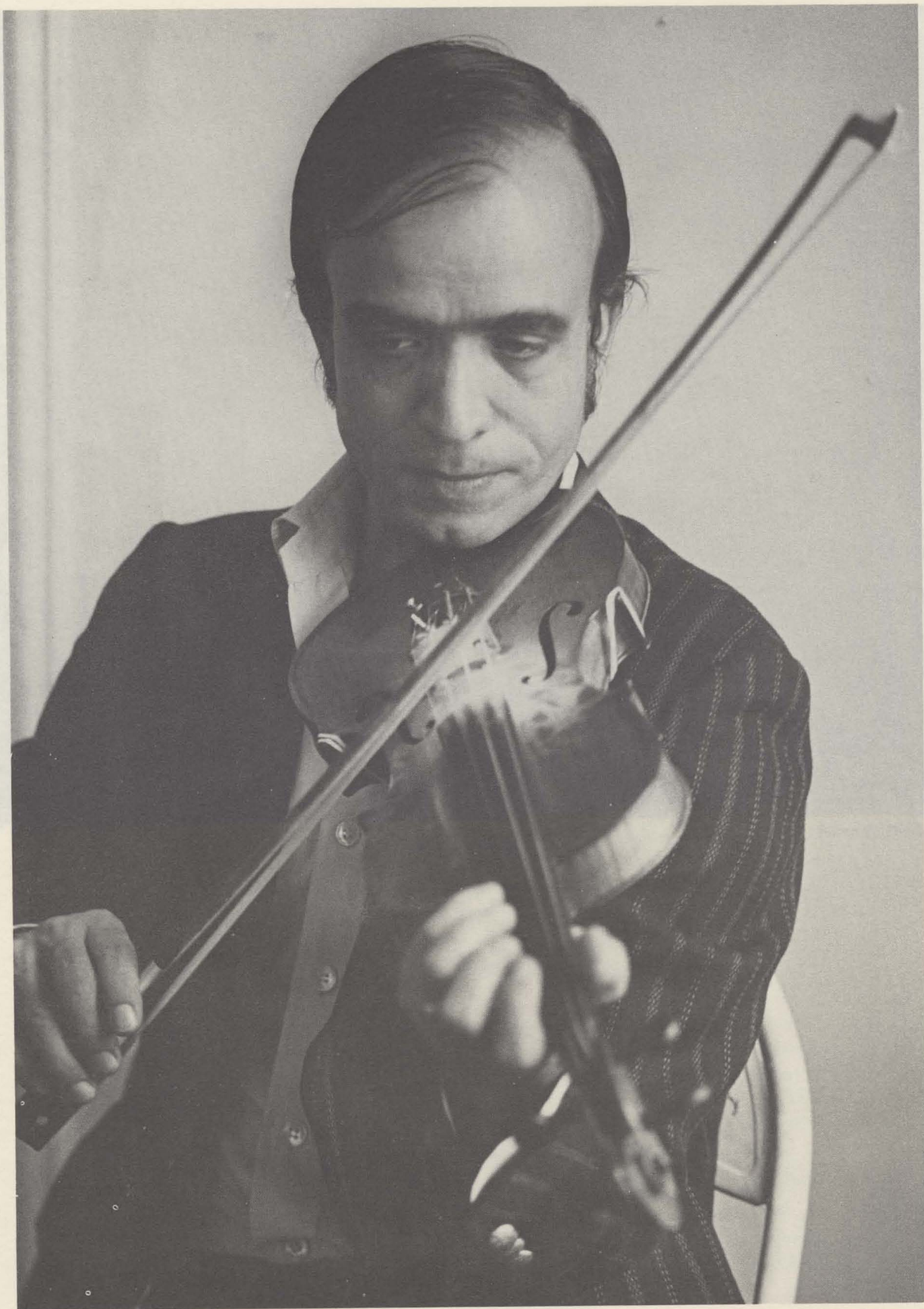


Photo © Diane Tong

VAGELIS BRACHIOPOULOS



VAGELIS BRACHOPOULOS

Photo © Diane Tong

REFERENCES

A list of sixty-nine publications on Greek folk music and dance that are available in the New York Public Library can be found in Neil Ratliff's article, "Modern Greek Folk Music and Dance in the New York Public Library," published in *NOTES* of the Music Library Association (June 1974), V. 30, n. 4 (Ann Arbor, Michigan). That list is helpful not only because it guides one through the rather selective acquisitions of the New York Public Library, but also because, when it comes to Greek publications, the author of the article mentions the publisher of the work whenever possible, something to be appreciated since, in Greece, there is still not the equivalent of a "Books in Print."

For a wealth of color photographs of folk musical instruments that have been used in Greece, see *Ἑλληνικά Λαϊκά Μουσικά Ὀργανα* by Φοῖβος Ἀνωγειανάκης, Athens, 1976, National Bank of Greece.

Scholars of Greek folk music seem to agree that the best book on the folk clarinet is *Τὸ λαϊκὸ κλαρίνο στὴν Ἑλλάδα* by Δέσποινα Μαζαράκη, Athens, 1959, Editions of the French Institute of Athens, 114. Musical Folk Archives. Melpo Merlier, director.

The most comprehensive series of Greek folk music records is the series published by the Society for the Dissemination of National Music (Athens) and the one published by the folk dance ballet company of Dora Stratou (Athens).

Very important also are the following three records of the Great Solos Series, published in Athens by EMI: *Great Solos #2, Souravli* (14c 054-70816); *Great Solos #3, Sandouri with Aristidis Moschos* (14c 064-70818); *Great Solos #4, Clarino with Tassos Chalkias* (14c 054-70823); in addition, EMI has published the album, *Bouzouki and Clarinet* (2J048-70075). A number of folk pieces are included in the album, *The Music of Greece*, 1972, National Geographic Society, Washington, D. C. Folk music makes up the contents of the record, *Greece, Traditional Music*, EMI Italiana (c064-17966), published in the series, Musical Atlas—UNESCO collection.

Early archival recordings of 1930-31 are contained in the record, *The Merlier Collection*, Polydor 2421079 (Athens). A field recording chosen by Henry Cowell is contained in the album, *Music of the World's Peoples*, New York, Folkways Records (FE4504).

T. T.



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(a) Girisma Tsakisto (b) Deropolis (c) Sta tria (11:28)

Side B

1. Trata (1:07)
2. Kapetan Vasilos—Sta Tria (4:05)
3. Halkias speaks of the old musicians (2:53)
4. O Samandakas
(a) Tsakisto (b) Vari Pogoniso (9:13)
5. Skaros (solo clarinet) (1:50)

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1. Kalamas (Kalamas) (4:33)
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5. Kalamas (Kalamas) (4:33)

SOTIRIOS (SAM) CHIANIS was born in Santa Barbara, California, in 1926 of parents that had come to the United States from Peloponnesus, Greece. As a child, he was exposed to the folk music played by members of the Greek immigrant communities in California. His cimbalom teacher in the United States was Spyros Stamos, a professional folk musician from Roumeli.

