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BOUZOUKI: THE NATIONAL GREEK INSTRUMENT

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BOUZOUKI: ŘECKÝ NARODNÍ NÁSTROJ

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Praha



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First of all I would like to thank and express my great appreciation to my supervisor Ph.D. Ing. Křivánek for his help, guidance, support, and advice in order to finish this diploma research. I would also like to thank all of my teachers I had during my studies in the Charles University, Faculty of Education in Prague, Czech Republic for their guidance and valuable knowledge I gained from them.

Furthermore, I would like to say a big "thank you" to my parents Petr and Marie for their support in so many ways and for believing in me. This diploma research is dedicated to them.

DECLARATION

I confirm that this is my own work and the use of all materials from other sources has been properly and fully acknowledged.

Prague



Andreas Zakos

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INTRODUCTION

Mention the word Bouzouki, and people think of “Zorba the Greek”. Well, is not so simple. The Greek Bouzouki is not just a musical instrument that became known by chance or in the case of a movie. It is the string that connects the Greek culture through the centuries, it is the way that people expresses their feelings, their love or their sorrow. Generations and generations brought up listening to its marvelous metallic sound. It is the instrument that plays a great role in preserving the Greek folk music and culture. The unlimited staccato of the Bouzouki fascinates the audiences that fall under the spell of the strings.

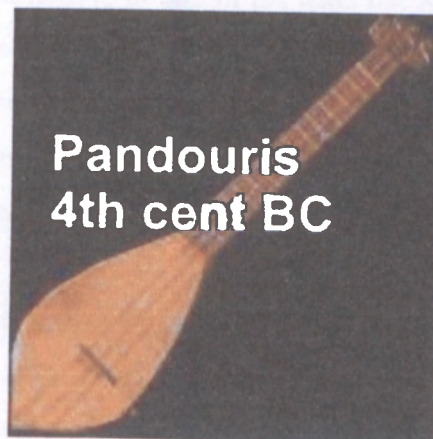
The Greek Bouzouki has its roots deep into the centuries of the ancient Greece. It is estimated that this instrument first appeared in the 4th century BC. It was known as the “Pandouris” or “Pandourion” and it was the first fretted instrument known, forerunner of the various families of lutes worldwide. The source of our knowledge about this instrument is the Mantinea marble (4th century BC, now exhibited at Athens Archaeological Museum) depicting the mythical contest between Apollo and Marsyas, where a Pandouris is being played by a muse seated on a rock.

The reasons that I am writing my diploma thesis about the Greek Bouzouki are various. First of all, as a foreign student of Charles University in Prague, I would like to introduce my Greek descent. I was always thinking to base my diploma thesis on the Greek culture and music, and I always loved the Greek Bouzouki. Considering that, I came up to write about this instrument and, using it, to present its history through the ages and how bounded it is with the Greek culture and music. The subjects that I will further analyze are based on the importance of the Bouzouki for the national Greek music. Also there will be included the history, the development, the kinds of the instrument, the repertory, the great composers, performers, and makers of the Bouzouki.

I hope that this diploma work will help in future other students or interested people who would like to learn more about the Bouzouki as there is not any book written about this instrument covering all the fields I am further commenting. I also hope that it will be a good addition to our University’s library and an interesting reading for everyone.



Mantineia marble: Pandouris is being played by a muse seated on a rock.



Chapter 1

The History of the Greek Bouzouki.

1.1 In the ancient Greece

The Greek popular and folk music is characterized mainly by one musical instrument. The Bouzouki.

Nothing is certain and clear related to the origin of the instrument. Many other contradictory thoughts, we hear among people, more and more befog the real facts than to enlighten them. However there is some information when compared to some theories about the origin of the instrument, we can consider them as true.

The history begun in the antiquity where in some unspecified, until today, time period appeared in ancient Greece, around the 4th century BC, a lute-like instrument called Pandora. Pandora was a plucked string instrument and it had a soundboard in the shape of a pear, long fingerboard with movable frets, and three couples of strings. Researchers believe that the Pandora was played with a feather or even with a piece of wood carved from a tree (e.g. a piece of a cherry tree could be used). It is remarkable, that even in that period the instrument was much slandered like in the last century. The following occurrence is distinctive: In one of his texts the Athenian orator Demosthenes is blaming the King of Macedonia Phillipos for offering hospitality to Pandora players, players of an instrument for the corrupted people. In spite of the continuous reactions of the Greek aristocracy against the Pandora, the instrument survived and continued to be used because of the harmony and the variety of sounds that it was able to reproduce with a small number of strings.

Very important fact is that the Bouzouki since the antiquity until the beginning of the 20th century appears consequently in Greek music history (and in general in the Eastern Mediterranean), with various shapes, sizes, and names such as: Pandora, Pandourida, Pandouris, Pandourion, Tambouras, Saz, Boulgkari, Liogkari, Tsibouri, Giogkari,

Tambour, Thamboura, Bouzouri. Modern Bouzouki possesses the leading role in the folk orchestra and it has, shape, dimensions, and string order almost the same for thousands of years now. The Bouzouki is closely related to the Laouto (Lute), and it was known to many Pre-Hellenic cultures like those in Egypt, Assyria, and China.

Back in the ancient Greece the predominant naming of the instrument was Pandouris, Pandora, or Pandourion. Ancient Greeks used also the name trichord (trichordo), a name that exists until today with the trichord(o) Bouzouki. Pandouris was also called trichord because it had three strings. This instrument is the first fretted instrument known, predecessor of the various families of lutes worldwide. The source of our knowledge about the instrument is the Mantinea marble (4th century BC, now exhibited at Athens Archeological Museum) depicting the mythical contest¹ between Apollo (the god of light and the sun) and Marsyas (a satyr, virtuoso of the double flute, *aulos*), where a Pandouris is being played by a muse seated on a rock. Mantinea marble gives us the best information about the morphology of the instrument. The seated muse on the rock holds the Pandouris in the exact way as a folk modern musician the Bouzouki of our days.

1.2 In the Byzantium

The Pandouris passed from the ancient Greeks to the Byzantines and it continued to be used with the same name. According to recent discoveries of ancient wall paintings and sculptures, the Bouzouki or better Pandouris, is being proved that indeed existed during the Byzantine era (330-1453 AD). Byzantines also used it into learning of the Byzantine music. The Archbishop Chrsanthos² in his book about the Byzantine music points out that Pandouris is the optimal instrument for the teaching of the Byzantine music³. He actually said: "*The Pandouris, or else called Phandoura or Tambura, is one*

¹ In Greek mythology, the satyr Marsyas challenged god Apollo to a contest of music and lost his hide and life. In Antiquity, most accounts emphasize the hubris of Marsyas and the justice of his punishment.

² Metropolitan of Trapezon and later on Archbishop of Athens, Chrsanthos, was born in Gratini Rodopis in 1881 with the name Charilaos Filippidis and died in Athens in 1949. He was a Greek theologian and scholar and one of the greatest figures of the late Orthodox Church.

³ Byzantine music uses intervals smaller than a semitone and Pandouris had movable frets so it was the optimal instrument for someone to play that kind of music.

of the easiest to learn instruments. Together with the Kanonaki, it is the most advisable instrument for teaching Byzantine music”.

With the passage of the years it became more known with the name Thamboura or Tambouras. There are plenty of Byzantine wall paintings, images and furniture depicting the Tambouras and its players, and also we can find poetry of that era referring to the instrument. After the fall of the Byzantine Empire in the year 1453 AD by the Ottoman Empire, the instrument survived during the Turkish domination. In that time Tambouras was the instrument that was entertaining and declaring as well the pain of the Greek and Turkish population. The modern Turkish *Tanbur* is practically identical to the ancient Greek Pandouris. On display in the National Historical Museum of Greece there is the Tambouras of General Makriyannis – the hero of the Greek revolution against the four hundred years of Turkish occupation (1821). This Tambouras bears the main morphological characteristics of the Bouzouki used by the rebetes⁴.

1.3 From the Turkish domination to the War in Asia Minor (1919-1922) – The Rebetiko

In the years of the Turkish domination musicians were entertaining the Greek population as much as the Turkish one. Consequently, there were major influences from the eastern music on the way of playing the instrument and the usage of musical modes. Pandouris appears in the east (depending on the shape, the length, the number of the strings and the tuning) with different names such as: Bouzouki, Baglamas, Saz, Tambouras, Giogkari, Bourgkali. The tunings of the instrument were variable and depended on the musical mode a melody was composed. There is a popular aspect that the naming of the instrument “Bouzouki” has its roots to that need to change the tunings. A popular etymology maintains that the word “Bozouk” (broken) was used because different tunings (the Turkish “düzen”) were required for the instrument to play in different musical modes (known as Dromoi in Greek, Maqam (pl. Maqamat) in Arabic).

⁴ A *rebetis* (pl. *rebetes*) (in greek *ρεμπέτης*) is a musician involved in the scene of the Greek musical genre of *Rebetiko*, which flourished between 1920 and 1955.

A tuning known as the “bozouk düzeni” (broken tuning⁵) still exists in the Greek folk music. From this point of view using the “bozouk düzeni” stayed the name “Bouzouki”.

We may never learn for certain for which reasons the naming “Bouzouki” is predominant in our days, and the reasons of its further development. Researchers accept the fact that the modern name “Bouzouki” is of Turkish origin and that of course the instrument is the evolution of the ancient Greek Pandouris. There is also one other explanation which is considered as the most accurate about the name of the instrument, which is the following: The Turkish Saz belongs to the same family of instruments as the Bouzouki. A middle-sized kind of Saz is called a “bozouk saz”. “Bozouk” in Turkish means broken, not functioning, modified and “saz” means instrument. Here it is used in order to specify the size of the instrument. It is concluded, therefore, that the Bouzouki has been named after the jargon of the Turkish saz.

The final pattern as trichordo Bouzouki (three-course⁶) appeared in the late 19th century. The trichordo is the classical type of Bouzouki. During that period the instrument had its final naming, “Bouzouki”, which overrode the naming “Tambouras”. Greece now wanted to shake off anything that reminds the Ottoman past, so the European music influence was acceptable. Until now, Tambouras had the movable frets so to serve the Greek traditional music and to be able to play intervals smaller than a semitone (e.g. comas). Thereby, the instrument compromised with the European music so to be capable to follow the piano, mandolin and guitar tuning. The result was that now the all new Bouzouki has stabile frets, metallic pegs, fixed tuning (D3d4, a3a3, d4d4) and started playing chord accompaniment – something unknown for the Greek tradition until 1900’s.

As an instrument, the Bouzouki was eliminated from the Greek folk orchestras and bands. That caused the emergence of two other kinds of folk orchestra. The one new kind

⁵ In the Greek folk music the “bozouk düzeni” (broken tuning) means the need to change the tuning of the instrument according to the melody and the scale or better mode a song is written. It is the essential preparation to playing. Therefore, the need to change the tuning of the instrument every now and again, it gives us the sense that the instrument does not have a regular and steady tuning. That sense is that something might be “broken” hence broken tuning.

⁶ Each pair of strings is called “course”.

is the folk orchestra of the Greek mainland (gr. “*Κομπανία*” – “Company”⁷), which is consisted of clarinet, violin, lute, and santur. The other new kind is the folk orchestra of the insular Greece (gr. “*Ζυγιά*” – “Zigia”), consisted of either violin and lute or lyre and lute. The Bouzouki became the instrument of the lonely songwriters and the way of expressing themselves and other groups of marginal people. It was then where the genre of *Rebetiko* first appeared.

The roots of *Rebetiko* can be found at two places – In the music near the coasts of Asia Minor and Constantinople, and in the songs of the prisons (2nd half of the 19th century). In the late 19th century there existed both in Greece and Asia Minor coffeehouses (the so called “*Café Aman*”) where the habitués were enjoying their time with live music. These kinds of places represent the cradle of the *Rebetiko* genre together with the prison, the taverns and the “tekes” (Turkish style underground cafes).

Rebetiko represents the low social layers of people, where they live through with great difficulties. This part of people did not have permanent jobs and their financial condition was very bad. For that reason and having a lot of debts they were easily getting imprisoned even for the smallest delict. In the prison they were trying to declare their pain and their problems through the music. This is one reason that led them to construct a new instrument made of materials they could find in the kitchens of the prisons. The new instrument is called “*Baglamas*” and when it was first appeared it had three single strings (as they could not find normal strings they were using wires). The *Baglamas* is a smaller version of the Bouzouki and is tuned (d, a, d) exactly like the trichordo Bouzouki but pitched an octave higher. We can say that the Bouzouki is the big brother of the *Baglamas*. It is an easy instrument to carry because of its small size. In the old days it was often used as a main instrument by itself for the enjoyment and expression of the man who was playing it, or to make a party for a small group of friends.

Another reason that led these people to the construction of *Baglamas* is the following: Many of them were trying to find relief and be away from their miserable life, thus they were using drugs. It is a fact that while using that kind of substances some of the human senses have the need to defend themselves by growing and be more sensitive

⁷ The term “*Κομπανία*”-“Company” means a music band.

(especially the sight and the hearing). The sounds of the guitar or the Bouzouki in the ears of a drug user were thunderous. Thereby the Baglamas was invented where its sound is not so sharp and the user could lightly hear it.

Today the final kind of Baglamas has 3 pairs of strings (D3d4, a3a3, d4d4). The stringing arrangement features unison pairs on the 4 highest strings and an octave pair on the lower D. Its sound is sharp and today is used to add color and to give a precise, distinct, vibrato sound to the composition where it takes on the accompaniment role of supporting the Bouzouki. The Baglamas can be easily made from wood or other material for the back (vessel) including tortoise shells, gourds, or carved solid wood. It also has been used as a chord and rhythm instrument in small *bouzouki bands*. In this role, it is often played with a simple, driving rhythm giving a high pitched, insistent beat to back up the lead Bouzouki. It thus rounds out the sound of the bouzouki band. In the same family of the Bouzouki and Baglamas is the Tzouras. It has double the size of Baglamas but smaller than the Bouzouki and it is very similar to the Tambouras. We can find this instrument with three or four courses of strings. It is made of the same material as the Bouzouki and a Tzouras player uses similar techniques as those of the Bouzouki.

In regard about the *Rebetiko* genre I will refer further and more detailed in the next chapter.

1.4 The trichordo Bouzouki after the Asia Minor catastrophe

The catastrophe in Asia Minor in the year of 1922 brought to Greece a wave of refugees (ethnic Greeks). The refugees brought with them the music known as "*smyrneika*", which made use of the Arabic lute (al ud or "outi"⁸ as the Greeks called it). Soon the outi was replaced by the trichordo Bouzouki. Their songs in combination with the "*demotika*" (country folk songs) and the "*nisiotika*" (insular songs) represent the substrate of the origin of the rebetika⁹ songs. The trichordo Bouzouki now as a solo

⁸ The outi is a pear-shaped, stringed instrument, which is often seen as the predecessor of the western lute, distinguished primarily by being without frets, commonly used in Middle Eastern music.

⁹ Rebetiko genre songs are called *rebetika* (plural word when we refer to the songs of Rebetiko).

instrument reaches the highest level of virtuosity in the hands of great musicians. It is a musical instrument that perfectly serves the Rebetiko. On the trichordo Bouzouki, as I earlier mentioned, we have three pairs of strings (D3d4-a3a3-d4d4). The (d4d4) string is the basis for the melody, while the (a3a3) and the second (D3d4) strings are used for playing chords. The first bottom (d4d4) string is known as the “Kantini”. The sound of the top (D3d4) string is known as “Bourgana”. A distinct characteristic of the Bouzouki is the *taximi* (pl. *taximia*). Many rebetika songs start with a *taximi*. The *taximi* is a type of improvisation and it differs from strokes of the pick, the rhythm, the essential value of the song and it demands that the player be versatile. The player has to also know how to apply himself to this type of improvisation. In order to improvise and to play the *taximi* correctly, the Bouzouki player has to become familiar with the different musical modes (Greek “dromous”).

