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Praha

## **Declaration**

I confirm that this is my own work and the use of all materials from other sources has been properly and fully acknowledged. I agree with storing my work in the library of the Faculty of Education, of Charles University in Prague, in order to be available for educational purposes.

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"Tradition is an original source, which cannot be exhausted, be removed or replaced ... it embodies a life forever."

## Introduction

The popular culture, whose presence we experience-although not so consciously, in customs, in expressions of everyday speech, in beliefs, in traditions and legends, fairytales and proverbs, in gastronomy and simple rituals of everyday life, is a rich heritage with potential pedagogical applications on a wider scale.

Utilizing the cultural tradition general in education, the young people become sensitized to acceptance procedures rather than thoughtless rejection of cultural values. The recipients of today will have to be tomorrow's followers and practitioners.

The pre-Socratic philosopher Heraclitus said: "Everything flows ..." (Τα πάντα ρει). Everything changes. When an organization or a person or society, develop and not reject the earlier stages that have now overcome, but embody differentiated and adapted to the current situation. An adult does not erase his childhood, to incorporate within it, as a positive legacy and goes.

This work attempts to approach the topic in beginning theory, making a long-term analysis of the Greek state, its institutions and customs, their connection with music and dance, and then proceed to proposals for educational applications in the classroom and student creative activities with issues of cultural tradition.

At the same time trying through examples to show how important composers connect their work with the Greek musical tradition, and wanted to show us in all the lengths of the world giving us a new European face with dignity, respect and love for the history of our country.

My love for dance and traditional music gave me the push for selecting this subject. As a window of knowledge for all who love the Greek culture and would like to learn more about it.

My goal is to bring the readers near to the Greek culture and to sensitize teachers, not only of music but all specialties, for the continuity of culture and traditions. Through the songs we learn and deepen our knowledge of the history and of our language.

The sources that I used for my diploma, is a collective reading, during all my years of studies. In the music library of the Athens Music Hall was able to gather more information as there is a remarkable library with archived job. The books which I found really interesting was from: Samuel Baud Bovy, *essay on Greek folk songs*, John

Plemmeni, *discussing the Greek music, Music in the Aegean*, Aegean research university with a curator and researcher Lambro Liava, *Dancing in the Greek tradition and teaching*, John Prantsidis and at the end from Foivos Anogianakis, *Greek popular musical instruments*.

When I started my diploma, I had my primary purpose of the presentation of my culture, and the transmission of my love for tradition, to all teachers. In the process, however, was born a question. How many teachers are able to know well, and be able to teach the concepts of history, traditions, music, folk-song and dance, as interrelated? Therefore i decided to include in my work some indicative music lessons linking with cultural customs, history and dance where it was necessary. Is a presentation of suggested lessons moving along the axis of connection of all these ideas as well as a conclusion explanation of two basic Greek dances into the sphere of rhythm and their use in musical composition.

# 1. Greek Music

The word ‘music’ comes from the Muses, the daughters of Zeus and the patron goddesses of creativity and intellectuality. Modern day musicians refer to their muse, which is someone who has an influence on another person's creative work. Different musical terms such as melody, tune, rhythm and others have their roots in the Greek language. Pythagoras, who was the father of music theory, was Greek. However, with the fall of ancient Greece and the collapse of the Roman and Byzantine empires, Greek music hibernated for several centuries until it was reborn in the 19th century.

The musical instruments that they had the Ancient Greeks were such as drums, cymbals, lyre and pipes. The earliest known Greek music was intertwined with Greek poetry. Dancing with the lyre (phorminx) was used to accompany poets composing melodies from short repeated phrases. Ancient Greeks used music to honor their gods. One particular Greek legend relates how the god Hermes<sup>1</sup> made the first lyre from a turtle. Hermes then gave the lyre to Apollo, the god of reason, as Greek music is typified by orderly patterns. Besides Hermes and Apollo, other Greek gods connected with music were Pan, Orpheus, Dionysus and the Graces (daughters of Zeus).

The music of ancient Greece was inseparable from poetry and dancing. It was entirely monodic, there being no harmony as the term is commonly understood. The earliest music is virtually unknown, but in the Homeric era<sup>2</sup>, a national musical culture existed that was looked upon by later generations as a “golden age.” The chief instrument was the *phorminx*, a lyre used to accompany poet-singers who composed melodies from *nomoi*, short traditional phrases that were repeated. The earliest known musician was Terpander of Lesbos (7<sup>th</sup> cent. B.C.). The lyric art of Archilochus, Sappho, and Anacreon was also musical in nature.

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<sup>1</sup> Hermes: was one of the twelve Olympian gods and it was the god of message.

<sup>2</sup> Homeric era: is the period around 1200BC, the time when Homer’s “Iliad” and “Odyssey” were set. The term defines the Bronze Age of the great heroes about whom Homer wrote his epic poems.

In the 6th cent. B.C., choral music was used in the drama, for which Pindar<sup>3</sup> developed the classical ode. The main instruments at this time were the *aulos*, a type of oboe associated with the cult of Dionysus, and the Cithara a type of lyre associated with Apollo and restricted to religious and hymnic use. This classical style of composition decayed in the last quarter of the 5th cent. B.C.

After the fall of Athens in 404 B.C., an anti-intellectual reaction took place against the classical art, and by about 320 B.C. it was almost forgotten. The new style, which resulted in the rise of professional musicians, was marked by subjective expression, free forms, more elaborate melody and rhythms, and chromaticism. The chief musical figures were Phrynis of Mitylene (c.450 B.C.), his pupil Timotheus of Miletus, and the dramatist Euripides<sup>4</sup>. Finally, ancient Greek music lost its vitality and reduced to insignificance under the Roman domination.

There were two systems of musical notation, a vocal and an instrumental<sup>5</sup>, both of which are, though still problematic. They are decipherable largely because of the *Introduction to Music* written by Alypius<sup>6</sup> (C.A.D. 360). In spite of the prominent position of music in the cultural life of ancient Greece, only 15 musical fragments are extant, all which date from the postclassical period. Early in its history, Greek music benefited from the discovery, usually attributed to **Pythagoras of Samos**, of the numerical relations of tones to divisions of a stretched string. The temperament, or Pythagorean tuning, derived from this series of ratios has been important throughout subsequent music history.

Pythagoras, designed a mathematical theory behind musical tones in the 500s B.C. that's still used in modern times. The father of music theory discovered the mathematical rationale of musical consonance from the weights of hammer used by smiths.

Music played an important role in education and was considered a main subject, as essential as reading, writing and arithmetic. Greek boys started learning music as early as 6 years old. The Greek musical modes<sup>7</sup> were taught in Greek music theory. Eventually, the

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<sup>3</sup> Pindar: Was an Ancient Greek lyric poet (522-443BC)

<sup>4</sup> Euripides: Was one of the three Tragedians of Classical Athens (480-406 BC)

<sup>5</sup> Vocal and instrumental notation: Ancient musicians they had two complete separate systems of musical notation, the one meant for voice (using Greek letters) and the other for instruments. Music Notation of Gregorian chant was by means of neumes.

<sup>6</sup> Alypius: Greek author of *Introduction to Music*, chief source of modern knowledge of Greek musical notation.

<sup>7</sup> Greek Musical modes: since the 9<sup>th</sup> century mode refers to a type of scales. But in Greek essays modes describe three interrelated concepts that are related to the later, medieval idea of "mode": scales, tonos and harmony. The Greek scales were: Mixolydian, Lydian, Phrygian, Dorian, Hypolydian, Hypofrygian, Locrian or Hypodorian

Greek musical modes were the foundation for classical, as well as Western religious music. Students used singing to help memorize odes such as the Iliad and the Odyssey.

In Byzantium music was very important. We have a minuscule number of information on secular (non religious) music. However, a large number of important information on ecclesiastic music have been saved, to the point that the term “Byzantine music” is commonly deemed -incorrectly- as ecclesiastic music alone.

Ecclesiastic music originates from ancient Greek, Syrian as well as Jewish religious musical tradition. Three periods are distinguished: old, middle and new part. The period of Old Byzantine Part extends from the early years of Christianity, throughout the period of crystallization of church-functions, until the 14th century.

After the crucifixion of Christ, the first Christians gathered secretly to worship God. They utilized simple tunes known to them from everyday life. Subsequently, those chants contained musical elements from the Jewish, Syrian, Palestinian and Roman culture, as well as from the music tradition of the ancient Greeks (Alexander the Great had greatly contributed to the spreading of Hellenistic culture in the Middle East).

The first Christian hymns were not new compositions, but rather *paraphrases* (new text on known melody) or variations of older known melodies. The chant was *syllabic* (one or two notes per syllable) and *monaural* (all sang to the same melody).



The following abstract comes from a 3<sup>rd</sup> century hymn dedicated to the Holy Triad. It was discovered in 1918 in Egypt on a papyrus written in ancient Greek notation.

Following the foundation of Constantinople (330 AD) and the establishment of Christianity as the formal religion (379 AD), ecclesiastic music started to get organized and developed more freely than in the past. New hymns were created to fill the emerging liturgical needs but the melodies remained almost unchanged, following the rules of older times.

Until the 4<sup>th</sup> century music was an activity which involved everyone. Due to the development of psalmody, churches began appointing choristers for it was impossible for the whole congregation to memorize the new compositions. However, the chorister's duty was to instruct the congregation with hand movements (gesticulation) and prompt them to answer.

New melodies started to be released from the 5th century and several elements of world music influenced ecclesiastic music. New kinds of music were created in this time period, like odes, troparia, kontakia but the composition of melody remained relatively plain. During this period, ecclesiastic music spread to Western Europe and gradually evolved to Gregorian chant<sup>8</sup>. Some of the known melodists of that period are Saint Anatolios (-485), Saint Romanos the Melodist (5th-6th century), Andreas the Cretan (660-740) and the Patriarch of Constantinople Sergios (7th century).

The **troparia** were simple texts with psalm lines interferences and easy melodies. The **kontakia** consisted of an overture and 20-40 similar verses (*houses*). A well known kontakio is the *Akathistos Hymn* dedicated to the Virgin Mary and attributed to Romanos the Melodist.

The time period between the 8<sup>th</sup> and 11<sup>th</sup> century is the time when the core of Christian ecclesiastic hymnology is moved to Constantinople and more music innovations are being used. This period is closely connected to a peak in several forms of art, literature and music. Monasteries became the centres of hymnology and monks embarked on hymn composition importing innovations to ecclesiastic psalmody.

Saint Ioannis of Damascus (7<sup>th</sup>-8<sup>th</sup> century), Christian hymnography innovator, managed to liberate ecclesiastic music from world influences and to systemize the scales in manner or sound which led to the *oktoichos* (eight-sound), as it is used to this day. He is also known for inventing the *kanona* (rule).

Promoted many of the basic characteristics of monophonic ecclesiastic music and he created a more melodic kind of psalms (*melismatiki*), parallel to the existing monophonic and less melodic style and he invented a new kind of notation of verse and melody.

Development continued even after the fall of Byzantium. It was revised in the 19<sup>th</sup> century and remains vivid to this day.

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<sup>8</sup> Gregorian Chant: a ritual plainsong, monophonic and unmeasured. Traditionally codified by Pope Gregory I, and formerly widely used in the Roman Catholic Church.

The music of the Orthodox Church, like every living music tradition, has gone through important changes in its long history, but most of its characteristics remained the same for many centuries. These are:

- Music is **modal**. Instead of the major and minor scales of Western music, it employs eight ecclesiastic ways called *sound* (ichoï).
- Tuning is not compromised but follows the **natural** (based on the order of harmonics) and consequently all tones are not equal.
- Ecclesiastic music remained strictly **monophonic**, either sang by one chanter or by a choir. Harmony is limited to the use of *drone* (*iso*), which accompanies the melody singing the base of each four-chord where melody fluctuates.
- The symbols of notation (*notes*) don't define a specific height but a **relative** one. For example how much higher or lower the next interval will be compare to previous tone.
- Music remains **phonetic**. Musical instruments are not used in church. We know that musical instruments were used in music education like the Tambura and psaltery-canonaki. Maybe for drone (*ison*) as well.

Greek music was reborn in the 1800s. Composers such as Spyridon Xyndas, Spyridon Samaras, (composer of the Olympic anthem), and Nikolaos Mantzaros influenced Greek music in the 19th century. Dimitris Lialios and Dionysios Rodotheatos were symphonists known for revitalizing Greek music. Composer Kleon Triantafylou, known as "Attic," created one of the first repertory Greek troupes in his famous "Mantra tou Attic." Many other gifted artists and composers came out of this period with their music expressing common experiences in everyday Greek life.

As the 20th century dawned, female vocalists typically led bands, including a violin and a sandouri. Some of the more noted musicians included Marika Papagika, Ross Eskenazi, Agapios Tomboulis and Rita Abatzi. The Rebetiko movement began during this time with Byzantine, Symaic and Ottoman influences. Rembetika music, which is Greek underground music, began around the early 1900s. This music was influenced by 2 million Greek refugees coming from Asia Minor.

Folk music styles known as amanedes and rebetika, which combined Greek and Byzantine traditions, were revived during the 1970s. During the 1950s and '60s, several Greek composers gained worldwide fame such as Janis Xenakis. Greek youth turned to pop and rock music in the 1960s as groups such as the Idols and the Charms rose in popularity. Pop music was influenced by both British and American rock music, along with Greek folk songs. Modern Greek music includes folk music with these traditions combining both Eastern and Western influences.

## 2. Folk Songs

The Greek folk song is basically monophonic. Born of the anonymous people and aimed to them. The Greek folk music developed in parallel with the Byzantine church music and received its effects. Modes of folk music have great relationship with the sounds of Byzantine. Also performs better with Byzantine notation<sup>9</sup>. Exceptions are the melodies of accompanying instruments, which are almost impossible be attributed to it.

The basic characteristics of folk song, with which it characterized as such folk songs are following ten:

1. The *anonymity* of the author. The author and composer of folk music remains unknown.
2. The *uncertainty* of the exact place *of origin*. You may know the reference site, but not the exact location of composition.
3. The *uncertainty* of the exact *time synthesis*. You may know the reference year but not the exact time of synthesis.
4. The *popular expression* following local idioms. The folk song always attributed to the periods local dialect.
5. The *folk soul*, as manifested in life.
6. The observed *variations*. The more variations there are brought more prestigious.
7. *Performance in song* and not a poem. The folk song is not reciting.
8. The *free verse*, and not necessarily rhyme.
9. The *lively style* and realistic description, and finally
10. *Iambic dodekasilavos*<sup>10</sup>. The characteristic measure. Commonly followed by iambic fifteen, or and the trochaic verse<sup>11</sup>. Most commonly not followed the same measure in the whole song in order thus to achieve some harmony while avoiding the monotony.

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<sup>9</sup> Byzantine notation: is a neumatic system of musical notation traditionally used for production byzantine chant into written form.

<sup>10</sup> Iambic dodekasilavos: An iambic foot is an unstressed syllable followed by a stressed syllable. The rhythm can be written as “da-Dum”. Dodekasilavos mean to have twelve iambic feet in a row “da-Dum-da-Dum-da-Dum-da-Dum...”

