



(LYRCD 7435)

## **FOLK MUSIC OF GREECE AND CYPRUS**

### FOLK MUSIC OF GREECE

The historical Hellenic music tradition gained expression in the folklore of Arab, Indian, Turkish and Persian music which utilized the Greek modes and scales as the basic structure of their own folk music. Thus Greek music shares the flavor of much of the music of the Near East; particularly appealing to Western ears is the predominant 7/8 time measure so characteristic in Greek music.

### TRACKS

#### 1. TAXIM HUZAM- 2:00

A solo for the kanonaki, a horizontal double string harp. The instrument is believed to have been brought from Turkey. The music is in the Huzam mode commonly used in this area. Taxim is a musical form brought from Turkey.

#### 2. NEVA CHIFIETELI- 2:02

Played by the kanonaki and the outi, related to the Near Eastern oud and the Western lute, this dance music is also of Turkish origin.

#### 3. PENTOZLI - 1:48

This unique music is played by the lira, which originated in Crete. The pentozali is a quick dance form found in Crete.

4. CRETAN SOUSTA- 2:05

A kind of dance music originated in Crete. The music is played by the kanonaki and lira.

5. PENTOZLI - 1:51

This second pentozali is played on the lira, but this is a much slower dance.

6. CHOMIKO DANCE - 1:28

This selection is a typical example of Greek dance which is played by the violin and the kanonaki. This chamiko dance music is often called Itia, the popular name of the song.

7. CRETAN SYLTOS - 2:04

Like the Cretan Sousta, Cretan Syltos is also a Greek dance, which originated in Crete. The music is played by the lira.

8. KALAMATINAO DANCE - 1:54

The Kalamatiano dance music played by the kanon aki, the outi and the violin. The dance comes from a Greek town called Kalamata. It is music to accompany a group dance in which the dancer holds a white handkerchief.

9. DANCE- 1:47

Another type of Greek folk dance is played here by the kanonaki, outi and violin.

10. Taxim Suzak TAXIM SUZAK - 4:02

Probably from Turkey, Taxim being a Turkish form. The Suzak or Suznak mode is widely known in the Middle East. The Suznak scale is comparable to the Rhas mode, and is almost equivalent to the C major key.

11. Chamikos Dance - 1:25

Played by the pipiza and douli. The pipiza is a small zule type instrument, and the douli is a small drum, both of which are used by gypsies.

12. MARRIAGE DANCE - 1:03

The second example of music by the pipiza and douli is an accompaniment to a group dance for weddings.

13. TAXIM HEZAZ - 2:06

Greek music of Turkish origin. Hezaz is comparable to the G minor scale, but the 6th note is a  $\frac{1}{4}$  tone lower.

14. CARANGUNA - 2:37

This is a piece played by the violin, and is also a typical Greek Dance

15. SALTOS DANCE - 2:42

The Syltos dance is played on the violin. It is the accompaniment to a Greek dance from

Thrace.

#### 16. MARRIAGE DANCE - 2:38

This popular melody for the violin accompanies folk dances in many Eastern European countries. In Greece it is used for wedding ceremonies.

### FOLK MUSIC OF CYPRUS

Traditional songs and dances of the Greek Community

CYPRUS (from the Latin word *cyprum*-copper) is an island republic in the northeast corner of the Mediterranean Sea, about forty miles south of Turkey and sixty miles west of Syria. Because of its strategic position at the cross-roads between the Asian, African and European continents, Cyprus has always been coveted by many nations seeing domination of the eastern Mediterranean area; even before the time of Christ, the Assyrians, Egyptians, Persians, Greeks and Romans had conquered Cyprus. In A.D. 330 the island became part of the Byzantine Empire. It was conquered by the Arabs in 649, then again re-conquered by Byzantium, and in 1184, under Isaac Komninos, rebelled against Emperor Andronicus I. Richard the Lionhearted of England captured Cyprus in 1191 during the Third Crusade, then sold it to the French nobleman Guy of Lusignan, whose family reigned until 1489, after which Cyprus became part of the Republic of Venice until 1571. The Ottoman Turks invaded the island in the 1570's and ruled until they turned Cyprus over to Great Britain in 1878, which in turn declared it a Crown Colony in 1925. Under the leadership of Archbishop Makarios, Cyprus finally became an independent republic on August 16, 1960, under a constitution agreed upon by the leaders of the Greek and Turkish Cypriots and guaranteed by Great Britain, Greece and Turkey.