During that period new orchestras appeared (“rebetikes companies” – Rebetiko genre companies), with the most popular one, the so called “*tetras e ksakousti tou Pireos*” (the quartet company of Piraeus). This company appeared in the decade of 1930’s and the founders were the Bouzouki players: Markos Vamvakaris, Stratos Pagioumtzis, Anestis Delias and the baglama player Giorgos Batis.

Many other great *urban folk* (Greek “*laiko*” – popular music) composers and musicians such as Tsitsanis, Papaioannou, Mitsakis and later on Manolis Chiotis wrote outstanding songs. The Metaxa’s totalitarianism though applied censorship and those songs were recorded with great difficulties. Many of these songs were recorded with different lyrics than the normal ones because of the censorship. The political Left party rejected the songs of the urban folk culture because they were not enrolled with the Marxian scope and the aristocracy.

The supporters of the Rebetiko identified in those songs the elements of Byzantine musical modes and expressions very close to the country folk songs. These elements ranked the Rebetiko in the par excellence samples of the Greek folk culture. The critics though considered this kind of music as bad musical and poetical constructions and they characterized it as a “good-for-nothing” eastern past and also as a marginal and shady present. The folk composers of the Rebetiko were never studied music, so they were not

able to write the scores of their songs. The result of their ignorance was that without scores they could not record their songs. Therefore they were asking for help from qualified musicians to write them the scores. Although the Rebetiko composers were very talented cause of their experience and they were writing songs with the help of one instrument, the Bouzouki. Their work was based on the Greek tradition. The music was easy and the text was variable with themes of lyric mood or of everyday's problems. The great "father" of Rebetiko Markos Vamvakaris once said: *"My songs are of Byzantine origin"*.

1.5 The tetrachordo Bouzouki

Right after the Second World War one of the greatest bouzouki virtuosos, Manolis Chiotis, added on the Bouzouki a new pair of strings (although some people believe that the original idea was by Giorgos Laukas and Charis Lemonopoulos). With his addition, Manolis Chiotis incarnated the most important change on the form of the Bouzouki in 2300 years of its Greek history. It was a change which, in a very crucial period of its existence, gave to the Bouzouki new and enormous expressional abilities enabling it as the ultimate instrument of the Greek music until today. The new Bouzouki is now named as the "tetrachordo Bouzouki" and it has four pairs of strings that are tuned (C3c4, F3f4, a3a3, d4d4). In the two higher-pitched (treble) courses, the two strings of the pair are tuned to the same note. These are used for playing melodies, usually with the two courses played together. In the two lower-pitched (bass) courses, the pair consists of a thick wound string and a thin string tuned an octave apart. These "octave strings" add to the fullness of the sound and are used in chords and bass drones¹⁰. Even though the trichordo Bouzouki did not offer many easy movements, it was unbeatable when it came to the taximia. The great late Yiannis Papaioannou, an early player of the trichordo, is considered the best all-time taximi player. When many of the old timers switched from the trichordo to the tetrachordo, they used many of their old fingerings, which made their

¹⁰ Drones are the continuous low notes that are played throughout the music.

playing unique. Even though these old fingerings are considered unorthodox by modern standards, they are most valuable in that they produce the old time flavor.

The new Bouzouki divided the musicians in two groups: in the one group there were the supporters of the trichordo Bouzouki where they were denying the adapting to this change, and the other group consisted of the musicians who accepted this change. The first group believes that the sound of the new Bouzouki is "sweeter", "guitar-like" and that is getting apart from the Rebetiko limits. Therefore they do not consider it as a Bouzouki and they call it guitar-bouzouki. The second group recognizes the easiness of playing the new instrument with the four courses and that with the new transformation the virtuosity can reach higher levels. This kind of conflict exists until today and it is considered that, in general lines, the rebetika are played with the trichordo Bouzouki and the urban folk or popular songs with the tetrachordo.

At the end of 1950's and after the 1960 the intellectual musicologists, sociologists, historians, litterateurs and the formal Left party took place for the Rebetiko, declaring their point of view in magazines and newspapers. The main representatives of this movement were Manos Hadjidakis and Mikis Theodorakis, where each one of them created new school of the Greek music and they fundamentally contributed to the development of the urban folk music to a more artistic one. Qualified musicians recognized the modal abilities of the tetrachordo Bouzouki and they are composing music that is not exactly folk but is strongly influenced and based on folk melodies where there is powerful appearance of the Bouzouki. The majority of the Greek population recognizes the Bouzouki as the instrument which can declare the joy and the pain in the best way.

In the late 1960's the Bouzouki was adopted by traditional musicians such as Johnny Moynihan and Donal Lunny who were involved in the folk revival in Ireland. Ballad bands such as *Sweeney's Men* and *Planxty* were among the first groups to use the instrument in Irish music, initially to accompany traditional and contemporary folksong and later to provide a chordal accompaniment for traditional Irish dance music. The construction of the instrument was modified in this rapid acquisition; the Irish Bouzouki has a shorter neck than its Greek counterpart and a flat back rather than a rounded one. A

variety of tunings have been used, the most popular being g–d'–a'–d". The Bouzouki has become one of the most important instruments used to accompany Irish traditional music.

In the early 1970's, in Greece, a new movement appeared, from intellectual personalities, for the revival of the Rebetiko. They re-brought to the market all the old songs newly recorded on the 78 rpm disks¹¹. Young people -the majority were students- responded with enthusiasm to this movement. They started going to the taverns with live Rebetiko music and they were taking part to exhibitions about the Rebetiko recognizing the contribution of the rebetes to the Modern Greek culture. New disks and books are now in the market about the history of the Rebetiko. The government of the country considered the Rebetiko as an antiquated genre and is not standing against the recording of the rebetika. In the decade of 1980's the contemporary Rebetiko genre companies faced huge success performing to the audience the old rebetika and urban folk songs. Their contribution to the Rebetiko and its recognition was very important.

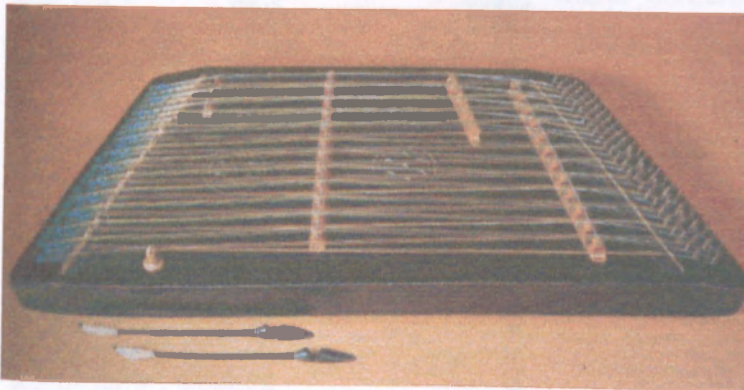
The Bouzouki now belongs to the folk tradition of Greece, as its people has sung with this instrument their desires and melancholies, especially in very significant periods of their history. Based on this criterion, musicology ranks a musical instrument to the folk tradition of a country. What is most important, is that this musical instrument has to be loved and used widely by the people of a country and be constructed from the local folk musicians and makers. Thereby the Bouzouki is a pure Greek folk instrument.



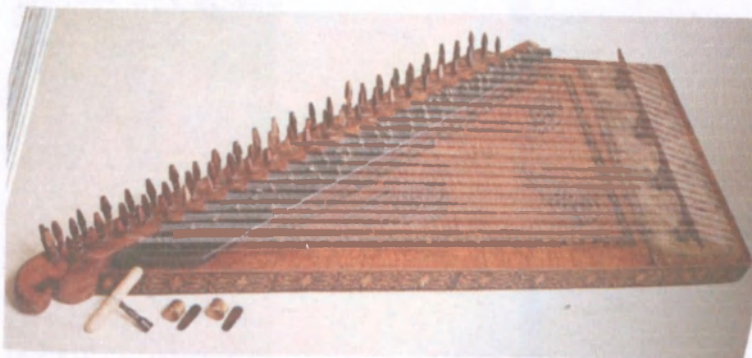
¹¹ A **gramophone record** (also known as **phonograph record**, or simply **record**) is an analog sound storage medium consisting of a flat disc with an inscribed modulated spiral groove usually starting near the periphery and ending near the center of the disc. 78 rpm refers to the revolutions per minute.



National Historical Museum Of Greece: This is the Tambouras of General Makriyannis – the hero of the Greek revolution (1821).



The Santur.



The Kanonaki (Kanon).



In this picture we can compare the sizes and shapes between (from left to right) Baglamas, Tzouras and tetrachordo Bouzouki.



A trichordo Bouzouki from the year of 1904.



The Saz.

Chapter 2

The Rebetiko: The History and its Importance to the Greek Music and the Bouzouki.

2.1 Definition and History

Rebetiko is the name for a type of Greek urban music. It is one of the most important genres of the Greek music history and is represented by the fascinating Bouzouki sound. The sound of the Rebetiko genre reflects the combined influences of European and Middle Eastern music. Every country has mentioned various social groups and their music depended on the timeline of their history. Similar music types as the Rebetiko are: the “Blues” of the Afro Americans (New Orleans, Harlem, and Chicago), the “Samba” of the shantytowns in Brazil, and the “Reggae” of Jamaica. The Rebetiko has sometimes been called the “Greek Blues”, since like the Blues, it grew out of a specific urban subculture and reflected the harsh realities of an oppressed subculture’s lifestyle (poverty, estrangement, crime, drinking, drugs, and violence). However the Rebetiko’s subject matter also extends to other subjects such as: romance and passion, social matters, family, death, the difficulties of living, the war, matters of the everyday life, exotic places, poverty, labor, illnesses, and the sorrows of people. Also like the Blues, Rebetiko progressed from being a music connected with the lower classes to becoming during the 1960’s and later a revived musical form of wide popularity, especially among younger people. The Rebetiko music was closely associated with the *mangas*¹² (Greek urban

¹² **Mangas (pl. Manges)** is the name of a social group in the Belle Époque era’s counterculture of Greece (especially of the great urban centers: Athens, Pireus, and Thessaloniki). Mangas was a label for men belonging to the middle class, behaving in a particularly arrogant/presumptuous way, and dressing with a very typical vesture composed of a woolen hat, a jacket (they usually wore only one of its sleeves), a tight belt (used as a knife case), stripe pants, and pointy shoes. Other features of their appearance were their long moustache, their bead chaplets, and their idiosyncratic mannerist limp-walking. A related social group was the *Koutsavakides* (limp-walkers). Manges are also notable for being closely associated to the History of Rebetiko.

subculture). All the Rebetiko songs are based on traditional Greek or Oriental dance rhythms like zeibekikos, aptalikos, chasapikos and servikos which are very common but also they include some other dance styles like tsifteteli, karsilamas, and syrtos. The main instruments used to Rebetiko composing are the trichordo Bouzouki, Baglamas and Tzouras.

It has been suggested that the origins of the Rebetiko are connected with the songs of the prison. The first reference to the songs of the prison goes back to the middle of the 19th century. In 1850 the French nobleman Appair visited Greece in order to study the problem of the Othonian prisons and he referred to the songs that were heard there. Several others of those days such as the authors Karkavitsas, Papadiamantis and Dafnis made a reference in their books and also in the "Estia" magazine (a magazine published by G. Drosinis) about these songs, the marginal people and the life in the prison. This kind of people, the rebetes, evolved the Bouzouki playing, resulting the accentuation of our new Greek popular folk music which now became stronger than the country folk. The rebetes preserved their influences from the East (e.g. the musical modes), and they were also inspired from the Western music (e.g. the structure of the songs, lyrics with rhymes, and the refrain).

From the establishment of the neo-Hellenic state up to about 1880, the *Italian opera* dominates in Athens. All "Greek" songs of this period were based on the melodies of the Italian operas. The first attempt for the creation of Greek songs begins with the *Ionian Islands serenade* and the *Athenian songs*. Of course, the influence of the Italian opera is clear but assimilated to an extent so as not to be superficially presented.

In 1871 the Conservatory of Athens was established and in the same year the first Sandan-Café (coffeehouse with live music) opens in Athens. In 1873 the first Sandur-Café opens and from 1886 this type of cafes are renamed Café Aman. In the year 1880 Athens was divided in two. On the one side there were the "lovers of the Asian muse" and on the other side all those who believed that the long-drawn-out love songs (Amane)¹³

¹³ A vocal improvisation (vocal taximi), usually in the beginning of the song. Amanes are often used in Greek Rebetika music, but can be heard in Turkish, Romanes (Gypsies), and even Kurdish music as well. Typical words sung during Rebetiko-style amane would be "aman, medet aman". There is no literal

songs) had not at all Greek features. That led to many discussions concerning the music of the Orient. By 1886 Athens was full of Café Aman. The complete dominance of the long-drawn-out love song lasted for ten years. Towards the end of the century we can observe the decay of the Café Aman, and the appearance of the *shadow play* and the *Athenian revue*. 15

Along with this theatre genre, the love of the audience for the foreign music was rekindled. The music at the revues, apart from few “unsuccessful” cases, was a true copying of foreign melodies. The revue’s success was tremendous and it dominated over the first two decades of the 20th century. Its content changed after 1922 and so did the audience’s interests.

In 1921 the Greek army occupied Turkey at the instigation of England, France, Italy and Russia. The Ottoman empire was in a state of collapse and the Great Powers, eager to carve up the territory, let Greece know that if they were to take the coast of Asia Minor where there were two million Greeks living there from ancient times, they could expect support. They were actually using Greece to do the work for them since the Italians had invaded from the south and were marching north. They wanted to use the Greeks to stop them from taking the entire coast of Asia Minor. All went well and the Greek army controlled Smyrna (today Izmir) and the coast but then two things happened that sent events rapidly downhill. The Greek army decided to march inland and take Ankara while at the same time France backed out of the deal. This caused the other powers to withdraw their support so as not to start another world war. The Greek army found itself in retreat from a Turkish army led by Kemal Attaturk. As they passed through towns and cities they were joined by the local Greek population who did not want to be left behind when the angry Turks swarmed into town. Thousands died and the city of Smyrna was burned.

As the army retreated back to Greece it brought with them the surviving Greek population of Asia Minor. By 1922 there were two million refugees in the country. These were Greeks who had never lived in Greece. They had come from the fertile lands of the East but were now forced to live in a small mountainous country that could not support

translation for this. It might be equivalent to saying “My God!” but not exactly. Amane expresses deep emotions or suffering.

them, or in refugee settlements in Piraeus and Thessaloniki. It was in the cafes and hash dens near these settlements that what we know as Rebetiko was forged from the early mainland movement with its Bouzouki and the oriental tunes, rhythms and singing techniques that came from Asia Minor. The Greeks who became refugees from Asia Minor they used to have some business, a nice home, money, friends, and family, but in the slums of Athens all they had was whatever they could carry with them out of Turkey, and their “shattered” dreams. They went from being in the middle class to be underground in a “foreign” country and without having anyone to help them. Rebetika was the music of these outcasts. The lyrics reflected their surroundings, poverty, pain, drug addiction, police oppression, prison, unrequited love, betrayal and hashish. It was the Greek urban blues. Lx,

Many early rebetika songs were about drugs, especially hashish which led the Rebetiko to be criminalized after the dictatorship of Ioannis Metaxas in 1936. Not until 1947, when Manos Hadjidakis¹⁴ introduced Rebetika to the upper classes, were these songs accepted as a music style. Damianakos¹⁵ Stathis noted that the rebetika of the first period were mostly the singing expression of lumpen-proletariat¹⁶. A lot of the rebetika songs are for dancing, zeibekiko and chasapiko being very common but they also include tsifteteli, karsilamas and other dance styles. Rebetika are songs par excellence of the cities and especially of the ports, such as Smyrna, Constantinople, Syros, Thessaloniki, and Piraeus. Sourhon
9/ 8/2016
u, m, j, em

¹⁴ Manos Hadjidakis (1925-1994) is perhaps modern Greece's greatest composer and songwriter, rivaled only by Mikis Theodorakis for the title. Hadjidakis helped usher in a new era of Greek music in the post-WWII era, elevating the earthiest strains of Greek folk and popular song into respected art forms.

