

Among the certain number of Diploma Dissertations I have supervised at the Department of Music Education I consider the work about Bouzouki as a very fundamental one. At the same time the theme is useful, unique and the student's choice was undoubtedly a case of his heart's inspiration. As a player of the Bouzouki he wanted to know everything about his "life's" partner and as a native Cyprian he wished to introduce his national instrument to Czech pedagogues, students and all interested readers. This aim offered to A. Zakos many points of view, many ways how to approach to the subject matter.

In the first chapter he introduced the history of the instrument, which can be followed from Ancient Greece and during Byzantium. He watched the relation to Pandore, Lute and explained the etymology of the word. Then Zakos mentioned the birth of Rebetico and existence of Baglamas and he illustrated the social background of its interpreters. Later Zakos examined how the trichordo Bouzouki was changed into the tetrachordo instrument, he mentioned new abilities, capacities and qualities of the sound. He continued this line of time towards seventies, when occurred the revival of Rebetico inspired by the intellectuals, students and young people.

The second chapter is devoted to the Rebetico. Zakos follows its periods and relation between Rebetico, Blues, Samba, Reggae, he speaks about Greek Blues a characterize the birth of a man, who is called mangas. A man whose fate was associated with drugs, prison and poverty. I consider very interesting the subchapter called Matters related to the Rebetico. There A. Zakos scientifically recapitulates the facts about instruments, their social framework, folklore classification and etymology of the word "rebetis" (in contrast meanings from possible kind of the drink, drunker, ruins, up to the brave young man).

After the historical, sociological and theoretical research he presents the practical face of Bouzouki. In the chapter 3-5 he introduces Bouzouki as organologist in clear definitions, which could serve as a model for preparation of the exhibit in museums of musical instruments. His article about construction of Bouzouki can serve as an instruction for instrument-makers. The chapter about Playing positions brings lot of interesting informations for future interpreters of Bouzouki. Also the chapter about Notation offers elaborated knowledge for those who want to play this instrument.

The broad chapter about the Greek Folk Musical Modes is a serious analysis of the modes (ways, Roads), descending and ascending pentachords, tetrachords, characteristic and predominant notes.

The last chapter of Biographies containing important players and composers is a list of selected personalities, important in this brange. A. Zakos elaborated it in the system used in the Dictionaries.

I appreciate the synthetic face of this dissertation, the professional and many-faceted approach to the Bouzouki, which was introduced in the historical, theoretical and practical relations. A. Zakos collected the comprehensive material which is formulated in a interesting way. Also the photographs, pictures and painted schemes and video records on enclosed CD are to be appreciated.

The work will be located as a needed contribution to the library of the Museum of Musical Instruments in Prague, directed by Dr. Šustíková.

Recommended mark EXCELLENT

Questions: Is not the complicated notation (indicating strings, fingering, spaces and plectrum) a reason why your musicians prefer to play by heart?

We know about the existence of Bouzouki. But we know less about the Rebetico. Can you briefly characterize it?