Sotirios (Sam) Chianis studied ethnomusicology at UCLA, and he has made numerous field research trips to Greece. His field recording trip of 1958-59 covered the areas of Peloponnesus and Roumeli, as well as the islands of Andros and Kythnos. He has taught Ethnomusicology at UCLA, Wesleyan University, Yale University, and he currently teaches at the State University of New York at Binghamton. His performing activities include appearances as a guest soloist on the cimbalom with the Boston Symphony Orchestra (Michael Tilson Thomas, conductor). He also plays the cimbalom in the records, *Les Noces* by Igor Stravinsky (Leo Craft, conductor), Columbia LP, and *Eclat* by Pierre Boulez, The Philadelphia Composers Forum Recording Ensemble LP.

AN INTRODUCTION TO GREEK FOLK MUSIC ANALYTICAL NOTES, TRANSCRIPTIONS, AND BIBLIOGRAPHY

BY

SOTIRIOS (SAM) CHIANIS
(1981)

AN INTRODUCTION TO GREEK FOLK MUSIC

The basic concepts of contemporary Greek folk music, like those of classical times, are a highly complex synthesis of melody, poetry, and dance. Music is found in every region and island of Greece and for every event of village life. Newlyweds, for example, are praised with songs of long life and prosperity, and are awakened in the morning by young ladies singing at their window. In the evening, a recent widow sits alone in a darkened room lamenting her loved one, while, in another part of the village, a mother lulls her newborn to sleep. Men often gather in coffeehouses to discuss politics, reminisce, or sing songs of their particular region or island. Villagers are heard singing traditional road songs as they return home from a long day in the nearby fields or after a night of celebrating in the local *taverna* (tavern). For village people, music not only serves as a means of self-expression, but is truly an inseparable part of daily life.

Greek folk music has had a long tradition and is related to both classical Greek music and Byzantine (Greek Orthodox) church music. Some folk dances and their musical meters are undoubtedly related to classical ones, while certain modes (scales) and melodic phenomena are largely derived from Byzantine ecclesiastical music. In addition, Greek folk music has also been influenced by the rather strong musical traditions of neighboring cultures such as Turkey, Bulgaria, Yugoslavia, Albania, Italy, Rumania, and those cultures bordering the eastern Mediterranean. In recent years, Western musical traditions have penetrated even the most remote villages and islands of Greece.

Due to the fact that numerous stylistically different types of music developed over the centuries, it would be difficult, if not impossible, to speak of a music which can be considered common to the whole of Greece. Some of the factors which have contributed to the complexities of musical styles are the influx of ethnic groups such as the *Vlachs*, *Sarakatsans*, *Arvanitovlachs*, and *Koutsovlachs*, the enforced immigration to Greece in 1922 of Greeks living in Asia Minor (Turkey), and the numerous physical and social barriers that tend to isolate villages, islands, and entire regions from one another. In general, however, the music may be divided into two main classifications: the music of the mainland and that of the islands.

Musical Regions. On the mainland, the regions of Epirus, Macedonia, Thrace, Thessaly, Roumeli, and the Peloponnesus are considered rather distinct musical areas set apart from one another by regional traditions, dialects, types and categories of folk songs and dances, modes, melodic and accompanying rhythms, musical and poetic meters, melodic features, structural forms, and the types and uses of musical instruments.

The northwestern region of Greece bordering the southern area of Albania is called Epirus. Its inherent mu-

sical style is predominantly a polyphonic one utilizing several different types of hemitonic and anhemitonic modes. Also characteristic are the many descending melodic slides in both vocal and instrumental idioms as well as the melodic interval of an ascending major or minor seventh employed at cadential points. One of the most representative genres of Epirot instrumental music is the *miryioi* (lament). Played in a free-meter over a drone accompaniment and set to a pentatonic mode, the rhapsodic-like melodic line most vividly exemplifies the indigenous improvisational style of Epirus.

In western Macedonia, it is quite common to hear folk ensembles composed of cornets, trombones (or baritone horns), clarinets, and bass drums with cymbals attached playing folk music in heterophonic style. Until recently, the *gaida* (a bagpipe similar to the one used in Macedonia, Yugoslavia) was a popular folk instrument especially suited to perform dance music. A musical genre of special interest is the Macedonian *skaros*, which rather closely resembles the *miryioi* of Epirus. The traditional ensemble of *karamoutza* (a double-reed shawm) and *daouli* (a large two-headed drum) continues to be popular in many villages of eastern Macedonia. Mention should also be made of *Pontic* vocal, instrumental, and dance music, which still survives in numerous communities of Macedonia that were established by Greeks who were expelled from the Black Sea area of Turkey during the second decade of this century.

The folk music of Thessaly is, by and large, a composite of the musical styles found in Roumeli and western Macedonia. Pentatonic modes as well as diatonic and chromatic ones are used in both vocal and instrumental music. The unique dance songs and general folk repertory of this region are largely due to the extensive concentration of ethnic groups such as the *Vlachs* and *Karagounidhes*.

The traditional folk instrumental ensemble of Thrace, although rarely heard today, consists of the Thracian *lyra* (a three-stringed rebec) played to the accompaniment of the *daouli*. This lively music makes use of both diatonic and chromatic modes, and the most common musical meters are 2/4, 7/8 [2+2+3 or 3+2+2], and 9/8 [2+2+2+3]. Until quite recently, other instruments such as the *oud* (a shortnecked unfretted lute), *kanoun* (plucked zither), and *cimbalom* and/or *sandouri* (both are struck zithers) played a vital role in the general Thracian instrumental style. Today, however, the clarinet, violin, and guitar comprise the typical folk ensemble.

The melodic styles of the regions of Roumeli and the Peloponnesus are considered rather similar, although significant internal differences do exist. The musical style of eastern Roumeli, called *kambisio* (plain or valley style) by the musicians, is of special musical interest. Here, most of the folk tunes are played in a slow tempo and melodies

take on a plaintive character. It is also interesting to note that this area has a high concentration of Gypsies and has produced some of the most outstanding professional folk musicians of Greece.

Although tritonic and tetratonic modes can be found in both of these regions, diatonic and chromatic ones are considerably more common. They have well-established vocal and instrumental traditions as well as similar categories of music such as the *tsamiko*, *klephtiko*, *kalamatiano*, and *syrtio*. Vocal laments, however, are more characteristic of the mountainous regions of the central Peloponnesus and Mani, where professional female singers are hired to mourn the dead.

Generally speaking, island folk music is of a "lighter vein." Diatonic and chromatic modes are used and chordophonic instruments such as the *lyra* (similar to the Thracian one), *sandouri*, violin, *laouto*, guitar, and mandolin predominate. Musical meters most often used are 2/4, 7/8, and 9/8. On Corfu and other Ionian islands, serenades known as *cantadhes* are sung in three and four part harmonies and reflect a strong Italian influence. On the Aegean islands that constitute the Cyclades and Dodecanese groups, the *mantinadha* tradition comprises much of the repertory. These extemporaneously composed distichs (rhymed couplets) of sixteen syllables are sung by musicians as they perform for weddings, parties, and other village celebrations.