Recent history bears testimony to the problematic cohabitation of the two ethnic groups, and even before the invasion of Cyprus by the Turks in 1974, the two communities were more divided than united. The Turkish minority nurtured a desire to become a vilayet – district of Turkey – while the Greek population was divided between a unification with Greece – and a completely independent Cyprus. Of the approximately 640,000 inhabitants of Cyprus, four-fifths are Greek and one fifth are Turkish. Without the interference of foreign interests, undoubtedly the relations between the two ethnic groups could have found a peaceful solution.

The earliest known people to live in Cyprus date back to about 6000 B.C. Greek settlers arrived there about 1200 B.C., thus establishing the predominately Greek cultural matrix that has always been characteristic of the island. During the course of history, refugees came there from many directions: following the Ottoman conquest many Turks settled there; another group were the Maronites, Roman Catholics originally from Lebanon and Syria, who in earlier times spoke Arabic, and who can still be found in four Cypriot villages. Another ethnic group are the Armenians, who still maintain a separate church and monastery.

17. TO MAHERI (The Knife) - 2:24

Evelhou Karalambou, violin, Theophanis Mavriklos, outi

Recorded at Evrlikhou

Although a variant of the artistic solo, men's dances are performed with knives and swords throughout southeastern Europe and the Near East, this leaping (pidhiktos) dance is typically Cypriot, where it is also often performed with sickles instead of knives.

Two dancers hold a knife or sickle in their hand as they dance, the movement of the sickle sometimes taking the form of harvesting and at times imitating a whip encircling the body. The symbolic character of the dance denotes bravery, virility, as well as fertility. The music is played with the violin and the outi, a typical ensemble found in Greek village music today. The rhythmic pattern is in 2/4 time.

18. MANDRA (Shepherd's Tune)- :53

Phillippos Pyrros, Pidhklavil

Recorded at Myrtou

The Mandra is another typically Cypriot men's dance, which has also been transformed into a shepherd's tune, and is common among both Turks and Greeks. The rhythmic structure is based on a pattern of 7/16 or 7/8 (2=2=3) which is one of the most prevalent compound rhythms throughout Greece. It is played here on the pidhiavli, a small, cane flute which is usually made by the shepherd himself.

19. ZIMBEKIKOS- 2:26

Vrakhimls, violin, Mikhaile Teresas, outi

Recorded at Kormakitis

The zimbekikos is another men's pairs-dance originating in the Greek islands. Its rhythm is in 9/8 time, and is known among the Turks as zeybek. Originally its movements imitated the manipulation of war arms, but today it is devoid of any martial symbolism. This zimbekikos was recorded during a Maronite wedding in Karpasha, Asomatos and Ayia Marina, where Maronites can still be found. Today the Maronites are almost completely assimilated with the Greek population; their language, and even their music is Greek.

20. SYRTOS- 2:23

Vrakhimls, violin, Mikhlle Teresas, outi

Recorded at Kormakitis

The syrτος is a pan-Hellenic 'drag' dance in which the dancers form an open circle and move to the right or left with light, shuffling steps. It is one of the oldest of the Greek dances and is usually in either 2/4 or 7/8 time. One can see this circular dance depicted on innumerable ancient vases and Byzantine frescoes. It is from the syrτος that all the other 'drag' dances originate, and these often take their names from the place where the dance is supposed to have originated, or bear the name of a certain group of people or profession (Samiotikos, Kalmatianos, Kleftikos, Hasapikos, etc.). Tradition has it that this dance represents the laborious exit of Theseus, King of Athens, from the labyrinth of the Minoan Palace of Knossos.

21. BALLAD OF ARODHAPHNOUSA (fragment)- 1:26

Ourani a Paraskeva, voice

Recorded at Vasilis

This ballad, which is sung by a 65-year old woman from northern Cyprus, is based upon a theme from the history of the Frankish kingdom of Cyprus (1192-1489), during the reign of King Peter I of Lusignan (1359-1369), who was married to Eleanore d' Aragon. During the Kings' s visit to Europe to settle some affairs of State, the Queen took revenge on her husband' s mistress, the beautiful Jeanne l' Alema, a noblewoman and wife of Juan de Mountoliv. The historic figure of Jeanne l' Alema is here referred to as Arodhaphnousa:

Down the five rivers, down the five roads,  
A fortunate mother brings up three girls  
One was called Rodhou, the other Lady Rodhousa  
The third, the most beautiful, is Arodhaphnousa.  
Down there goes the King, down there where she lives.

Down there with his horse to feed it barley.  
The Queen was angry, a bad feeling overcame her  
A message she sent to Arodhaphnousa to come.  
She dressed herself in clothing becoming to her  
Neither too long nor too short, befitting her age  
A golden apple in her hand she played with along the way  
She went to the stairs, standing there in greeting...

