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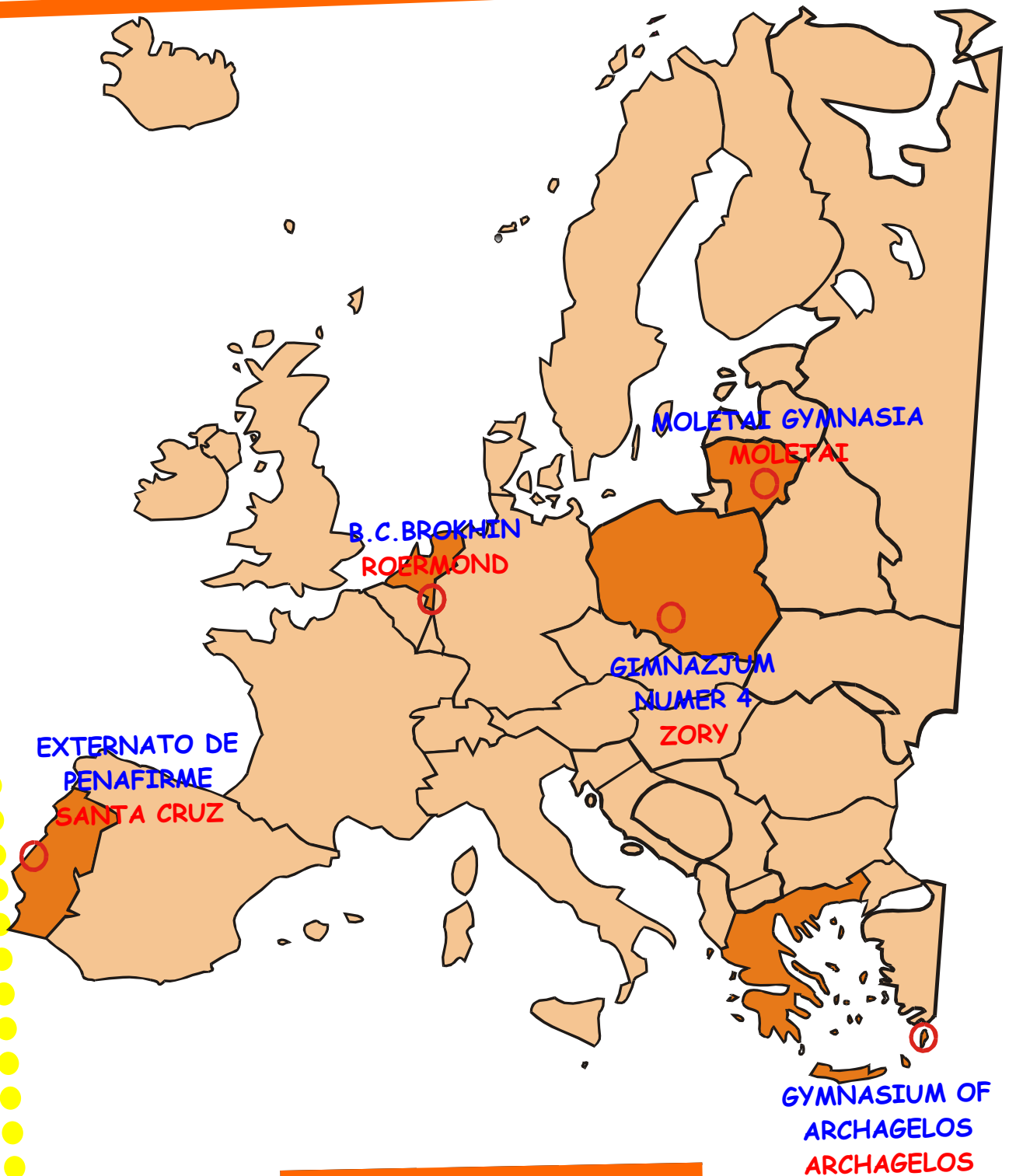
**APRIL 2001**