The *lyra* and *laouto* (a long-necked fretted lute) ensemble provides most of the instrumental music on the island of Crete. This music is highly syncopated, the dances are in lively tempos, and the distich tradition is very prevalent. In the eastern part of Crete, *kondylies* (rhymed couplets or distichs) are very popular, while the central region along the northern coast prefers *mantinadhes*. Table and road songs (*tis tavlas* and *tis stratas*) from the White Mountains of western Crete are known as *rizitika*. The texts of these songs are set in decapentasyllabic form (8+7), and the highly ornate and melismatic melodies are performed in antiphonal style.

The eastern Aegean islands of Samos, Chios, Lesbos, Samothrace, and Lemnos have a rather homogeneous style. Instrumental ensemble music consisting of the violin, *laouto*, and *sandouri* is highly developed and tends to be multisectional. The *taxim* concept (free instrumental improvisation) as well as the vocal *amane* (vocal improvisation) are extensively used on these islands. Although diatonic and chromatic modes are used in both vocal and instrumental music, there is a general preference for the latter.

Folk Song Categories. Because folk songs not only reflect basic philosophies of life, traditions, beliefs, and social complexities of village life, but symbolically describe love, beauty, nature, happiness, pathos, life, and death, villagers throughout Greece tend to categorize their folk songs according to function.

Historical songs constitute a large percentage of the total folk repertory of the Peloponnesus, Roumeli, Thes-

saly, and, to a degree, Epirus. Known as *klephtika* (or *ton trapezion*, *tis tavlas*, or *vrasta*), they tell of the heroic efforts of the *Klephts* (freedom fighters) in battle against the Turks, and they are a living oral source of historical events of a particular region. In general, these songs are in free-meter (some have a measured refrain), highly melismatic, composed of numerous decapentasyllabic strophes, and set in either pentatonic, diatonic, or chromatic modes.

The wedding, because it is one of the most tradition-bound events in village life, is surrounded by numerous specific songs and dances. It should be pointed out that matchmaking as well as the dowry system (offered by the bride's family) are still a significant aspect of contemporary Greek life. On the island of Skyros (one of the North Sporades), for example, parents of the bride and groom meet to discuss and settle the extent of the dowry. It is then put in writing, witnessed by the local priest, and the couple are then proclaimed officially engaged. This event is always concluded with a song that begins:

Now that the engagement is complete
And the wedding is in sight,
I will sing all the songs that I know . . .

In the central Peloponnesus, the bride's personal dowry is made ready on the Friday preceding the Sunday wedding. Small cakes are prepared especially for this event. The kneading of these highly symbolic wedding cakes must be done by a maiden whose parents are living. Following the marriage ceremony, all guests come to the bride's home bearing sweets and small gifts. A young boy (whose parents must not have had a previous marriage) opens the bride's hope chest that contains the clothes, embroidered napkins and tableclothes, blankets, and other household articles she has made on the family loom. A young girl then removes the dowry items from the chest in order that they may be displayed and admired by everyone. At this moment, an appropriate wedding song, "My Venetian Padlock," is sung:

"My Venetian padlock and silver hope chest,
How proud a little girl is of you,
A girl with both a father and a mother.'
'Give me your best wishes, mother,
Now that I replace my dowry.'
'My best wishes, daughter, may you live to grow old;
May your sons become educated, your daughters rich,
May they walk in happiness, and you, with pride.'"

Wedding songs are filled with symbolism and proverbs. This song text most vividly exemplifies the wedding day:

"Today the sky is luminous, today the sky is bright;
Today the eagle takes the dove in marriage.

I want to sing a song on the *revithi*:¹
 Joy to the eyes of the groom for selecting such a bride.
 Today a wedding will take place in our fair garden;
 Today a mother will be separated from her daughter.
 'Give me your best wishes, mother,
 For today *stefana*² will be placed on my head,
 And I no longer will be yours.'
 'With my best wishes, daughter, may you live to grow old;
 May you live a hundred years, and even longer.'
 'Our bride supreme, and bright full moon,
 Tell us the price you gave for the handsome young man?'
 'One thousand gold coins and five hundred piasters,
 I gave all I had for the man you speak of so kindly.'
 'Our bride, who dressed you in your wedding gown?'
 'The Virgin Mary and Christ, and the twelve Apostles.'
 'Maid of honor, you who wed the two cypress trees,
 May God bless you, may you baptize their children.' "

During the reception, songs for the bride and groom, the best man, and other relatives are sung by everyone, and the celebration continues far into the night.

Laments throughout Greece are sung exclusively by women. The tunes are short and repetitive, musical meters are never asymmetric, and the extremely profound texts are most often in decapentasyllabic form. The opening lines of a lengthy Peloponnesian lament express deep pathos:

Why are the mountains black?
 Why are they so somber?
 No north wind has blown, not one cold wind.
 Why didn't the north wind blow?
 Why didn't the cold wind blow?
 It is there that death passes, taking the dead.
 It takes the aged in front, the young in back,
 And the small children on the saddle of his horse.

Dance songs constitute the largest category of Greek folk music. Each region and island of Greece has its characteristic dances in various musical meters, tempos, and styles. There are open circle dances, line dances, couple dances, and, of course, solo dances. The *kalamatiano*, thought to be the survivor of the classical *syrto*, is considered panhellenic. It is danced in an open circle, and its asymmetric musical meter is directly related to the twelve basic steps of the dance cycle. The leader of the dance is allowed to perform improvisational acrobatics. The modern *syrto* is similar to the *kalamatiano* and is danced to a symmetric musical meter. Both of these dance cycles have four groups of structures, each containing three step patterns (slow-quick-quick [S-Q-Q] or long-short-long). The following diagram will illustrate the metric relationship that distinguishes the *kalamatiano* from the *syrto*:

KALAMATIANO	$\frac{7}{8}$ [3+2+2]	
SYRTO	$\frac{8}{8}$ [4+2+2]	
DANCE STEP PATTERNS		S Q Q S Q Q S Q Q S Q Q
BASIC DANCE CYCLE		1 2 3 4 5 6 7 8 9 10 11 12

The *kangelli* from eastern Roumeli uniquely combines these two contrasting meters. During the first part of the dance tune, the melody appears in a rather slow $\frac{7}{8}$ [3+2+2] meter. The identical melody is then heard in a lively $\frac{8}{8}$ [4+2+2] meter in the last part of the dance. This important metric concept in which a given tune is performed in various symmetric and asymmetric meters is widespread throughout the mainland and most vividly illustrates the skills of folk musicians.

The mainland *tsamiko* is considered a national dance even though it is rarely performed on the many islands of Greece. It is also known as *klephtikos boros* (klephtic

dance), *pidbiktos boros* (leaping dance), or *Arvanitikos boros* (Albanian dance), and choreographic as well as musical aspects differ radically from region to region. In Thessaly, Roumeli, and the Peloponnesus, the *tsamiko* is usually in $\frac{6}{4}$ [3+3] meter; however, in Epirus and parts of western Macedonia, asymmetric meters of $\frac{5}{4}$ [3+2] and $\frac{8}{8}$ [3+2+3] are most common.

The characteristic mixed couple dance of the Aegean islands is the *ballos*, while the *karsilama*, *zeibekiko* (folk), and *cefti-telli* are popular folk dances of the eastern Aegean islands. Some of the common indigenous folk dances of Crete are the lively *pentozali*, *sousta*, and *pidbiktos*.

