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
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 musical 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 areic, 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 kephí (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 overrun 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
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
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)
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: $\frac{3}{8}$ or $\frac{5}{8}$ in the Cretan songs and in many others;

\[ \frac{3}{8} \times \frac{3}{8} = \frac{9}{64} \]

\[ \frac{5}{8} \times \frac{5}{8} = \frac{25}{64} \]

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 hypodorian, 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, Klephtikos, also called Tsimikos, the Sousta etc.
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

\[ \text{\textbullet \textbullet \textbullet \textbullet} \]

The middle string plays the tetrachord

\[ \text{\textbullet \textbullet \textbullet \textbullet} \]

The third string, the lowest, plays the tetrachord

\[ \text{\textbullet \textbullet \textbullet \textbullet} \]

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 (gaínda), the tzambouna, resembling the bag-pipes, and the pípiza. 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.

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.

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:

\[
\begin{align*}
\text{(2+2+2 \times 2)} &= \text{D D D}
\end{align*}
\]

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

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 procession 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).


« Μοιρά Σκάκιρα > "Χελίπος άρ. 1.

The instruments used here are the cornet, the trombone, the clarinet, the small and large drum of the band (see instruments above).
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).

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 magnificent 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 areté (excellence) 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.

Introduction:
Aîndes aman, aîndes 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 little 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.

My jasmine of Khania,
My flower of Rethymno,
You are a gay lass,
The envy of all.
Ah, may no one say it.
(Āindes 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.
SIDE II, BAND 2: PAPHITIKE MELODY. From Paphos, Cyprus.

"Εμ! Περσότηι μου
Περσότηι μου κακουριοτον
"Ωχ! Ποι' γέρνυς το λαίνη
μπί μου που βρίσκεις το νερόν
"Α! να πα να πιώ και γ'....νι μ'
"Α! Τζι ωρί ρουσού τζωρί ρουσού
Τζ'-οτι φορίόσια πρίπουσ 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
cmasts 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.
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.
«Τὸ χραμάκι» Νάξος Ἔρ. 2.

1. Χραμάκι Ἀπεραθτικό στὸν ἀργαλείο φανέρον γιὰ προῦκα φυλαγμένο.

2. Σὲ σπίτι Λειβαθτικὸ οὐ ἀντίκρυσα στρυμένο γιὰ γάμο στολισμένο.

3. Σ᾽ ἀντίκρυσα καὶ δάκρυσα κ᾽ εἶπα νὰ μὴ ντο ὁσία τὸ σπίτι νὰ ντο λωσία.

4. "Ας σέ γυναικὶ ἵνα σὲ χαίρονται οἱ χιορόπαθεῖτες τῆς φωτεινας ἀνοίγουσας.

5. Καλυφόμενης μέρες ἔρθαν ὁ κάθε μὲ τὰ κάμεν τῆς λευτεριάσ τὸ χράμα.
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 blackmarketeer. 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 rhythm
\[
\frac{5}{8} = \left( \frac{3+2}{8} \right) = \frac{5}{8} \quad \frac{3}{8} \quad \frac{1}{8}
\]
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 move­
ment 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

\[ \text{\LaTeX code for music notation} \]
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 (sustas). It is a swift dance with a rhythm of $\frac{3}{4}$ in the form of

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\begin{align*}
&\text{\underline{L}} \\
&\text{\underline{L}} \\
\end{align*}
```

In Rhodes aside from the instrumental sussta there is also a Sousta which is sung. The instrumental Sousta has many isakismata, 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.
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<td>HAITIAN DESERT SONGS—Haitian Women</td>
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<td><strong>109</strong></td>
<td>ZANZIBAR HEBREW SONGS</td>
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<td>CANARIAN SONGS AND DANCES FROM THE ARUBA ISLAND</td>
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<td>CANARIAN SONGS AND DANCES FROM CURACAO</td>
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## Recordings

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## Jazz Series

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## Instruction

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## Teaching Aids

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