**Gymnasium of Archangelos  
Rodos GREECE**



# Comenius SCHOOL PROJECT

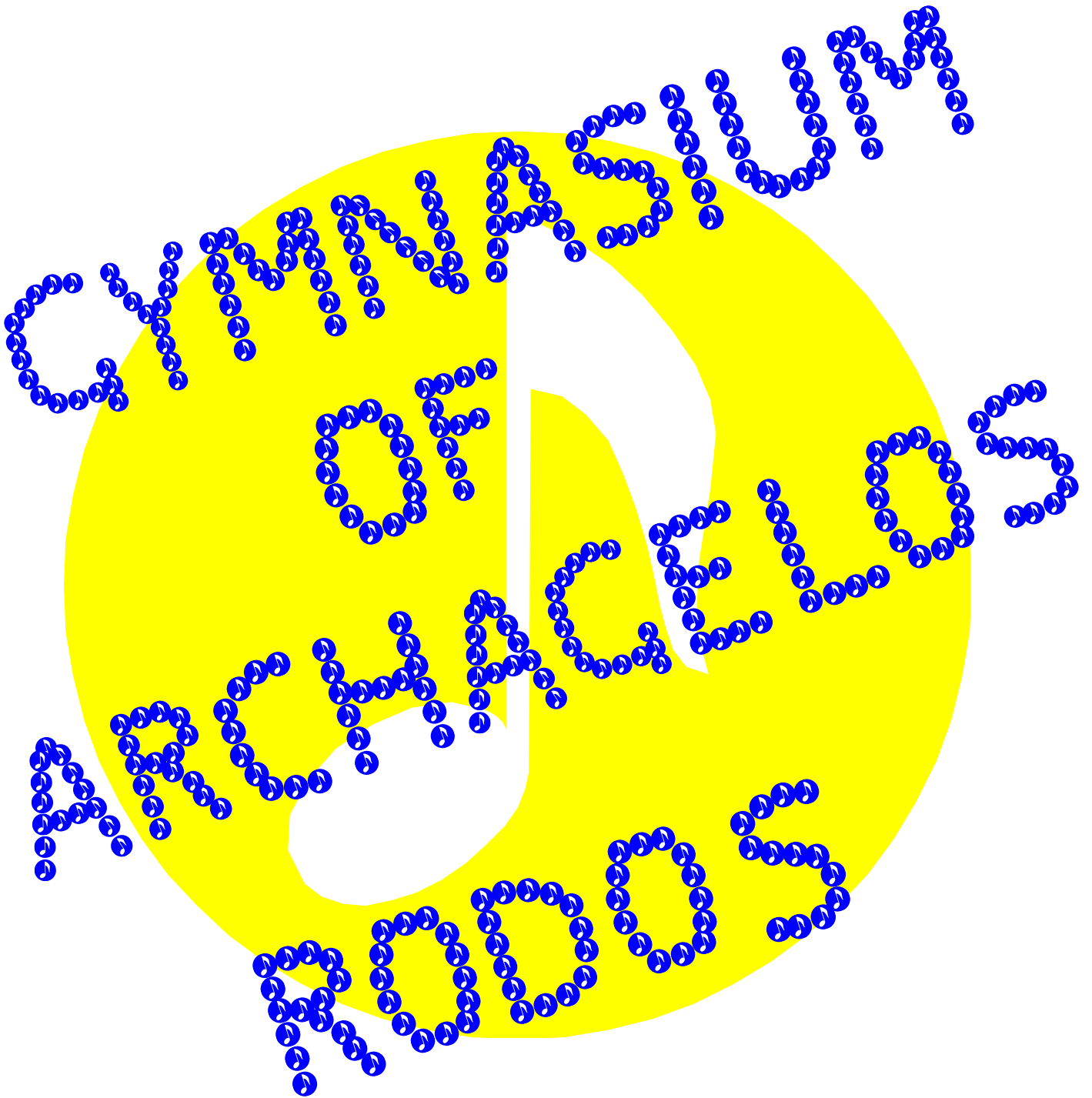
## The four seasons and the circle of life



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## *Gymnasium of Archangelos*



## *Music Exchange*

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# *Music Exchange*

## *Greek music*



# GREEK MYTHOLOGY

## Apollo

**Apollo**, in Greek mythology, son of the god Zeus and Leto, daughter of a Titan. He also bore the epithets "Delian" from Delos, the island of his birth, and "Pythian," from his killing of the Python, the fabled serpent that guarded a shrine on the slopes of Mount Parnassus. In Homeric legend Apollo was primarily a **god of prophecy**. His most important oracle was at Delphi, the site of his victory over the Python. He sometimes gave the gift of prophecy to mortals whom he loved, such as the Trojan princess Cassandra.

**Apollo was a gifted musician who delighted the gods with his performance on the lyre.** He was also a master archer and a fleet-footed athlete, credited with having been the **first victor in the ancient Olympic Games**. His twin sister, Artemis, was the guardian of young women, and Apollo was the special protector of young men. **He was also the god of agriculture and cattle and of light and truth.** He taught humans the art of healing .



The Greek mythological figure **Apollo** was said to drive a golden chariot across the sky each day, representing the sun. He is depicted here with his horse-drawn chariot on a ceiling painting in the Palazzo Corsini in Florence, Italy.



Some tales depict Apollo as stern or cruel. According to Homer's *Iliad*, Apollo answered the prayers of the priest Chryses to obtain the release of his daughter from the Greek general Agamemnon by shooting fiery, pestilential arrows into the Greek army. He also abducted and ravished the young Athenian princess Creusa and abandoned her and the child born to them. Perhaps because of his beauty, Apollo was represented in ancient art more frequently than any other deity.



Muse playing a kind of layouto

## Orpheus

Orpheus, poet and musician, the son of the muse Calliope and Apollo, god of music.

He was given the lyre by

Apollo and became such an excellent musician that he

had no rival among mortals. **When Orpheus played and sang, he moved everything animate and inanimate.** His music enchanted the trees and rocks and tamed wild beasts, and even the rivers turned in their course to follow him.