Musicians and Musical Instruments. Instrumental musicians who provide dance music for most festive occasions are usually village people who have learned their

¹*Revithi* means chickpea in Greek.

²*Stefana* indicates the wedding crowns used in the marriage ceremony.

respective instrumental skills orally. And even though they may have a repertory limited to their particular village, island, or stylistic area, these musicians are highly skilled in their instrumental arts.

A professional folk instrumentalist, however, is surrounded by a totally different musical environment. Although his training is also oral, it is from a master teacher (performer). Most of the instruction consists not of repertory development, but of learning methods of ornamenting a given skeletal melodic structure with melodic and cadential formulas characteristic of the stylistic traditions of the performer's particular region. Only after years of study and apprenticeship is an instrumentalist considered a true professional.

A large percentage of professional folk musicians of the Greek mainland are Gypsies. It should be emphasized that even though these Gypsies may perform the folk music of their region and other regions in a highly distinctive style, they are true artists who have been responsible for maintaining the instrumental traditions of mainland Greece.

Each of the numerous musical instruments used in the performance of Greek folk music has its own unique technique, tone quality, and distinctive style of improvisation and ornamentation. Some are utilized strictly as solo instruments, while others are grouped to form characteristic regional and island folk ensembles.

The instrument of the shepherd and goatherd is the obliquely held end-blown flute known as the *floghera*, *nai*, or *souravli*. The open tube is handmade from cane, wood, bone, or metal, and its overall length varies from region to region. In many villages, these instruments can be heard playing solo instrumental music for dances, weddings, and other celebrations. It is also important to note that many well-known clarinetists received their early training on one of these types of instruments.

Other types of aerophones found on the mainland are the double-reed *pipiza*, *karamoutza*, and *zurna*. Because of their loud and piercing tone qualities, they are well adapted to the environment of outdoor playing. These instruments are traditionally used in pairs; one instrument will sustain a drone on the tonal center while its mate is free to interpret the melody with characteristic slides, tonal inflections, and melodic formulas commonly referred to as *tsakismata* or *tsalismata*. Rhythmic accompaniment is provided by the double-headed membranophone called the *daouli*. Fundamental beats of the musical meter are played with a large wooden beater held in one hand while the other, holding a long flexible twig, provides rhythmic subdivisions of these basic beats. For special musical effects, the twig is loosely held against the drum head to serve as a snare.

Another melodic aerophonic instrument found on the mainland and certain islands is the bagpipe (*gaida* or *tsabouna*). Generally speaking, there are two types of bagpipes: one having a single chanter and a drone pipe, the other having a double chanter without a drone. Both

types of bagpipes can be played as solo instruments or accompanied by a *laouto* or a small drum (*doubi*).

The principal melodic instrument of the Greek folk ensemble is the clarinet. Performers prefer the Albert-system (which has fewer keys and rings) to the modern Boehm-system because it is better suited to the melodic characteristics of Greek folk music. In Epirus, clarinetists use a rather "loose" embouchure which enables them to perform the characteristic melodic slides and tonal inflections that are such an integral part of this region's pentatonic musical idiom. Clarinets most often used throughout Greece are those pitched in C, B-flat, A, and G.

One of the most widespread chordophonic instruments of the folk *zyghia* (ensemble) is the *laouto*. It is a long-necked fretted lute with four paired courses of metal strings that are usually played with a feather plectrum. Except on Crete, where the *laouto* plays in heterophony with the *lyra*, its prime ensemble role is to maintain the basic underlying beat of the meter while sustaining either the tonic, hypotonic, or hypertonic tonality. The *laouto*, unfortunately, is rapidly being replaced by both the amplified guitar and the *laoutokitharo* (a modified guitar with added tuning pegs and tuned like a *laouto*).

The four distinct types of bowed folk chordophones are the *Cretan lyra*, the *Dodecanese lyra* (especially from the islands of Kassos and Carpathos and some islands of the Cyclades group), the *Thracian lyra*, and the *Pontic lyra*. The most characteristic *lyra* is from Crete. It is played in an upright position (as all *lyras* are played), has three or four metal strings, and is played with a rather short bow. More often than not, the *lyra* player is also the vocalist who spontaneously composes distichs to heighten a special social event, serenade a maiden, or tell of his sorrows.

The violin is used in both mainland and island folk music. In the mainland folk ensemble, the violin doubles the clarinet in unison or at the upper octave in typical heterophonic style. On the islands, however, the violin is the supreme melodic instrument accompanied by the *laouto* or *sandouri* (or both). Often times, the islanders tune their violins "à la turka": g, d, a, d.

Both the *sandouri* and *cimbalom* are struck (hammered) zithers. The *sandouri* is more closely associated with island music while the *cimbalom* is more often found on the mainland. Although both instruments are similar in shape (trapezoidal) and construction, the basic differences are those of tuning and string distribution. The principal function of each of these instruments is to double the melodic line in heterophonic style.

There can be little doubt that the inclusion of the *sandouri* in the Greek folk ensemble was directly influenced by Turkish instrumental practices. It should be noted, however, that the Greeks chose to use the Frankish-type ("à la franca") dulcimer with fixed bridges rather than the Persian-type with movable ones. From all indications and historical documents, the *sandouri* (and to a

degree the *cimbalom*) has been a part of Greek folk music for less than one century.

Melodic Ornamentation and Improvisation. Although varied and adapted to suit the stylistic characteristics of a particular region or island, the highly developed art of melodic ornamentation is a firmly established *oral* tradition among both village and professional singers and instrumentalists. Ornamentation is *not* an added musical ingredient, it is the very "soul" of all Greek folk music. These ornamental elements include grace notes, portamentos, trills, turns, inflections, and stereotyped melodic and cadential formulas. Among the factors that will determine the type(s) and extent of ornamentation to be used by a singer or instrumentalist are: the musical meter, the genre of the mode or scale (pentatonic, diatonic, or chromatic), type and/or category of music, the skeletal structure of the melody, and, of course, the skills of the performer.

There is also a highly developed practice of free and semi-free instrumental (and occasionally vocal) improvisation. In certain types of dance music such as the *cefti-telli*, *karsilama*, *syrtos*, *ballos*, and especially the *tsamiko*, instrumentalists piece together (in mosaic fashion) numerous melodic formulas that characterize a particular mode to create rather lengthy melodic phrases. Because *true* improvisation in Greek folk music can only be achieved through an intimate and thorough knowledge of the total musical tradition and instrumental skills, the relative status of a musician is primarily determined by his abilities to improvise.

Modes. Some Greek scholars have shown that the eight modes of Byzantine chant (including their intervallic structures and cadential formulas) are strikingly similar to the ones used in Greek folk music. Still others, however, have proposed that esthetic, modal, metric, and even choreographic elements of classical Greek music are directly related to contemporary folk musical practices. There can be little doubt that these two different musical practices did exert some influence on Greek folk music, both past and present. But when a survey of the total folk music of Greece is taken into consideration, we are not surprised to find that there are several modes (in addition to several other significant musical practices) which are *not* a part of known chant or classical theories. Furthermore, many village and professional folk musicians throughout Greece use such foreign terms as *neva*, *bizas*, *nehavend*, etc., to describe a particular modal structure. Because of the complexities that surround the total concept of mode, only some rather general characteristics will be given in this section. Additional specific information on modal practices will be offered (where appropriate) in the analytical notes.