Arodhaphnousa meets the Queen, who offends her by  
Throwing a flacon of rose oil at her and then leaves.  
Arodhaphnousa takes revenge by talking about the the Queen' s ugliness. These words  
read the Queen, who again orders Arodhaphnousa to come before her. This time  
Arodhaphnousa is imprisoned by the Queen, but one of her pleas for help reaches the ears  
of the King, her lover. According to history the King orders her to be set free, and  
Arodhaphnousa is taken to the convent of St. Photini, near Nicosia. In the ballad,  
however:

Arodhaphnousa dresses in black and rides to the Queen, who imprisons her and has her  
put to death by the sword.

The length of this ballad unfortunately precludes the possibility of including it in this  
recording in its entirety.

22. PARALIMNITITI PHONI (variation) - 1:11

Philippos Pyrros, pidhklavil

Recorded at Myrtou

In ancient Greece, it was customary to improvise songs upon a given melodic theme or  
phoni voice, and contests were often held in which participants would improvise on

innumerable subjects, including wedding songs, dirges, historical songs, love songs, humorous songs, lullabies and the like. This tradition – now extinct in Greece – still thrives in Cyprus, where it is one of the unique manifestations of Greek Cypriot folk music. These phones, of variations on a basic theme, usually derive their name from their place of origin. Thus we can find a Paphitisi phoni (from Paphos), a Karpasititsi Phoni and others. There are also phones which refer to recent history and religious themes that can still be heard with solo flute (flogera), as can be heard here.

### 23. SUIT OF THREE KARSILAMAS DANCES - 5:09

Evelhou Karalambou, violino/violin, Theophanis Mavriklos, outi

Recorded at Evrlkhou

The karsilamas (from the Turkish carsilamak – face to face) is danced by pairs facing each other, and common to most of the Greek islands. One of its main characteristics is the exchange of rhythms as well as melodies, making it a very picturesque series of movements and steps. In Cyprus the karsilamas is always presented as a ‘suite’ of dances, one for women and the other for the men, and usually consists of three to five dances, which are called protos (first), dhefteros (second), and tritos (third), tetartos (fourth) and ballos. The male dances, and especiall the third of the suite, are much livelier than the women’s dances, whose third dance is sometimes called mantiloutihin because the women wave a handkerchief while dancing. Karsilamades are usually danced at weddings. The ‘suite’ presented here consists of three ‘male’ (andhrikos) karsilamades.

### 24. BALLAD OF MIKROKONSTANTINOS- 2:13

Despina Kalokotronni, Voice

Recorded at Dhrousha

Mikronkonstantinos (Little Constantine) married young. He was a bridegroom but three days, when he was forced on a journey. This lengthy ballad tells the story of Konstantinos, who was called to guard the frontier as a soldier during the Byzantine Empire. He entrusts his young wife to the care of his mother, but no sooner has he gone when the bride is driven from her home and made a shepherdess by her mother-in-law. With a few goats and sheep she is forced to live along in the forest. Years later, when Konstantinos, returns, a banquet is held in his honor, at which a mysterious young woman appears and sings her story. Konstantinos recognizes her as his beloved wife.

The basic theme of this ballad is known throughout all of Greece, and belongs to the so-called Akritika songs whose central figure is the Byzantine hero of Dhighenis Akritas. Dhighenis Akritas was the hero who guarded the frontiers of the Byzantine Empire against invaders, and his valiant exploits made him so famous that in the literature of vernacular Greek, he emitomized the bravery of all the ancient heroes, and served later as an example for the Ikefts, who on mainland Greece, comprised the mountain units who fought against the Turks for three centuries.

### 25. TSIFTETELLI (dance) - :51

Philippos Pyrros, Pidhklavil

Recorded at Myrtou

Like Zimbekikos the tsiftetelli is an antikristos dance, and is originally Turkish (from

ciftetelli, meaning two strings). It is also commonly performed and played by the Greeks.

26. ARAPIES (dance) - 1:42

Evelhou Karalambou, violin

Theophanis Mavriklos, outi

Recorded at Evrlkhou

While the title of this dance gives the impression that it is Arabic (arapies – Arabic in Greek) and is supposed to be based upon an Arabic theme, the rhythm and interpretation illustrate a typically Greek-Cypriot melody.

#### NOTES

Performers on track 1 – 16 Kaonaki B Sahinidis

Lira: J. Salidis

Outi: J. Soulis

Violin: G Flores

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#### CREDITS

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