Orpheus is best known for his ill-fated marriage to the lovely **nymph Eurydice**. Soon after the wedding the bride was stung by a viper and died. Overwhelmed with grief, Orpheus determined to go to the underworld and try to bring her back, something no mortal had ever done. Hades, the ruler of the underworld, was so moved by his playing that he gave Eurydice back to Orpheus on the one condition that he not look back until they reached the upperworld. Orpheus could not control his eagerness, however, and as he gained the light of day he

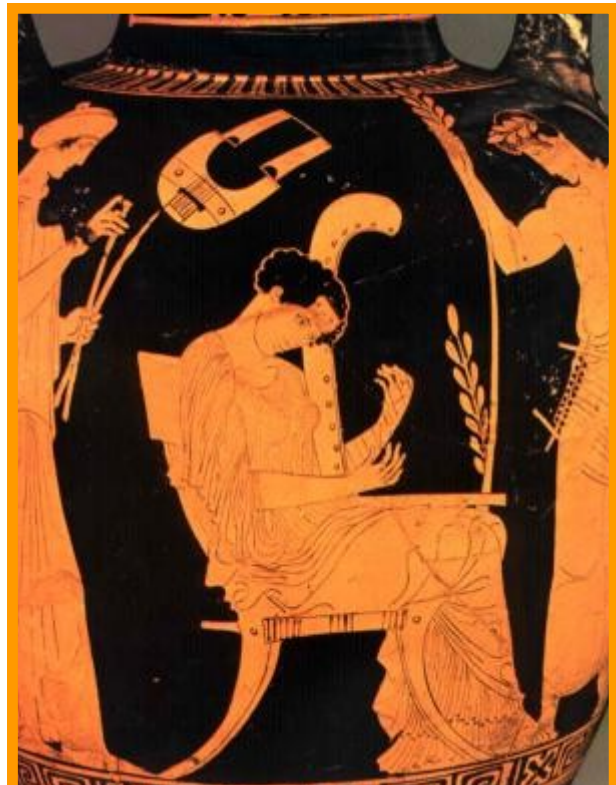


The Muses

looked back a moment too soon, and Eurydice vanished. In his despair, Orpheus forsook human company and wandered in the wilds, playing for the rocks and trees and rivers. Finally a fierce band of Thracian women, who were followers of the god Dionysus, came upon the gentle musician and killed him. When they threw his severed head in the river Hebrus, it continued to call for Eurydice, and was finally carried to the shore of Lesbos, where the Muses buried it. After Orpheus's death his lyre became the **constellation Lyra**.



Apollo and the Muses



Muse Terpsichore

## Muses

**Muses** were nine goddesses, daughters of the god **Zeus**, king of the gods, and of Mnemosyne, the goddess of memory. **The Muses were believed to inspire all artists, especially poets, philosophers, and musicians.** By late Roman times (3rd century to 5th century), each Muse was believed to preside over a particular art: Calliope was the muse of epic poetry; Clio of history; Euterpe of lyric poetry sung to the accompaniment of the flute; Melpomene of tragedy;



Terpsichore of choral songs and the dance; Erato of love poetry sung to the accompaniment of the lyre; Polyhymnia of sacred poetry; Urania of astronomy; and Thalia of comedy.

The Muses were said to be the companions of the Graces and of **Apollo, the god of music**. They sat near the throne of Zeus and sang of his greatness and of the origin of the world and its inhabitants and the glorious deeds of the great heroes.



**ANCIENT MOSAIC: The nine Muses**



# Ancient Greece

## Music in Ancient Greek civilization.

The earliest European music known is that of the **ancient Greeks and Romans**, dating from about **500 BC to AD 300**. Fewer than a dozen examples of Greek music survive, written in an alphabetical notation that cannot be deciphered with certainty. Greek and Roman theories of the nature and function of music, however, are discussed at length in the writings of such philosophers as Aristotle, Boethius, Plato, and Pythagoras.

Music was extremely important to the ancient Greeks, and all the major Greek philosophers theorized about the origin, nature, and function of music. Most of the music seems to have been **monophonic**, that is, composed of one unharmonized melodic line. Occasionally, however, one or more musicians in an ensemble might play a variant of the melody while other musicians were playing its original version. This produced a somewhat more complex musical texture called **heterophony**.



**Apollo playing the lyre.  
Clay plaque from the 5th  
century B.C. Crete.**



**Clay pyxis (1300 B.C.) with a de-  
piction of a seven-stringed lyre.  
Crete.**



**MUSIC. Detail from mosaic  
floor depicting "the nine  
muses" Kos**

**Melodies and rhythms** in vocal music were related to the rhythms and speech inflections of the text; instrumental music may have been similarly related to dance movement.

**In a song**, the music duplicated the rhythms of the text. **In an instrumental piece** it followed the rhythmic patterns of the various poetic feet.