<sup>11</sup> Trochaic: A trochaic foot is an stressed syllable followed be an unstressed syllable. The rhythm can be written “Dum-da”.

Most researchers divide the Greek folk music into two groups:

1. **The mainland (Epirus, Thessaly, Morias-peloponisos, Rumeli, Macedonia) and**
2. **The island (islands and Asia Minor, Thrace and Cyprus)**

The differences between the two groups are mainly the following points:

1. **Rhythms.** The island dances are typically dances in two measure while it is popular and measures  $3/8$  and  $6/8$  or  $6/4$ . In contrast in mainland Greece the fifth and seventh measure dances are very frequent (eg Kalamatianos in  $7/8$ ).
2. **Methods.** On land used primarily animitonikes scales (scales without semitones in the sequence of phonemes) and small intervals. In contrast with islands that they use biggest intervals.
3. **Rhyme and improvising** is frequent in the islands while in the land there are very rare (e.g. Mani laments).
4. **Combinations** of instruments. On land, the characteristic combination of instruments was originally the "weights" tabor and zournas (later clarinet), while in the islands was tuba and lyre (later lute and violin). In recent years the established combinations are eased.

The Greek folk song according to the theme of, divided in **Akritika** (akritik song created in the period from the 9th-11th century. The subject was the life and heroic achievements of the Akrites, who lived on the border of the Byzantine empire to protect its borders from external frequent attacks of the season). **Kleftiko** (over from akritic song Kleftiko got its place, which was spread by word of mouth and festivals during the Turkish occupation, culminating in the period of the Greek Revolution of 1821. Kleftiko song was a creation of Romeikos life, inspired by the life and activities of kleftes and Armatolon is full of spontaneity and sincerity of emotion), **Variant** (are big songs that have an emotional and dramatic affair .The most famous folk song is '*The bridge of Arta*' (Το γιοφύρι της Άρτας). According to the legend every day approximately 100 workers, they tried to build a bridge but its foundations would collapse each night. Finally a bird with a human voice informed the head builder that in order for the bridge to remain standing, he must sacrifice his wife. As the wife is being killed, being built in the foundations of the construction, she utters curses that conclude with blessings). But we have and other types of folk songs like religion, songs of love, lullabies, song of work,

lamentations and satirical, which sung the daily human effort, the separation of the emigrant and the pain of loneliness and love. The moments of birth, marriage and death.

For two thousand years the people living around the Mediterranean, each one, developed his own musical idiom, but on the general principles were set in Ancient Greece. But from the 16th century and later, the music of Central Europe has defined an own way, based on a completely different principles except traditional Greek music, that remained stable in her roots. It could not moreover be different, since the main influences that accept the Greek people in their musical development was two: from one hand the Byzantine hymns of the Orthodox Church, and on the other hand the vocal and instrumental music of the Turks, Arabs and other neighboring peoples. These music systems have common characteristics derived from a common origin: the theory of Ancient Greek music, based on the Pythagorean system.

Differences of Greek traditional music with European, summarized in the following characteristics.

1. The Greek music is **monophonic**. Exception that proves the rule, is the music of the Ionian Islands in the last two centuries, caused by Italian influence. The only accompaniment that allows the original traditional music is the equal, a continuous tone in tone or subdued melody (as in the song), or in the fourth or fifth (as in the lyre), spaces that are common to any music system. With other words does not exist harmonic accompaniment as in Western music.
2. The scale on which the melody is played, is different. The Greek music follows, varieties of **physical scale**, where as Western music accepts sygkerasmeni scale. The Greek music follows, varieties of physical scale, where as Western music accepts sygkerasmeni scale. The scale sygkerasmeni accept the division of the octave into 12 equal parts, half-tones and has two kinds of intervals, tones and semitones. While the natural scale has a variety of spaces. That is the reason why the Greek music can not be played correctly on piano, accordion, guitar and all the instruments that give notes fixed and predefined upon sygkerasmeni scale.
3. Another characteristic is the **sliding scale**. This mean that in Greek music they dont interested about the absolute style of each sound, but only about the intervals between the sounds.

In Western music, each note has a strictly defined high, so all the instruments tuned with diapason to absolute pitch, which gives an certain frequency pulses per

second. In Greek music the instruments tuned at any high usually based on the singer's voice.

4. In East music we have a wide variety of **asymmetric rhythms** (5/8, 7/8, 9/8, 11/8 etc) something that rarely happen in music of the West. The Eastern music (and with it of course the Greek) often use non-periodic rhythms such as <seating> songs and Taksim<sup>12</sup>. The modern audiences in the cities have lost the ability to understand such self-rhythm in the songs. But even the periodic rhythm to the dance songs, the periodicity is not the same with this that given of the metronome.
5. Another specificity of Eastern music is the makam, roads or ways of the ancients. The makam correspond with the scales of European music, that is, sets of intervals in a certain order and certain key sounds. In Arabic music have recorded over 70 makam, but in Greek music, they have survived a few.

The Greek folk songs collected first by the French *Claude Charles Fauriel* the period 1824-1825. The first recordings of folk songs made during of the '30s in America by artists of that era and are still preserved today as a sample for younger as a reference to the melodic line and musical timbre. There are some newer recordings, even in recent years, but they have lost many details of authenticity.

After the establishment of the new Greek state (1821) the production of traditional music begins to wane. The whole mechanism of creation, maintenance and transmission of folk music through oral processes changed completely, and to the passage of time was lost completely, because there was not a possibility of renewal. The gradual transformation of Greek society from rural to urban and the resulting social, economic and political changes, eventually led to the discontinuation of a new generation of folk songs and the prevalence of astikolaiki music.

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<sup>12</sup> Taksim: is usually improvised, non metric and consists of several sections. Can be a movement of a suite, can performed alone or as introductory pieces to vocal performances. Performance of taksim may take anywhere from 1 to 15 minutes.

One Face of this new music was ‘**rebetiko**’. Formed in cities with a strong Greek presence (Konstantinoupoli, Smyrna, Syros, Ioannina, Thessaloniki, Piraeus) in the early of 20th century. The name of the term is uncertain etymological origin, especially after the numerous studies that have come to limelight in the last 30 years by Greek and foreign experts (called "rebetologists"). As a further development of rebetiko considered the **popular song** of 1950-1960, which continues to be heard and evolving today. In the 1960s appears the **artistic singing**, with the meaning of poetry set to music and "song cycle"<sup>13</sup> with the main representatives of Manos Hadjidakis and Mikis Theodorakis.

As periods of rebetiko recognize, with minor variations, by researchers the following:

1. **Early season (1890-1922)**. The songs speak about crime, drugs and prison. The creator is often anonymous and the spread is oral and limited. Area of production is often the prison.
2. **Classical period (1922-1940)**. The rebetika slang and oriental elements that came from Smyrna begin to subside. In this helped the censorship of the Metaxas dictatorship. The songs have as topic the love, sorrow and “rebetik” life. The folk music enriched and production area is now the tavern.
3. **Working period (1940-1953)**. Protest songs of the working life, and emigrant. The lyrical style becomes more poetic in nature and in terms of orchestration, use additional polyphonic instruments as the accordion and piano (Tsitsanis). The songs spread on disks and 'clubs'.

Many are those who do not consider rebetiko as a continuation of folk music. The folk music is strictly monophonic, played with natural organic non *sygkerasmena*, in contrast to rebetika *sygkerasmena* where used instruments like the bouzouki. Also, the vocal part of rebetiko, divided into song and chorus, thus revealing Western influences as well as polyphonic as opposed to monophonic folk song. The folk music is folk creation, based on improvisation and oral transmission. It is traditional, non *sygkerasmeni* music, adapted over the physical scales. As opposed the rebetiko is not product of spontaneous folk creation, but is the result of an inspired individual. It presents,

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<sup>13</sup> Song Cycle: The term originated to describe cycles of art songs (often known by the German term “Lieder”) in Classical music, and has been extended to apply to popular music. Is a group of songs and designed to be performed in a sequence as a single entity. As a rule, all of the songs are by the same composer and often use words from the same poet or lyricist.

however, some effects from the improvisational technique of folk song and the harmony is based on tropical streets that sound oriental makam.

### 3. Greek Traditional Instruments

#### *Ancient Musical instruments*

In ancient Greek culture, music occupied a prominent position in society. Through music they believed that the human personality matured and cultured and also created a spiritual and meaningful relationship with the gods. It is true that in Greek mythology, musical instruments were prominent place and especially the lyre. It was believed that this instrument was invented by the god Apollo. One example is that Amphion, son of Zeus, used a lyre to help build the walls of Thebes. According to the myth, as soon as Amphion started playing, the stones started building themselves into a wall.

The musical instruments are divided into four big categories: idiophone, membranophone, aerophone and chordophone. The shape and the technical mechanism is adequate to allow the hands and breath of the performers, to give melodies of each timbre.

There are in all cultures and ethnic of the earth and while they are from the same materials they sound so different from place to place and so unique that show, how we must respect the culture and tradition of each ethnic!

The Greek folk instruments Greek to promote the implementation of the local Greek music and correct performance of the genre. But as well as traditional, are made by humans for humans.

**Idiophone** (from greek word ἴδιος “same” and φωνή “voice”) said the organs that each of his own construction gives us the sound characteristic voice. In this category Belongs :

- *Bells*

Known to the ancient civilizations of China, India, Egypt and ancient Greece, were originally charm animals and sacred sites. Later, the deterrent capacity becomes weakened and becomes mainly animal farming tool.

The Greek bells are hammered (sheet metal) or cast (bronze). They give the sound with special forging or with shaping the outer surface around the lips. The large bells are part of the zoomorphic disguises into Twelve Days of Christmas or during Carnival or in some traditions for the good year and fertility.

Magic-deterrent role of Bell survives in small spherical bells used in Christian worship (in the vestments of the despot, the censers). As musical instruments bells were operating in the traditional pear-shaped bow lyre (Crete, Greece), accompanied with rhythm and the sound of the melody.

- *Cymbal*

The cymbal (metal cymbals), wooden spoons, glasses of ouzo and wine become rhythmic accompaniment instruments alone or with other rhythm instruments for the song and dance.

They are generally small instruments used as accompaniment to Christmas carols, weddings, festivals and even in the dances that the dancers hit their fingers with different rhythms in dance steps they do. In Byzantine wall paintings the cymbal we see often.

- *Triangle*

Similar role with cymbal played also the triangle that in nowadays played mainly by children to accompany the carols.

The triangle is hung on cords and with an iron stick hit the triangle to make the sound of bells.

- *Lalitsa*

Usually small ceramic jugs filled with water, when it blows in their small mouth, heard a sound that looks like the singing of birds.



- *Shell or burma*

We boil the big sea shells in boiling water to remain empty and after rub the tip, very carefully, with a hard stone to open a small hole. Here is where we blow. Each shell has its own musical tone and from the sound we understand who whistles.

Burma used to be very useful in the islands because people give them different messages. When we moored the boat and when to leave someone else or when they were in bad weather.

- *Vougkes*

In Greece, the children tie a small wood, not too light, with a string and spin around - around with power. Then buzzing sounds. This instrument called vougka.

- *Slapstick*

The slapstick is a popular wood and listen to the carnival celebrations. Formerly the priests in churches, hit the slapstick to call the faithful to go into mess. The villagers with the noise of slapstick, scare birds or prey animals when they approach the gardens and eat their crops.

- *Coins*

The coins, which are part of Greek costume, is a sensitive instrument that follows the rhythmic dance patterns. A typical example is the male dances and costumes in the event of the Voula who celebrated the final days of Carnival in Naoussa.



**Membranophone** (from Greek word Μεμβράνη “membrane” and φωνή “voice”), is any musical instrument which produces sound primarily by way of a vibrating stretched membrane and is the basic tool for rhythmic accompaniment of songs and dances.

- *Tabor*

The tabor is the largest drum and the musicians which play, called ntaoulierides . They hit with ntaouloxyla or sticks.

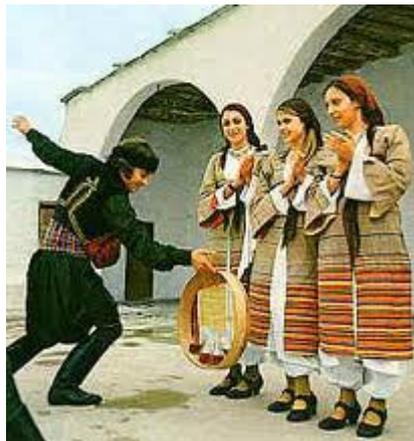
The tabor was already known from the Byzantine period and is the most rhythmic body of the Greek mainland.

It presents a great variety in size, tying ropes, leather processing and manufacturing. Together with the zurna, contribute to the yokes, the traditional group of Greek mainland, which is suitable for open space.

Variant, constitutes tubi, a small tabor accompanying rhythmic melodic instruments of the Greek islands.

- *Tampoutsia*

The tampoutsia is a sieve consisting of leather without holes and is used primarily as a rhythm instrument in Cyprus. The skin of the tampoutsia had a diameter of about 50-55 cm sometimes even smaller than that. The tampoutsia is played with both of the users hands or with two small sticks in a horizontal position on the left hip of the musician.



- *Toubeleki*

The toubeleki, Tarampouka or jar , accompany various rhythmic melodic instruments in northern Greece, the Aegean islands and Asia Minor.

The toubeleki is ceramic and decorated with beautiful designs. It looks like a vase and played in many ways, on the edge or in the middle, with all your palm or fingers

- *Tambourine*

The tambourine, as is known in modern Greece, the ancient Greek "drum" which becomes "Seistron" in Byzantium. With or without the cymbals in a wooden frame, accompanies most melodic instruments in all areas.

The tambourine also called ntachares or daireh. To have this different characteristic sound, adding all around some cymbal. The able musicians know to make many varieties with tambourine.

**Aerophone** (from greek word ἀήρ "air" and φωνή "voice") is any musical instrument which produces sound primarily by causing a body of air to vibrate, without the use of strings or membranes, and without the vibration of the instrument itself adding considerably to the sound.

- *Aulos*

The *aulos* was a wind instrument similar to the modern clarinet. The interesting thing about this instrument is that a person had to place two of these in his mouth at the same time, and play both of them simultaneously! This made the aulos a rather difficult instrument to play, let alone master. Interestingly, aulos players had to tie a band around their head to fasten their cheeks and properly align the two pipes with their mouths, such was the degree of complexity involved in playing this instrument.

- *Syrinx*

Commonly known as the pan flute, the *syrinx* is another woodwind instrument that originated in Greece. It typically consisted of multiple bamboo pipes of different sizes which were bound together in ascending order of size i.e. diameter and length. A person had to blow at the pipe-ends and each pipe produced a different note. The pan flute laid the platform for the modern day harmonica.

- *Flute*

The flute played mostly in mainland Greece and consists of a tube open at both ends. Flutes, depending on the holes bearing along the trunk, divided into short (up to 50 cm.) and long (up to 85cm.).

- *Pipe*

Pipe looks like the flute just the reed opening is not at the top, but slanted to one side. In Crete called Thiampoli. The pipe played primarily on the islands of Greece. The valve closed by the cap, leaving a thin slit from where the blow passes.