¹⁵ Damianakos Stathis (1939-2003) is considered one of the most prominent researchers in the fields of agriculture, ethnological and cultural sociology in Greece.

¹⁶ A group of persons regarded as the lowest class.

2.2 The Rebetiko Periods

One of the principal historians of the Rebetiko style, Elias Petropoulos, divides the history of the style in three periods:

- First period: Between 1922–1932 it was the era when Rebetiko emerged from its roots in the music of Smyrna (Izmir in modern Turkey).
- Second period: Between 1932–1942 is considered as the classical period.
- Third period: Between 1942–1952 is considered as the era of discovery, spread, and acceptance.

After the Asia Minor catastrophe which was followed by population exchanges in accordance with the “Treaty of Lausanne” and until 1932 (first period) many Asia Minor Greeks were settled in the larger cities of Greece, bringing with them their traditional music. From the admixture of the music of Asia Minor with elements from Greece, the Rebetiko style came into being. The first rebetika songs in this period referred mainly to law-breaking actions and love affairs, while the social element was limited in the content. The influences of the music of Smyrna or Izmir were profound, given their unrivalled pathos, and at certain times it is difficult to distinguish the Rebetiko song from the Smyrnian.

Gradually the Rebetiko variety acquired its own peculiar character. In 1932 (beginning of the Rebetiko classical period), the first recordings of rebetika arrived, made by Markos Vamvakaris. In 1936, the 4th of August Regime under Ioannis Metaxas was established and with it, the onset of censorship due to the disreputable subject matter of many early rebetika songs. The content necessarily changed. Consequently, the song lyrics were sanitized and the references to drugs and other criminal or disreputable activities vanished from the recordings. However the recording of illegal themes continued, because during that period a great number of Greeks immigrated to the United States, and the immigrants took the Rebetiko tradition with them. Many noteworthy songs were recorded in America by Rebetiko performers such as Spyros Peristeris, Panagiotis Tountas, Giannis Papaioannou, Vasilis Tsitsanis, Manolis Chiotis, Stratos Pagioumtzis and Roza Eskenazi, to name a few.

During the Axis¹⁷ occupation of Greece in World War II (1941-1944), no Rebetiko recordings were made (beginning of the third period). A leading personality in postwar Rebetiko music was Vassilis Tsitsanis. After the censorship's end, the Rebetiko became widely accepted. New singers, such as Sotiria Bellou, made their appearance. During the 1950's, however, the Rebetiko music was generally eclipsed by other, more conventional types of popular music. In the 1960's the Rebetiko revived as a ghost. The Bouzouki, the basic musical instrument of Rebetiko music, becomes widely accepted and it is used by great composers such as Mikis Theodorakis and Manos Hadjidakis.

The "first revival" period started in the 1960's, when older hits began to be recorded once more and mainly were sung by Grigoris Bithikotsis and Sotiria Bellou. Meanwhile, music nights with rebetika songs started being organized, where people and mainly students had the opportunity to meet old Rebetiko singers. In the same period, writers such as Elias Petropoulos and Ntinios Christianopoulos published the biographies of famous Rebetiko singers. In the meantime, research on the Rebetiko music began and anthologies and new recordings made their appearance. In 1968 Elias Petropoulos published the book "Rebetika songs" which was the book that established the term "rebetika" regarding to these songs. At the beginning of the 1970's some of the greatest rebetes died (e.g. Markos Vamvakaris 1972). Since then most of the rebetes started recording songs, biographies were published (e.g. Vamvakaris 1973, Rovertakis 1973, Roukounas 1974, Tsitsanis 1979, Mouflouzelis 1979) and many bands appeared.

At the same time centers for the study of the rebetika songs were established and in the 1980's Rebetiko appears as a subject for films (Costas Ferris' film "Rebetiko"¹⁸), television series ("Minore tis Avgis": The Minor of the Dawn), and revues ("Minore tis Allagis": The Minor of the Change). Rebtiko is registered as a valid music kind on valid

¹⁷ The Axis powers (also known as the Axis alliance, Axis nations, Axis countries, or just the Axis) were those countries that were opposed to the Allies during World War II. The three major Axis powers - Germany, Italy, and Japan - were part of a military alliance on the signing of the Three-Power Pact in September 1940, which officially founded the Axis powers. At their zenith, the Axis powers ruled empires that dominated large parts of Europe, Africa, East and Southeast Asia and the Pacific Ocean, but World War II ended with their total defeat.

¹⁸ *Rebetiko* (the film) was nominated for the Golden Bear award at the 1984 Berlin International Film Festival, and won the Silver Bear.

international musicology manuals (*The New Grove Dictionary of Music and Musicians*, *The New Oxford Companion to Music*). Rebetiko songs are popular even today, and this musical genre is still a subject of international research and popularity.

2.3 Matters related to the Rebetiko

Instruments

The basic instruments for the performance of the rebetika are the Bouzouki, Baglamas and whatever similar instruments one might care to include (e.g. the Tzouras). Additional instruments are also used including the tambourine, violin, accordion, guitar, lute, santur, kanonaki, toubeleki (oblong folk drum), and finger-cymbals (comparable to castanets). In a few older recordings, something like clattering glass may be heard. That sound was produced by the striking of worry beads against a drinking glass. Some manges were in the habit of making the sound in their music with that method, a practice which was passed on and occurs in some modern recordings.

Social framework: The journalists try to set boundaries to the social framework on which the Rebetiko was created. Underworld offenders, lumpen-proletariat, breaking the law for a short time, proletarianization of the rural class, and violent urbanization are some of the reasons that are highlighted. However, most of the rebetes do not consider their songs to be expression of the underworld.

Folklore classification: The folklore classification of this music genre was also a reason for argument among journalists – researchers. The proposals are: A folk song, a civil/urban country song, a civil/urban folk song.

Etymology and origin of the word “rebetis”: A matter that remains unsolved even today is the origin of the word *rebetis*. At the beginning of the relevant discussions not much attention was paid to the origins of the word. However, later they tried to set boundaries to the social framework that rebetiko created by using the etymology. There are various ideas as about the etymology such as:

- From the Turkish word *rebet* which is not been used in the modern Turkish language. The word *rebet* exists in many other Asia Minor languages but with different meaning. In Greek existed as *the right of rebet* (kind of drink, subsumed to the importing duty) in the Cyprus Asizes¹⁹ of the 14th century.
- The professor V. L. Menage suggested the possibility that the word has its origin from the Turkish noun *harabati* (abandoned, drunker, or bum). Harabati comes from the Arabic word *kharab* and it means ruins.
- The professor N. P. Andriotis joins the rebetis with the Slavic *rebenok* (pl. *rebiata*) which means brave young man.

The term rebetika: In order to refer to these songs we use the term rebetika. The term prevailed against others (karipika, mangika, mortika, etc) and was introduced relatively late. The first time it was used was for the records' tags in order to describe songs that were quite different from each other. Even in the songs that we nowadays name rebetika the words rebetis and rebetika appear for the first time about in 1935. At this point it must be mentioned that realist novelists of the later 19th century describe the marginal life of the cities by using, for their characters, words like mangas, alanis, mortis, vlamis, asikis, hasiklis, but not the word rebetis. They also refer to koutsabakides, who were active in the second half of the 19th century and used to sing with lyrics taken from folk songs. The same lyrics are recorded later as "rebetika". The origins of the term remain obscure.

The relation of the Rebetiko with folk songs and Byzantine music: The relation of the Rebetiko with folk songs and Byzantine music was a matter which the journalists and the researchers dealt with. Several, such as Manos Hadjidakis, believe that in Rebetiko there are elements from folk songs and that its melodic line has much in common with the sounds of Byzantine music. Others, such as V. Papadimitriou, believe, that rebetika use mainly "orient scales" and that most of them are written in European ways (minor-major). Markos Vamvakaris once said: "*My songs are of Byzantine origin*".

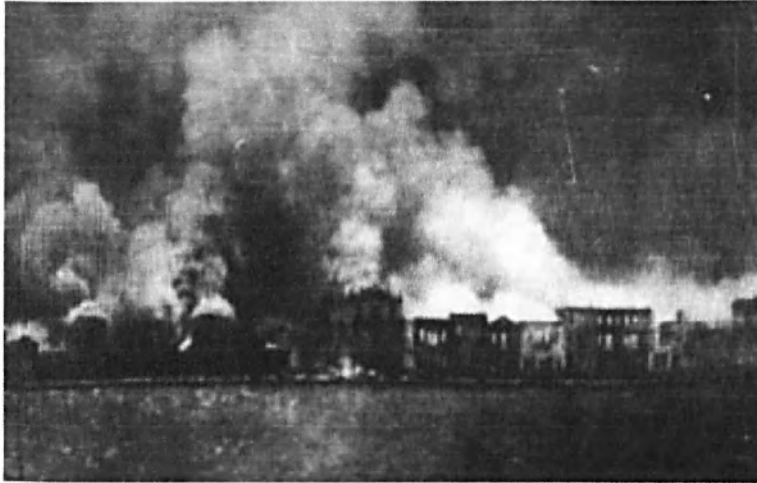
¹⁹ Asizes were law codes of the Frankish Kingdom of Cyprus and there were written in the Cypriot dialect of the 13th century from the French Kings. They were used to write their laws and orders in the Cypriot dialect.

Another matter that the researchers dealt with is the relation of the Byzantine music with the Orient music.

Recordings of Greek songs: In 1896 the first recording with Greek lyrics takes place in New York, by Mihalīs Arahītīs, BERLINER Company. Other recordings of Greek songs at the end of the 19th century and at the beginning of the 20th century took also place: in the U.S.A., in Smyrna and Constantinople, and in Thessaloniki.



A sketch of mangas



Picture of Smyrna in the Asia Minor Catastrophe.



A group of rebetes and refugees in Piraeus, 1937.

Chapter 3

Description, Construction, Analysis, and Operation of the Main and Supplementary Parts of the Tetrachordo Bouzouki.

From structural point of view the Bouzoukia²⁰ could have some differences from each other e.g. in the length of their neck, width, height, depth of their resonating belly and even in the number of their bands in the vessel. The differences are defined by the maker of the instrument depended on his experience and the timbre of the sound he wants to be reproduced by each Bouzouki (the sound can be “sharper”, “deeper”, or “heavier”).

The initial stage of constructing a Bouzouki is the selection of the wood and its desiccation. Then follows the elaboration of the wood (cutting and smoothing), the construction of the resonating belly, the decoration, the attachment of the different parts of the instrument, the burnish, and the placement of the strings. The selection of the wood plays a determinant role as it defines the finest sound quality. The kinds of wood that are used for the construction could be: fir, palisander, ebony, mulberry, walnut-tree, maple, rosewood, and mahogany. The correct (unforced, natural) desiccation of the woods provide to the instrument stamina against the warping. The cutting of the woods depended on the grains gives to the instrument the necessary endurance and construction quality.

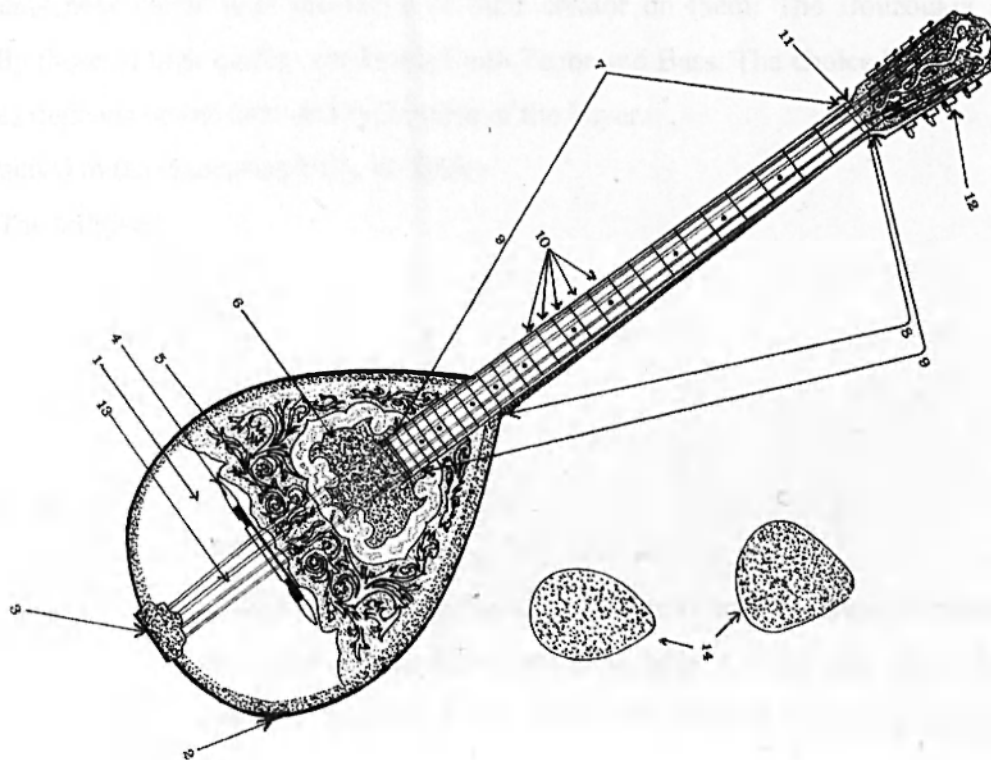
²⁰ The Bouzouki is translated in plural as *Bouzoukia*. We can also find the plural word as *Bouzoukis*.

Main Parts:

1. Resonating Belly
2. Rounded Back (Vessel)
3. Tailpiece
4. Bridge
5. Decoration
6. Harmonic Hole
7. Neck
8. Arm
9. Fingerboard
10. Spaces
11. Nut
12. Machine-head and Pegs

Supplementary Parts:

13. Strings
14. Plectrum (Pick)



The Resonating Belly

The resonating belly has two surfaces:

1. The front flat surface.
2. The back rounded.

The front flat surface is made of a special kind of wood used for the manufacturing of musical instruments (usually fir). The quality and intensity of the sound is to a great extent related with the quality of wood that the belly is made of.

The back curved surface (vessel) is made of small thin bands of wood (usually walnut-tree, ebony etc.) which are attached to one another with small thin pieces of veneering. The number of bands varies from 15 to 60. The quality of the instrument depends on the number of bands it is made of. The more bands it has the better it is. Some vessels are made of small rhomboid pieces of wood (about 1500) which are glued together. They exist in small numbers though, because their construction is time-consuming.

The interior part of the bands is covered with special gold-foil and the high quality instruments bear labels with the name of their creator on them. The Bouzoukia and especially those of high quality are divided into Tenor and Bass. The choice between the two types depends on the taste and preference of the buyer.

Attached to the resonating belly we find:

1. The tailpiece
2. The bridge
3. The decoration
4. The sound hole

The Tailpiece

The tailpiece is a metallic attachment placed at the center of the upper-hind part of the Bouzouki between the sound box and the resonating belly. On the side which faces the sound box the tailpiece is equipped with a series of small hook-like projections

through which the “heads” (loops) of the strings pass. On “cheap” Bouzoukia the tailpiece serves as a protector too, preventing the right arm of the player from touching the “heads” of the strings. On high quality instruments however, the protector is a special attachment which is placed crosswise over the tailpiece.