The **internal structure of Greek music** was based on a system of modes that combined a scale with special melodic contours and rhythmic patterns. Because each Greek mode incorporated rhythmic and melodic



**Black-figured pelike by the painter Eucharides with a depiction of a double avlos. 500-490 B.C. Samothrace**



**The two sides of a stone sarcophagus from Crete (1450 B.C.) with a depiction of a seven-stringed lyre and a double avlos.**





characteristics, listeners could distinguish between them. Greek philosophers wrote that each mode possessed an emotional quality and that listeners would experience this quality on hearing a composition in that mode. Today, without further knowledge of the music itself, no one can say whether this idea was true in human experience or was only a theory

The peak of musical activity came during the classical age (450-325 BC), when annual festivals and contests of vocal and instrumental music were held.



Musicians taking part in contests



Song and dance on the honour of God Dionysos



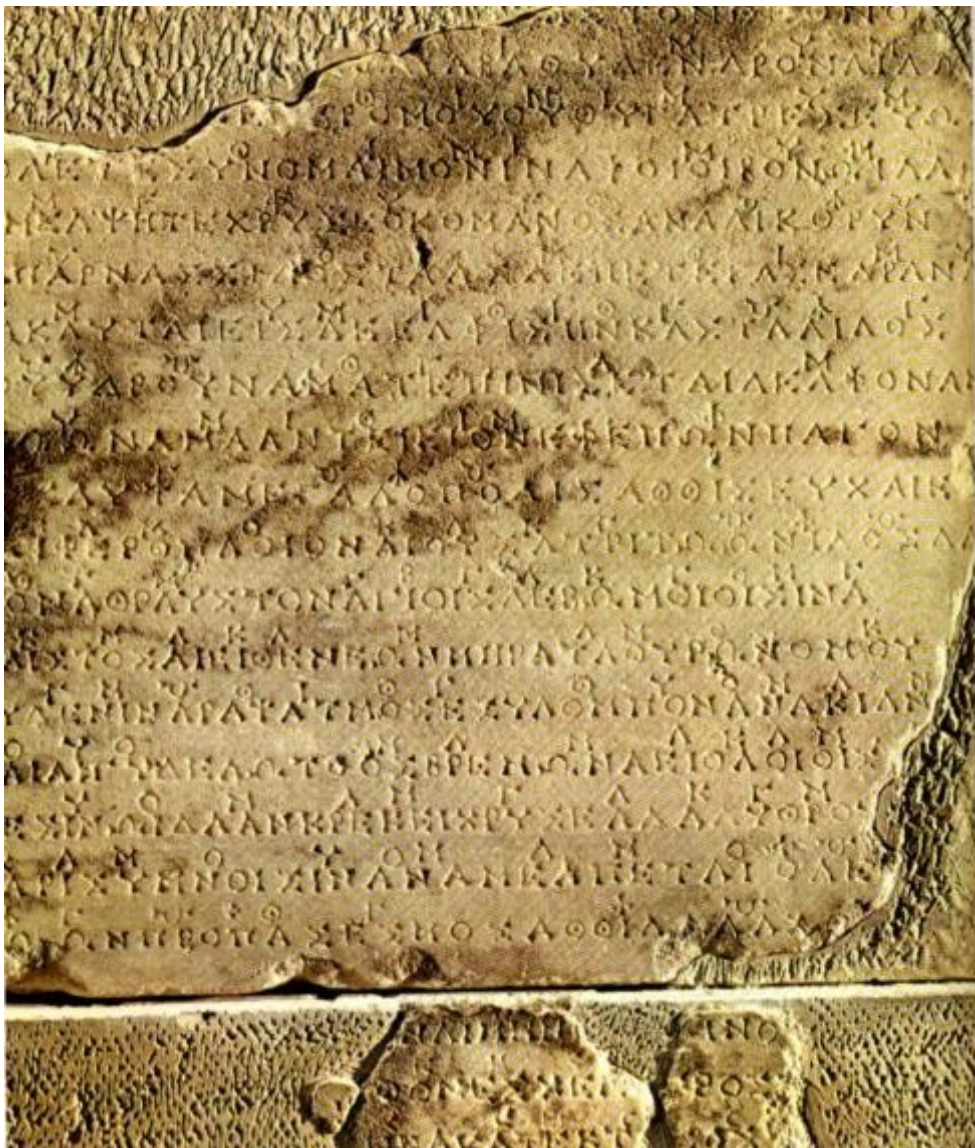
Seven-stringed kithara



The **principal instruments** were two forms of lyre, the **lyra** and the **kithara**; and two forms of flute, the **avlos** (single reed pipe) and the **diavlos**– double avlos (double reed pipe). They were all used as solo instruments and to accompany singing and recitation. The **kithara** was said to have had a calming or uplifting effect on listeners, and the **avlos** was said to have communicated excitement. These instruments were used in religious ceremonies as well as in the theater, where they



Music tuition



The oldest extant sample of ancient Greek music. It is an hymn to Apollo. There is tablature (notes) above the syllables.



accompanied the performance of Greek dramas. **Stringed instruments** were used in religious ceremonies associated with the cult of **Apollo**, and **wind instruments** were used in the cult of **Dionysus** and in drama.