- *Mantoura*

The mantoura played mainly in Crete and made only from bamboo. The mouthpiece, closed by a knot of reed, is a type of clarinet with a thin reed.

- *Zournas*

Zournas or Karamouza or flute, is an instrument type oboe, double reed, and thus it is acid-pitched sound. The same family owned and flute, the mainly wind instrument of ancient Greek music. The size of zurna vary. The shortest clarinets you can find in western Rumeli and the Morea, and the longest in Macedonia. With tabor always played to the festivities because the sound is loud and shrill. The musician blows a special reed called bagpipe



- *The bagpipe*

The bagpipe (bag and pipe) came to Greece from Asia's 1st AD cent., and found in two types: the tsampouna (in islands) and gkainta (in Macedonia and Thrace). For construction used goat skin while the mouthpiece used bamboo, wood or bone. The two types differ in the device to produce sound.

The tsampouna consists of a bag that is from goat or lamb skin. The distinctive feature of the difficulty to play is, that Tsampounaras holds the bag under his left arm. Blows from fysitari to fill the air bag and play with his fingers on both bimpikomanes.

The Gkainta played more in Macedonia and Thrace. It looks like the tsampouna, but it has three flutes tied to the bag. The tunes played by gkaitieris sounds together and always the same sound that is Burma. We have two voices at once, the melody and equal.



(Tsampouna)



(Gkainta)

- *Clarinet*

The clarinet comes to Greece from Turkey in the mid-19th century. Through Epirus and western Macedonia is spread to the rest of Greece and with the violin, lute and tambourine are the troupe, the most popular pop group in the Greek mainland, which replaces the traditional Zygi. Since the thirties takes first place among the melodic instruments and recognized as an instrument of "national".

**Chordophone** (from Greek word Χορδή “string” and Φωνή “voice”) is any musical instrument which makes sound by way of a vibrating string or strings stretched between two points.

- *Pandouris or Pandourion*

Also called trichord because it had three strings, is the first fretted instrument known, forerunner of the various families of lutes worldwide.

Source of our knowledge about this instrument is the Mantinea marble (4th cent BC, now exhibited at Athens Archaeological Museum) depicting the mythical contest between Apollo and Marsyas, where Pandouris is being played by a muse seated on a rock.

- *Banjo*

The name banjo used for a variety of plucked instruments of the lute family, regardless of size, number of strings and tuning them. The archetypes of these bodies, known as early as the second BC millennium, have a small speaker, long arm and played with the pen or by hand. In ancient Greece, the formula is known as a stringed, thamboura as Byzantium and modern Greece as banjo, bouzouki, baglama, etc.

It is the main instrument in the tradition of rebetikou, urban folk music, developed in the ports of the Aegean from the late 19th century until the late 50's.

Today, from this family, most used bouzouki and baglama.



(Bouzouki)

- *Lute*

The lute is a synthesis of elements from the ancient Pandoura and Arabic oud. With four double strings, played with a plume and is the main organ rhythmic accompaniment to the typical group of Greek mainland, the troupe. Laouto has a small body, long neck and a deep body 16cm. Previously played as a melodic instrument (solo), a tradition that still exists in Crete.



- *Oud*

The Oud has also this big pear shape speaker, but his hand is wider than the lute, and ends almost at a right angle. It is the only instrument that does not has frets. It is considered one of the most difficult instruments to learn how to play since it is not divided in semitones or in commas. It is of Arabic origin. The name comes from the Arabic al'ud (ie wood).

It has five double strings of gut and played solo or with other instruments in the musical tradition of the Greeks of Asia Minor and Thrace.

After the Second World War, the guitar is gradually replacing the lute to both traditional organic bands of Zygi and the troupe. Intermediate stop at the time of the interwar period was the lagoutokithara, which was a guitar, but the number of strings it was the same with lute.



- *Epigonion*

Belongs to the psaltery family and it is the instrument with the largest number of strings, sometimes as many as forty (Polydeuces). It may owe its name to the fact that it was played 'on the knee' - Greek 'epi gonu', or maybe because its inventor was someone named Epigonus.

- *Santouri*

Is the more modern version of the ancient epigonion and psalterion. Santouri derives from the Persian name Santir and it is a trapezoid shaped instrument with a small sound box. Has strings that are stretched horizontally on a piece of wood, caught with nails on the edge of the instrument. Santouri has 120-140 strings and can produce 32 notes. They are made of steel while the bass strings are made of copper.

When walking musicians playing at festivals and weddings hang on with a strong flat skin from their necks, to be horizontal in front of them and they can hit the strings with sticks (mallets). The mallets have cotton at their end, in order to produce softer and sweeter sound.



- *Kanun*

The Kanun (the rule, the organ of Pythagoras monochord) is known in Greece since antiquity and Byzantium. Is plucked instruments with gut strings and played with two pens. Has triangle shape and is tuned according to the chromatic scale. It has 72 plastic strings that produce 24 notes each!

For each note there are three chords in the same height and three. The musician sits down and touches at his feet the kanun. Puts on indicators of two hands the thimbles and there fastens the nails or pens. In this way stings precisely the strings to.

According to the historians, the Greek mathematician Pythagoras, was trying to determine the different notes of the ancient form of the instrument based on the thickness and length of the strings.



- *Lyre*

Two types of types we can found in Greece, the Cretan lyra, or insular and Pontian. Playing the Cretan lyre is a novelty. The lyre player is not pressing the strings with his finger, but touches with his nail, next to the string. The bow of the lyre, has usually tied on, small bells called *gerakokoudouna* sound and keeping the rhythms depending on the movement of the bow.

The lyre with a bow, detected in Byzantium the 10th century AD. Originating from Central Asia, and has three strings. Nowadays, with the spread of folk violin, lyre limited only in Crete, Dodecanese and Macedonia.

From Small Asia the Greeks used lyre with shaped bottle and with three strings, while the Greeks of Cappadocia used lyre with six strings.

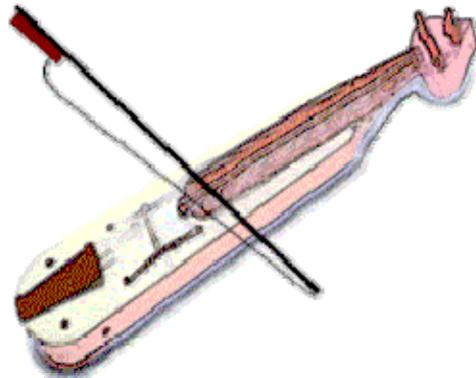
The *kementze* is the lyre played in Small Asia. Almost always, played alone without accompaniment from other instruments. The performer, most often touches lyre, on his left leg.



(Ancient Lyre)



(Cretan lyre)



(Pontian lyre)

- *Cithara or Kithara*

The *kithara* was an advanced version of the Greek lyre. It was made out of wood and had a larger sound box than the lyre. There were multiple versions of the kithara, some with five strings and later with twelve strings. Cithara was bigger than the Lyre and it was the principal concert instrument played by professional musicians, the citharodes. According to Plutarch, cithara was designed by Cepion, a student of Terpander. Many instrument names like guitar, cittern, zither etc. derive from the word cithara.



(Ancient Kithara)

- *Violin*

The violin, which, as a folk instrument identified in Greece from the 17th century, is now one of the main melodic instruments in the mainland and island Greece. The violin has four strings which the performer, caressing with the bow, a wooden rod, where in the edges, stretch hair from horse tail or synthetic fibers.

- *Mandolin*

The mandolin with guitar are the main organs of the mandolin, the band that accompanies urban folk music (Athenian and Ionian serenade) from the late 19th century.



## **4. Greek Traditions and culture**

### **4.1 Traditions and culture connected with Greek history and Orthodox church**

Greece's position on a map, the West meets the East, and the rich and turbulent is an important factor for the diversity of traditions and customs. The culture of Greece has evolved over thousands of years - dating from the Paleolithic era and the birth of the great Minoan, (2600-1500 BC), Mycenaean (1500-1150 BC) and Cycladic civilizations through the Classical Period (6th - 4th centuries BC) - the Golden Age, reaching great levels of prosperity that resulted in an unprecedented cultural boom, expressed in architecture, drama, science and philosophy, and nurtured in Athens under a democratic environment, through the sequence of invasions and domination, by the Macedonians, the Romans, the Byzantine Empire and the 400 years of Ottoman rule.

During the second half of the 19th century and the first half of the 20th century, Greece saw monarchies and ousting of royalty, fierce political fights, assassinations, and dictatorships, wars that added neighboring territories and new population, but also brought economic devastation and poverty. After the defeat of Germany and the end of World War II, Greece joined NATO in 1952 and experienced a bitter civil war between communist and anticommunist forces.

In 1967 a group of military officers seized power, establishing a military dictatorship that suspended many political liberties and forced the king to flee the country. In 1974, democratic elections and a referendum created a parliamentary republic and abolished the monarchy. In August 1974 Greek forces withdrew from the integrated military structure of NATO in protest against the Turkish occupation of northern Cyprus. Greece rejoined NATO in 1980. In 1981, Greece joined the EC (now the EU) and became the 12th member of the Eurozone in 2001. It successfully hosted the 2004 Olympic Games in Athens.

This rich and tumultuous past greatly influences contemporary lifestyle, the Greek perspective on the world, Greek music, food, customs and traditions, even the way Greeks do business. Greeks as a whole are extremely proud of their history, their cultural heritage and their contribution to literature, art, philosophy and politics. They speak with intense passion of their country as the cradle of European civilization.

A recent study found that Greeks' pride in being Greek surpassed the ethnic satisfaction of every other European nation. Greeks define their natural and ethnic belonging through their culture and tradition. Traditions, religion, music, language, food and drinks are the pillars of contemporary Greek culture and lifestyle, making the country an attraction point for visitors from all over the world.

The Greek Orthodox Church is an integral part of life in Greece where the most important holidays are religious in nature and the national religion is practiced by the majority of the population. Greece and Orthodoxy are closely connected due to the country's historical past. During several occupations, and especially during the 400 years of Ottoman rule, the Orthodox religion played a vital role in maintaining the Greek ethnic and cultural identity. Today the Church is more important in political, civic, and governmental affairs than in many other secular countries.

Officially, and like all over Europe, the Greek State and the Orthodox Church are separated, but this separation is not written or regulated by the Constitution and the Greek Orthodox Church has a great influence in Greek society. Religion is present in the education sector, both in private and public schools, where children have compulsory religious courses and pray collectively in the morning before the start of classes. The Orthodox Church is also much integrated into the politic matters of the country. Even the Greek Constitution guarantees freedom of faith, but defines the "prevailing religion" of Greece as the Eastern Orthodox Church of Christ. Most Greeks, whether deeply religious or not, revere and respect the Orthodox Christian faith, attend church, observe major religious holiday and are emotionally attached to Orthodox Christianity as their "national" religion.

Younger people are not as devote church-goers as their parents and grandparents, yet most will still turn to the church for holidays or for important rituals such as weddings and funerals. Despite the fast moving processes of Europeanization and globalization, Greece remains a profoundly religious country. As the Greek say, Orthodoxy is less an institution than a sentiment, expressed by the population and by the public powers. Muslims, Jewish and Roman Catholic are the other religious groups of Greece.

Most customs and traditions in Greece and the Greek Islands are of a religious nature, but some influenced from paganism.

## **4.2 Celebrations connected with paganism, with church, national and social celebrations.**

- *Carnival*

Another big Greek celebration is “Apokries” or Carnival. The Carnival is two weeks long, ending with the start of Lent, (Clean Monday)<sup>14</sup>. People wear carnival costumes and party in the streets and bars, throwing confetti to each other. The most famous Carnival takes place in the city of Patra. It is believed that this custom has pagan roots, and originates from the old festivities worshipping Dionysus, the God of Wine.

- *Easter*

Easter is the most important feast in all christianity churches. The resurrection is the most important thing for all believers. The celebrations for Easter truly begin two months before, but Holy Week is the peak of these activities.

According to the Orthodox tradition, the symbolic red Easter eggs are dyed on Holy Thursday. Greeks believe that the Virgin Mother, Mary, dyed eggs this color (the color of blood) to celebrate the Resurrection of Christ and life. On Holy Thursday women are also busy baking kouloúria -dough cookies- and tsouréki, the traditional Easter sweet bread. Godparents buy news shoes, clothes and a candle to the kids and, in villages, the exterior of the houses and the streets are whitewashed.

On Good Friday or Great Friday, flags at homes and government buildings are set at half mast to mark the sorrowful day. The Procession of the Epitáphios of Christ, the Epitaphio mourns the death of Christ on the Cross with the symbolic coffin, decorated with thousands of flowers, taken out of the church and carried through the streets by the faithful. At the cemetery everyone lights a candle for the dead, then the Epitaphio with its procession returns to the church where the believers kiss the image of the Christ. During the night of the Holy Saturday (Megalo Savato), people, dressed in their formal clothes, begin to gather in the churches by 11 p.m. for the Easter services, carrying large white candles, lampáda. Just before midnight, all of the churches’ lights are turned off, symbolizing the darkness and the silence of the tomb.

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<sup>14</sup> Clean Monday (Kathari Deftera)

Clean Monday is part of the Easter celebration and marks the first day of the season of Lent (Saracosti) during which families go for a picnic, fly kites, and feast at local taverns. For Greeks, Clean Monday, except Easter, is one of the most festive holidays of the year.

At midnight, the priest lights a candle from the Eternal Flame, sings “Christos Anesti” (Christ Arose) and offers the flame to light the candle to the people that are the closest to him. Everyone passes the flame one to another while the clergy sings the Byzantine Chant Christos Anesti. Then, everyone goes out of the church to the streets. The church’s bells ring continuously and people say one to another “Christos Anesti”, to which the reply is “Alithos Anesti” (Indeed He Has Risen).

Then the faithful go home or to the homes of relatives and friends to share the Resurrection Meal. The candles they carry are placed in each house and burn through the night to symbolize the Light’s return to the world. The cracking of eggs is a traditional game where challengers attempt to crack each others' eggs. The breaking of the eggs is meant to symbolize Christ breaking from the Tomb. The person whose egg lasts the longest is assured good luck for the rest of the year.

The following day, Easter Sunday, is spent again with family and friends. The Easter meal is truly a feast with loads of salads, vegetable and rice dishes, breads, cakes, cookies, and plenty of wines.

The main dish at the Easter table, however, is roasted lamb, (often turned over open pits), and served in honor of the Lamb of God who was sacrificed and rose again on Easter.

- *Christmas*

To members of the Eastern Orthodox Church, as are most Greek Christians, Christmas ranks second to Easter in the roster of important holidays. Yet there are a number of unique customs associated with Christmas that are uniquely Greek.

On Christmas Eve, village children travel from house to house offering good wishes and singing kalanda, the equivalent of carols. Often the songs are accompanied by small metal triangles and little clay drums. The children are frequently rewarded with sweets and dried fruits. Although this tradition is not as prevalent as it once was, especially in larger cities, it still continues on.