The Bridge

The bridge is made of an oblong piece of wood (usually ebony) and varies in length from 10 to 16 centimeters. It is placed perpendicularly on the belly between the tailpiece and the harmonic hole. Along the “head” of the bridge we find a thin stick made of ivory or metal about 5 to 6 centimeters long which has 8 notches divided in pairs, through which the strings pass.

The bridge serves:

1. To keep the strings raised a little from the surface of the belly.
2. To determine the pitch of the notes.
3. To transfer the vibrations of the strings (that is the sound of the strings) through the harmonic hole to the body of the instrument.

When the owner of a Bouzouki replaces the strings he usually removes the bridge. Thereby he must be very careful to place it back again to its exact initial position, as otherwise, it will affect the height and the pitch of the notes and ruin the performance of the instrument.

If we wish to control whether the bridge has been placed back properly, we proceed as follows: Having tuned the strings we pluck the first 2 thin strings (the d4d4, RE strings) “open”. We press the same strings down on to the fingerboard within the 12th space and pluck them again. If we hear the sound of the note RE (regardless of the fact that is an octave higher) the bridge is properly set in position; otherwise we should move the bridge backwards and forwards until the note RE is sounded.

Another matter to be attended to is the perpendicular placing of the bridge. We should be careful that the extreme pairs of the strings (RE and DO strings) maintain the same distance from the sides of the fingerboard. If the bridge is not placed in the proper

position the strings will be removed more to the left or more to the right of the fingerboard and this will result in the defective operation of the instrument.

The Decoration

The decorative figure is a thin plastic slate glued on the surface of the instrument between the tailpiece and the sound hole. On many Bouzoukia the decorative figure covers all the surface of the belly. It is usually black with white flowers and leaves. High quality Bouzoukia have their decorations made of painted wood and ivory carved on their surface – so that the vibrations of the sounds are not affected – or they are heavily inlaid with *mother of pearl*²¹. We can usually find decorations made of bronze, silver or gold and with figures of boats, sailboats, and even with faces or people.

Apart from decorative reasons, the decoration serves also the purpose of:

1. Protecting the surface of the belly from the sweat of the small finger of the right arm.
2. Protecting the surface from the damage which may be caused by the plectrum especially when there is strong and fast playing.

The Harmonic Hole

The harmonic hole is an opening which lies 8 to 10 centimeters over the bridge and it is quite large with a variety of shapes. All around the harmonic hole covering the surface of the resonating belly, we find its decoration which is about 1 centimeter wide. The sounds produced by the strings enter the belly through the harmonic hole, being thus enriched and amplified.

²¹ Nacre, also known as **mother of pearl**, is an organic-inorganic composite material produced by some mollusks as an inner shell layer. It is strong, resilient, and iridescent. This substance is called “mother of pearl” because it is literally the “mother”, or creator, of true pearls.

The Neck

The neck is attached to the belly. It is made of hard wood and it varies in length from 41 to 42 centimeters. It actually corresponds in size to the size of the resonating belly. The new of high quality Bouzoukia is equipped internally with one or more sticks of ebony. This "coating" protects it from the changes of the temperature, humidity etc. and prevents it from warping.

The neck has two surfaces:

1. The back curved surface.
2. The front flat surface.

The back curved surface is smooth without projections and it is covered with a very thin black plastic. The smooth surface of the neck serves the fast and unimpeded transportation of the left hand along the fingerboard. Equally important for the free movement of the left arm is the thinness of the neck. Finally the surface of the neck should be rounded without edges which may hinder the movements of the arm.

The front flat surface of the neck which is about 54.50 centimeters long is covered by a slate of ebony. Along the slate we find 26 thin metallic sticks which lie at fixed distances, and from 26 spaces. These are the "frets", and the surface is called "fingerboard". The beginning of the fingerboard has width about 3.50 centimeters and ends about 4.50. We count the spaces from the upper end of the fingerboard towards the "body" of the instrument.

To enable the player to arrange his fingers on the fingerboard, some spaces have either a coating of white plastic foil or small plastic or ivory signs on their sides. When the fingerboard has decorations (garlands or other designs) the spaces are distinguished by small black spots on the sides of the fingerboard. There are also plastic or ivory. The spaces which are marked are: the 3rd, the 5th, the 7th, the 10th, the 12th, the 15th, the 19th, the 22nd, and the 24th.

The Nut

The nut is a small white piece of ivory with length equal to the width of the fingerboard, which lies at the head of the fingerboard, so as not to interfere with the proper placing of the thumb and forefinger of the left hand.

The nut is placed on the board perpendicularly to the strings, and carries alike the bridge eight notches arranged in pairs, to support the strings.

The Machine-head And The Pegs

The machine-head is in fact the end of the neck. It is made of a piece of wood attached to the neck and carries eight pegs – one for each string – arranged in groups of four on each side.

The Strings

The strings of the Bouzouki are made of steel. Some of them are entwined with very thin wire of white metal. There exists a great variety of strings for Bouzouki, so the choice depends on the preference of the buyer. The strings are essential to the quality of performance, but due to everyday use they are gradually worn out, lose their elasticity and become oxidized. This is why they should be replaced often, to preserve their clear and sweet sound.

Arrangement of the Strings

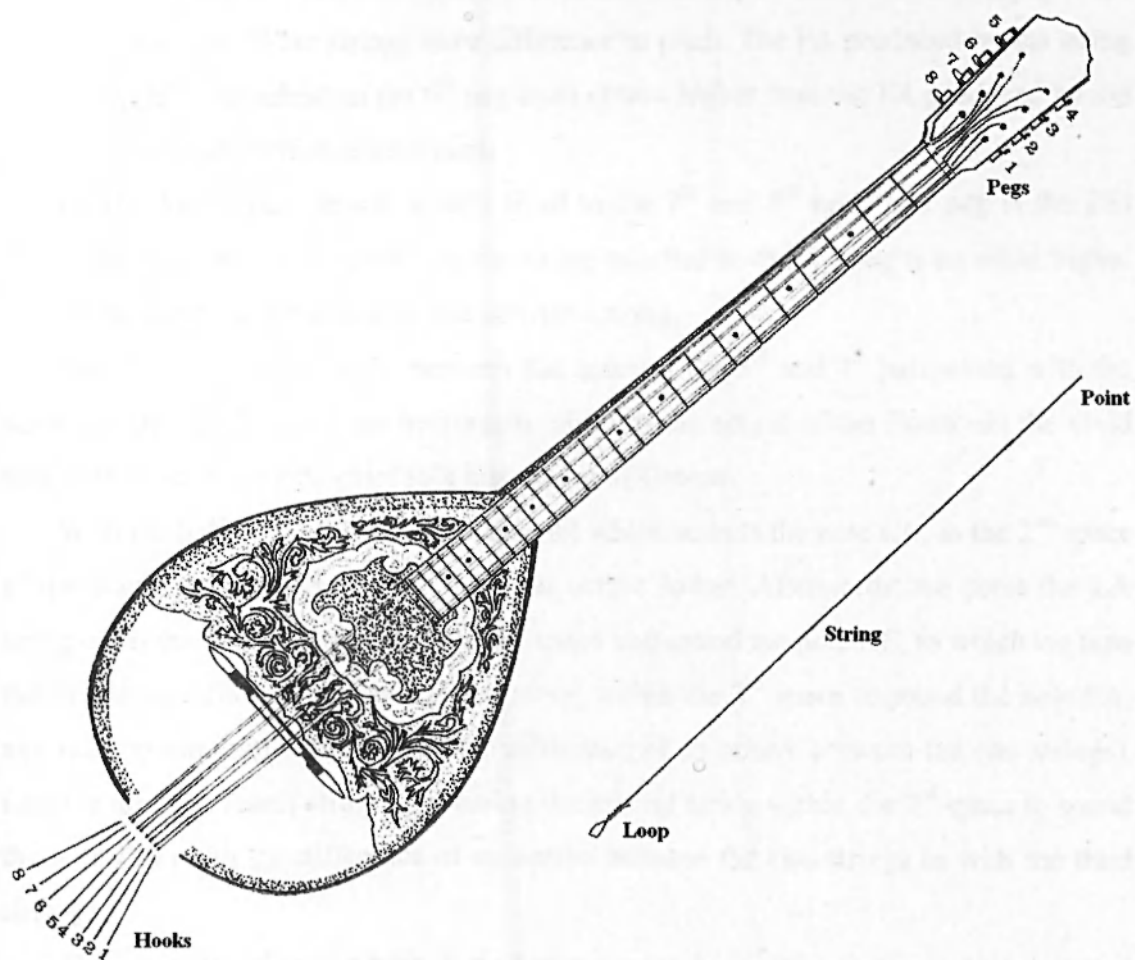
In order to arrange the strings we follow a certain procedure. We number the small hooks of the tailpiece from right to left and from 1 to 8 (see picture on page 40). We do the same with the 8 pegs of the machine-head and arrange the strings in pairs as follows:

- a) The two thinner strings – are called “first string”. We attach the loop of the 1st string to the 1st hook of the tailpiece and fix the other end (point) to the 1st peg. We do the same with the other string fixing the loop to the 2nd hook and the other end to the 2nd peg.
- b) The next pair of strings is called “second string” and consists of two identical strings which are thicker than the first strings. We fix them to the 3rd hook and peg and to the 4th hook and peg respectively.
- c) The “third string” consists of two strings, one of which is identical to the first strings and the other one is thicker and entwined. They are attached to the 5th and 6th hook and peg respectively.
- d) The “fourth string” consists of two strings, one of which is identical to the second strings and the other one is thicker and entwined. They are fixed to the 7th and 8th hook and peg respectively. The entwined string which is attached to the 8th hook and peg is thicker than the one which attached to the 6th hook and peg.

A complete series of strings contains:

1. Three identical strings which are very thin.
2. Three strings which are little thicker than the other.
3. Two entwined strings of which one is thicker than the other.

*String "4" designed
upside down?*



The Tuning

The strings are arranged in pairs. Both strings of each pair sound the same note and this is how we tune them:

- a) The first pair (first string) which is attached to the 1st and 2nd hook and peg is the RE string.
- b) The second pair (second string) which is attached to the 3rd and 4th hook and peg is the LA string.

- c) The third pair (third string) which is attached to the 5th and 6th hook and peg is the FA string. These strings have difference in pitch. The FA produced by the string which is attached on the 6th peg is an octave higher than the FA produced by the other string which is entwined.
- d) The fourth pair (fourth string) fixed to the 7th and 8th hook and peg is the DO string. The DO sounded by the string attached to the 8th peg is an eight higher than the one produced by the entwined string.

The difference of an eight between the notes of the 3rd and 4th pair, along with the other acoustic qualities of the instrument, gives to the sound of the Bouzouki the vivid folk timbre ranking as the chief folk instrument of Greece.

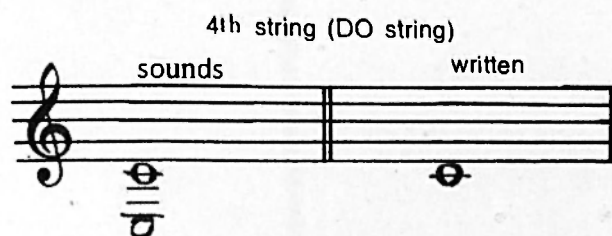
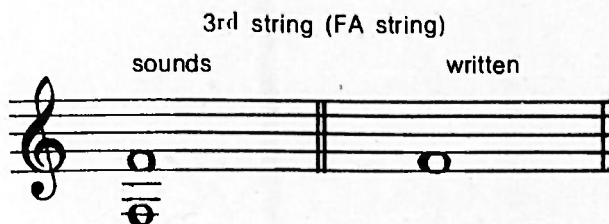
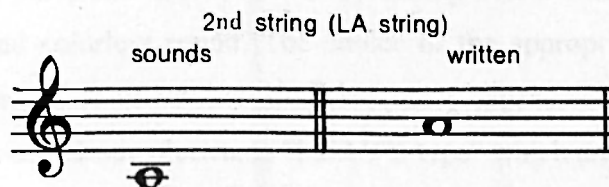
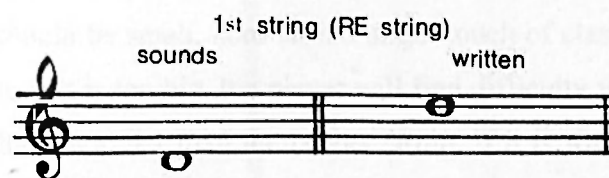
With the help of a tuning fork (diapason) which sounds the note LA, in the 2nd space of the stave, we tune the second string an octave lower. Afterwards, we press the LA string on to the fingerboard within the 5th space and sound the note RE, to which we tune the first string. Then, we press the first string within the 3rd space to sound the note FA, and tune up the fourth string (with the difference of an octave between the two strings). Last we tune the fourth string by pressing the second string within the 3rd space to sound the note DO (with the difference of an octave between the two strings as with the third string).

There are lots of tuning procedures but many teachers of the instrument think it best for the inexperienced students to use the diapason, which sounds the note LA. LA is considered to be a “cardinal tone”, because it is neither too high nor too low in pitch. Musicians who play either solo or in groups (orchestral or others) tune their instruments to LA first.

LA is sounded in the following spaces:

- a) The 7th and 19th space of the first string.
- b) The 12th and 24th space of the second string.
- c) The 4th and 16th space of the third string.
- d) The 9th and 21st space of the fourth string.

The music for the Bouzouki sounds an octave lower than is written. When the strings are “open” they sound the following notes:



The thicker strings of the 3rd and 4th pair sound an octave lower while the thin strings sound the same as written.

The Plectrum

The Bouzouki is played with a plectrum which plucks the strings. High quality plectrums are made of tortoise shells.

The plectrum should:

1. Move rapidly among the strings.
2. Perform the characteristic strokes without difficulty.
3. Absorb from the strings all the brightness and sweetness of the sounds.

The plectrum should be small, hard with a slight touch of elasticity, and neither too pointed nor too oval. If it is too big, the player will find difficulty whenever he wishes to play fast without plucking other than the proper string. If it is soft it will be impossible for the player to control it and produce the desired acoustic effect. If the plectrum is too pointed it will give out a stiff harsh, almost squeaking sound while if too oval, it will produce a feeble and colorless sound. The choice of the appropriate plectrum is very important. Plectrums made of tortoise shell are quite expensive however this is why professional players use plastic plectrums "HEAVY-type" which are equally good.

Chapter 4

The Playing Positions

In this chapter I will comment the playing positions of the Bouzouki. By “Playing Positions” I mean the way and of course the positions a player holds the instrument when he is performing, the way of holding the plectrum, and the position of each arm.

The Bouzouki player, when he is performing, has to choose between two positions of holding the instrument: sitting or standing.

When the Player is Sitting

When the player is sitting, the resonating belly is supported on the right thigh and the hind part of the instrument rests on the player's belly. The right forearm is placed diagonally between the tailpiece and bridge –at the top– hind edge in between the resonating surface and the belly and presses lightly against it keeping thus the instrument firmly placed at a fixed position. The player should also be aware of some other elements while playing such as:

- a) The seat he uses should have no side-props which would not allow freedom to the movements of his arms.
- b) The neck of the instrument should be placed horizontally between the left shoulder and elbow and not obliquely over the shoulder or under the elbow.
- c) The side of the “body”, which rests on the thigh, should be touching lightly upon it, and should not be kept away from the thigh (which is what many beginners usually do trying to overlook the strings and spaces of the instrument).
- d) When the instrument is placed on the thigh in order to prevent the resonating belly from moving more to the right or to the left upon the thigh, the extension of the lower edge of the bridge should be directed vertically towards the center of the thigh with a slight inclination to the left.