The **ancient Greek philosophers** ascribed a divine origin and a continuing religious significance to music. They believed that music represented in microcosm the **order and harmony of the universe** and that by studying the acoustical properties of musical intervals they would come closer to understanding the cosmos. The ancient Greeks also believed that **music had power over human emotions** and behavior and that when written in the various modes, music would cause predictable reactions.



**Meal at the palace of Grand Master on Rodos. Miniature of G. Caoursin. PARIS 1482-1489**



**Arrival of prince Gem n Rodos. Miniature of G. Caoursin. PARIS 1482-1489**

# Ancient Greek instruments

## Kithara and Lyre



### *Kithara and Lyre*

The body consisted of a trapezoid-shaped wooden box about 41 cm (about 16 in) high and about 36 cm (about 14 in) wide at the base. Two wooden arms projected vertically from each side, almost doubling the instrument's height. The seven strings of the classical kithara were attached to the lower end of the box and extended to a horizontal yoke, or *crossbar*, fixed at the end of each arm.

Kithara and lyre shared the same playing technique, tuning, and stringing. The instrument was played in a standing position, rested on the musician's left hip and strapped to the left wrist. The fingers of the left hand were free to pluck, dampen, or strum the strings from behind while the right hand plucked with a plectrum, or pick, from in front. A smaller version of the instrument, with a rounded bottom, could be held in the lap. In solo playing, both hands apparently plucked with the fingers.

The *kithara*, was played by professional musicians and it was a box lyre with thick, symmetrical, hollow arms; it was plucked with a *plectrum*, or pick.

The *lyra*, played by amateurs and plucked with the fingers, was a bowl lyre, typically a tortoise shell with a belly of bull's hide.



Sappho, the poet of Lesbos who was the first to use a plectrum for lyre to accompany her hymns. 440-430 B.C.



# Avlos

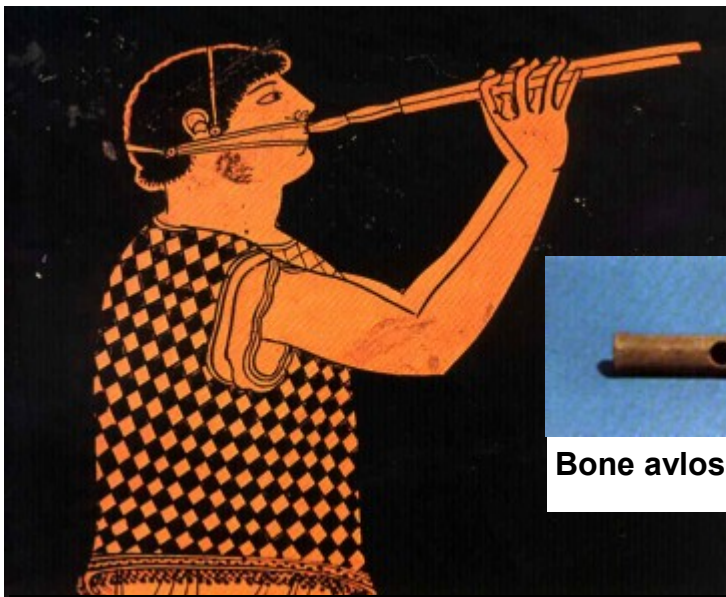
*Avlos* was a single or double (*diavlos*) reed pipe. The Greeks mainly used double reeds of cane that were held in the pipes by bulbous sockets. A leather strap (*phorbeia*) was often tied across the cheeks to support them in the powerful blowing necessary to sound the pipes.