- *New Years Day Traditions*

On St. Basil's Day (January 1) the "renewal of waters" takes place, a ritual in which all water jugs in the house are emptied and refilled with new "St. Basil's Water." The ceremony is often accompanied by offerings to the naiads, spirits of springs and fountains. Also in some communities, on New Year's Day there is the interesting custom of breaking

a pomegranate on the door for good luck. Gifts are also traditionally exchanged on this day, but an increasing number of families exchange gifts on Christmas. Vasilopites are also cooked on this day, which is a special cake cooked with a flouri (coin) in it. The cake is divided into pieces for each family member and other causes (Family Business, Home, Church, God etc). Whoever receives the coin in their piece of cake is given good fortune for the year.

- *Epiphany Celebrations*

Epiphany (*επιφάνεια*, in Greek), is an important feast intended to celebrate the "shining forth" or revelation of God to mankind in human form, in the person of Jesus. The feast is also called Twelfth Day, as it is the twelfth day after Christmas.

This is the day that the Blessing of the Waters takes place. Citizens gather at the nearest body of water. A priest will throw a cross into the water and young men dive in to retrieve it. The one that comes out of the water with the cross is blessed for the year.

- *October 28: The "NO"*

Celebrates the day when Metaxas (a Greek General, appointed Prime Minister of Greece between April-August 1936 and dictator during the 4th of August Regime, from 1936 until his death in 1941), said no to the Italians who wanted to invade the country. It is the celebration of the heroic OXI (NO) many Greeks put a Greek flag on their windows while marches with students wearing a blue and white uniform and holding Greek flags are organized by schools.

- *17th of November*

Is the anniversary of the student uprising at the Polytechnic University in Athens in 1973. The demonstrations against the military dictatorship gained momentum and was crushed when tanks crashed the gates of the university killing many students.

- *March 25 1821*

Celebrates Greece's liberation from the Ottoman domination.

- *Name Day Celebration*

Most of the Greeks owe their names to a religious saint and in Greece name days are more important than birthdays. Everyone named after a saint honored by the church celebrates his name on a given day of the year. When someone has a “name day” his friends and family visit him without invitation and offer good wishes and small presents. The host greets the guests with pastries, sweets and appetizers.

- *Engagement*

Engagements is a Greek tradition that tends to disappear in Athens and other big cities, but remains customary for smaller towns and villages. Before a couple gets married they must become engaged and the man has to ask the hand of the woman from her father. When all wedding details are agreed on and ironed, the priest is invited to bless the engagement rings and place them on the left ring-fingers of the couple. The guests wish “Kala Stephana” (Good Crowns meaning “Have a Good Marriage”) and “I ora i kali” (that the good hour of the marriage comes) to the couple.

- *Marriage*

Marriage is another big celebration in Greece. In some parts, outside Athens and other big cities, the bride still has a dowry made by her mother, grandmothers and aunts, consisting of sheets, towels and hand made embroideries, while the father of the bride traditionally offers a furnished home to his daughter and son-in-law as a wedding gift. On the day of the wedding, the bride gets dressed with the help of girlfriends and women from her family, and is kept hidden, for it is bad luck for the groom to see her before the ceremony.

During the wedding ceremony, the best men and best woman (koumbaro and koumbara) give the wedding rings to the priest, cross the crowns (stephana) three times and then place them on the couple’s head. Once the priest has declared them married, the guests throw rice and almond candy wrapped with white sugar (ta koufeta) to the new couple.

After the ceremony, the bridal couple stays in the church and all the guests kiss them and wish them “na zisete” (Long Life to You). Then everybody goes to the wedding reception, which is usually a restaurant rented for the night, where people dance, eat and drink all night long.

After the reception the new couple leaves for its honeymoon.

- *Baptism*

Baptismal day is one of the most important days in the life of a Greek Orthodox. It usually takes place the first year after the baby is born. Until the baby is baptized it is often called baby and doesn't have a name.

On Baptism Day, the baby is undressed and wrapped in a white towel. The priest blesses the water and adds olive oil brought by the godparents. He then immerses the baby three times, saying the chosen name. (Children in Greece are traditionally named after their grandmother or the grandfather.) The priest also blesses the baby and the baby clothes with "myrrh" (olive oil blessed by the Patriarch). The child is then dressed in white clothes. The priest puts a gold chain with a cross on his or her neck and gives the baby its first Holy Communion.

At the end of the ceremony, the parents kiss the godparent's hands and receive guests' wishes: "na sas zisei" (Long Life to Your Baby).

The ceremony is followed by a celebration at the family's house or a restaurant.

## 5. Greek Dance

### 5.1 History of Greek dance

Greece is one of the few countries in the world where folk dances are as alive today as they were in ancient times. Dance has always played an important role in the life of a Greek. It is an expression of human feelings and everyday life.

The Greeks danced at religious festivals, ceremonies. They danced to ensure fertility, to prepare for war and to celebrate victories, at weddings, to overcome depression and to cure physical illness. Almost every dance has a story to tell.

Dance was regarded as one of the highest forms of art. Plato agreed with his mentor Socrates that every educated man should know how to dance gracefully by which he meant the manly exercises that kept the body strong and supple and ready to do its duty on the battlefield. The Pyrrhic, or weapon dance (a form of mock combat) taken from Crete and perfected in Sparta, was the ideal.

Traditional dance continues to be passed from generation to generation, which in turn maintains national identity. Folklore is the term used for traditional dance when performed out of its traditional social context. The principal characteristic of folklore dance is that it is not transmitted in a traditional manner but by a process involving dance teachers and gym instructors.



## 5.2 Characteristics of Greek Dances.

There are two distinct categories in the traditional Greek dance, the springing/leaping dance and the shuffle/dragging dance known as *sirtos*. The latter being the oldest form of dance. Most dances are circle dances, start with the right foot and move counter-clockwise. Each dancer is linked by a handkerchief or by holding hands, wrists or shoulders. In mixed dances, the man will lead the dance, which allows him in most regions to improvise or break away allowing him to express himself. Until recently, men and women rarely danced together although chains of men and women danced together at the same time, the women in the inner circle and the men in the outer circle. The order of dance varies from region to region. In general, the men are commonly at the beginning in descending order of age, followed by the women also ranked according to seniority. Sometimes the married men come before the bachelors and likewise for the women. The oldest inhabitant always leads the dance. In the islands the circle is usually formed of groups of families, the husband leads the wife who is followed by the eldest son, his wife and their children etc. Occasionally the local priest will lead the first dance symbolising a blessing. In olden times a man never held a woman's hand but a kerchief. This also applied to married couples. In some regions a woman could not dance next to a man who was not family, therefore a child or an elderly would be placed in between. Most women's dances are slow, simple and dignified whereas the men's dances often portray their manhood.

In ancient times, dance was held in high regard in particular for its educational properties. Dance was essential for developing personality as well as preparing for battle. Dance along with music, writing and physical exercise, was the basis of the educational system. In major cities/kingdoms of Ancient Greece, men were taught to dance.



### 5.3 Regional Characteristics of Greek Dances

Greece has 6 mainland regions: Epirus, Macedonia, Thrace, Thessaly, Central Greece and Peloponnesus. In addition, the islands fall into 3 main groups: the Ionian Islands to the west, the Aegean Islands to the east (which include the Cyclades and Sporades groups) and the Dodecanese Islands to the southwest. The largest of all the Greek islands is Crete. Although Cyprus is an independent country, it is however the largest island inhabited by Greeks and falls within the Greek major cultural regions.

Furthermore, areas previously inhabited by Greeks and which have developed rich cultural identity and characteristic dances, today no longer are part of Greece although the inhabitants of the majority of these regions have found refuge in Greece itself. Examples are Constantinople, Pontus, Cappadocia and Konya in Asia Minor. Greek dancing differs from region to region and its choreography and movements very much depend on the morphology and the climate.



#### 1. *EPIRUS*

Formally united with Greece in 1913, it is especially rich in folk music. It is rugged and mountainous and the steep gorges impose heavy clothes and boots. The songs of Epirus follows in some areas the pentatonic scales, while many of that songs have polyphonic format. Unique characteristic of the region is the **polyphonic singing**. There are roles that changes in each area and give it its own characteristic sound. The groups of singers are male or female only, and mixed.

Instruments with the long history such as bagpipes, the zournas and pipe, superseded by the clarinet, which currently dominate in Epirus music. Large role in this

change was played by the gypsy virtuoso musician. Along with the clarinet, spreads the band group of clarinet, tambourine and lute.

Dances from Epirus tend to be slow and heavy and danced with immense dignity. The main dances are Sta Tria, Kalamatianos, Tsamikos, etc.



## 2. MACEDONIA

Formally united with Greece in 1913, Macedonia stretches from the north east on the Aegean coast across to the northwest to the Pindus mountains. It is very mountainous with small valleys. Macedonia has an especially rich folk culture.

The variety is partly due to its geographical position where it borders with the Balkans. The main dances are Gaida, Leventikos, Antikristos, etc. Dominant position in the music scene is a complex organ with a long history in Greek musical tradition. This is the “Zygia” tabor bagpipe-or two-zournas tabor. From the second half of the 19<sup>th</sup> century, the traditional local bands, involved and various wind instruments like the clarinet, and remains of military bands, playing at festivals. These kinds of bands currently identified in the region of Macedonia, and Serbia and Western Bulgaria.



### 3. THRACE

Western Thrace was united with Greece in 1923. Eastern Thrace today falls in Turkey and Bulgaria. Thrace is particularly rich in dancing with a wide variation in hand holding positions. Their dances are lively and generally energetic.

The instruments that we found in the region of Thrace are: the Thracian lyre, the flute, the bagpipe and tabor. On the coast dominates the island Zygia (violin, lute), and sometimes the santuri. With the spread of the clarinet in Thrace, the organic combination of clarinet, violin, lute, oud, kanun and toubeleki is most common. In coastal areas often replacing the kanun santuri.

The most popular dances are Zonaradikos, Kastrinos, Syngathistos, etc.



### 4. THESSALY

United with Greece in 1881. This is mainly fertile plains for farming. Thessaly retains a strong tradition of song-dances where **the dancers sing the music**, often **without instrumental accompaniment**. The dances are *slow* and *controlled*.

Despite their different origins, the inhabitants of Thessaly maintained a common dialect and traditions, especially with the dances in three, Tsamikos (3/4), kalamatianos (7/8) and wedding dances. In the southern mountainous Thessaly, a type of slow Tsamiko with heavy movements reveals clear influences from Epirus, while some areas have similarities with rhythmic, musical and dance types of the Aegean and Macedonia.



## 5. ROUMELI

Roumelian dances tend to be *slow* and *controlled*. The **clarinet** is the main instrument in this region.

Here there are often similarities in the style of dance idioms with those of the Epirus. The main dance is the Tsamikos (3/4), "Dance of Meraklis" as they say, who honors him who dances at the local community.



## 6. PELOPONISOS

It was in Peloponisos that in 1821 the struggle began to free Greece from the Ottoman rule and is thus the oldest part of modern Greece as we know it today. Their main dances are Kalamatianos, Tsakonikos and Kariatidon. The basic instrument is the **clarinet** combined with **daouli** and **laouto**. The rhythms are *lively* with a *strong pulse* and *dynamic*.



## 7. AEGEAN ISLANDS

The music of these islands is very *delightful* and *lyrical* and as such portrayed in its dances. These are characterised by the **lightness of steps and the springing in the knees**. Most frequently danced are Ballos, Sirtos, Hasapikos, Karsilamas, Sousta, Trata, Stavrotos, Chiotikos and Ikariotikos. In terms of musical scales, the main characteristic is the strong presence of the **half tone** in contrast, again, the scales *animitones* scales (only tone scale) of mainland Greece. The extent of the **melodies is small**, related to the small size of the older melodic instruments in the region, the *lyre*, the *flute* and the *bagpipe (askoulos)*. The instruments that dominate in the music of the Aegean is the **violin, the lute, santouri, lyre, various flutes, the pibroch and the drum** (which we meet with many different names in different communities) and *missing completely* the main melodic instrument of the Greek mainland, the *clarinet*. Finally, the dances in the Aegean region is usually ambiguity (2/4) (syrtos, balos, sousta) and *eneasimi* (9/4 and 9/8) (Zeibekiko and karsilamades), while not present here the typical dances and styles of mainland, the tsamiko (3/4) and kalamatianos (7/8).



## 8. *DODECANESE ISLANDS*

Dodecanese means the twelve islands. These islands were under Italian rule between 1923 and 1944, then under British rule between 1944 and 1947. In 1948 they were finally reunited with Greece. Their music and dance were influenced by the Cretans who immigrated, fleeing from the Turks. Dances from this area include Sirtos, Ballos, Issos, Sirtos and Sousta.



## 9. *IONIAN ISLANDS*

Also known as Eptanisia, meaning the seven islands, they were reunited with Greece in 1864.

The influence of European music in the Ionian Islands, is such that the folk song either forgotten or became triphonic cantata<sup>15</sup> or four-voice melodies, combining western melodies with Ionian language. The diversity in this region is different, since sound "European" chords.

The nostalgic melody of serenades with main theme of love, probably born in Kefalonia in the early of 19<sup>th</sup> century, and quickly spread to other Ionian islands and then to mainland Greece. The Ionian serenade usually accompanied by guitar or mandolin, or other oragns.

The people from Corfu are particularly musical. It is not uncommon to see organised concerts in the main squares.

Typical dances in the Ionian Islands is syrtos in 2/4, giargitos dance in 9/8 and change to 7/8, and generally dances bilateral, with the first part given at 4/8 and the second in 2/4 and a faster tempo.

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<sup>15</sup> Cantata: from the Italian word "cantare". Is a vocal composition with an instrumental accompaniment, typically in several movements, often involving a choir.

The dances are graceful, flirtatious and sometimes with erotic swaying of movement.

## *10. CRETE*

Reunited with Greece in 1913. Throughout history, this race is renowned for its heroism. Their music and dance is dynamic and fast. Each Cretan dance gives opportunity for each dancer to lead and improvise. A particular characteristic of the Cretan dances is the springing movement of the dancers.

The area of Crete is known for the “mantinades”<sup>16</sup>. Mantinada connected with all the important current events in public and private life. Sung over the “Kontylies” melodies played in the lyre or the violin, accompanied by lute or guitar. The “Kontylies” not accompanied by nominated song lyrics, like folk songs. Decorated with improvisations and are characterized by dramatic changes in scale by scale, depending on the skill of the performer. Besides of the typical “Kontylies”, we found also in Crete traditional dances known as syrto or chaniotikos and pentozalis in 2/4, the pidihtos or kastrinos or maleviziotis 2/4, the siganos and sousta. Instruments accompanying these dances is the Cretan lyre supported by lute and tabor.



## *11. CYPRUS*

An island in the far Mediterranean sea with the majority of its inhabitants of Greek origin, language, culture and traditions (82%). It was a British colony between 1878 and 1959. It became independent in 1960. Its music and dance are quite distinctive. The most popular dances are men’s Karsilamades, women’s Karsilamades, Sirtos, Zeimbekikos, Dachas and Sousta.

## *12. PONTUS*

The region of present day Turkey on the eastern Black Sea into Russia, an area inhabited by Greeks from ancient times till 1924. Pontic music and dance is quite distinctive. Its music and dance is easily recognised by its nervous energy, their use of knee bends and unusual shoulder tremors, unique to Pontus.