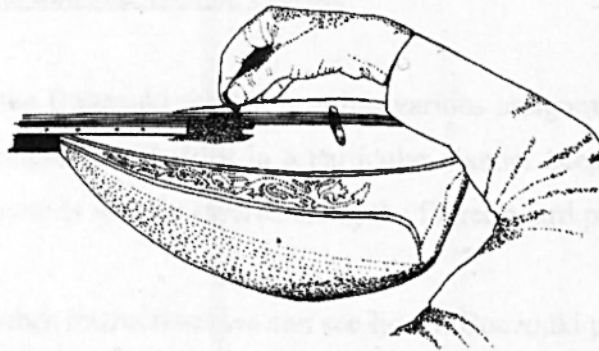
When the Player is Standing Up

When the player is standing up, the resonating belly is supported on the stomach. This position however, does not allow the performer to play freely, unless he uses a special collar which is hooked on the Bouzouki and keeps it firm at a fixed position.

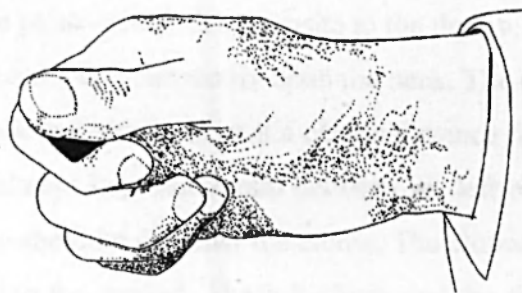
How to hold the Plectrum

The plectrum is held by the right hand in between the thumb and the forefinger. There exist two ways of holding the plectrum:

- a) The point of the plectrum is held on the inner side of the forefinger, heading at the same direction as the finger. It has a slight inclination towards the palm so as to strike the strings vertically (see picture below).



- b) The point of the plectrum is headed vertically towards the forefinger held over the angle which is shaped by the last phalanx of the finger (see picture below).



Point of Contact of the Plectrum with the Strings and the Right Hand Position

The plectrum should pluck the strings near the resonating hole (a little to the front or to the back) on the side of the hole that faces the bridge. This is the reason why the right arm should always be kept at a fixed position. No more than 1/4 of the total size of the plectrum should project from the thumb and forefinger. The wrist of the right hand should not touch upon the resonating surface.

The plectrum can move both ways, either heading downward – which is signified by the mark Π or heading upwards – which is signified by the sign ∇ . These signs are found over the notes of any given musical text.



Position of the Left Arm and the Way of Playing

For the playing of the Bouzouki the left arm has various assignments. The left arm should support the instrument and hold it in a particular manner keeping it at a certain height. It also moves forwards and backwards along the finger board pressing the strings within the spaces.

If we follow the further instructions we can see how a Bouzouki player will be able to arrange the left hand properly so as to achieve free and natural playing:

First the player has to place the neck of the instrument in between the forefinger and the thumb. The palm should be kept vertical to the instrument with a slight inclination to the right. The inside of the palm -which lies opposite to the thumb, at the extension of the base of the forefinger- should touch constantly upon the neck. The rest of the palm should be perpendicular to the neck and always kept at a certain distance from it.

The neck should be always kept horizontal between the left elbow and the shoulder and never oblique over the shoulder or under the elbow. The elbow of the left arm should be downright and vertical to the ground. The left elbow and the forearm should not rest on the left thigh or on any other object (e.g. chair, table etc.). The neck of the instrument

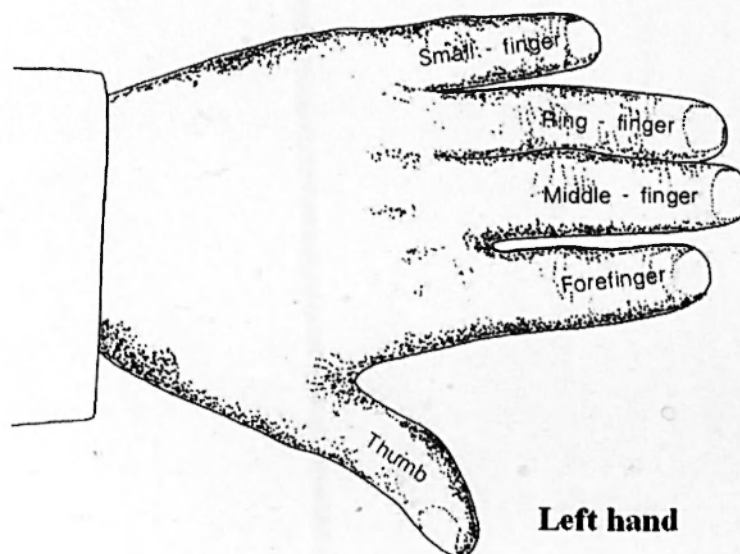
should touch upon the middle of the palm in such a manner that the fingers and a large part of the palm are kept over the fingerboard.

The left-hand thumb should be kept straight and upright with a slight inclination to the left and it should be always supported on the neck of the instrument. The fingers of the left hand (forefinger, middle finger, ring finger and small finger) should be bent, and press the strings within the spaces of the fingerboard. The fingers should press down the strings on to the fingerboard perpendicularly, with their tips, and for this reason the nails of the left hand should be kept short. Moreover, the fingers should not be placed under the neck of the instrument even when they do not press down the strings. Finally, when they do not press down the strings they should not be raised away from the surface of the fingerboard.

These are the numbers corresponding to the fingers of the left hand:

- a) Forefinger -1
- b) Middle finger -2
- c) Ring finger -3
- d) Small finger -4

The thumb has no number (except in few cases).



Chapter 5

The Fingerboard and the Notation

The Fingerboard

The flat surface of the neck which is divided into 26 spaces by 26 frets is called fingerboard. The frets are small iron sticks arranged at fixed positions on the board. The strings of the Bouzouki sound four notes when they are “open”. These notes are sounded if we press down the strings on to the fingerboard.

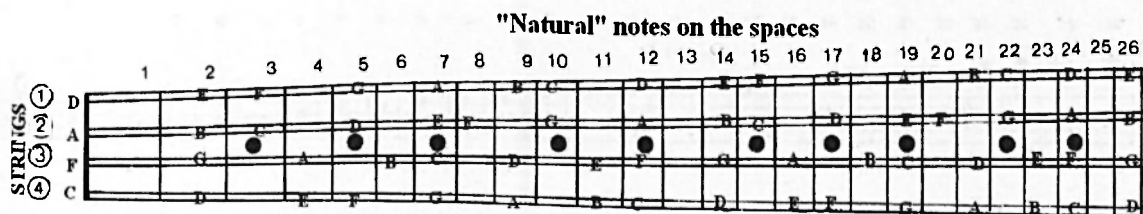


Table of Notes which are sounded on the Fingerboard

We can see in the picture below the written representation of the notes, which are sounded on the strings or spaces.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

Spaces on the fingerboard 1st string

Open

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

2nd string

Open

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

3rd string

Open

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

4th string

Open

The Notation

When we speak of notation in music, we refer to the graphic representation of the musical text with numbers, letters, and other symbols. Since the ancient times, scholars have been trying to create an elaborate system of musical notation. It was not until 1600 that the system was perfected, and remained unchanged until our days.

At this point I would like to refer to the exceptional Italian monk Guido d' Arezzo (980 – 1050) an eminent theoretician of music, who largely contributed to the construction of this system. Guido d' Arezzo invented the stave of four lines which was modified to the contemporary one of five lines, and set the basis for a detailed system of musical notation. He is said to be the one who changed the letter system of nomenclature (A B C D E F G), which continues to be in use today in Britain, America, Germany, the Czech Republic and elsewhere to the existing system of a series of names (DO, RE, MI, FA, SOL, LA, SI) derived from a Latin hymn. The name of each note came from the first syllable of each row of the hymn (as we can see in the picture below).



The existing musical notation though, is not sufficient for the Bouzouki. The music of the Bouzouki is impossible to be reproduced in full using the known musical notation systems. Therefore a new musical notation system had to be found and to be perfect,

simple and easy system which could fulfill the European musical notation and enable each bouzouki player to read and perform with comfort.

The notation of the notes for the four-course Bouzouki includes notation of notes, and notation of fingerings. The notation of notes concerns: simple notes (that is single notes of the music text), double notes, three-noted chords, and four-noted chords. The fingering notation covers all fingerings required for the Bouzouki.

For the better understanding, though, of the rules of notation we should be aware of some norms such as:

- a. The actual notes performed by the Bouzouki, sound an octave lower than written.
- b. The strings are numbered in the manner of that;
1st string (RE) is written with the number 1 in a circle,
2nd string (LA) is written with the number 2 in a circle,
3rd string (FA) is written with the number 3 in a circle, and
4th string (DO) is written with the number 4 in a circle.
- c. The fingers of the left hand which move along the fingerboard are numbered as I have explained in the fourth chapter (page 38).
- d. The spaces are counted and numbered from the nut towards the body of the instrument (page 39).

Rules Concerning Single Notes

1. **About the strings:** The numbers in circles found under the notes indicate the strings which sound these notes (Ex. 1).



When there is no such number under the note, it means that we keep playing on the same string indicated the last.

- 2. About the fingering:** The number found on the left or on the side of the note indicates the fingers of the left hand which should press down the strings on to the fingerboard to produce the note (Ex. 2).



The “open” strings are marked with the number 0.

- 3. About the spaces:** The numbers which are found on the dotted line which lies above the stave, indicate the spaces within which the strings should be pressed down on to the fingerboard (Ex. 3).



When the note is reproduced with “open” string, instead of a number for the space, we find two small diagonal lines above it on the dotted line.

- 4. About the plectrum:** At this point I have already mentioned that the sign Π indicates that the plectrum should move downwards, while the sign V indicates that it should move upwards (Ex. 4).



In the example 4 we can see all the signs we have been dealing with from the beginning of this chapter. We find signs concerning: the strings (which strings should be plucked), the fingers (which fingers we should press), the spaces (within which spaces we should press our fingers), and the strokes (which stroke to perform each time).

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Chapter 6

The Greek Folk Musical Modes

Mode in music is a series of notes into which the octave is divided according to specific systems. These systems or **modes** are used as the basis for composing music. The major and minor scales are modes, as well as the gypsy scale, the Gregorian modes, rhythmic modes, etc.

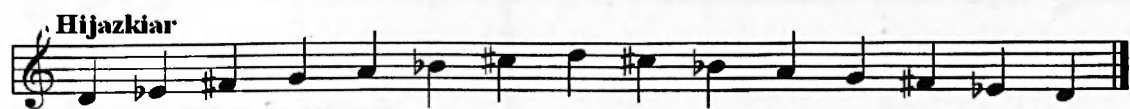
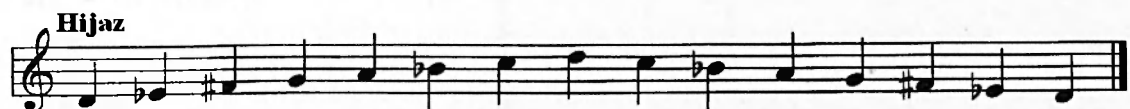
In our days dominates in Greece chaos about the folk musical modes concerning the naming and their origin. Their descent is a mixture of ancient Greek, Byzantine, Turkish, Arabic, and in general Oriental origin. There existed and still exist numerous and different arrangements of scales, where each nation, which created or used them, gives to them different naming. For example, ancient Greeks had the "*Tropous*"- "*Tropoi*" (*ways*) where they were naming them after the places the *tropoi* were first used such as: Dorian, Lydian, and Phrygian.

Byzantines used the term "*Echoi*" where are divided into *main* and *plagal*. Persians use the term "*Perde*", Chinese the "*Tiao*" and Hindus the term "*Raga*". Arabs make use of the term "*Maqam*" where the older Greeks, of the past few centuries, also used until the appearance of the Rebetiko. Rebetiko music is not played using the standard Western European scales. The groups of notes on the fingerboard that are used during playing are known as the "*Roads*". The Greek word for a *Road* is "*Dromos*", and in plural "*Dromoi*". The Roads are the result of adapting the Turkish and Arabic scales called *Maqam* to the notes playable on the Bouzouki. They have the same names as some of the Maqam, but are different, because the Maqam are microtonal in nature, and contain notes that do not appear in Western "well tempered" music. Of course when the Rebetiko is being played on fretless instruments, like the violin and outi, the actual notes can be used. Some players actually have extra frets called *moria* (quartertones) to let them play these notes on their Bouzoukis. The word *moria* also means a subdivision of a semi-tone.

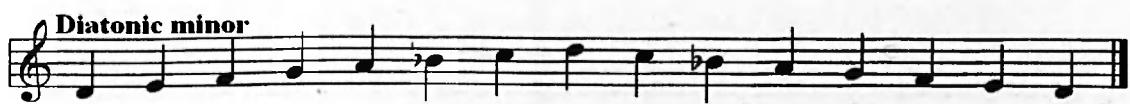
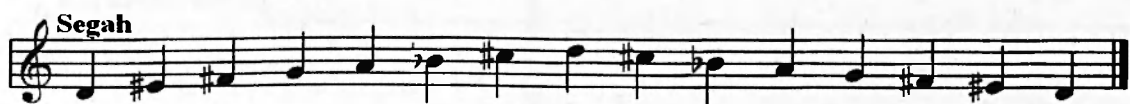
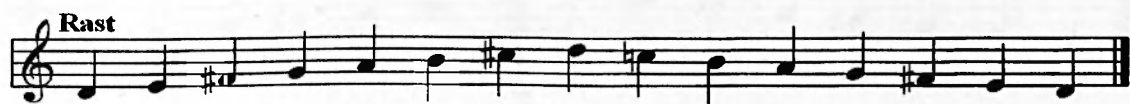
Dromoi are widely connected with the Greek folk music and with all the kinds of Bouzouki music until today. The main Dromoi that are used and are very well known by

every good bouzouki player are sixteen (16). In this chapter I would like to refer and analyze the melodic and harmonic structure of the most important folk musical modes of Greece, as they are a very important part of the Greek culture and music, and also is important to know in which scales the Bouzouki plays more often.

The Dromoi board

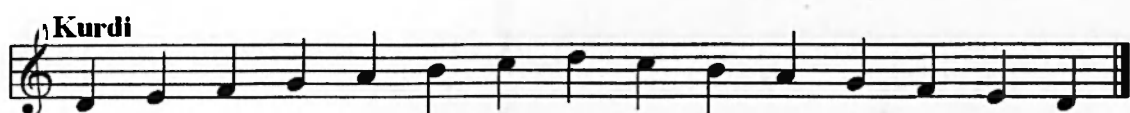
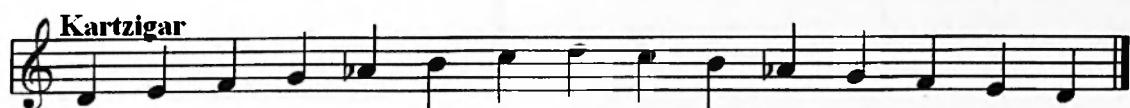
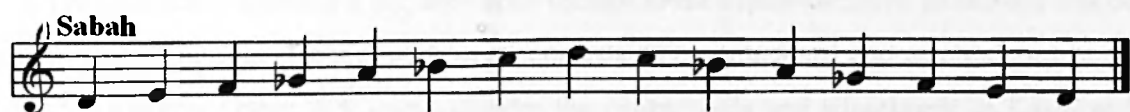


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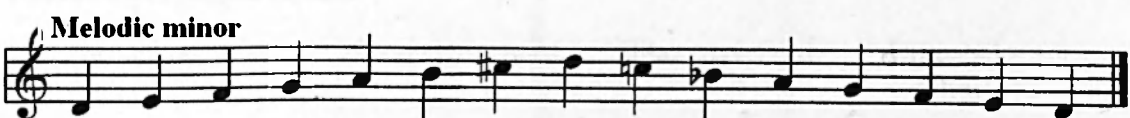
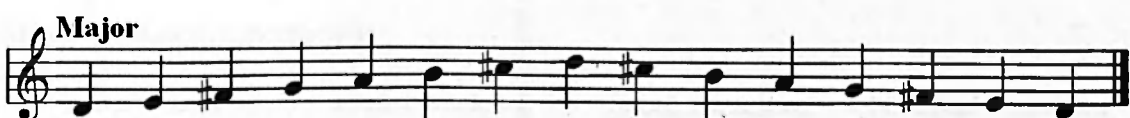




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All of the above modes were excessively used during the Rebetiko period.