**Avlos** player with *phorbeia*, and dancer with *krotala*.



**Ancient kymvala.**  
5th century B.C.

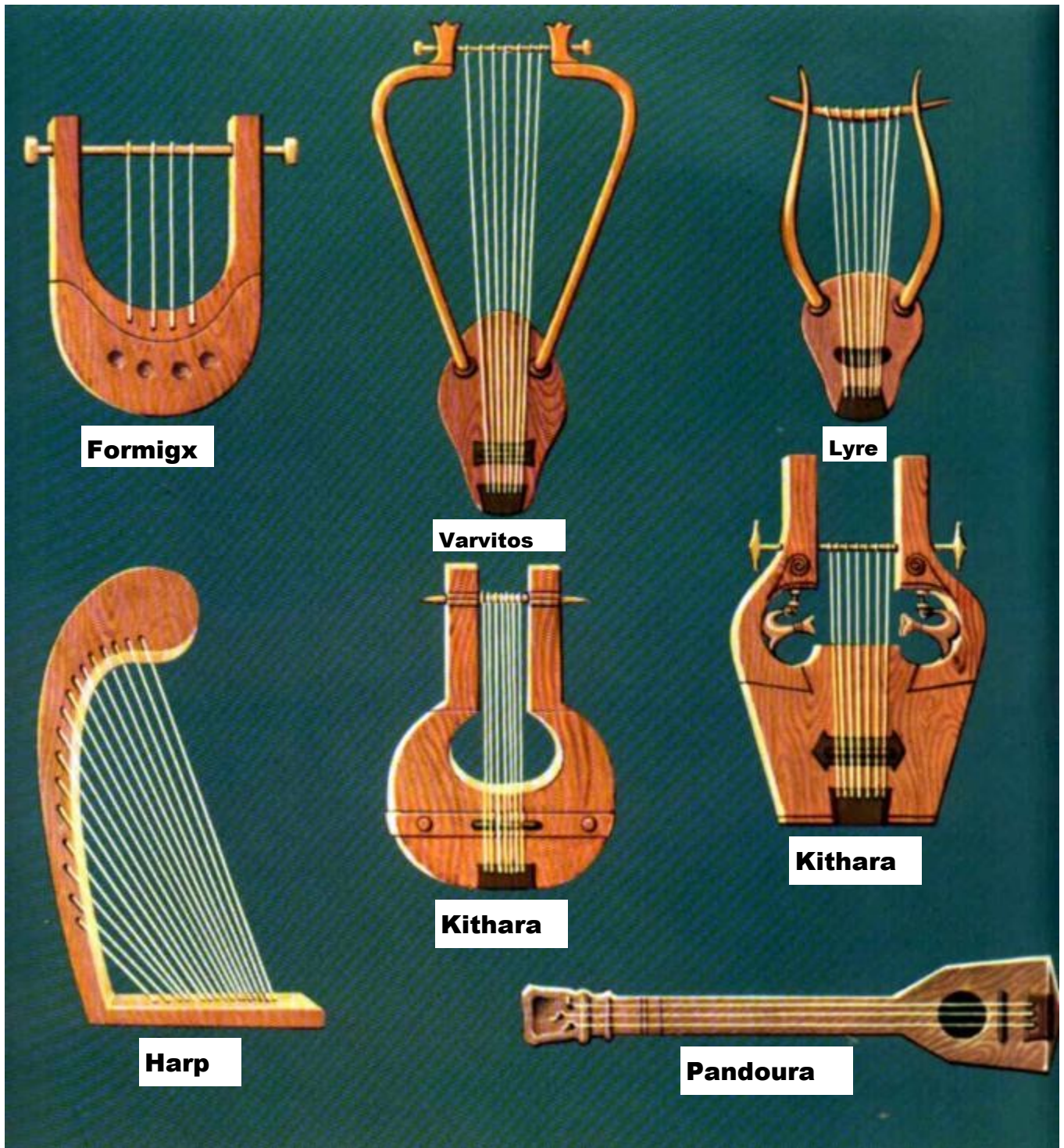


Musician playing double **avlos**, having *phorbeia* on his cheeks.



**Bone avlos (single).** 5th century B.C.

# Ancient Greek instruments and their variations







**Xylophone**

**Double Avlos**

**Keras**

**Salpigx**

**Seistro**

**Metal bell**

**Complex metal bells**

**Kymvala**

**Drum**

**Syrigx**

**Kroupeza**

**Krotala**



# Modern Greece

## Modern Greek music

also has a rich tradition of **folk music** and, more recently, **art music**. These traditions combine influences from both East and West. Much folk music of Greece is **monophonic** and based on the Byzantine or ancient Greek modes.



## 20th century music

Greeks living in Asia Minor developed their own music based on ancient Greek and Byzantine modes. When Greek refugees from lands in Asia Minor were forcibly moved to Greece during the 1920s, they brought with them their own music and dance tradition. They brought **rebétika**, songs of the urban working class that combined Greek traditions with Eastern influences. During the first half of the 20th century, folk music styles known as **amanédhes and rebétika** combined Greek and Byzantine traditions with Eastern influences and gained wide popularity. These styles were revived during the 1970s. Many features of rebétika are found in modern **bouzouki** music (a bouzouki is a Greek stringed instrument).



In **art music**, most early Greek composers (late 19th century to early 20th century) wrote in the style of the European composers. Important Greek classical composers of the 20th century include **Manolis Kalomoiris**, **Nikos Skalkottas**, **Dimitris Mitropoulos** and **Iannis Xenakis**. The world-famous opera soprano **Maria Callas**, born in New York City to Greek immigrant parents, received her musical training in Greece. Composers such as **Manos Hatzidakis** and **Mikis Theodorakis** have done much to popularize Greek music for a wider international audience. The Athens Concert Hall, completed in 1994, has given a considerable

## *Bouzouki*

*It is a musical instrument, a Greek long-necked lute, having a pear-shaped wooden body and belly, metal frets fixed in the neck, three or four strings, and geared tuning pegs. The metal strings, arranged in courses of two per note, are plucked with a plectrum. The bouzouki is about 90 cm (about 3 ft) in length.*

*It may be used to accompany singing or to play virtuoso improvisations based upon older melodies and modes. Some newer pieces for the bouzouki also use major and minor scales of European*



## Music and Dance

Music and dancing has always been important to the Greek people. In ancient times, dance, song, and music were all integral parts of the theater. In fact, the Greek word 'ΧΟΡΟΣ', (HOROS), referred to both dance and song. The English words **chorus**, **chorale**, **choir**, and **choreography** all come from this same Greek word.