The dances are circular and like the Ancient circle dances, characteristic is the missing of the “top”. The main dances of the Pontic songs are Tik (5/8) and Omal (9/8). The most popular musical instrument of the Pontic is lyra (kemence). Other instruments used are the zournas, the vessel or tulum (pibroch) and tabor. The last instrument because of the high-intensity sound they preferred to use in open areas. In cases where these organs missing, use one or more lyres at a time. In the Kerasounta area however the orchestra is different from the rest of Pontian, often use the violin in place of lyre, oud, kanun, etc.



## *13. CAPPADOCIA*

Cappadocia it was an important centre of Byzantium and the home to St Vasil and St Gregory. Greeks and Turks live harmoniously together in this area until 1924, after the 1923, with Treaty of Lausanne the new Turkish nation forced them to leave. Their music and dance traditions are the same as most of central Anatolia (present day Turkey), e.g. the Spoon Dances.

Popular dances in many Kappadokian villages was karsilamas or antikristos, which is couple dance and means coming face to face, both in Greek and Turkish language. The dancers traditionally accompanied themselves with wooden spoons, though these days, sometimes with little glasses held between two fingers of each hand and clinked together, when wooden spoons aren't available. The couples traditionally were of the same sex, as men and women did not dance together in these communities. Only sometimes, at a family

party a man might dance with his wife or sister, though without close contact of any kind. These dances were performed during the entire course of celebrations and the rhythmic meter, differs from that usually associated (9/8), in 2/4 rhythm, with two quick steps followed by a slow. Between Easter and Ascension day, ancient slow circle dances were performed.

Most of the dances were not accompanied by musical instruments but women sang songs, 'playing' the wooden spoon or keep the rhythm of drum. In some villages musicians, playing flute and violin were brought from other villages to play for celebrations. As everywhere in Greece, Kappadokians also dance the pan- hellenic dances.



#### *14. CONSTANTINOPOLE*

The fall of Constantinople in 1453 saw the beginning of the Ottoman Empire, now, present day Turkey. It was in this area that three of the most popular dances often referred to as Pan Hellenic dances originated. These are the Hasapikos, Karsilamas and Zeimbekikos.

## 5.4 Explanation of two basic Greek dances, Kalamatianos and Tsamikos

### Kalamatianos Rhythm

1. Play the rhythm of kalamatianos dance with hands and with different combinations.



2. Game of proverbs in rhythm of Kalamatianos dance

παλαμάκια

7/8

Άν - θρω - πος    α - γράμ - μα - τος    Ξύ - λο α - πε - λέ - κη - το.

ratschen, κτυπήματα στα γόνατα

7/8

Της γει - τό - νισ - σας    τ'αυ - γά    εί - ναι πά - ντα    πιο με - γά - λα.

κλικ, με τα δάκτυλα

7/8

Ό - ποιος βιά - ζε - ται    σκο ντά - φτει.    Ό - ποιος βιά - ζε - ται    σκο ντά - φτει.

παλαμάκια    κλικ, με τα δάκτυλα    παλαμάκια    κλικ, με τα δάκτυλα

7/8

Μ'ό - ποιο δά - σκα - λο    κα - θί - σεις    τέ - τοια γράμ - μα - τα    θα μά - θεις.

παλαμάκια    κλικ, με τα δάκτυλα    παλαμάκια    κλικ, με τα δάκτυλα

7/8

Απ - πόν απ - πέ - ξω    του χο - ρού πολ - λά    τρα ού - δκια    ξέ - ρει.

3. Sing the traditional song “Milo mou kokkino” in 7/8 measure.

Καλαματιανός

1. Μή - λο μου κόκ - κι - νο ρό - ι - δο βαμ - μέ - νο μέ - νο  
 2. Πα - αί - νω κι, έρ - χο - μι μα δε σι βρι - σκου βρι - σκου

11

Γα - τί μι μά - ρα - νες το πι - κρα - μέ - νο μέ - νο  
 2. Βρι - σκου την πόρ - τα σου μα - ντα - λω - μέ - νη, - λού - νε  
 τα πα - ρα θύ - ρια σου φεγ - γο - βο - -

3. Ρουτώ το πάπλωμα 'Που είν' η κυρά σου;' (δics)  
 "Κυρά μ' δεν' είνι δω πάει σι τση βρύση  
 Πάει σι να πει νιρό κι να γιουμίσει (δics)

In kalamatianos dance of the “Thirty six Greek dances”, series 1, number 8 (in C major, form ABA), Nikos skalkottas, use the themes from many kalamatiano dances with imaginative orchestration, processing and presentation. The main theme which the dance is based is "handkerchief kalamatiano".

## Tsamikos rhythm

### 1. Game of proverbs in rhythm of Tsamiko dance

Ε - δώ σ'αυτή τη γει - το - νιά δεν πρέ - πεινασείν' φεγ - γά - ρι  
 5 μον πρέ - πει νά 'ναι συν - νε - φιά νά 'ναι βα-θύ σκο - τά - δι.  
 9 Γιατ' έ - χω μισα-γα - πη - τι - κιά και κεί - νηειν'το φεγ - γά - ρι,  
 13 πουό-ντες προ - βάλ - λει να τη δω σκορ - πιέ - ται το σκο - τά - δι.

### 2. Accompaniment examples in rhythm of Tsamiko Dance

πχ. παλαμάκια 

κτυπήματα στους μηρούς 

πόδι 

### 3. Rhythmic phrases, examples using the technique of hip hop on rhythm of Tsamiko dance

ερώτηση απάντηση  
 'Ηρ-θε το κα-λο-και - ρά - κι πά - με στην α-κρο για - λιά.  
 ερώτηση απάντηση  
 Πως μ'αρέ-σειη μου - σι - κή! Εί - ναι τό-σο μα-γι - κή.



**“Kato stou valtou ta xoria”  
Tsamikos kai kleftikos**

The image displays a musical score for the piece "Kato stou valtou ta xoria" (Tsamikos kai kleftikos). The score is written in 3/4 time and consists of four systems of music. Each system has a treble clef staff (melody) and a bass clef staff (rhythm). The key signature is one sharp (F#). The melody begins with a series of eighth notes, followed by a series of quarter notes. The bass line consists of a steady eighth-note accompaniment. The score includes measure numbers 7, 13, and 19. The piece concludes with a double bar line.

Tsamikos in minor C scale, Moderato Vivace (1936): Is the ninth dance of the second series of Greek dances by Nikos Skalkottas. The piece begins with a typical rhythm of Tsamiko in violas and immediately starts the first phrase of the song “kato stou valtou ta xoria” in the flutes. Then follows the processing of two themes. At the end, repeating the first part. The form is ABA.

## 6. Traditions connected with Music

### 6.1 National Greek School, Nikos Skalkottas

Until the middle of 19th century, major players in the evolution of music in Europe were Italy, France, England and the German speaking countries. The awakening of national consciousness and the promotion of freedom as the supreme ideal of the French Revolution and then the spiritual movement of romanticism, created the conditions genesis of national music schools in Europe. The aim was the overthrow of the foreign elements and the promotion of traditional musical material of each country.

The Russian school of music by Glinka<sup>16</sup> and the famous group of “five”<sup>17</sup>, the Czechoslovakian schools<sup>18</sup> with Smetana, Dvořák and Janáček, the Scandinavian schools with Grieg<sup>19</sup> in Norway and Sibelius<sup>20</sup> in Finland, the Spanish Pedrell<sup>21</sup>, and other countries, will be examples of Greek composers of the early 1900's.

Which was the musical material on which the Greeks composers were based to form the Modern Greek National Music School?

The musical reality of modern Greece, from and after the liberation, from one hand located in the folk song and from the other in solo Byzantine church chant with idiosyncratic melodic modes ("scales"), rhythms and themes. In the Ionian islands, flourished the Ionian islands School of Music with pioneers *Mantzaros*, *Xindas*, *Karrer* but had obvious Italian

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<sup>16</sup> Glinka (1804-1857): Had a great influence on later Russian composers, such as the members of the group called The Five.

<sup>17</sup> Group of five: It refers to a group of Russian composers of the 19th century who wanted to establish a nationalist school of music. The group was formed in the 1860s with members: Balakirev (1837-1910), Rimsky-Korsakov (1844-1908), Mussorgsky (1839-1881), Borodin (1833-1887) and Cesar Cui (1835-1918).

<sup>18</sup> Czechoslovakian schools: Czechoslovakia was a country formed in 1918 by the combination of the Bohemian, Moravian, and Slovakian territories. These territories had been under the control of the Habsburg Empire. As a result, the imperial language, German, and the imperial religion, Catholicism, had become a way of life for the Czech people. To preserve the native language, the Provisional Theater was organized in Prague. This theater promoted the Czech language, composers, folk music, and programs using national themes. Nationalist composers: Smetana (1824-1884) with opera *Bartered Bright* incorporates folk melodies and the six tone poem *My Country*, Dvořák (1841-1904) with sixteen Slavonic dances and eight, plus three Slavonic Rhapsodies, Janáček (1854-1928) with opera *Jenufa*, originally written in Czech language.

<sup>19</sup> Grieg (1843-1907): began composing national music after visiting Ole Bull, a violinist and researcher of folk music. His most notable pieces are the incidental music for plays, including his music for Ibsen's *Peer Gynt* (1874–1875)

<sup>20</sup> Sibelius (1865-1957): Had strong patriotic feelings for Finland. composed the symphonic poem *Finlandia* (1899) A portion of this tone poem has been arranged as a choral and it remains an important national song of Finland.

<sup>21</sup> Pedrell (1841-1922): The father of Spanish national music. He strongly encouraged both Albéniz and Granados to compose music in the Spanish style.

influence because of its proximity to Italy. The monophonic folk song and Byzantine chant was from one side the basic musical material, but the composers will turn on the music of the West which adopt the basic morphological and technical principles.

The National school of music is born when the primary tropical Byzantine chant with the unique harmony and great rhythmic variety (using measures  $\frac{5}{8}$ ,  $\frac{7}{8}$ ) carved with Western composition technique. The first composers of modern Greek National Music School in the first and second decade of the 1900 are the *George Lambelet*, *Dennis Lavragas*, *Manolis Kalomiris*, *Marios Varvoglis Riadis* and *Emil*.

Greek composers outside the national music school, but with important work, recognized in Greece and abroad are (chronologically) *Nikos Skalkottas* (1904-1949), *Janis Xenakis* (1922-2001), *Janis Xristou* (1926-1970).

However by Nikos Skalkottas, opens another chapter in Greek music history. His work carries in the Greek music the modern musical trends. Although the most popular work in the Greek public is the 36 Greek Dances. Most compositions follow the twelve-note system<sup>22</sup>, but with a distinctive personal style, which created an unexpected interest in all the pioneering musical circles of Europe (and later in Greece ), unfortunately after his early death (1949).

Nikos Skalkottas was born in Chalkis on 8 March 1904. He was from Tinos and came from a family of musicians. From the age of five he started learning the violin with his uncle and in 1910 his family moved to Athens to offer him the fullest opportunity for music education. Written at the Athens Conservatory and in 1918 graduated with highest distinction "Gold Medal".

In 1921 he receives a scholarship for higher studies violin in Berlin. But quickly he will be directed to the composition, taught by *Kurt Weill*, *Philipp Jarnach* and *Arnold Schoenberg*, who highly appreciated. With him he remained until 1931, thanks to a new scholarship offered him. At the same time, he played violin in light orchestras to supplement his income.

During his stay in Berlin wrote over 70 works, most of which their lost. Despite the appreciation in Schoenberg, not blindly follow the twelve-note system of his teacher, but

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<sup>22</sup> Twelve-tone system: Method of musical composition invented by Arnold Schoenberg about 1921 in which all 12 notes of the chromatic scale are arranged in a particular order of the composer's choice, without repeating any of the notes. Such an arrangement is called a 'series' or 'tone row'. The initial series may be transposed, divided, and otherwise mutated to provide a complete resource for all melodic and harmonic material in a work.

developed his own completely original variation (use more than one line, avoiding inversions, limited use of transfer lines, etc.).

In May 1933 he returned to Greece, the same month his teacher Arnold Schoenberg takes into exile in the U.S. can't handle the oppression of the Nazis. But at home he faced the jealousy and suspicion of the music circuit (Philoctetes Economides, Manolis Kalomiris, Dimitri Mitropoulos, Spyros Farantatos), although it was known value.

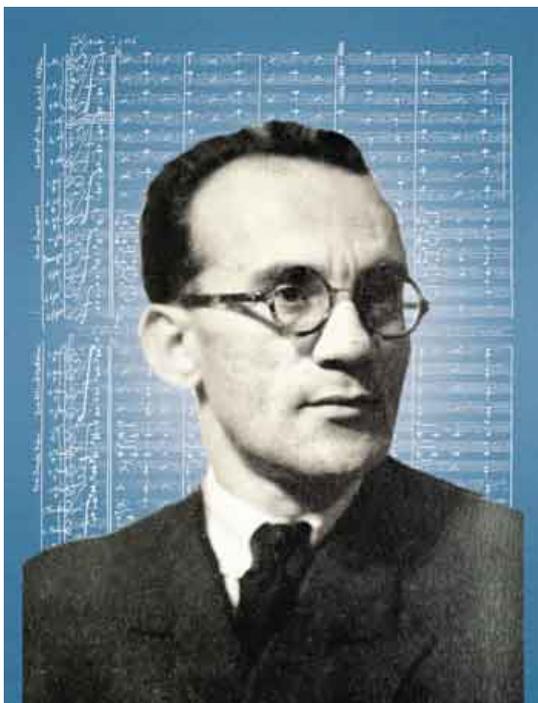
The musical scene of Greece, dominated by conservative attitudes of people, related to the so-called "National School" and unable or unwilling to understand the new music suggestions of Skalkottas. They claimed that he wrote incomprehensible music, that was against the rules taught in conservatories and spreading it was crazy!

All the doors were closed for Skalkottas. To live, he agrees to play violin in one of the last portion of the State Symphony Orchestra and later in the Opera Orchestra of Radio, despite his undoubted value as a violinist. As an antidote, he began composing feverishly from 1935 to 1945 he had written over 100 works. Locked in his own world, completely cut off from European trends developed his own, very personal style.