According to the Greek folk music, the folk modes (Dromoi, Roads), are referred as heptatonic scales (scales with seven pitches per octave - same perception as in Western

European music). There is a big difference though in the comprehension of the degrees of each Road. The melodic line of a Road consists of a pentachord and a tetrachord or of two tetrachords. Greek folk music divides the pentachords and tetrachords in *Kurdi* and *Rast* (Kurdi means minor and Rast means major).

Minor or Kurdi pentachords

Kurdi pentachord Usak pentachord Sabah pentachord Nihavent pentachord



Major or Rast pentachords

Rast pentachord Huzam pentachord Hijaz pentachord Hijaz-Nihavent pentachord



Minor or Kurdi tetrachords

Kurdi tetrachord Usak tetrachord Sabah tetrachord Nihavent tetrachord



Major or Rast tetrachords

Rast tetrachord Huzam tetrachord Hijaz tetrachord Hijaz-Nihavent tetrachord



There are various ways in how we can combine and join pentachords and tetrachords. There is possible that we can join first a pentachord with a tetrachord, a tetrachord with a pentachord or two the same or different tetrachords.

The Hijaz Road



For the most of Greeks, the Hijaz road is known as “sounding”. The reason that is so known is because many of the urban folk songs are composed on its melodic line. As we can see in the example above, the Hijaz road consists of a hijaz tetrachord and a kurdi pentachord which are attached (it means that the G note, the fourth note of the road, is the last note of the hijaz tetrachord and the first of the kurdi pentachord). The melodic arrangement of this road is: semitone, tri-semitone, semitone, tone, semitone, tone, and tone.

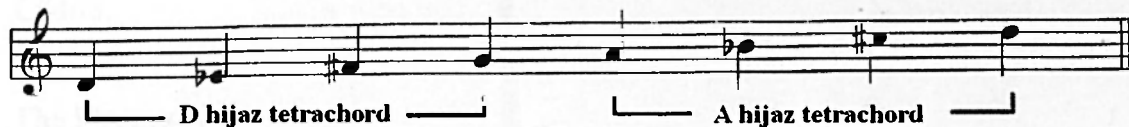
Let's see now the melodic structure of the D-Hijaz. The note D is the base of the road. The Eb note is the main leading note. The note F# is the characteristic note for the first tetrachord and the tonic chord. The G note is the main predominant note of the road, and the note A is secondary predominant note, but it does not define the dominant chord of the Hijaz road as the chord we get from A (the fifth note) is diminished. The note Bb is the secondary characteristic note of the road because it defines the kind of the second pentachord (G kurdi). Last, the note C is a secondary predominant note (as a result of the second pentachord).

According to the analysis of the melodic structure of the D-Hijaz Road, there are main and secondary chords.

Main chords: D, Cm, Gm, Eb.

Secondary chords: D7 and F#dim.

The Hijazkiar Road



As we can see in example above the Hijazkiar Road consists of a (main) hijaz tetrachord and a (secondary) hijaz tetrachord. In this example the main tetrachord is the D hijaz and the secondary one is the A hijaz. These two tetrachords are separated (it means that they do not have any common note). The sounding of the Hijazkiar Road is the same as with the one of the Gypsy major mode. The melodic arrangement of this road is: semitone, tri-semitone, semitone, tone, semitone, tri-semitone, and semitone. Hijazkiar Road is being formed by the repetition of a hijaz tetrachord. Sometimes, musicians are confusing the Hijazkiar Road with the Piraeus one because of their similarities. Although, the Piraeus Road is different.

The melodic structure of the D-Hijazkiar, according to the example, has as follows: The note D is the base of the mode. Every melodic phrase or harmonic motion has its ending on the note D. The Eb note is the main leading phrase note because it characterizes the phrases or the harmonic motions that lead to the base of the road (note D). The reason that the note Eb has the quality as the main leading note is because it has the distance of a semitone from the note of the base. The F# note is the main characteristic note of the Hijazkiar Road because it defines the kind of the first tetrachord, and also the type of the tonic chord (major). The note G is the subdominant note and on it is build the subdominant (minor) chord of the road. The A note is the main dominant note and is build on it the dominant (major) chord. The note Bb is the secondary leading note as it occurs from the secondary A hijaz tetrachord. The last note C# is a characteristic note of the Hijazkiar Road and it has manifold and complicated functions. First of all it defines the kind of the second tetrachord and also it works as a leading note. Together with the Eb note they constitute the characteristic phrase of the closure.

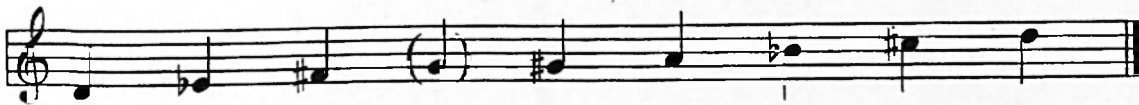
By the analysis of the melodie structure of the D-Hijazkiar Road, there are main and secondary chords. Main chords: D, Gm, A, Eb. Secondary chords: F#m (rarely used), C#dim.

The Piraeus Road



The Piraeus Road contains a hijaz-nihavent pentachord and a hijaz tetrachord. As we can see in the example the hijaz-nihavent pentachord and the hijaz tetrachord are attached having the A note in common. Accordingly the melodic arrangement of the Piraeus Road has as it follows: semitone, tri-semitone, tone, semitone, tri-semitone, and semitone.

In many urban folk (“laiko”) songs the Piraeus Road is performed in combination with the Hijazkiar Road. The result of these two roads’ combination is that we have the 4th degree of the road augmented and/or natural (see example below).



The Piraeus Road has some difficulties regarding its melodic and harmonic structure. Thereby it has a discrete beauty. There is also the idea that this road comes with the name “Evitz” (but is not so popular).

The melodic structure of the D-Piraeus Road has as follows: The D note is the base of the road. The Eb is the main leading note. The F# is the main characteristic note of the first pentachord. The note G# (the 4th degree) is the main note of the road’s idiomatcalness and is referred as the “decoration” or “ornament” of the Piraeus Road.

When there is the combination with the Hijazkiar Road, the note G is used as ornamentation.

The note A is the dominant note and the base of the second hijaz tetrachord. The Bb is a secondary leading note as it occurs from the secondary tetrachord.

Now the note C# has two functions:

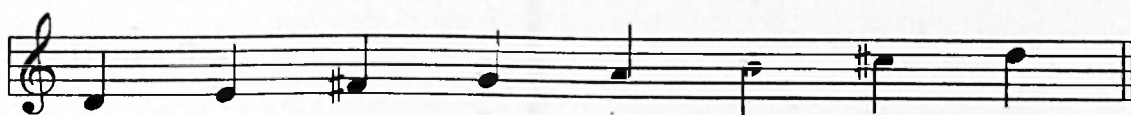
- As a secondary characteristic note of the road, because it defines the kind of the second tetrachord (hijaz).
- As a leading note to the tonic of the road, as it has a semitone distance from the tonic.

Main chords: D, Eb, A, G#dim (diminished)

Secondary chords: C#dim (usually is used without the note E → C#-G-C#), and F#m (rarely used).

The Rast Road

Ascending



Descending



As ascending, the Rast Road is completely the same as the major scale/mode but descending it has the 7th degree lowered. Only if we play the road upwards and then downwards we can recognize that is the Rast Road. Descending it sounds as the Mixolydian mode. As we can see in the example above, the Rast Road, when descending

is a combination of two tetrachords (A kurdi and D rast). The melodic arrangement of the road as descending is: tone, semitone, tone, tone, semitone, tone, and tone.

Let's see now the melodic structure of the D-Rast Road as descending. The D note is the peak. Note C is the characteristic note of the A kurdi tetrachord. The B note is a characteristic note of the secondary G rast pentachord. The A is a predominant note as it is the base of the A kurdi tetrachord and the G note is also predominant as it is the base of the secondary G rast pentachord. The note F# is main characteristic note of the road as it defines the kind of the first tetrachord (D rast). Last, the note E is a supplementary note of the D rast tetrachord.

By the analysis of the melodic structure of the D-Rast Road, there are main and secondary chords.

Main chords: D, G (a result of the G rast pentachord), Am (a result of the A kurdi tetrachord), and C.

Secondary chords: Em, F#dim (resulting as the road is descending), and Bm.

The D7 chord can be used as a replacement of the F#dim chord or used in combination with it under certain preconditions.

The Huzam Road



The melodic line of the Huzam Road is constituted of a main huzam tetrachord and a secondary rast tetrachord. As we can see in the example above the D-Huzam Road has a D huzam and an A rast tetrachord resulting the following melodic arrangement: tri-semitone, semitone, semitone, semitone, tone, tone, tone, and semitone.

The Huzam Road is usually performed in combination with the Major scale and the Rast Road in the same tonality. Consequently we can have an ascending movement in the D-Huzam Road and a descending movement in the D-Major scale or an ascending

movement in the D-Major scale and descending using the D-Huzam Road. Furthermore we can have an ascending movement with a D-Huzam Road and a descending one using the D-Rast Road.

Howsoever such a combination of the modes Huzam, Rast, and Major gives to the performer the possibility of a rich improvisation without changing the tonality.

Such combinations we can see on the examples below.



The D-Huzam Road has as its base the note D. The E# note is the typical note of idiomaticalness of the road. The F# is the main characteristic note of the D-Huzam Road as it defines the kind of the first tetrachord and the tonality of the Road as well.

The G is the predominant note as it has a perfect fourth interval from the base of the road. The A is the dominant note as it has the perfect fifth interval from the base and it is also the first note of the secondary A rast tetrachord. The B is a secondary note and it defines the kind of the chord resulted from the fourth degree of the road. Last, the note C# is the main leading note.

Main chords: D, G, A or A7.

Secondary chords: F#m, Bm, and C#dim.

The Segah Road



The Segah Road is a major-minor mode. Its melodic line consists of a main huzam tetrachord which is major and a nihavent pentachord which is minor. The first tetrachord and the second pentachord of the road are attached having the fourth degree in common.

This combination gives us the following melodic arrangement: tri-semitone, semitone, semitone, tone, semitone, tri-semitone, and semitone.

On the example above we have a D-Segah Road. The note D is the base of the road and the note E# is the typical note of idiomaticalness of the road (the same as with the Huzam Road). The F# note is the main characteristic note because it defines the kind of the main tetrachord. The note G is the predominant and the A note the dominant. The note Bb is considered as a leading note in the case of an A hijaz tetrachord and is also the characteristic note of the G nihavent pentachord. Last the note C# is considered as the characteristic note of an A hijaz tetrachord and is also the leading note of the D-Segah Road.

Both Bb and C# notes are secondary characteristic notes of the D-Segah Road.

According to the analysis of the melodic structure of the D-Segah Road, there are main and secondary chords.

Main chords: **D** (tonic chord), **Gm** (subdominant chord), **A** (dominant chord), and **A7**.

Secondary chords: **C#dim** (is using the notes C#-E-G-Bb), **Bb**, **Dm**, **F#m**.

The Usak Road



The Usak Road, as well as the Hijaz Road, comprises for the Greek traditional folk and contemporary music an inexhaustible element of inspiration. Numerous songs have been composed based on the Usak's melodic line, where some of them are the most excellent samples of the Greek folkloric music.

It is worth to mention that the naming of this road is a point of argument between some successful creators and great teachers of the Greek traditional folk music. It is supported that the specific road's name is "*Kurdi*". As we can see on the example above the road is formed out of two separated usak tetrachords and its melodic arrangement contains: semitone, tone, tone, tone, semitone, tone, and tone.

The Usak Road is further known as the *Phrygian mode*.

With the D-Usak Road the note D is the base of the road and the Eb is the main leading note for the first usak tetrachord and the road in general. The F note is the characteristic note of the main (first) D usak tetrachord and the G is the predominant note of the road. The note A is the dominant note of the road and the Bb has the function of leading note for the secondary A usak tetrachord. The note C is the characteristic note of the A usak tetrachord.

Main chords: **Dm** (tonic chord), **Gm** (subdominant chord), **Cm** (because the chord that is resulted from the fifth degree of the road is diminished, we use the chord of the seventh degree for the closure instead of the dominant one), and **Eb**.

Secondary chords: **F**, **Bb**, and **Am** (normally the chord we should get from the A note is Adim).

The Sabah Road



As we can see on the example above the Sabah Road is formed out of a main sabah tetrachord and a secondary usak tetrachord which are separated. We could also consider that is formed out of a D sabah pentachord and an A usak tetrachord attached (with the A note in common). Consequently its melodic arrangement consists of: tone, semitone, semitone, tri-semitone, semitone, tone, and tone.

It is supported the idea that the Sabah Road does not ends to the primary note (in this case to the note D) but it has as peak the eighth note a semitone lowered. That means that the D-Sabah Road would start from the note D and end at the note Db. This “phenomenon” is being observed in some songs using the Sabah Road as we can see on the further down example.



The analysis of the road’s melodic structure will be based according to the first example of the D-Sabah Road.

The note D is the base of the road and the note E is an additional note of the D sabah tetrachord. The F note is the main characteristic note of the D sabah tetrachord. The note Gb (the 4th degree) is the main note of the road’s idiomativeness. The A is the dominant note of the road and the Bb functions as the leading note of the secondary A usak tetrachord. Last, the note C is the characteristic note of the A usak tetrachord.

Main chords: **Dm, F, Gb, C** (instead of using the chord resulted from the fifth degree of the road, which is minor chord, we use the seventh degree chord for the closure), and **C7**.

Secondary chords: **Am, Bbm, Edim** (it is considered as the road's chord of idiomaticalness).

The Kartzigar Road

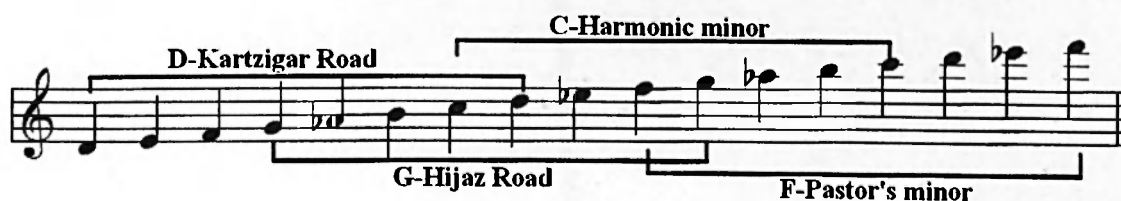


The Kartzigar Road is formed out of a main kurdi tetrachord and a secondary hijaz pentachord attached. As we can see on the example above (D-Kartzigar Road) the note A is the characteristic note of idiomaticalness of the road and it functions as a leading note of the secondary G hijaz pentachord. The melodic arrangement consists of: tone, semitone, tone, semitone, tri-semitone, semitone, and tone.

The Kartzigar Road after its eighth degree has a ninth degree which is lowered. For example the D-Kartzigar Road has the note Eb as a ninth degree as we can see on the following example.



In this case we find out that, if we continue playing the road upwards, some other roads are resulting. These roads are: G-Hijaz, C-Harmonic minor, and F-Pastor's minor.