Nowadays, Greeks dance, sing or listen to music for many reasons. For example, they use dance and music as **a means of celebrating**, as a form of self expression, and also as a part of ritualistic drama. In effect, dance is just as important to the Greeks of today as it was in ancient times.

Music and dancing is a part of the celebration of the important occasions in the lives of the Greek people; it is an important part of weddings, baptisms, name day (Saint's day) celebrations, and all religious holidays.

Dancing also occurs spontaneously at taverns or in homes, often even without musicians. All that is needed is singing and fellowship. If the mood is right, dancing and singing will take place. The celebration is an expression of the joy of the moment.

Traditional Greek dances such as the

*hasapiko*, the *tsamiko*, the *syrtó* and the *kalamatiano* continue to be performed at weddings and other celebrations.





# Folk instruments

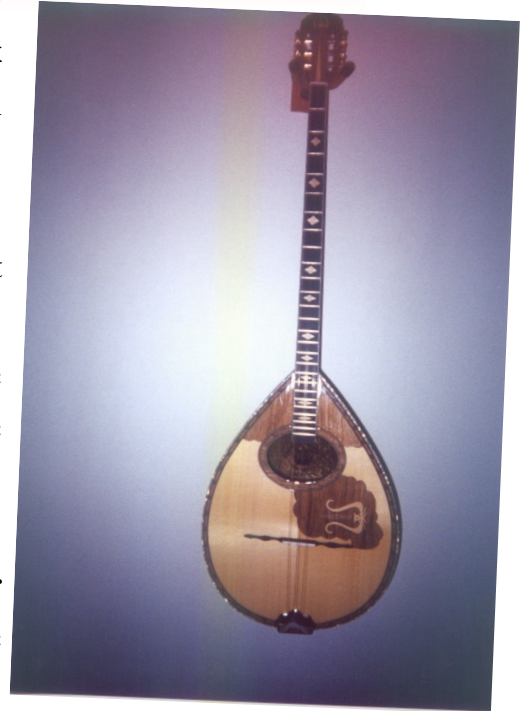
## Bouzouki and Baglamas

The **bouzouki and baglamas** are typical folk instruments found in the taverna style or rebetiki music of the seaports and urban areas.

The **bouzouki** is the descendent of ancient Greek instrument. In ancient times the name of this long-necked string instrument was the "**pandoura**". (see page 19). During the Byzantine period, it had the name "**tambouras**". It has **three pairs of strings** tuned re, la, re (D, A, D). In the 1950's, a bouzouki with **four pairs of strings** tuned to the intervals of the high four strings of the guitar was developed (D, A, F, C).

The **bouzouki is the main lead instrument** for the rebetiki or taverna orchestra. The make up of the typical musical group has varied and changed over the years and has included many types of instrument groupings. A very common musical group might be one or two bouzoukia, a baglamas, and a kithara (guitar). Sometimes a violin, or an accordion, or other instruments would be played as well.

The **baglamas** was often favored in the early part of the 20th century as a **solo instrument** for men in jail or for a small group of "rebetes" to play for singing and dancing. It is a **smaller version of the bouzouki** and is tuned re, la, re (D, A, D), but an octave higher than the bouzouki's tuning. ).



It is **an easy instrument to carry** and in the old days was often used as a main instrument by itself for the enjoyment and expression of the man playing it, or to "make a party" for a small group of friends. A saying that the old "rebetes" used to quote was: **"I have my baglamadaki under my coat."** This refers to the fact that they would carry the small instrument tucked into the back of their belt, under the back of their coat tail so that it did not show. If they found the occasion to play for their own expression, or for some friends, they could take the baglama out. However, if the situation was not appropriate for a good "kefi" (mood), they could keep it out of sight.

The baglamas can be used **as a melody instrument** and can be easily made from wood or other material for the back (including tortoise shells, gourds, or carved solid wood. It also has been used as a chord and rhythm instrument in small "bouzouki" bands. In this role, it is often played with a simple, driving rhythm giving a high pitched, insistent beat to back up the lead bouzouki. It thus rounds out the sound of the bouzouki band.



# Lyra

The lyra is the most popular **melody instrument** on the islands, especially on **Dodecanese islands** and Crete. It is a **bowed instrument** similar to the violin, and it usually **has three strings** which are **tuned in fifths**.

The lyra players play the lyra in an upright position. They sometimes rest it on the knee, or, if they are standing, they will put one foot up on a chair and rest the lyra on the thigh. **They have an unusual way of fingering the strings.**

Instead of pressing the strings with the finger tips (like violinists or guitarists do), **they press against the sides of the strings with the tops of their finger nails.**

Sometimes the lyra players play unaccompanied, and it was not uncommon **for the bow to have small bells** attached to lend a rhythmic accompaniment to the melodies as the «lyraris» played his lyra.