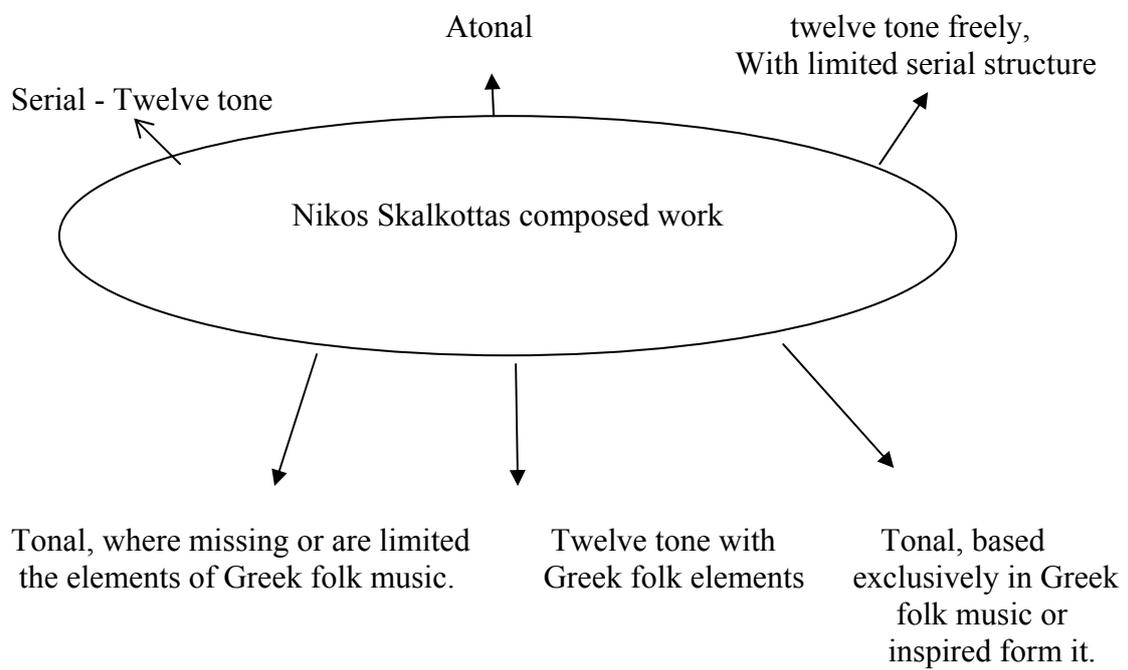
In 1946 he married the pianist Mary Pangalos, and a year later came to life their son Alexandros, who excelled as a painter. There followed a new period of creative silence, but from 1949 began to compose with his old pace and to orchestrated his old compositions. The thread of his life was cut suddenly on September 20, 1949. Two days later, his second son born, who we know as Greek champion in chess.

Skalkottas was discovered as a composer after his death, thanks to the initiative of friends and admirers (Papaioannou, Hatzinikos, and others) who founded the "*Society of Friends Skalkottas*" to preserve and disseminate his work, which includes over 170 works (concertos, symphonic suites, chamber music, dances and songs). About 60% of advanced projects follow a twelve-invented his own system, while 40% belong to other serial, "free" synthesis systems.

In addition to the advanced (atonal) projects, representing over 85% of production, about a 12% are simpler, tonal and tropical projects, such as the famous "*36 Greek Dances for Orchestra*" the folk ballet "*The sea*", "Passacaglia", "paramithodrama" and other works that you can found incorporating elements of Greek folk music in a way quite personal and innovative. Skalkottas was trying to grasp the essence and not only wanted to exploit our national heritage as the first generation of composers of the "National School".



(Nikos Skalkottas)



## 6.2 The Greek character of Skalkottas in his works.

Besides the relationship between language and music, important element of musical nationalism was the folk song. It certainly says Dahlhaus<sup>23</sup>, the national character – for example all the particular stylistic characteristics (modes, melodic and rhythmic patterns, style) - means the color of each ethnic music, while the essence is what it means that for all the people of a nation.

In New Groovy Dictionary (1980) by John Thornley, there is special subchapter for the traditional thinking of Skalkottas. As well referred to a unique composition “paramethodrama” in which happen confrontation diatonic of folk character and dodecaphonic or free chromatic.

Giannis G. Papaioannou in the second volume of his study on Skalkottas<sup>24</sup> sets thirteen criteria of Greekness, for example music characteristics that can create the Greek character, most of which, although not all such the small-intervals, sensed in the music of Nikolaos Skalkottas.

1. Using sounds from the Greek environment.
2. Sound analogies with the Greek language.
3. Use of small intervals.
4. Use of tropical scales.
5. Reference to a traditional melody patterns.
6. Reference to a traditional Rhythmical patterns
7. Flexibility in the metrical articulation.
8. Flexibility in the large proportions of music.
9. Use of Isocratic
10. Flexibility and elegance.
11. Fighting units sound rather simple.
12. Morals
13. Topics and titles of works (for example inspired by ancient or modern mythology).

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<sup>23</sup> Carl Dahlhaus : “Nationalism and Music” (1986), University of California press Berkeley, p79-101

<sup>24</sup> Giannis G. Papaioannou :”Ελληνικότητα στη Σύγχρονη Δημιουργία: ο Νίκος Σκαλκώτας και το Δημοτικό Τραγούδι” (2004), Παπααργυρίου- Νάκας Αθήνα, p34-37

The Greek element in the works of Nikos Skalkottas found mainly on his work “thirty six Greek dances” (or transcripts for smaller ensembles) and the ballet “the sea”. Many of the dances, however, based on “folk melodies” written by Skalkottas (eg. Epirotikos) or in more abstract rhythmic and melodic elements and not in a complete melodies (eg mazochtos). The circular shape of the island dance, for example, resulting from the combination of traditional Cretan melody with a melody inspired by composer and based in folk elements, which is connected with the original melody patterns but not with structural’s (as the original melody is tropical and the extra tonal), offering contrast creating from the shape of the ABA type.

Moderato

1

*mf*

*p*

*pizz*

6

*arco*

**Example 1:** Island dance transcribed for strings (traditional melody)



But in the same work in part of the "dancing girls" there is neither traditional or original melody based in traditional folk songs. Here the traditional element is minimized in a simple four-tone and rhythm of dance syrtos, while harmonious environment gradually becomes denser and more chromatic.

**Example 4:** “Dancing girls” from ballet “paramithodrama” (part 4)

On the other hand the use of Greek style rhythms and rhythmic patterns corresponding to a chromatic (dodecaphonic-or atonal) melodic or harmonic material is quite often, for example the rhythm of Tsamiko dance in ballet "The maiden and Death" (1938), in the third of the "Fifteen little variations" and in “Passacaglia” (number fifteen of thirty two pieces for piano) or the rhythm of Kalamatianos dance in rondo of “Ten sketches for strings” and in finale of octet.

**Example 5 and 6:** “Fifteen little variations” (rhythm of tsamikos dance in third variation and style of island dance in eight variation)

Example 7: Passacaglia (rhythm of tsamikos dance - Variation second)

Example 8: Ronto from "Ten sketches for strings" (the beginning)

At a deeper level, interest present the variations on Skalkottas Greek subjects in which the issue is fully incorporated into the overall harmonic and contrapuntal musical texture. It can presented as example the third of the “Thirty-two pieces for piano” (short variations on a mountain theme) and the "Theme and Variations" from the third suite for piano. An important element of particularity of these projects is the harmony, which is not tropical but highly chromatic - dodecaphonic or free and differentiates Nikos Skalkottas from the composers of the Greek national school.



**Example 9:** "Theme and Variations" from the third suite for piano (only the theme)

The final step is the placement, of elements with Greek character, in such a way, that does not directly distinct but nonetheless operates subconsciously as a unifying element of the synthetic style. At this point the Greek element has completely assimilated and along with all other characteristics of style, is the particular personal musical language of the composer. An example is the lullaby “Berceuse” (number twenty from the “thirty two pieces for piano”) which is based in the melodic shape of the traditional melody “nani-nani the baby” and the “Mother’s lament” from “Paramithodrama” in which uses a series of twelve-note descending semitones main characteristic of almost, all the laments.

Ein wenig langsam, sostenuto (♩ = ca. 69)

**Example 10:** Berceuse from thirty two pieces (the beginning)

**Example 11:** Lament from “Paramithodrama” (basic melodies from the measure tree until fourteen)

Throughout the views, comes the conclusion that the Greekness of Skalkottas belongs to another category. As a true composer of the twentieth century reflects in his works its time. The Greek character is so deep, timeless and unconscious but also so tied to other characteristics of his style that cannot be separated from any work, nor is it easy to identify most of them.

### 6.3 Tradition and music education

“The role of culture in education, multifaceted by nature, affects all areas of treatment. Therefore the study of great interest because the goals of aesthetic education and their hierarchy in the school environment is a fluid matter, which is firmly in the center of interest”<sup>25</sup>

The *Jerome Seymour Bruner*<sup>26</sup> (1996) first makes the question of the cultural definition of education, believing that with so cultivated and augmented not only the limits of cognition and thought, but also those of communication and understanding. Therefore, culture in education attempts an anthropological overview of the institution itself but also the role of education in contemporary changing society.

One evidence of the continuity of Greek tradition throughout the centuries is undoubtedly the music: sing to the baby to sleep up, the dangling our feet to "play" to hold the hand telling him the first steps song to help to walk. We teach the child the world with songs about family, animals, customs and traditions of each region, with song we learn him to count, to recognize letters and numbers.

Also, educate children with songs that drove his fears but also advise, with spring songs we learn him to welcome spring, with songs about fairies and dragons to fuel the imagination, with Tongue Twisters and puzzles to practice the language and memory, with carols to celebrate, with play-songs to play and enjoy.

Mostly, we choose the material of our songs from the richness of folk tradition. The music teachers *Zoltán Kodály*<sup>27</sup> and *Carl Orff*<sup>28</sup>, highlighted the importance of the musical language of each people, in the process of music learning and education. Simple songs with suitable pedagogical lyrics, **help in memorizing easy melodic patterns and cultivate the hearing.**

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<sup>25</sup>Marina Sotiropoulou-Zorbala, *Κάθε μέρα πρεμιέρα*, p.27

<sup>26</sup>Jerome Seymour Bruner 1915: An American psychologist (born 1915) made outstanding contributions to the study of perception, cognition, and education. He taught in universities in both the United States and England and was the author of many articles and books in the field of psychology and education.

<sup>27</sup> Zoltán Kodály 1882-1967: Hungarian composer, ethnomusicologist, and music educator. He devoted much of his energy to developing a school music curriculum that would develop children's musicality, and the "Kodaly method" remains in wide use. The Kodaly Method is a way of developing musical skills and teaching musical concepts beginning in very young children. This method uses folk songs, Curwen hand signs, pictures, movable-do, rhythm symbols and syllables.

<sup>28</sup>Carl Orff 1895-1982 was a German composer and educator who developed a unique approach to music education. Orff defined the ideal music for children as “never alone, but connected with movement, dance, and speech - not to be listened to, meaningful only in active participation.”

The rotational structure that they have and repetitions, operates dynamically in the learning process (musical phrases, for example, are easily distinguishable and kinks vary the tempos).

The lyrics helps in **understanding emotion**-and the children can distinguish the style of music. The Tongue Twisters and lucky-songs **make easier the understanding and the correct performance of the rate** in complex rhythmic pattern. These activities are suitable for motor approaches that will lead to future dance steps. They carry with lyrics or with the way of perform their *stories and traditions* that have been recognized over time and **integrate children into society and become familiar with our cultural heritage**. The material of these songs offered predominantly for **cross thematic approaches**.<sup>29</sup>

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<sup>29</sup>Thematic approaches: The numbers songs can be connected to the subject of mathematics, Tongue Twisters with language courses, carols with the teaching approach of religious, historical songs in the course of history.

#### **6.4 Suggested lessons following the circle of year occasions.**

The song, except from a pleasant activity, is a way of voice, performance and music cultivation as well knowledge with the various cultures of the world but also with the traditions of our country.

#### **Teaching of a song**

- Use of audio material helps the teaching of singing. Many songs difficult to music reading can be sung easily by listening.
- The audio material also helps children to accept, not only the melody, but the work in its entirety for example, music and performance style, varieties of ornaments, the orchestration and rhythmic didactic and generally all those elements of prototype that cannot be marked in the score.
- The same material can cause a spark for active listening and support interdisciplinary teaching various modules.
- The scores can be used as a tool that supports the active listening (observation form, melodic movement, language, etc.).
- Most of the songs, if not all, can be combined with activities that will help the aesthetics of their performance, the original presentation and multifaceted performance. Simultaneously, the activities will give an enjoyable and creative dimension.
- Other games and activities will again help to learning and practicing of the rhythm, the structure, the lyrics and the melody of the song.

#### **Music Performance Activities**

- Dialogue: Between group and soloist or two subgroups. For example a child or a teacher or a group sings a verse and answer the rest of the class.
- Polyphony: Where appropriate a group of children singing Isocrates (eg in a Byzantine melody) or second voice.
- Rhythmic accompaniment: rhythm instruments follow the rhythm of the song (rhythm and melody speech, repetitive rhythmic formations). The rhythmic

activities can be done with sounds that can be replicated by the body, by objects or rhythmic instruments.

- Melodic-harmonic accompaniment: if possible, melodic instruments follow the melody of the song playing variations or Isocrates or second voice, or accompanying harmonically with broken chords.
- Conductor-Expressiveness: a child takes up the role of conductor leading the class to change the dynamic and rhythmic action, according to the structure of the song.
- Stylistic performance: Listening to the original recording children observe the stylistic peculiarities of the song (ornaments, timbre of voice, etc.) and put them in their execution.

### **Creative Activities**

- Orchestration: With the available instruments of the class, the children perform the words of the song with instruments. Also can construct a graphic score and to follow.
- Improvisation: The children freely improvise on the melody or the rhythm of song, and can continue the improvisation after the end of song.
- Creating a parallel melody, eg creating a bass.
- Creating new lyrics: Children extend the piece with their own words.
- Performance in different musical styles. Eg a change from rebetiko in rap, observing the rhythmic changes.
- Create a new melody: over the lyrics of song the children invent a new melody.

### **Cultural Activities**

The following activities can be prepared not only by the teacher but also by groups of students in the form of essay and presented in class.

- Connect songs with traditional
- Connecting the contents of the lyrics to historical, social or other cultural elements e.g. songs of foreign lands, lullabies, songs of work, etc.

- Comparison of different musical idioms, e.g. traditional-rebetiko-light song, local music languages e.g. Epirus music – island music, etc.
- Collecting and presenting items that characterize a musical genre or style (such as typical musical instruments, social groups, geographical areas, places and ways to performance, etc.)
- Comparison of how the same conceptual issues perform in different styles e.g. the carols from place to places.

### **Connecting with other arts**

- Dance: Children dance the dance that corresponds to the song
- Movement: Children create a kinetic scenario base in rhythm, melody, text and structure of song and perform in class.
- Pantomime and dramatization: Perform the words of song as a little happening in the classroom using either pantomime or dramatized musical dialogues. In a dramatization of a myth or fairytale integrate and adapt songs they have learned.
- Visual Arts: Perform visual the content of the lyrics and feeling of the song.
- Audio: create a simple audiovisual script based in singing.  
Taking pictures or videos related to the theme of song and show in class while performing it.

### **The circle of year:**

Autumn: “Pirpirouna” (Traditional of Thrace).