In general, the various modes employed in Greek folk music can be grouped into two principal classifications: diatonic and chromatic. Tritonic and tetratonic modes are extremely common in the central Peloponnesus and parts of Roumeli, although they constitute a rather small percentage of all diatonic modes.



Anhemitonic (pentatonic) modes are very characteristic of Epirus, western Macedonia, and northwest Thessaly. Two of the most common types are:



The majority of all Greek folk music makes use of several types of heptatonic diatonic modes. The following modes are among the most prevalent:



The term chromatic refers to a heptatonic mode that contains one or two augmented second intervals within the octave. There are two distinct, although related, types of chromatic modes found in all parts of Greece.



Both diatonic and chromatic modes are constructed of tetrachords and pentachords. The initial pitch is the tonal center (tonic); however, the tonal center often shifts within a given tune to a major second (whole-step) below the original tonic (to the hypotonic tonality) or to a major second above (to the hypertonic tonality). Although final cadences are usually on the tonal center of the tune, other specific pitches are often used in inner cadences.

Verse Structures. The diverse types of verse structures used throughout Greece are based upon well-established versification principles. The total number of syllables in a hemistich or entire line of text, type of poetic foot, and the normal syllabic stress patterns of modern Greek, are but a few of these principles.

Musical elements such as melodic rhythm, meter and its subdivisions, formal structures, and cadential patterns are also important to verse structure.

Unlike classical Greek, in which an individual syllable was considered to be either long or short (quantitative), the language of modern Greece is based upon the principles of stress and unstress (qualitative). With rare exceptions, folk songs are cast in either iambic or trochaic meters, and village people hold these meters very regular when reciting the lines of a folk song. Syllabic and metric stresses usually coincide.

Most Greek folk songs are decapentasyllabic and cast in iambic meter. The line is divided into two half lines (hemistichs) containing eight and seven syllables respectively. On the mainland, normal flow of the

poetic line (especially in the first hemistich) is most always interrupted by an extraneous exclamatory word (or group of words) of varying syllabic length. This phenomenon, known as the *tsakisma* (break), is a vital element in folk song texts.

Previous Studies and Collections of Greek Folk Music. Prior to the twentieth century, most volumes pertaining to the folk songs of Greece were concerned only with textual (poetic) aspects. Authors were undoubtedly deeply moved by the heroic and nationalistic nature of the song texts, which so vividly reflected the spirit of a nation emerging into the light of freedom and independence.

Among the first of such works was the monumental collection by Claude Fauriel, published in Paris (1824-25). Although Fauriel's two volumes remain unparalleled among Greek folk song collections, they unfortunately contain no musical examples. Numerous anthologies (of varying degrees of scholarship) by both Greek and foreign authors followed in quick succession.

Greek folk songs in musical notation began to make their appearance late in the nineteenth century. Among the most notable collections are those by Keivelis (1873), Bourgault-Ducoudray (1876), Sigalas (1880), Matsas (1883), Tsiknopoulos (1896-1906), and Pachtikos (1906). During the first decade of the twentieth century, an extremely important publication (in newspaper form) devoted to scholarly articles on both Byzantine church music and Greek folk music made its appearance in Athens. Although its circulation was limited and its existence short-lived, this publication, called the *Phorminx*, nevertheless constituted the first monumental effort on the part of Greek laymen and scholars not only to collect folk songs from various regions and islands of Greece, but to publish them for those few Greeks who held an interest in their national folk music and Byzantine chant.

The marriage of these two subjects—sacred and secular music—in one such publication was a natural one; for several ecclesiastical musical components, such as modes, vocal stylizations, melodic formulas, and melodic or-

namentation, were thought to be closely allied to (if not the basis of) those inherent in Greek folk music. But most important, from an ethnomusicological point of view, was the appearance of folk songs *collected in the field* by scholars, church chanters, and laymen residing in various parts of Greece. Nearly all musical examples published in the *Phorminx* and its *Supplement* were in Byzantine neume notation.

It was in 1888-89 that the first field collecting expedition with a recorder (cylinder) was carried out by Hubert Pernot on the island of Chios. The first Greek scholar responsible for making field recordings was K. A. Psachos (1910-11). Melpo Merlier and Pernot added a significant number of recorded examples during the early 1930's, while S. Baud-Bovy completed his extensive recordings of Dodecanese music in the mid-1930's.

Following World War II, the Academy of Athens began to make systematic field recording expeditions to various parts of Greece. The Society for the Dissemination of National Music of Athens, Greece, is currently completing a truly monumental anthology of recorded music from all parts of Greece. Not to be neglected are the important collections of commercially issued recordings of Greek folk music by RCA Victor, Columbia, Parlophone, Odeon, and Orthophonic, to name but a few.

Throughout Greece, folk songs continue to reflect the social environment of rural life. To fully comprehend this living musical tradition, one must try to understand the people. One must know, for example, that when a new home is being built in certain island cultures, drops of blood are placed in each corner of the foundation to prevent it from crumbling. Wood is never cut nor are seeds planted during the "bad moon." One must also be aware that the "evil eye" is still a menace and that many human as well as animal ailments continue to be cured with songs and rituals. To understand the ways in which love, beauty, nature, life, and death are symbolized in folk song texts is to know the people and their music.

SIDE A

1. TIS MITRENAS (KLEPHTIKO) (3:36)

This klephtic tune is very popular in the region of Roumeli. A measured melody in 7/8 [3+2+2] meter serves to introduce (and conclude) the klephtic tune. The melody is performed in an ornate manner and the meter, of course, is free. In general, the melody stays within diatonic boundaries. The introductory phrase, one of several stereotype melodies, is illustrated below:



Conversation

Clarinetist to the violinist: "G, the way you have it, G, G, G, do it like you're holding a lighter, striking a flint! No. . . . If you keep on doing that. . . . That's what you did to me yesterday! And then I had to—ooooohhhh! I couldn't follow."

2. ARVANITOVLAHIKO - POGONISIO (4:35)

The first dance tune is of a type known as an *Arvanitovlahiko* or *Arvanitiko Vlahiko* (Albanian-Vlach), and it is a favorite one in Epirus, Macedonia, and Thessaly. The opening phrases are in a major mode with a "quasi-pentatonic" flavor. The first phrase is given below:



After several repetitions and a slight increase in tempo, the *Pogonisio* begins on the same tonal center but shifts to a minor mode. The descending melodic slide from the third degree to the tonic is an integral feature of this mode. It should be emphasized that this *Pogonisio* is termed a "lively" one in contrast to the *vari*.

3. REHEARSING EXCERPT (1:24)

4. PALIO ARVANITIKO (BERATIS EPIROTIKOS)

(A) GIRISMA TSAKISTO (B) DEROPOLIS (C) STA TRIA (11:28)

The custom of combining two or more different types of folk dance tunes to create a concise medley is quite widespread in the region of Epirus. This recorded example, representing three distinct dance tunes, *palio Arvanitiko*, *tsakisto*, and *sta tria*, is truly a classic.