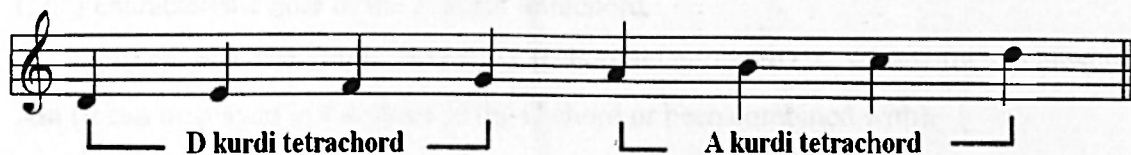
Let's see now the melodic structure of the D-Kartzigar Road. The note D is the base of the road. The note E is an additional note of the main D kurdi tetrachord. The F is the main characteristic note of the first five notes of the road. The G note is the predominant note of the road and the base of the secondary G hijaz pentachord as well. The B is a characteristic note of the G hijaz pentachord and the note C its predominant one.

The lowered ninth degree (note Eb) is considered to be the characteristic note of a hypothetical C kurdi tetrachord.

Main chords: **Dm** (it is the tonic chord and it occurs from the main D kurdi tetrachord which is minor), **G** (it is the subdominant chord and it occurs from the secondary G hijaz pentachord and it also is the tonic chord of the G-Hijaz Road), **A^b** (it is the road's main chord of idiomatcalness and occurs from the G hijaz pentachord), **C** (it is used as a chord of closure before the tonic), and **Cm**.

Secondary chords: **Em, Fm, Bdim.**

The Kurdi Road



As we can see the D-Kurdi Road (known as Dorian mode as well) consists of a main D kurdi and a secondary A kurdi tetrachord. Some of the most known Greek insular songs have been composed using the Kurdi's melodic line. Its melodic arrangement has: tone, semitone, tone, tone, tone, semitone, and tone.

From the D-Kurdi Road we can have the roads: E-Usak, G-Rast (as descending), A-Diatonic minor, and C-Major.



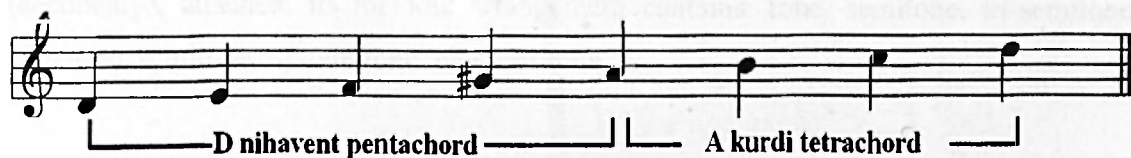
Let's see now the melodic structure of the D-Kurdi Road.

The note D is the base of the road. The E is an additional note of the main D kurdi tetrachord and also a characteristic note of a hypothetical C rast pentachord. The F note is the characteristic note of the main D kurdi tetrachord and the note G is the predominant note of the road. The A is the dominant note of the road and the base of the secondary D kurdi tetrachord. The note B is an additional note of the A kurdi tetrachord. Last, the note C is a characteristic note of the A kurdi tetrachord.

Main chords: Dm (tonic chord), G (subdominant chord), C (chord for the closure), Am (it can be played in the place of the C chord or been combined with).

Secondary chords: Em, F, Bdim.

The Pastoral minor or Susinak Road



The Pastoral minor Road is a result of a main nihavent pentachord and a secondary kurdi tetrachord attached. It is strongly believed that the name of the road as "Pastoral" is the result of the usage of the melodic line of the specific road in many pastoral (country)

songs. Pastoral songs are the country songs where they were played mainly by the shepherds with a fife²².

It is also supported the idea that the Pastoral minor Road is called Susinak.

In general lines the Pastoral minor Road has the following melodic arrangement: tone, semitone, tri-semitone, semitone, tone, semitone, and tone.

Let's see the melodic structure of the D-Pastoral minor Road. The D note is the base of the road. The note E is an additional note of the D nihavent pentachord. The F note is a characteristic note of the D nihavent pentachord. The note G# is the main characteristic note of idiomaticalness of the D-Pastoral minor Road. The note A is the road's dominant note and the B is an additional note of the secondary A kurdi tetrachord. The note C is a characteristic note of the A kurdi tetrachord.

Main chords: **Dm** (tonic chord), **G#dim**, **C** (chord for the closure), **Am** (it can be played in combination with the chord C).

Secondary chords: **E**, **F**, **Bdim**.

The Nihavent Road



The Nihavent Road consists of a nihavent pentachord (main) and a hijaz tetrachord (secondary), attached. Its melodic arrangement contains: tone, semitone, tri-semitone, semitone, semitone, tri-semitone, and semitone.

²² Fife is a small flute with six to eight holes usually constructed by shepherds and made of cane (reed).

From the D-Nihavent Road is resulted the A-Hijazkiar Road.



The note D is the base of the road and the E is an additional note of the D nihavent pentachord. The note F is a characteristic note of the D nihavent pentachord. The G# note is the main characteristic note of idiomatcalness and the leading note of the A-Hijazkiar Road as well. The note A is the dominant note of the road and also the base of the secondary A hijaz tetrachord. The Bb note has the function of a leading note for the A hijaz tetrachord. Last, the note C# is a characteristic note of the A hijaz tetrachord and the leading note of the D-Nihavent Road as well.

Main chords: **Dm** (tonic chord), **G#dim**, **A** (dominant chord), **A7**.

Secondary chords: **F**, **B**, **C#dim**, **Edim**.

Chapter 7

Biographies of Important Players and Composers

It is almost impossible to complete a work about Bouzouki and not even mention at least the most important players and composers who with their talents praised this fascinating musical instrument. In this chapter I would like to refer to some of these people as it is, unfortunately, not possible to mention them all in one chapter. We have though to understand that today the Bouzouki became what it is because of the participation of all this group of people and not only from a few of them that are more known and special.

Markos Vamvakaris

Markos Vamvakaris is characterized as: “*Father of the Rebetiko*” and as an integral part of the Greek urban folk tradition.

Markos Vamvakaris was born to a catholic, poor working family on the island of Syros in Ano Chora on May 10, 1905. He was the firstborn child out of six siblings. His father (Domenicos) played the Greek bagpipes called *Gaida* and Markos would accompany him on the dog-skinned drum. Later because of his religion he was called with the nickname “Frangos”. When Markos was seven years old, in 1912, he left school to work with his mother (Elpida) in a cotton thread factory, which he promptly ditched and started picking up odd jobs like newspaper boy, butchers assistant, where eventually getting mixed up with the underworld of the streets.

When he was twelve years old he stowed away on a ship to Piraeus and got a job loading coals on the docks. This was tough, low-down work, but the nights were all about hashish and women. He was kept in fine clothes by an older prostitute and hung out at the



2
tekes every night. In 1925, Markos heard Old Nikos Aivaliotis play the Bouzouki and was immediately hooked by the beauty of the sound and the instrument. It was then when Markos swore to himself that either he will learn how to play the Bouzouki or he would cut his arms off. Six months later he was playing at a teke when Old Nikos stopped by; he couldn't believe it was the same kid who had never even played a few months earlier. Old Nikos said: *"They would show Markos something in the morning and he would come back and play it better than them in the evening"*.

2
Because the Bouzouki was considered a low-class instrument, it had not been recorded until 1932 when Yiannis Halikias (aka Jack Gregory), a Greek-American, recorded Markos' song "ToMinore Tou Teke" (*Teke's minor*). Markos recorded his first rebetiko disc, *"Na rchosouna re magka mou"* in 1932. Among other songs in that period, he wrote the classic love song and the most know and important song of his career *"Frangkosyriani"*. The record was very popular, so Spyros Peristeris, who was working as a record producer, composer and instrumentalist for Odeon records in Greece, convinced Odeon to record Vamvakaris. In 1933, Peristeris supervised, and played guitar on Markos' first recording session (although he had recorded two songs in 1932 for Columbia, they were not released until later). Markos recorded one zeibekiko, *"O Dervisis"*, and one chasapiko, *"O Charmanis"*. Markos had not considered himself as a singer but ended up doing the vocals on these records. They were very successful and Markos' rough and powerful singing became fashionable.

Markos eventually teamed up with the singer Stratos Pagioumitzis, the baglama player Giorgos Batis, and the bouzouki player Anestis Delias to form his famous Piraeus Quartet. His popularity was sustained throughout the 1930's, despite the growing political turmoil. Eventually the style of rebetika that Markos had pioneered became more conventional, and by the 1940's Vassilis Tsitsanis (another great bouzouki player, composer, and singer) had started changing the subject matter to be about love and less about hashish, prison and other rebetika topics. Likewise, Manolis Chiotis started changing the sound of the music, adding strings to the bouzouki after the Second World War and moving towards a flashier, electric and westernized sound.

Markos continued to record in his older style through this period. After the liberation of Greece from the occupation of Nazi Germany, difficult times arrived, since his kind of music was no longer fashionable. He also suffered badly with arthritis in his hands. The slump in his fortunes lasted until the early 1960s, when after initiatives by Vassilis Tsitsanis, many of his old songs were revived, and sung by modern singers.

Vamvakaris died on February 8, 1972 at the age of 66.

Giannis Papaioannou

Giannis Papaioannou was one of the establishers and main representatives of the Greek urban folk song and the Rebetiko style. He was born in Kios of Propondis (Sea of Marmara) on January 18, 1913. He lost his father at the age of two and that was the first hit of his rough life. Later on and when he was about nine years old, he experienced the villainousness of the Asia Minor catastrophe (1919-1922) and he and his family became refugees. These horrible experiences would follow him in the rest of his life.



He left Kios together with his mother (Chrisa) and his grandmother. They firstly moved to Samothrace and later they went to Piraeus where they lived together with their relatives. Because of the poverty he started working from his early years in various jobs such as fisherman, carpenter, or even as a building worker. The cruel struggle for living did not allow him to continue his education, so he had to quit school. He was also playing football.

In 1928 he started playing the harmonica and if he did not have a serious injury because of the football, his relation to the music would stay in poor level. After his football injury, his mother gave him a mandolin as a present so to encourage him to quit playing football. His life chanced when one day Giannis Papaioannou heard in a tavern the song "ToMinore Tou Teke". It was the first time in his life that he heard Bouzouki. He fell in love with it and he faithfully served it until the end of his life. Giannis

Papaioannou's first public appearance on the music stage was in 1933. During his forty-year career he composed more than 800 songs, and he was many times on tour in Greece and America, and he accentuated an entire generation of artists, musicians, and singers.

In his life he saw many difficulties, not only for musicians, but for the entire Greece too: the Asia Minor catastrophe, hunger, poverty, two world wars, the Greek civil war, occupation, and immigration. In his autobiography writes: *"Thirty-five years on the music stage, in the night, in the filth, where you have to deal with any kind of people, people of the underworld and people educated with money, I have seen and lived so much that the entire paper of the world is not enough to write it down."*

Giannis Papaioannou "carved" in his songs the love and delight, the sadness and melancholy, of the Greek people, contributing in his whole life to the Greek song. Many of Papaioannou's compositions were often very big hits, especially with the Greek-American crowd. His material was for a variety of reasons, admired and very accessible for the Western audience. That is interesting, because he never really compromised his compositions nor performances by attempting to overly "Westernize" them. Some of his songs had a hard driving lyrical rhythm, which was very appealing. Unlike most other Rebetiko composers, Papaioannou's music often seems to emphasize various elements, that suggests a youthful type of excitement and natural spontaneity. Giannis Papaioannou was also an excellent instrumentalist with the Bouzouki and that capability undoubtedly influenced his compositional style.

Among the great volume of songs he wrote, there are today many of them considered classics of the Rebetiko folk music style. These include: *"Pente Ellines Ston Adi"*, *"Kapetan Andrea Zeppo"*, *"Modistrouta"*, *"Prin To Charama Monachos"*, and *"Fovamai Mi Se Chaso"*. His style retains much of the musical quality of the classical Rebetika like those of Markos Vamvakaris, although the thematic content of the lyrics tends not to focus as much on the typically dark topics of the earlier Rebetika such as drugs, death and prison.

Giannis Papaioannou was tragically killed in an auto accident in the morning hours on August 3, 1972, while after his work was going fishing. To his memory, Vasilis

Tsitsanis his best man, friend and colleague composed the song "*To Tragoudi Tou Gianni*" (Giannis' song) and it was sung by the great singer Poli Panou.

Vasilis Tsitsanis

Vasilis Tsitsanis was a Greek songwriter and bouzouki player. He was born in Trikala on January 18, 1915. From a young age, Tsitsanis was interested in music and learnt to play the mandolin, violin and the Bouzouki which were the mainstay of so many of his songs.



In the year 1936 Tsitsanis left his home-town and he went to Athens to study Law (where he interrupted a year later). By that year he had already learnt the Bouzouki very well and so he started performing in small taverns, earning some money which was a very big help for his studies. One year later he met the singer Dimitris Perdikopoulos where he introduced him to the recording company "ODEON" and later on that year Tsitsanis is recording his first song "*S'enan Teke Mpoukarane*". That was just the beginning. Many other songs and recordings followed with great success. The "*Father of the Rebetiko*" Markos Vamvakaris, sung in that period two of Tsitsanis' songs, "*Na Giati Girno*", and "*Gi'Afta Ta Mavra Matia Sou*".

In March of the year 1938 he moved to Thessaloniki, where he served his military service as a telegrapher. There he met his future wife Zoe Samara. He stayed in Thessaloniki for about 10 years, during the German-Italian occupation of Greece. There he became famous and wrote many of his best songs that were later recorded after the end of the War. During the occupation he opened his own tavern, "Ouzeri Tsitsani", and at the same time he composed some of his greatest hits such as: "*Acharisti*", "*Bakse Tsifliki*", "*Ta Periks*", and "*Sinnefiasmeni Kiriaki*". By the shut-down of the Record Companies by the German-Italian occupation forces in 1941, he had already recorded about 100 of his own songs and played on many recordings of other composers.

In the year 1946, Tsitsanis returned to Athens and began recording many of his own compositions that made famous many of the singers that worked with him, such as Sotiria Bellou, Marika Ninou and Prodromos Tsaousakis.

For the last 14 years of his career and life, Vasilis Tsitsanis worked at the tavern "Charama" in Kesariani, "*The Vasilis' place*" as it was called by the people who loved him. In the year 1980 and initiative by UNESCO, a double disc was recorded with the title "*Charama*" as the tavern Tsitsanis worked. In this recording he is performing with his Bouzouki a series of his classic songs, and improvisations as well. When the record was released in France, in 1985, Tsitsanis was awarded with the Charles Gross Musical Academy Award. In the meantime, the top-ranking composer was already gone.

Vasilis Tsitsanis died at the Royal Brompton Hospital in London following a lung operation, on January 18, 1984 on his sixty-ninth birthday. He was mourned across Greece, where his music is still enjoyed to this day and he is regarded as a legend of Rebetiko music.

Michalis Genitsaris

The rebetis Michalis Genitsaris was born in Agia Sofia of Piraeus on January 15, 1917. Genitsaris was of a poor family. When he was 10 years old he heard for the first time the Bouzouki playing in a tavern opposite his house. Fascinated by its sound, one day discovered in an old chest his father's old Baglama and he started teaching himself how to play.



At the age of 17 -and while working on the ship repairing- he composed his first song "*Ego Magkas Fenomouna*" which three years later was recorded by the recording company Columbia. The song had made a great success and so Genitsaris started his public appearances cooperating with the big names of the time such as Vamvakaris, Pagioumtzis, and Tsitsanis.

As we saw in the first and second chapter of the diploma work, the Bouzouki in the years of Rebetiko flourishing was connected with the prison, the low social layers of people where they live through with great difficulties, the crime, and the drugs and the instrument was forbidden and slandered. One day a police officer arrested Genitsaris and broke his Bouzouki. Then Genitsaris beat the police officer up as a reaction of breaking his instrument and so he was sentenced six months imprisoned. That was his first sentence as later he got more because of similar reasons.

In the time of the German occupation of Greece, Genitsaris fought against them and all those experiences he gained during the war became songs. He composed more than 700 songs; however few of them were recorded.