October 28<sup>th</sup>, the “NO”: “Pedia tis elados pedia”

Christmas: “Simero magi erchonte” (Corfu),

New Years Day: “surva, surva” (Trace),

Epiphany: “Momoeria” (Pontus)

Carnival: “Toutes i meres to echoune” (Kikladhes-Naxos), “Kalogiros doulia den exi” (Thrace), “Pantrevoune ton kavoura” (Peloponnesus)

Spring Carols: “Chelidonismata” (Chalki)

Lazaros: “Xipna Lazare” (Skiros)

Easter: “Pano stin kounia katsane” (Lesvos), “Stichiron tou Pasxa”

Summer: “Thalasaki” (Kalimnos)

## Lesson 1. Autumn (Oktober)

### Pirpirouna from Thrace

$\text{♩} = 170$  **A**  
 ρε ντο ντο ρε ρε ντο ντο ρε  
 Πιρ - πι - ρού - να πέρ - πα - τεί του\_ Θι - ό πα - ρα - κα - λεί  
**B**  
 ντο ντο ρε ντο ντο ρε  
 του\_ Θι - ό πα - ρα - κα - λεί: Βρέ - ξι Κύρ - γιε μια βρου - χή

The song came with a universal and ancient custom for a not raining period. This custom is found in various versions in various regions of Greece and other nations. The procedure was as follows, in early autumn if it had not rained at all, desperate the people was making a pirpirouna. They took an orphan girl and the whole wrapped with leaves and branches until it becomes green. Taken off the road a lot of girls together singing pirpirouna and kept the rhythm of 7/8 beating pans and pots, went from house to house. The housewife sprinkle symbolic the child who was moving to drop water on earth and to see is the God and rained. Finally give them eatable i.e., cheese, eggs, flour, etc.

Pirpirouna it was the name of song and the “girl”.

$\text{♩} = 90$   
**A**  
 Πιρ - πι - ρού - να πέρ - πα - τεί και το\_ Θι - ό πα - ρα - κα - λεί  
 για να βρέ - ξι μια βρου - χή  
**A'**  
 για να γίν - τα σου - ρα μα και τα κα - λα - μπά - κα μας  
**A''**  
 μπά - ρις μπά - ρις το να - ρά - μπά - ρις μπά - ρις το κρε - σά

Other version from the area of Kozani.



Lesson 2. "October 28<sup>th</sup> - NO"

**Pedia, tis Ellados pedia**  
**(The children of Greece)**

$\text{♩} = 110$

1.

2.

**A** Cm Cm/B<sup>b</sup>

Μεσ τους δρό-μους τρι-γυρ-νά - νε οι μα-  
διά τους που'ορ-κι-στή-καν στο σταθ

1. Cm/A Cm/B<sup>b</sup> Cm Cm/B<sup>b</sup> Cm/A Cm/B<sup>b</sup> 2. Cm/A Cm/B<sup>b</sup>

νά - δεσ και κοι-τά - νε ν'α-ντι - κρί-σου-νε τα παι Μα, για ε-  
μό ό-ταν χω-ρι-στή-καν να νι - κή-σου-νε.

Fm Fm/E<sup>b</sup> Fm/D Fm/E<sup>b</sup> Fm Fm/E<sup>b</sup> Fm/D Fm/E<sup>b</sup>

κεί-νους που'χουν φύ-γει και η δό-ξα τους τυ-λί-γει ασχαι - ρό-μα στε και πο-

G<sup>7</sup> G<sup>7</sup> Cm Cm **B**

τέ κα-μιά μην κλά-ψει, κά-θε πό-νο της ας κά-ψει κι ας ευ - χό-μα στε "Παι-

Cm Cm Cm Cm Cm Fm

διά \_\_\_\_\_ της ΕΛ-λά-δος παι- διά \_\_\_\_\_ που σκλη-ρά πο-λε - μά-τε πά νω στα βου

Cm Cm Fm Fm Fm Fm G<sup>7</sup>

νά παι - διά \_\_\_\_\_ στη γλυ-κιά Πα-να - γιά \_\_\_\_\_ προ-σευ χό-μα-στε ό λες\_

G<sup>7</sup> Cm<sup>#9</sup> Cm [D.C.] rit. Cm Fm Cm

νά'ρθε - τε ξα - νά." Με της νί-κης τα κλα - διά \_\_\_\_\_ σας προ-σμέ-νου-με παι- διά!

During the Greek-Italian war, most theaters of Athens would respond by raising military inspections. The songs sung in inspections were satirical for the dictator Mussolini but was and other songs where tried to comfort and encourage all those who suffered from the war. A common practice for their creation was to choose familiar songs, hits of the era, and the words change by adapting to new needs. This is how the “children of Greece”, the creation comes from the popular "Zehra" *Michael Sougioul*, while new words written by *Mimis Traiforou*. Sung by *Sofia Vembo* known as the "singer of Victory."



### Lesson 3. Christmas.

#### Simeron maji erchonte from Corfu

♩=100

**A** Σόλο

Σή - με - ρο - οι Μά - γοι έρ - χο - νται στη χώ - ρα του Η - ρώ - δη  
 και ο Η - ρώ - δης τα - ρα - χθείς, έ - γι - νε θη - ρι - ώ - δης

**A'** Χορωδία

Σή - με - ρο - οι Μά - γοι έρ - χο - νται στη χώ - ρα του Η - ρώ - δη ρώ - δη  
 και ο Η - ρώ - δης τα - ρα - χθείς, έ - γι - νε θη - ρι - ώ - δης **Da Capo**

The Carols are a custom undiminished even to our days, with the children to go around the houses in pairs or more and to sing carols accompanied their song with triangle or even guitars, accordions, lyres and harmonica. They knocking on doors and ask: "Shall we say? If the response from the household or the households is positive, then sing carols for several minutes and ending with the wish "The next year to be healthy and we will come again. Merry Christmas." The household give them some symbolic amount or sweets as thank for their song. Carol said on Christmas Eve, New Year and Epiphany, and is different for each celebration and each area of Greece.



## Lesson 4. New Years day

### Sourva sourva from Thraki

♩=145



Σούρ - βα σούρ - βα γι - ρό κουρ - μί γι - ρό κουρ - μί γι - ρό σταυ - ρί

In Thrace and where have settled Thracians, every New Year's Eve singing the “sourva”. Was wish-songs to welcome the new year. Children singing and used to keep a freshly cut branch of helmets, which in Thrace called “sourvia”, and for that carols took the name “Sourva”.

Early hours of new years day usually boys, went from house to house singing the carols and hit with “sourva” the household back in part called “cross” for healthy and good luck. The housewives offered pies, eggs, cookies, etc.



## Lesson 5. Epiphany

### Momoeria from Pontus

♩=250

Τα μω - μο - έ - ρια ξέ - βα - νε τα φώ - τα τ'Α - η Γιαν - νί' \_\_\_\_\_

α - πάν' α - τουν κρε - μά - ουν - ταν \_\_\_\_\_ μα - σαί - ρια και σπα - θί - α \_\_\_\_\_

The image shows a musical score for a song. It consists of two staves of music in G major (one sharp) and 5/8 time. The tempo is marked as ♩=250. The lyrics are in Greek and are written below the notes. The first line of lyrics is 'Τα μω - μο - έ - ρια ξέ - βα - νε τα φώ - τα τ'Α - η Γιαν - νί' \_\_\_\_\_' and the second line is 'α - πάν' α - τουν κρε - μά - ουν - ταν \_\_\_\_\_ μα - σαί - ρια και σπα - θί - α \_\_\_\_\_'.

Song of the Pontus referred to the custom of Momogeri, which brought in Greece the Pontiac emigrants. The custom comes from the Dionysian adoration in antiquity. It is a whole theatrical events that took place during the twelve days (Christmas, New Year, Epiphany, St. John). Those who took part disguised as an old man wearing animal hides and black clothes. Hanging up them swords and knives, went around the streets, usually in the sounds of tabor and zournas, singing, making jokes and asking for treats.

There are a various costumes that people can wear, and each costume represents one part of the culture and folklore of Pontus. The bear symbolizes the power, the old woman is a symbol of the past, the bride symbolize the future, the horse the development, doctor for health, soldier for defense, goat (goat) for food and Santa Claus symbolizes the new year will arrive in a few days. Today the custom is more entertaining, while previously it was magic.

The following version refers to the feast of Epiphany and St. John.



## Lesson 6. Carnival

### Toutes i meres to exoune, from Kiklades (Naxos)

♩ = 200

Τού-τες οι μέ-ρες... τό 'χου - νε τού - τες οι εβ-δο - μά-δες  
για να χο - ρεύ - ουν... τα παι - διά να... χαι - ρο-ντ'οι μα - νά-δες

Δώσ' - τε

του χο - ρού να πά-ει, τού - τη η γης που την πα - τού-με ό - λοι μέ - σα θε να  
γής θα μας ε - φά - ει, τού - τη η

1., 3. 2. 4.  
μπου - με

The carnival since Ancient times is for the Greeks top celebration of joy and renewal. It encompasses all those symbolic acts and rituals with which is the passage from the “winter-death” to “spring – life”. In poetic text of this song exist in a unique way the joy and dionysiasmos of the feast with “exorcise” death (toutes i meres to exoune). Throughout Greece there are great feasts, all the houses were open and the tables covered with food! The masquerades were coming and singing couplets with nice words for the house maker. As a thank they gave them food. The songs sung in the streets and without accompaniment instruments.



### Kalogiros doulia den exi, from Thraki

$\text{♩} = 112$   
 D D A<sup>7</sup> D A<sup>7</sup> D A D  
 1. 3 2. 4  
 [Fine] Κα-  
**A**  
 D A<sup>7</sup> D Em A<sup>7</sup> D D A<sup>7</sup> D D A<sup>7</sup> D  
 λό - γη - ρος δου - λειά δεν έχ' τά - μπουρ του - μπουρ - λε - λε - λε κα - λό - γη - ρος δου - λειά δεν έχ' του  
 Em A<sup>7</sup> D A<sup>7</sup> D D D A<sup>7</sup> D 1. Em Em A<sup>7</sup> D 2. Em Em A<sup>7</sup> D  
 τά - μπουρ κι του του - μπουρ και  
**B**  
 G G D 1. Em A<sup>7</sup> D 2. Em A<sup>7</sup> D  
 τι δου - λειά να κά - μει (του) τά - μπουρ του - μπουρ λε λε λε τά - μπουρ κι του του - μπουρ.  
 [D.C al Fine]

This song was sung also during the carnival. The special is the unmeaning repeating words “tampour toumpour”. One meaning is that the mimicry the sound of tabor timber up to tabor.

### Pantrevoune ton kavoura, from Peloponnesus The crab's to wed

$\text{♩} = 100$   
**A** **B**  
 Παν - τρεύ - ου - νε τον κά - βου - ρα ω - και του δί - νουν  
**B'**  
 τη χε - λώ - να ντρα - γκα ντρού - γκα τ'άρ - γα να - ώ - ρε τ'άρ - γα - να Κα  
 [Fine]

Children funny carnival song, they danced to the streets.

### To gaitanaki (Carousel)



The carousel was known in many areas. A tall wood, tied with colorful ribbons. Each ribbon was a dancer with traditional costume. Rhythms and dance steps to drive around the gaitanaki. It is said that the gaitanaki was known by the Arcadians who settled in Elis and dancing accompanied by bagpipes and drum.



(Carnival in Skiros – Koudounati)

In most parts of Greece tend to be dressed up and dancing, but to Skyros there is a different kind of tradition. The streets of Skyros filled by groups of masqueraders who cause the interest because of the dress and the mysterious noise.

There are three types of costume. The leader of the group called "Old Man" is dressed in winter costume of shepherd, at the top wearing a cape like hairy of goat fleece, fleece mask small goats and in the weist is loaded with 40-60 bells herd. Walks with rhythmic moving his waist herd such the bells are past in the Middle to give sounds terrible, but rhythmic and alternating. The old man accompanied by another new Skyros dressed in female costume, and named korela. In her hand keep a scarf, waving and dancing around him. The third person of Skyros Carnival is Frank. He wears European

trousers, mask incidentally, has a large bell in the back of the waist, holding a shell that blows constantly and it turns out sounds like whistling vessel.

### **The burn of karnavel**



The burning of the carnival take place in the main square on the last Sunday of Carnival and declares the end of Carnival. All the people present and follow dance and food until the early hours.

## Lesson 7. Spring Carols

### Chelidonismata from Chalki



The Chelidona or otherwise chelidonisma was a widespread custom throughout Greece and has its roots from Ancient times. School children went around from house to house on March 1<sup>st</sup> and holding a wooden model of the swallow sang the spring carols. In their neck the swallows had past bells and with these bells the children was keeping the rhythm of the song.

As a reward for their song the housewives were giving to the children eggs or other topical products, which they placed inside the “swallow”. The swallow was a cage decorated with beautiful greenery and flowers. Inside it was a wooden model of swallow and with pulling of the thread the swallow rotating.

An essential component and complement of swallows were "martes" Bicolor (red and white) twisted threads, gave the children to housewives just finishing the song. The “martes” was put on the arm or neck or leg of the children to not tan from the hot sun in March. Also they put the threads on the fences to build the swallows with them their nests. This custom besides being a hymn to spring, symbolizes the pairing and reproduction.



## Lesson 8, carols for Lazarus

### Ksipna lazare, Skiros

$\text{♩} = 150$



Ξύ - πνα Λα - ζα - ρέ και μην κοι - μά - σαι  
τώ - ρα μέ - ρα σου, τώ - ρα χα - ρά σου.

The carols are said on Lazarus Saturday only from girls so-called “Lazarines”. From the previous day have been collect flowers to decorate their baskets. With this go from house to house singing carols. The housewives as thank give them unpainted eggs to paint it for Easter.

In other regions children take to the streets holding a model of Lazarus and in other areas bake bread molded in the shape of man. Inside the pastry they put honey and nuts and the custom says that whoever does not make lazarakia will be not get enough bread.

Variation of the custom we can found on the island of Kos. There, the engaged girls make lazarakia but but to a really big size, and they filled with fruits and nuts. After that they sent to their future husband.



## Lesson 9. Easter

### Pano stin kounia katsane, Lesvos

The image shows a musical score for a song. It consists of two staves, A and B, in 4/4 time with a tempo of 70. Staff A starts with a treble clef and a key signature of one flat. The melody is written on a single line. Below the staff, the lyrics are: Πά - νω στην κού - νια κά - τσα - νε τσι - κι - τσι - κι - τσέ - λα... τσι - κι - τσι - κι - τσό. Staff B starts with a treble clef and a key signature of one flat. The melody is written on a single line. Below the staff, the lyrics are: τέσ - σε - ρα... μαύ - ρα μά - τια ρόμ πομ πομ κα - λέ ρομ πομ πομ ρομ πομ πομ. There are first and second endings indicated by brackets and numbers 1 and 2 above the staff.

Under different local names swings are set up throughout the Easter period, but particularly during the first three days of Easter week and of the feast of Saint George as well as on certain other festive spring occasions. Normally, the rituals are held in the open countryside, though also in the villages and even in individual homes. Usually it is only the girls who sit on the swings, while the young men push them. The custom is accompanied by its own songs and erotic couplets containing a powerful element of a lyrical and adulatory nature.

“Swings”, that is a ritual “hoisting” or “suspension” enacted as part of country-festivals.

Has been a custom common to many cultures since earliest times. We know of the αιώρα (for “hoisting” or suspension”) of girls during the ancient Anthesteria, the tree day Feast of flowers held in Athens at the beginning of spring. It must always have been, as it still is, an entertaining pastime of ritualistic and magical character. It is, as it were, a fresh-air spring cleaning procedure, perhaps even an invocation of the winds beneficial to agriculture.