The opening *palio Arvanitiko* (old Albanian) is a type of folk dance called *Beratis*. There is little doubt that this dance and melody originated from the city of Berat (now located in southern Albania). The term *Beratis*, incidentally, should not be confused with the well-known composition entitled *Berati* or *Himariotiko* (from Himaria) which is a slow dance in 7/8 [3+2+2] meter, multisectional, and danced in a variant of the *Kalamatiano*.

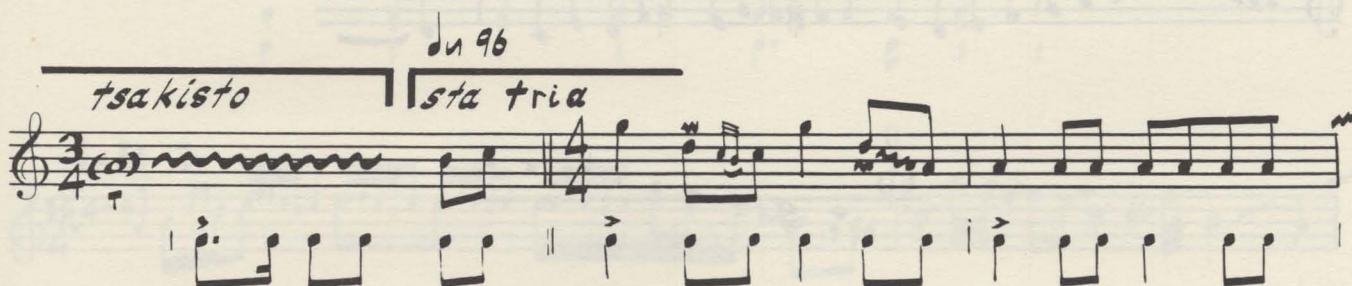
This particular *palio Arvanitiko* (or *Beratis*) is in 8/4 meter; but because of its characteristic metric structure of 3+2+3, which is emphasized by both the melody and its rhythmic accompaniment, the meter is considered asymmetric. An outline of the first melodic phrase, together with its cyclic rhythmic accompaniment, is illustrated below:



The *tsakisto* section is in 3/4 meter (resembling a *tsamiko*) and the melody is kept in the original tonality. The clarinetist here displays his excellent improvisational techniques over a well-defined rhythmic accompaniment.



The *sta tria* dance tune is suddenly introduced in 4/4 meter, beginning with an anacrusis on the final beat of the *tsakisto*. The opening of the *sta tria* is given below:



Staying within the traditional instrumental practices of Epirus, the *sta tria* is heard in a pentatonic mode and in the tonality of the *tsakisto*. As the dance tune is developed, there is an abrupt change to a lively 2/4 meter and the pentatonic modality gradually gives way to a major one. It is important to point out that this particular style of a *sta tria* performance is indigenous to the Deropolis area.

SIDE B

1. TRATA (1:07)

The *trata* is primarily a Peloponnesian folk dance, although it certainly came from the Aegean islands, that is traditionally performed by women. Hands are held in front (in a chain position), and the entire line moves in synchronized dance steps. The term *trata* is generally translated as "fishing net," but can refer to a small fishing boat. It is believed that the highly stylized dance movements reflect the task of "pulling in the nets."

The music is composed of four distinct melodic phrases, the first of which is considered an introduction. It should be remembered that, although the opening melodic phrase is introductory, it is always repeated and therefore becomes an integral part of the entire composition. This phenomenon is a well-established performance practice in Greek folk music.

All melodic phrases are in a commonly used diatonic mode. The following transcription illustrates both the introduction and subsequent phrase.

On 168 Intro.

2. KAPETAN VASILO-STA TRIA (4:05)

Kapetan Vasilos is definitely one of the favorite dance tunes of Epirus. It is classified as a *kofto* (cut) dance because the final beat of each melodic phrase is a rest. Within its framework of two rather simple melodic phrases that fluctuate between chromatic and diatonic modalities, instrumentalists are afforded numerous opportunities for melodic variations and semi-free improvisations. *Kapetan Vasilos* is followed by a lively *sta tria* dance tune entitled *sevdas*.

3. HALKIAS SPEAKS OF THE OLD MUSICIANS (2:53)

Vagelis Brachopoulos, Periklis Halkias, a friend.

VB: Tell me, Uncle Klis, was Demos a good clarinetist?

PH: Ah! Especially when he played a lament! Kateris heard him.

F: My father was like him a bit.

PH: He took his style! But I heard him, and he was something else.

F: Nobody came close to him.

PH: Nope! Pure attack!

F: Even Kitsos couldn't come close to him.

PH: No!! No way!! They even got into a row one time. Demos went to play in Yianena one time, in Koutsolavo's joint. And Kitsos was playing next door. And everybody got up and left the place next door and they all went to hear Demos. The place was really jumping. I tell you, guys, those days were something else! Why, my father-in-law told me that when Demos played, and Siakas was on the fiddle . . . Oy, oy, mother in heaven, the windows would rattle. The windows, I tell you! And they all left the joint next door where Kitsos was playing. And Kitsos could really blow a clarinet. Kitsos was the tops, he was the tops!! But only Nikolaos Batzis was equal to Demos. Nikolaos Batzis and Demos, the two of them were it.

4. O SAMANDAKAS

(A) TSAKISTO (B) VARI POGONISIO (9:13)

Among the most expressive types of music found in Epirus are the ones performed in a slow and deliberate tempo. The opening *samandakas* is an excellent example. Each of its melodic phrases is the length of an eight beat rhythmic pattern in 8/4 [4+4] meter. Because the final beat of each phrase is consistently given to a rest, musicians apply the term *kofto* (cut) to this melodic type.

The rhythmic accompaniment is traditionally kept rather simple in order to allow the soloist as much melodic freedom as possible. Both the cimbalom and violin harmonically support the tonic and hypertonic tonalities. Two principle melodies of the *samandakas* are illustrated below:

The musical notation shows two examples of the *samandakas* melody. Example I is in 8/4 [4+4] meter, marked 'n 56' and 'I'. It consists of a single melodic line with a final rest. Example II is also in 8/4 [4+4] meter, marked 'n 56' and 'II'. It consists of a single melodic line with a final rest. Below the notation is a rhythmic accompaniment line with a series of eighth notes and rests, labeled 'Hyt.' and 'T'.

A sudden change to 6/4 [3+3] meter signals the *tsakisto*. The two previous tonalities (tonic and hypertonic) are maintained throughout this dance tune.

The tune that concludes this dance medley is a *vari Pogonisio*. Danced in two steps (*sta dbio*), this particular *vari Pogonisio* reflects the melodic styles of Delvino (*Delviniotiko*) and Tsamouria.

5. SKAROS (SOLO CLARINET) (1:50)

This *skaros* was performed and recorded in Greece by Mr. Halkias. In spite of the fact that the quality of the recording is rather poor and a drone is noticeably missing, this *skaros* was included in the anthology primarily because of its excellent execution.