# Santouri

The Santouri is a type of **hammered dulcimer**. It probably evolved from harp-like instruments such as the lyra of the ancient Greeks. It is a form of the



psalterion of Byzantine times, and some ethnomusicologists attribute the name, santouri, to the word psalterion. It is played with **two "hammer-like" sticks whose ends are wrapped in cotton**. These hammers are similar in function to the small hammers which strike the strings of a piano. **The santouri tuning tends to be chromatic, and this works well with the Greek modes.** The percussive sound of the Santouri lends a strong, rhythmic element to the group, but it also plays the melodies and chordal accompaniments.



# Tsambouna

The Tsabouna is a type of bagpipe which is very popular on many of the Greek islands. The Tsabouna has double pipes that are fingered at the same time. In other words, the musician plays two pipes at the same time. On some islands one

of the pipes has 5 holes, while the other one has only two. This gives a simple "moving drone" sound. On this "tsambouna" both pipes have the same number of holes, and the result is a melody which is played in unison on two pipes at the same time. **The interesting thing is that the two pipes are usually somewhat out of tune with one another, and this gives a very interesting sound.** The Tsabouna was usually played by shepherds and it is accompanied by



**Tsambouna and avlos (flute). Detail from an icon of the nativity (17th century) Jerusalem.**

# Klarino and Layouto

The **klarino** is the Greek **clarinet**, and it is the most popular lead melody instrument in the mainland regions of Greece. It is an **Albert system clarinet** which is an older, more primitive version of the clarinet now common



in classical and popular music in most of Europe and America. The Albert system klarino has fewer keys and has a different tone than the modern clarinet. The Greek "klaritzides" also **play the klarino with a different style and sound** than that used by classical musicians in Europe and America. The klarino in the key of "C" ("do") is a favorite of the old folk klaritzides.

The **violi** is the typical **violin** that most people are familiar with, but the Greek "violitzides" usually play it with a distinct Greek style, depending on the region of Greece. Sometimes **different tunings are used** by the Greek folk "violitzides."

The **layouto** (lagouto, laouto) is a Greek **lute**. It has **four pairs of metal strings** tuned do, sol, re, la (C, G, D, A). It is the main accompaniment instrument for music on the Greek mainland and on the islands. The "lavoutieris" plays chords and a rhythmic accompaniment for the melody instruments of the group. On the mainland the lead instrument would be the klarino (along with a violi and perhaps a santouri). On the islands, the lead instrument would be a violi (or on **Do-decanese** islands, the Greek bowed instrument, the **lyra**).

# Karamoudza and Daouli

The **Karamoudza** is always accompanied by the **daouli**. This "pair" of instruments was called a "**zygia**" which comes from the word meaning a **pair**. Sometimes the Karamoudzes are played in pairs with one of the musicians playing a drone. This creates a similar sound to the drones used in the ancient Byzantine chanting style of the Greek Orthodox Church.



The **Karamoudza** is similar to the ancient Greek **Avlos**, which was also a **double reed instrument**. Drawings from ancient Greek vases show that musicians usually used some sort of a "**lip guard**" which helped them keep their lips from losing air as they played. Today, karamoudza players use the "**kareli**" or **small wooden disk** for the same purpose. Other names for the Karamoudza include: pipiza, zournadi, and zournas.

They range in size from the small, approximately 5 or 6 inch zournadi to the large approximately 20 inch long zournas common in Greek Makedonia.

The **Daouli** is the **two headed drum**. The daouli player usually hangs the drum from a belt or strap over his left shoulder. **The right side of the drum has a lower pitched skin, while the left side has a higher pitched skin.** Goatskins are often used for the drumheads. The right or lower side is struck with the "**daouloxylo**" or daouli stick, and the left or higher pitched side is struck with the "**daouloverga**" or daouli switch.

The main dance beats are played with the heavier stick on the right side, while

the decorative and "in between" beats are played with the light stick. Other names for the daouli, depending on the area, include toumpano, tymbano, or toubi. This is from the ancient Greek word tympano which exists in English in the word "tympani" for the drum section in the modern classical orchestra, and the tympanic membrane for the ear drum.

These drums vary in size from the small 12 to 14 inch diameter toubi, to the 3 to 4 foot diameter daouli in the north of Greece. The most common size in Peloponnisos and Roumeli tends to be about 20 to 30 inches in diameter.

## Grouping

In each folkloric area of Greece the musicians play different folk instruments. Some instruments are found in many areas, while some are only found in a few regions.

The typical folk orchestra of the **mainland** includes the **klarino** (Greek Albert system clarinet), the **violi** (violin), the **lavouto** (Greek lute), the **defi** (Greek hand drum like the tambourine), and sometimes the **sandouri** (a Greek hammered dulcimer).

The typical **island** folk orchestra usually includes the **violi** and the **lavouto**, and sometimes the **santouri** or **toumbeleki**, a hand drum. In Thrace and some of the Aegean islands they often include the . **On Do-decanese** islands the Greek bowed instrument, the **lyra** is also included.

In traditional Greek folk music the musicians do not play harmony but instead use **heterophony**. Each musician plays the melody in a different way (improvising decorations and embellishments). Sometimes at the end of a song, the lead musician will play improvisations (taximia) in the mode of the song, and this excites the dancers to new heights.