Modern Greek superstition is explicitly linked with the swing and other magical expedencies for the securing of good health, fertility and abundance.

Apart from their magico-religious content, swings served an obvious social function. First of all, they provided villages lads and lasses with a rare opportunity to see one another legitimately at close quarters, to make their marriage choices, to declare mutually by means of songs, whose erotic symbolism established the appropriate mood, their preferences and feelings. More than that however, the festivity was occasion for the exercise of the marriage strategies of the community while the songs, reflecting social realities and expressing popular ideology, formed the necessary prescriptive framework for the doings and initiatives of its younger participants.



### Stichiron tou Pasxa

Πά - σχα ι - ε - ρόν η - μίν σή - με - ρον α - να - δέ - δει -  
 Ισokράτημα σε Λα  
 κται Πά - σχα και - νόν Α - γι - ον Πά - σχα μυ - σι - κόν  
 Πά - σχα παν - σε - βά - σμι - ον Πά - σχα Χρι - στός ο λυ - τρω - τής  
 Πά - σχα ά - μω - μον Πά - σχα μέ - γα Πά - σχα των πι - στών  
 Πά - σχα το πύ - λας η - μίν του Πα - ρα - δεί - σου α -  
 - νοί - ξαν Πά - σχα πά - ντας α - γι - ά - ζον πισ - στούς.

They sung this chant during the Easter period. It's an old hymn and possible dates to the 6th century.

Ὑμνικόν τοῦ Πάσχα  
 ἦχος π̣ε̣ ρ̣ κ̣ε̣ ρ̣  
 ΠΕ<sup>4</sup> α σχα 2 ε ρον η μιν ση η με ρον α  
 να δε δει κται 9 Πα σχα και νον α γι ον 22  
 Πα α σχα μυ στι υον 9 Πα σχα παν σε βα σμι ον  
 Πα α σχα Χρι στος ο λυ τρω της 9 Πα σχα α  
 μω μον 22 Πα σχα με γα 9 Πα σχα των πι στων 9  
 Πα σχα το πύ λας η μίν του Πα ρα δειει σου α  
 νοι οι οι οι ξαν 9 Πα σχα παν τας α γι α α  
 ζον πισ τούς. 9



## **Conclusion**

The deep knowledge of the history of our country and our traditions brings people closer to their roots. Having a base we can move more easily to life, putting each time a new stone to what we had from our ancestors. This moreover, was the purpose of my thesis. To discover all of us our country and to go further, maintaining and respected all of that that given to us the previous generations. This moreover, was the purpose of my thesis. To discover our country, and to go further, maintaining and respecting all of that, that given to us by previous generations.

The difficulties of my work were many, and my point was wide and can easily go out off the topic. Eventually, I think I deliver a job with lots of useful information for those who did not know much about Greece, but also for those who knew but did not know how to use them. It is a work summary that can help readers to enrich their musical knowledge and the historical. To get close to the songs of their homeland, to wonder about the musical differences from region to region, and to try to understand the influences to music from our neighboring countries.

My work it was just wandering in Greek culture and customs, inseparably tied to its music and songs. It is a base that can be used for further development of music in different regions, for example, cantades in the Ionian Islands, the rizitika songs in Crete and the pentatonic scales that are used in Epirotic music.

It can also become a more extensive and deeper analysis in the work of Nikos Skalkottas and other notable Greek composers influenced by the Greek traditional music. It could also be compared with other composers from other countries, also influenced from the traditional music of their country, for example, as indicative, Béla Bartók, Bedřich Smetana and many other.

The amount of information that I collected for this work were enough, but unfortunately could not be possible to present all to this work. I used what I felt closer to my theme and to my knowledge, having guided the circle of year occasion.

## **Appendices**

### **I. Links for Greek Dance chapter**

#### **Makedonia**

<http://www.youtube.com/watch?v=TtZTmiNFRAE&feature=related>

#### **Thraki**

<http://www.youtube.com/watch?v=8bsSCSy83IM&feature=related>

#### **Thessaly**

<http://www.youtube.com/watch?v=dNs1cvYaiT4&feature=related>

#### **Roumeli**

<http://www.youtube.com/watch?v=5RmiReH4Ovs&feature=related>

#### **Peloponnesus**

[http://www.youtube.com/watch?v=vF8F4pM\\_HP0&feature=related](http://www.youtube.com/watch?v=vF8F4pM_HP0&feature=related)

#### **Aegean islands**

<http://www.youtube.com/watch?v=3akN-l-KIRQ&feature=related>  
(from different islands of Aegean, Paros , Serifos, Amorgos, etc)

#### **Dodecanese**

<http://www.youtube.com/watch?v=gotAVHQQoJY>

#### **Ionian islands**

<http://www.youtube.com/watch?v=VlFtjyCcjtW&feature=related>

#### **Krete**

<http://www.youtube.com/watch?v=0YwmVhAITKg>

#### **Cyprus**

[http://www.youtube.com/watch?v=\\_CG8XMaC41w](http://www.youtube.com/watch?v=_CG8XMaC41w)

<http://www.youtube.com/watch?v=zdRnCYiSL2k&feature=related>

#### **Pontus**

<http://www.youtube.com/watch?v=C2j50TDDUtw&feature=related>

#### **Cappadokia**

[http://www.youtube.com/watch?v=fPPsb\\_yEDXU&feature=related](http://www.youtube.com/watch?v=fPPsb_yEDXU&feature=related)

<http://www.youtube.com/watch?v=Z7lGrKZYtag&feature=related>

#### **Konstantinoupole**

<http://www.youtube.com/watch?v=jzR9aoNo7Bs>

## **II. Links for Suggested Music lessons**

### **Autumn**

<http://www.youtube.com/watch?v=uU0K-UOtgwA&feature=related>

### **October 28<sup>th</sup>**

<http://www.youtube.com/watch?v=oBSZWMkuP2>

### **Christmas**

<http://www.youtube.com/watch?v=oDp62vmIiOI> (Thraki)

<http://www.youtube.com/watch?v=DJLF-PW4mm0> (Corfu)

<http://www.youtube.com/watch?v=WMrJvvPTdh0&feature=related> (Dodekanisa)

<http://www.youtube.com/watch?v=tMCKKE3mpeU> (Creta)

### **New Years Day**

<http://www.youtube.com/watch?v=x8WKskLck9g>

(is part of theatrical play. In first ten seconds we can see the “sourva”)

### **Epiphany**

<http://www.youtube.com/watch?v=vklOTme6MNU>

### **Carnival**

[http://www.youtube.com/watch?v=35VjIA\\_IECQ](http://www.youtube.com/watch?v=35VjIA_IECQ)

<http://www.youtube.com/watch?v=4cYc2uHWEmY&feature=related>

<http://www.youtube.com/watch?v=f8JJvKxuvfo>

<http://skyroson.gr/skyros/content/view/605/296/>

### **Spring carols**

<http://www.youtube.com/watch?v=5Ee9SmR4Rs8>

<http://www.youtube.com/watch?v=5VI-2saqqeE&feature=related>

### **Carols for Lazarus**

<http://www.youtube.com/watch?v=BT4aT5XuJLs&feature=related>

[http://www.youtube.com/watch?v=\\_8zxeTVyW0k&feature=related](http://www.youtube.com/watch?v=_8zxeTVyW0k&feature=related) (Kozani)

<http://www.youtube.com/watch?v=Z11172d89uQ&feature=related> (Makedonia)

### **Easter**

<http://www.youtube.com/watch?v=HYsQaj1mFCc>

### **Summer**

<http://www.youtube.com/watch?v=ORfu5DdiNAg>

### **III. Links about Skalkottas music**

#### **"Passacaglia" from 32 Piano Pieces (1940)**

[http://www.youtube.com/watch?v=hn28s\\_nQKuk](http://www.youtube.com/watch?v=hn28s_nQKuk)

#### **Fifteen little variation**

<http://www.youtube.com/watch?v=iZvfaHJWFBQ>

#### **Some parts of 36greek dances**

##### ***Tsamikos- enas aetos***

[http://www.youtube.com/watch?v=M\\_WkQ44tCvU&feature=list\\_related&playnext=1&list=SPC729408177E17261](http://www.youtube.com/watch?v=M_WkQ44tCvU&feature=list_related&playnext=1&list=SPC729408177E17261)

##### ***Kritikos***

[http://www.youtube.com/watch?v=DmqKT06GqI8&feature=BFa&list=SPC729408177E17261&lf=list\\_related](http://www.youtube.com/watch?v=DmqKT06GqI8&feature=BFa&list=SPC729408177E17261&lf=list_related)

##### ***Epirotikos***

[http://www.youtube.com/watch?v=q6SdpdTUM5w&feature=BFa&list=SPC729408177E17261&lf=list\\_related](http://www.youtube.com/watch?v=q6SdpdTUM5w&feature=BFa&list=SPC729408177E17261&lf=list_related)

##### ***Peloponisiakos***

[http://www.youtube.com/watch?v=VjPrLCLQ\\_hU&feature=BFa&list=SPC729408177E17261&lf=list\\_related](http://www.youtube.com/watch?v=VjPrLCLQ_hU&feature=BFa&list=SPC729408177E17261&lf=list_related)

##### ***Kalamatianos***

[http://www.youtube.com/watch?v=3n3gRqTEt9E&feature=BFa&list=SPC729408177E17261&lf=list\\_related](http://www.youtube.com/watch?v=3n3gRqTEt9E&feature=BFa&list=SPC729408177E17261&lf=list_related)

##### ***Makedonikos***

[http://www.youtube.com/watch?v=1ycpToLSluw&feature=BFa&list=SPC729408177E17261&lf=list\\_related](http://www.youtube.com/watch?v=1ycpToLSluw&feature=BFa&list=SPC729408177E17261&lf=list_related)

##### ***Nisiotikos-island***

[http://www.youtube.com/watch?v=G2dO9X7SmB4&feature=BFa&list=SPC729408177E17261&lf=list\\_related](http://www.youtube.com/watch?v=G2dO9X7SmB4&feature=BFa&list=SPC729408177E17261&lf=list_related)

##### ***Down in valtos village***

[http://www.youtube.com/watch?v=73\\_tyFSrVro&feature=BFa&list=SPC729408177E17261&lf=list\\_related](http://www.youtube.com/watch?v=73_tyFSrVro&feature=BFa&list=SPC729408177E17261&lf=list_related)

##### ***Mazoxtos dance***

[http://www.youtube.com/watch?v=NBBApP3RO-s&feature=bf\\_prev&list=SPC729408177E17261&lf=list\\_related](http://www.youtube.com/watch?v=NBBApP3RO-s&feature=bf_prev&list=SPC729408177E17261&lf=list_related)

**Ballets:**

***“The maiden and death”***

<http://www.youtube.com/watch?v=4LPtIcc6B7I> (1<sup>st</sup> part)

<http://www.youtube.com/watch?v=Re4KGvVLP80> (2<sup>nd</sup> part)

<http://www.youtube.com/watch?v=Unh2xcAa13w> (3<sup>rd</sup> part)

<http://www.youtube.com/watch?v=Hs8RUhwceUQ> (4<sup>th</sup> part)

<http://www.youtube.com/watch?v=g5aUcjYc3u0> (5<sup>th</sup> part)

<http://www.youtube.com/watch?v=qfB13xfcWvA> (6<sup>th</sup> part)

***“The Sea”***

<http://www.youtube.com/watch?v=ugNlfKwUv5Y>

## Summary

This diploma dissertation is concentrated in Greek traditional music and traditions. Greece, is a country with traditions and customs alive even today. Through dance, song, music people express their feelings, celebrate the joy and settles with the pain. It's a place where history, religion and music are closely tied together and are often difficult to distinguish. This knowledge will ultimately help all teachers understand the power of tradition and the importance of conservation and disseminate it. All are interrelated and the music is the force that unites them and is keeping them over the time.

The first chapters focus on theoretical approach and the second part to the practice. Specifically, in the first chapter begins with a definition, as much as possible, of music and a small reference to it, in time. The second chapter deals with the folk song, how is divided and the differences with the European music. Into the third chapter we meet the Greek traditional music instruments and in which categories it divides.

How the culture is connected with history and Orthodox Church we will see in fourth chapter as well as the most important celebrations of Greek nation. The dance in Greece has big history and we can find a lot of styles depending of the regions. Six big regions have Greece and we will see it in dept on fifth chapter.

The last chapter is the pick of this work and is divided in subchapters with as well theoretical and practical way. Presentation of national Greek school with the main representatives and Biography of the Greek composer Nikos Skalkottas (6.1), ways to display the Greeks national characteristics with examples of Nikos Skalkottas work (6.2) and the role of culture in education as last theoretical part of this work (6.3).

In the last subsection inspiring of the circle of the year - festivals, is an effort of musical lessons tied to the history and tradition of the place. With theoretical advice at the beginning and then with music, videos and music examples, we try to pull the attention of students and their initiation into the world of traditional music.

The conclusion of this diploma dissertation is concerned with the interpretation of Greek traditional music. The concluding ideas are based on understanding the connection with Greek history, traditions, music – folk song and dance.

## Resumé

Tato diplomová práce se zaměřuje na řeckou folklórní hudbu a tradice. Řecko je zemí s živými tradicemi a zvyky dodnes. Prostřednictvím tance, zpěvu a hudby lidé vyjadřují své pocity, oslavují radost a vyrovnávají se s bolestí. Je to místo, kde historie, náboženství a hudba jsou spolu úzce svázané a je často obtížné je rozlišit. Toto poznání nakonec pomůže všem učitelům pochopit sílu, tradice a význam jejího zachování a šíření. Všechny části jsou vzájemně propojené a hudba je síla, která je spojuje a udržuje v průběhu času.

První kapitoly jsou zaměřeny teoreticky, druhá část se orientuje na praxi. První kapitola začíná pokusem definice samotné hudby, a malý odkaz na ni v čase. Druhá kapitola se zabývá lidovou písní, jejím dělením a vystižením rozdíly od hudby evropské. Ve třetí kapitole poznáváme řecké tradiční hudební nástroje a jejich klasifikaci.

Spojení kultury a historie s pravoslavnou církví uvidíme ve čtvrté kapitole, stejně tak nejdůležitější oslavy řeckého národa. Tanec má v Řecku velkou historii a můžeme najít spoustu regionálních stylů. Řecko se dělí na šest velkých regionů, jejichž charakteristikou se zabývá pátá kapitola.

Poslední kapitola tvoří jádro předložené práce a je rozdělena do podkapitol, jak po teoretické tak praktické stránce. Národní řecká škola je prezentována hlavními představiteli, zvláště řeckým skladatelem Nikosem Skalkottasem. Rolí kultury ve vzdělávání se zabývá poslední teoretická část této práce.

V poslední kapitole, inspirující se událostmi během roku (festivaly), je snaha o náměty pro hudební výchovu ve škole, vázané k historii a tradici místa. S teoretickými radami na začátku a pak s hudbou, videem a hudebními ukázkami se snažíme získat pozornost studentů a uvést je do světa tradiční hudby.

Závěr této diplomové práce se zabývá interpretací řecké tradiční hudby. Závěrečné myšlenky jsou založeny na pochopení spojení řecké historie, tradice a lidové hudby.

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