(A) TSAKISTO (B) VARIPOGONISIO (9:13)

2. KAPETAN VASILO - STA TRIA (4:05)

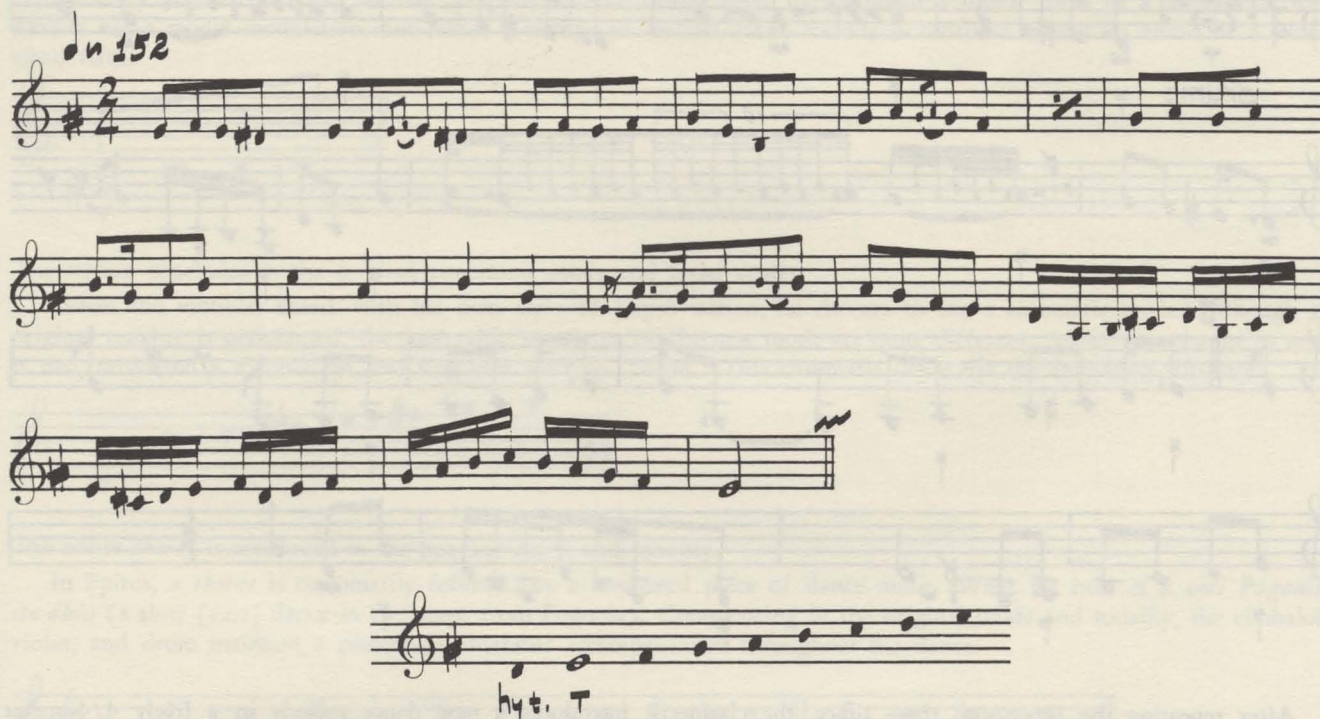
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SIDE A

1. HASAPIKO (3:14)

This lively folk dance in 2/4 meter (preceded by an introduction in free-meter) is commonly called a *basapikos boros* (butcher's dance) or *Serviko* (Serbian [dance]). The *basapiko* is considered a panhellenic folk dance and should not be confused with the dance of the same name used in the popular (bouzouki) musical tradition. The recorded version of this *basapiko*, formerly known by the term *Rumaniko* (Rumanian), was learned in Greece by my cimbalom teacher, Spyros Stamos* (ca. 1912-13), and subsequently taught to me.

The *basapiko* is cast in a chromatic mode in which the augmented second interval occurs between the second and third tones of the lower pentachord. A rather free transcription of the opening few measures is given below:



2. REHEARSING EXCERPT (1:28)

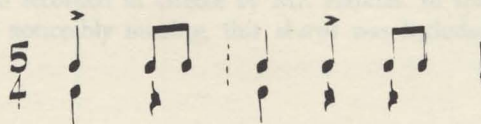
Halkias starts singing, trying to indicate a song's melody to the other musicians.
"Do you want to hear tears, singing and laments..."

3. SINGATHISTO-KONITSIOTIKO (6:03)

The *singathisto* of Epirus is a modified *kofto* (cut) dance in 5/4 [2+3] meter. The asymmetric subdivisions of the meter are directly related to the basic dance steps. And even though the lead dancer is rather free to lengthen the

*Producer's note: Spyros Stamos, whom S. Chianis considers an outstanding musician and instrument maker, was from Roumeli, Greece. In 1922, he happened to be on a performing tour in Asia Minor. During the destruction of Smyrna, he was rescued by a Japanese boat and went to Japan, which he left later for the United States, where he settled.

final beat (a rest) of each measure, instrumentalists follow these metric subdivisions with strict regularity. The basic rhythmic outline of a *singathisto* is given below:



Two contrasting melodic phrases (of four measures each) constitute the formal structure of this type of *singathisto*. The first phrase is a minor mode and always comes to a close with an arpeggiated cadence in its parallel major. The second melodic phrase is entirely in major. Both phrases are illustrated in the following skeletal transcription.

A skeletal transcription of a *singathisto*. It consists of four staves. The first staff is labeled 'I' and '80', showing a melodic phrase in 5/4 time. The second staff is labeled 'drum:' and shows a rhythmic pattern with 'x' marks. The third staff is labeled 'II' and shows a second melodic phrase. The fourth staff shows a continuation of the melody. The transcription includes various musical notations such as notes, rests, and accidentals.

After repeating the *singathisto* three times, the clarinetist introduces a new dance melody in a lively 4/4 meter entitled *Konitsiotiko* (from the city of Konitsa). Because this melody is quite similar to the second phrase of the *singathisto*, but in a different tempo and meter, musicians commonly call this phenomenon *to girisma* (the change). The *Konitsiotiko* melody is illustrated below:

A skeletal transcription of the *Konitsiotiko* melody in 4/4 time. It consists of eight measures. The first measure has a quarter note, a quarter note, a quarter note, and a quarter note. The second measure has a quarter note, a quarter note, a quarter note, and a quarter note. The third measure has a quarter note, a quarter note, a quarter note, and a quarter note. The fourth measure has a quarter note, a quarter note, a quarter note, and a quarter note. The fifth measure has a quarter note, a quarter note, a quarter note, and a quarter note. The sixth measure has a quarter note, a quarter note, a quarter note, and a quarter note. The seventh measure has a quarter note, a quarter note, a quarter note, and a quarter note. The eighth measure has a quarter note, a quarter note, a quarter note, and a quarter note.

Conversation

VB: Do you want me to play the harmony, Periklis?

PH: Play the harmony, the harmony! We don't have any harmony!

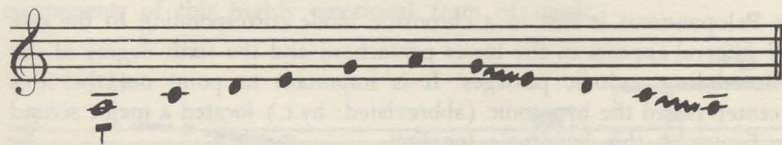
VB: But in these songs you can't do that, it sounds bad.

PH: No! No! Harmony! Harmony! Because if I play the melody, and you play the melody, it'll sound like we're fighting.