From the year 1951 until the year 1972 he was “disappeared” from the music life. Later on he opened his own bouzouki-tavern on the island of Aegina and he unfortunately went bankrupt, so he started working as a vegetable seller. It was then where Elias Petropoulos set up at the tavern “Kittaro” a series of appearances by Rebetiko veterans, making Michalis Genitsaris again known and popular.

Genitsaris was known as the last pre-war Rebetiko singer. He died at the age of 88 on May 11, 2005.

Manolis Chiotis

Manolis Chiotis was born on March 21, 1921 in Thessaloniki. He was a famous Rebetiko composer, singer and musician.

He started first on the Violin and eventually moved on to the Guitar and the Bouzouki. He was from his first steps recognized as a great talent. In the year 1935 he moved to Nauplio with his family and at the age of 15 he had his first appearance on the music stage. The truth is that, Chiotis did not have difficult childhood. His family was wealthy (his mother was the owner of



one of the most aristocratic bars of the time) and so Chiotis preserved the aristocratic style on the music stage during his career.

When Chiotis was still 16 years old, was recognized for his talent by the great singer of the time Stratos Pagioumtzis who introduced him to the recording company Columbia, where he signed his first contract, as the leading Bouzouki, in the winter of 1936.

Right after the Second World War Manolis Chiotis starts using amplifier to his performances and that "ejects" his career very high. It was then where he added on the Bouzouki a new pair of strings (four-course Bouzouki). With his addition, Manolis Chiotis incarnated the most important change on the form of the Bouzouki in 2300 years of its Greek history. It was a change which, in a very crucial period of its existence, gave to the Bouzouki new and enormous expressional abilities enabling it as the ultimate instrument of the Greek music until today.

Manolis Chiotis was married three times. In 1954, he got married to his first wife, the singer Zoe Nachi, and had two children. Later and after his divorce from his first wife, he got married to his second wife, Mary Linda, and that was his most well known marriage. Mary Linda sung many of his hits and together they sung as a duet conquering the Greek audience. In the year 1966 they got divorced and later Chiotis got married to his third wife Beba Kyriakidou.

The last five years of his life were the most dramatic. His divorce with Mary Linda (which cost him a lot), his unsuccessful collaboration with other musicians and people of his environment, and the cancer that was wrecking him denote the beginning of the end. Manolis Chiotis left his last breath on March 21, 1970, on his fiftieth birthday. At his funeral, in Athens, the bouzouki player Giannis Karabesinis played with Chiotis' Bouzouki the song "*Heliovasilemata*" (Sunsets) and all the crowds attending the funeral sung together.

Manolis Chiotis was the personality who changed the history and the development of music in Greece. With his four-course Bouzouki innovation, he made the instrument to be accepted in the whole Greece (as in the past years Bouzouki was slandered), and known further more to other countries out of Greece.

Giorgos Zampetas

Giorgos Zampetas was a Greek music composer, singer and one of the greatest bouzouki artists. He was born in Metaksourgio of Athens, on January 25, 1925. His parents were Michalis Zampetas, a barber and Marika Moraiti, niece of a well-known baritone of those years.



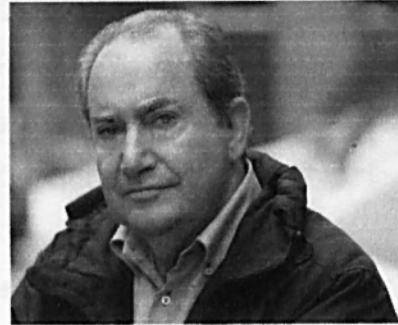
From a very young age, Giorgos Zampetas showed a great interest for music. As he was helping his father in his barber shop, he secretly played his first melodies on a Bouzouki – his father did not allow him to play the Bouzouki. Anything that was producing sound seemed exciting to him and helped him in his compositions, as he said in his biography not long before he died. In the year 1932 at the age of 7 he won his first prize, as a student of the first grade, playing his first song in a school competition.

Even though his family was opposed to his love to the Bouzouki, young Zampetas continued to play and learn more and more, day by day. In the year 1938 he met the great Vasilis Tsitsanis which played determinant role to his artistic personality. Later, in 1940 he moved with his family to the town Aigaleo, and from that moment and later Zampetas had great connection with the town and that gave him great inspiration for his future work. Since 1950s he started composing his first pure rebetika and he cooperated with known singers of his times. In the next decade his songs became extremely popular, so he started traveling abroad (in Europe and America) and he took part in more than 100 movies of the prosperous Greek cinema.

In the 1980s started in Greece the “fall” of the compositional style Zampetas and other composers were dealing with, as no one would recognize the values of the past. However, since 1990 and later, the recording companies and the mass media “rediscovered” Zampetas’ songs, and his style flourished again. Unfortunately Giorgos Zampetas happened to be at the decadence of his career and life as well. After an illness he had for months, he left his last breath at the Soteria Hospital in Athens, on March 10, 1992. He was only 67 years old.

Costas Papadopoulos

Costas Papadopoulos was born in Kokkinia in the year of 1937. He is a famous contemporary bouzouki player and started his professional career in 1955. That time he was playing Bouzouki together with Lakis Karnezis in the band of the famous Greek singers Keti Gkrei and Stelios Kazantzides. Later he recorded works of Tsitsanis, Papaioannou, Vamvakaris and many more from other composers.



In the year 1961 he began his regular and long-ranged cooperation with the great composer Mikis Theodorakis, a cooperation that lasts until today. As a soloist, he took part in concerts for the recording of works such as: "*Epifania*", "*To Tragoudi Tou Nekrou Adelfou*", "*Zorpas*", "*Romiosini*", "*Aksion Esti*", "*Mauthausen*" and other. He also collaborated with other high-skilled song writers.

When Mikis Theodorakis took over the general management of the music ensembles of the Greek Radio-Broadcasting (ERT), Papadopoulos became manager of the newly established "ERT's Urban Folk Orchestra". Until the year 1996 he had recorded 13 personal, instrumental discs and he is composing urban folk songs as well.

copy

Lakis Karnezis

Lakis Karnazis was born in Nikaia of Piraeus in 1937. Actually his real name is **Pantelis Skiftas** and for family reasons he is using the nickname *Lakis Karnezis* (taken from a novel of Nikos Meimaris, publish with the magazine "Romantzo").



Karnezis is a famous contemporary virtuoso of Bouzouki and guitar. He is a self-taught musician who started learning those instruments from a very young age. As professional musician he began in 1955. It was the time, as I mentioned earlier, that he was playing Bouzouki together with Costas Papadopoulos. Since 1961 he was working

(either alone or together with Papadopoulos) with Mikis Theodorakis. It is estimated that between the years 1955 and 1985 Karnezis and Papadopoulos participated to the 60% of the Greek recording production. His last collaboration with Papadopoulos was in September of 1995 at the ancient Greek theater "Irodi" (Athens) performing "Aksion Esti" (oratorio by Mikis Theodorakis).

Since 1988 and already married with Astrid Hellesen, he moved to Nesodden of Norway cooperating with the Oslo Philharmonic Orchestra. In 1993 he was invited by the Oslo Philharmonic Orchestra to play with his Bouzouki the *Requiem* of Wolfgang Amadeus Mozart, and *The Liberators* from **Canto General** of Pablo Neruda at the funeral of minister of Defense/*Foreign* affairs Johan J Holst.

Thanasis Polikandriotis

Thanasis Polikandriotis was born in Athens in 1948. As a son of the folk music teacher (Theodoros Polikandriotis) he started learning music and since he was 8 years old began playing the guitar.

Thanasis from 1961 took part in youth bands as a guitarist and three years later started his professional career. Even though he was passionate with the classic guitar in the summer of 1964 he discovered his musical abilities on the Bouzouki. Since then he was recognized as one of the best bouzouki performers and he became the number one of the Greek discography. As a composer since 1968, he composed more than 1000 songs. In 1971 he performed with the singer Nana Mouschouri and Marinella at a BBC's show.



Thanasis Polikandriotis gave recitals in the biggest theaters of Europe, America, and Australia such as: Albert Hall (London), Opera House (Sidney), Kennedy Center and Carnegie Hall (America). The music quest of the composer did not stop only in the folklore paths. After many years of cooperation with Hungarian musicians, on October of 1993 Polikandriotis made his appearance at the Athens Music Hall with the Hungarian Gypsy Orchestra, marking a new start to his career. On October of 1995 he recorded in

Budapest eleven from the twenty-one Hungarian Dances of Johannes Brahms with the Failoni Orchestra of the Hungarian State Opera.

In the year 1996, his dream to compose a concerto for Bouzouki and orchestra became true. The work was performed at the ancient Greek theater "Iroadio" (Athens) with the Budapest Symphonic Orchestra. The presentation of the Bouzouki Concerto No.1 justified the composer and the audience by proving the harmonic coexistence of two different kinds of music, the classical and the urban folk music.

During the last years Thanasis Polikandriotis is working as a music educator and he is the founder of the "School of Traditional Folk Music" where the traditional Greek instruments such as Bouzouki, Baglama, Tzouras, and other are being taught. The goal of the school is to save and spread the Greek folk music. In the summer of 1999, Thanasis published a modern Bouzouki method titled "It is easy to learn Bouzouki" edited by the music house Filippos Nakas.

Manolis Karantinis

Manolis Karantinis is a contemporary Greek musician and composer. He is considered as the most excellent bouzouki virtuoso in Greece. Karantinis was born in Koridalos of Athens in 1966. He began his music education since he was 7 years old attending the folk music schools first of Theodoros Derviniotis and later of Themis Papavasiliou.

As a young child, Manolis discovered his love to the Bouzouki when he was watching on a black and white TV the unforgettable Giorgos Zampetas and Manolis Chiotis performing on their Bouzouki. At the same time period, his grandfather gave him as a present a plastic guitar and so young Manolis started trying to play some Bouzouki songs on his guitar.

At the age of 11 he started playing as professional and during the years he collaborated with some of the greatest Greek composers such as Mimis Plesas, Giannis Spanos, Stavros Xarchakos, Apostolos Kaldaras, and many others. As a bouzouki



accompanist he worked with the most famous Greek singers such as Giorgos Ntalaras, Stelios Kazantzides, Poli Panou, Marinella, Keti Grey, Giannis Parios, Giannis Pouloupoulos, and many others. He has recorded hundreds of discs with many singers playing not only the Bouzouki, and he has two personal discs with his own compositions and one with Akis Panou's orchestral songs.

Manolis Karantinis, apart from a bouzouki virtuoso, is also an astonishing interpreter of guitar, mandolin, tzoura, baglama, lute, and any other fretted string instrument.

CONCLUSION

As it has become clear, the Bouzouki is the Greek folk instrument that represents and inspires the Greek tradition throughout the centuries since the ancient times. As instrument, the Bouzouki since it was appeared, past together with the Greek population difficulties and hard days. It would be very easy to be vanished even from its first appearance (as Pandora, 4th century BC), as it was slandered by the aristocracy and considered to be the instrument of the corrupted people. Later on, even more difficult days came such as: from the fall of the Byzantine Empire (1453) and the Turkish occupation until the Greek revolution in the year of 1821, the War in Asia Minor (1919-1922) and the connection of the instrument with the Rebetiko, the songs of prison, and the marginal people. Even though the Bouzouki was the forbidden instrument, it grabbed its way back to the peoples' life and today is the instrument that if perished would mean the end of the Greek music tradition. It became from being forbidden to be indispensable. Now in our days, more and more people want to learn how to play it and interpret all these songs of the old times, and even compose new pieces leaving them in the music history of Greece. New schools of folk tradition are now build, providing education based of the folklore of Greece and teaching all kinds of folk instruments and basically the Bouzouki and all of its relative instruments. The existence of this kind of schools raised the standards of playing Bouzouki, resulting high qualified and skilled bouzouki players and musicians.

SUMMARY

This diploma dissertation consists of seven main chapters which focus on the history, repertory, kinds, description, notation, folk modes, and biographies of important players and composers of the Bouzouki.

The first chapter, called “The history of the Greek Bouzouki”, covers the course of the instrument from its first appearance in the ancient Greece until today, describing the changes of the instrument and its connection with the people of each epoch.

The second chapter is concentrated on the most important music genre Bouzouki performed, the Rebetiko style, and its importance to the Greek music. Furthermore, the Rebetiko periods and its subject matters are described.

The third chapter is dedicated to the description, construction, analysis, and operation of the main and supplementary parts of the contemporary tetrachordo Bouzouki.

The fourth chapter is commenting the playing positions of the Bouzouki. That means the way and of course the positions a player holds the instrument when he is performing, the way of holding the plectrum, and the position of each arm.

The fifth chapter describes the tetrachordo-Bouzouki fingerboard and its modern notation.

The sixth chapter is dedicated to the most important Greek folk musical modes the Bouzouki plays, the Roads, describing their melodic and harmonic structure.

Finally, the seventh chapter includes biographies of a few of the most important players and composers who with their talents praised this fascinating musical instrument.

RÉSUMÉ

Diplomová práce se sestává ze sedmi hlavních kapitol, které se zaměřují na historii, repertoár, druhy, popis, notaci, lidové mody (stupnice) a životopisy významných hráčů a skladatelů, píšících pro Bouzouki.

První kapitola, nazvaná "Dějiny řeckého Bouzouki", zahrnuje cestu nástroje od jeho prvního objevení v antickém Řecku do dneška a popisuje změny nástroje a jeho spojení s lidmi každé epochy.

Druhá kapitola se zaměřuje na nejzávažnější hudební žánry hrané na Bouzouki, na Rebetiko styl a jeho význam pro řeckou hudbu. Dále jsou popsány údobí Rebetika a náměty skladeb.

Třetí kapitola je věnována popisu, konstrukci, rozborům a práci s hlavními a doplňkovými částmi současného čtyřstrunného Bouzouki.

Čtvrtá kapitola komentuje pozice při hře na Bouzouki. To znamená způsob a samozřejmě pozice hráče, držícího nástroj při interpretaci, způsob držení plektra a pozice obou rukou.

Pátá kapitola popisuje prstoklad čtyřstrunného Bouzouki a jeho moderní notaci.

Šestá kapitola je věnována nejvýznačnějším řeckým folklorním modům (stupnicím) hraným na Bouzouki, nazývaným The Roads (Cesty), popisujícím jejich melodickou a harmonickou strukturu.

Závěrečná sedmá kapitola obsahuje životopisy několika nejzávažnějších hráčů a skladatelů, kteří svým talentem zvelebili tento fascinující hudební nástroj.

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The images on pages: 19, 20, 21, 30, 31, and of the chapter 7 (Biographies of Important Players and Composers) are taken from the web site: <http://images.google.com/>

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Inside the back cover: a CD with video examples.

John W. Derry - The Best of Greek Bouzouki.
Stavros Pallas - The Classics on a Bouzouki.
Toby A. Richards - The Greek Bouzouki Chord Bible.
Vasilis Koutsoukoulas - Folk songs and improvisations.
George Krivonas - Method for the traditional Bouzouki.
Mikropoulos M. - Practical method for the traditional Bouzouki.
Grigorios Vardis - Bouzouki chord dictionary.
Georgios Papadimitriou - Folk Songs.
Takis Christopoulos - Practical method of traditional Bouzouki.
Dimitris Mpanoukavatos - Bouzouki: the Technique and Tradition.

Recommended bibliography for learning and teaching Bouzouki

On this additional page I would like to recommend some books/methods for learning and teaching Bouzouki to those that are further interested;

Thanasis Polikandriotis - It's Easy to Learn Greek Bouzouki.

John G. Demas - The Best of Greek Bouzouki.

Stavros Palias - The Golden book of Bouzouki.

Tobe A. Richards - The Greek Bouzouki Chord Bible.

Vasilis Koutsothanasis - Folk modes and improvisations.

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