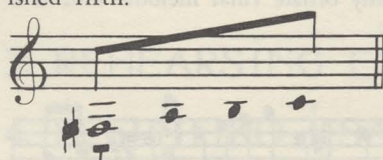
S. Chianis: Let's go.

4. SKAROS EPIROTIKOS - VARI POGONISIO (10:35)

One of the most characteristic instrumental forms of music found in the regions of Epirus and western Macedonia is the *skaros*. Similar in style to the instrumental *miryioi*, the *skaros* is an extended improvisational piece of music in free-meter performed over a drone on the tonal center. Important modal tones are densely ornamented and used as resting points as the soloist develops the arch-shaped melody. This particular *skaros* is set in a familiar pentatonic mode of northern Greece. The characteristic portamentos used only in descending melodic passages (indicated by wavy lines) constitute important stylistic features of this mode.



Suddenly and without any melodic preparation, the tonal center moves down a minor third to a *non-modal* tone. This is not a modal modulation, but rather a change in "mood." The melody is confined within an ambit of a diminished fifth.



The section concludes in the original pentatonic mode and tonal center.

When the violinist enters with his own style of improvisation, he chooses to use a chromatic mode. Although the original tonality is maintained, the intervallic structures of the new mode are quite different. Again, this change in mode is not considered a modulation, but simply a shift in "mood." This chromatic mode has the following structure:



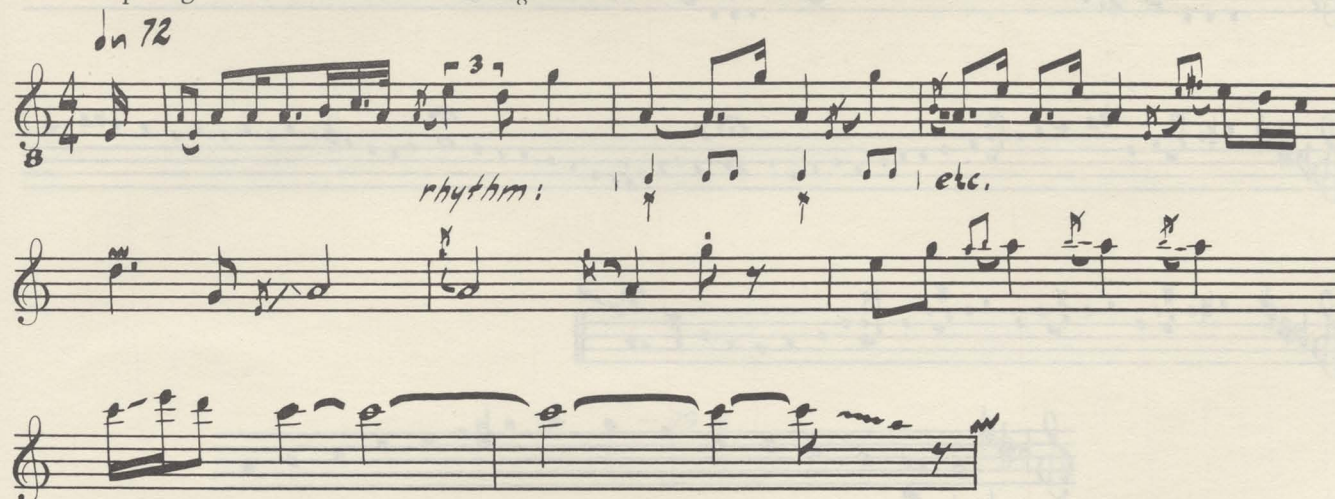
The entire *skaros* is concluded in the opening mode and tonality.

In Epirus, a *skaros* is customarily followed by a measured piece of dance music. What we hear is a *vari Pogonisio sta dbio* (a slow [*vari*] dance in two steps from Pogonia). Commencing in the original mode and tonality, the cimbalom, violin, and drum maintain a prominent rhythmic accompaniment throughout the dance.



The drum punctuates the two strong beats of the measure that coincide with the *sta dbio* dance steps.

The opening few measures of the *vari Pogonisio* are illustrated below:



SIDE B

1. KLISAN I STRATES TOU MORIA (KLEPHTIKO) (2:33)

Klephtic songs accompanied by instruments are generally preceded by measured introductory melodies in 7/8 [3+2+2] meter. These stereotype introductions are in diatonic and chromatic modes and performed solely by instruments. As a rule, the finale of the introduction is the tonal center of the song itself. These instrumental introductions are commonly used in those mainland regions having a well-established klephtic tradition.

The introduction of this klephtic tune from the Peloponnesus is cast in a chromatic mode corresponding to the one used in the body of the song. An augmented second interval appears in the lower pentachord and the sixth degree of the mode is always lowered by a minor second in all descending melodic passages. It is important to point out that this particular chromatic mode has an additional tonal center called the hypotonic (abbreviated: hy.t.) located a major second below the principal one. The klephtic song proper begins in this hypotonic tonality.

Each klephtic tune has a well-defined skeletal melodic structure. The melody is highly ornamented and always performed in free-meter. This overall structure is illustrated in our example by whole notes, while shorter melodic units are indicated by means of double slash marks. The melody begins in the hypotonic tonality and gradually gravitates to the tonic by the end of the third melodic unit. Characteristically, the rather long and highly ornate final melodic unit is a descending one to the tonal center. Often, the introductory tune is repeated at this point.

Intro.

hy.t. T

hy.t. T

2. MIRYIOLOI ARVANITIKO (7:04)

The Albert-system clarinet used in this *miryioloï* example is pitched in *G* (a minor third below the *B-flat* one). Because of its full and resonant chalumeau register and the ease with which descending slides and tonal inflections can be executed, the *G* clarinet is well-suited for the *miryioloï*, *skaros*, and other similar types of northern Greek music. The overall structure of the *miryioloï*, like the *skaros*, is rather free but tends to follow an arch-shape. The *miryioloï* is performed in a subdued and lamented mood which reflects the inner feelings of the instrumentalist. Descending melodic slides in the tetrachord above the tonic, and ascending leaps of a seventh at cadential points, are important components of this highly emotional form of music.



3. REHEARSING EXCERPT (1:08)

4. KLEPHTIKO-TSAMIKO-SYRTO (9:22)

The measured introduction to this klephtic tune is used throughout the mainland regions of Epirus, Thessaly, Roumeli, and the Peloponnesus. In general, klephtic introductions are in a 7/8 [3+2+2] meter, instrumental, and come to a close on the tonal center of the song.

The klephtic tune is always in free-meter and highly ornate. A chromatic or diatonic mode (or a mixture of both) may be used, however; in Epirus a chromatic mode is commonly combined with a pentatonic one to create a very distinct melodic style. The melody is always performed monophonically over a drone, and the introductory tune may appear between each strophe of the song.

Following this rather brief klephtic example, we hear a final section of a *tsamiko* dance most often referred to as *sto dopo* ([to dance] in place). The clarinetist and violinist illustrate excellent examples of free-improvisation in a chromatic mode. The meter of a *tsamiko* and its *sto dopo* section is usually 6/4 [3+3].

The entire medley is brought to a close with a lively *syrtos* dance performed as a *sta dhio*.

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