THE TONALITY OF GREEK FOLK MUSIC

A Thesis
Presented in Partial Fulfillment of the Requirements for the Degree Master of Arts

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Adviser
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Introduction

When compared with the folk music of some other European nations the folk music of Greece stands relatively untouched by the invasion of foreign ideas carried by the phonograph, radio and the moving pictures. This is of course not as much the case today as it was twenty years ago. The influences exerted by other cultures on the folk music of Greece were ingrained in the system long before the radio came to be a common possession, and were acquired from peoples with whom they were in contact for long periods: the Turks, Franks and Italians.

It might be in order here to summarize quickly the history of the Greeks over the past seventeen hundred years to show the possibilities there have been for Greece to absorb aspects from other cultures.

The history of the ancient Greeks is connected to modern history by Byzantium, a state founded by the Roman emperor Constantine in the year A.D. 330 when he created his "new Rome" in the eastern section of the Roman Empire. However, this eastern section did not fall with the western part and several attempts were
made at subsequent times, on the part of the eastern emperors, to reinstate the entire Empire as it had once been. This caused the Byzantine state to assume at various times quite grand proportions and complete control over what she proposed to hold; but at other times, according to the strength of the emperor, she was pressed to the gates of Constantinople by a wide variety of peoples. The Fourth Crusade served as the instrument which brought Constantinople to her knees in 1203; it was the tool of the Venetians, the Papacy. "...the animosity of the whole Latin world..."1 was the force which propelled it to Constantinople.

The result of this fall was the setting up of many Latin feudal lordships which chopped the empire into fragments and at the same time brought the Greeks into contact with people of definite European background. However, the feelings of the Greeks were unified by this sudden happening and by 1261 Constantinople was again the capital of Byzantium. For two centuries she continued on a somewhat uneven basis, never regaining height of power or glory.

There had always been trouble between the Greeks

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and the Turks but the latter had never been able to inflict a danger of any permanence on the Greeks. Little by little the Turks now pressed the borders of Byzantium in upon her and in 1453 Constantinople again fell; the few sections on the mainland which remained independent soon followed. The reign of the Turk lasted for nearly four hundred years.

The remarkable fact of this period is that the Greeks remained so stoutly a national group, even though the opportunity was always open to them to share in the victor's spoils by becoming Mohammedan. Their overall unity waned as shown by the number of dialects into which the language degenerated, but the news of the French Revolution kindled their rebellious attitudes, culminating in the Greek Revolution which began in 1821. The merciless means used by the Turks for quelling this revolution aroused a great deal of feeling on the part of the Europeans, and in 1827 England took a definite military stand at Navarino, which served as the turning point for the war. In 1832 plans for establishing Greece as an independent state were completed. Since then the boundaries have been increased to include Thessaly and a part of Epirus at the Berlin Congress of 1881, Crete at the Peace of Bucharest in 1913, Thrace at the


\[3^a\] Diehl, *op. cit.* p. 478.
Versailles Conference in 1919, and the Dodecanese following World War II. The bloody expulsion of the Greeks from the coast of Asia Minor and north of the Dardanelles by the Turks in 1922 leaves them in the geographical state that we find them today.

Several things show of what importance music is to the life of the Greek folk. In 1954, of four radio stations in operation only one carried programs of a metropolitan nature, the other three being devoted to folk and popular music. The full participation of all present in the dances, many of which are sung as well as danced, is another indication of the widespread enjoyment obtained from music. Lastly, the unbelievably wide range of subject matter covered in the texts of the songs and song-dances, reaching into every facet of life and death, is revealed with a lightness of touch found only in the greatest of artistic cultures. Examples of the more intense in feeling are these:

Laments

Chansons du Dodecanese, I, No. 3, 267

In Hades there are no weddings, no songs are sung;
They only remember the upper world and cry.
In Hades trees do not bloom, apples do not smell,
The red-skinned ones wither and the white-skinned ones blacken.

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4 Schevill, op. cit., p. 478.

Chansons du Dodécanèse, II, No. 14, 176

I wish that Charon had two children
So that I could take from him one
To burn his heart as he did mine.

Kleftika

Folk Songs of Epirus and Moria, p. 10

Eat, drink, my pals! Be merry, all!
Nothing is wrong, nothing is wrong with me;
I am only wounded.

Carry me to the slopes of Mount Symos,
Lay fresh branches and put me down to sit;
Bring me sweet wines from Papadates
To wash my wound and kill the pain.
Bitter is the wound and poisonous the bullet.
Dig my grave, my black grave;
Let it be wide and long, as if for two,
So I can stand and fight and reload freely.

And on the right side open a window
So that in Spring the birds and nightingales can enter
And flying away, take regards to my poor wife.

Some of the lighter in feeling are these:

Folk Songs of Thrace, No. 31, p. 73

I am going to the seashore to catch two little fishes,
I'll ask them how to capture love.

Love is caught by the eyes; it descends from the lips to the heart
Where it roots and remains.

Chansons du Dodécanèse, I, No. 98, 244

Last night I passed by Saint Sotira's.
A poor widow was washing her dress,
She stretched it on the branches to dry
And someone took it.

And if, perchance, I took the widow's dress
Let me be stoned with fried eggs,
Let me be hanged from the cabbages,
Let me fall in the lettuce,
Let them break my head with shelled boiled eggs,
And smash my teeth with fresh cheese!
Little fish you are frying in the kitchen,
   Let them burn and come out to see me;
Little fish you are flouring and frying,
   You touch your breast and dirty it.

Come, let me kiss you, behind your mother's back,
   So not even your friends can see.
Come, my bird, come Saturday,
   So your enemies may drop dead!

Especially the Cretan Greek sings Mantinades,
many of the texts of which mean nothing more than a reason for singing, having no two thoughts tied together and developing nothing to a satisfactory conclusion. Examples of Mantinades are these:

*Chansons du Dodécanèse*, I, No. 65, 159

A thirsty partridge came down from the mountains--
   My little Helen, my little gardener--
She was red as a rose, burnt by the sun--
   Don't wear any more your purple clothes.

and:

*Chansons du Dodécanèse*, I, No. 48a, 124

I want to sing, rejoice! Who knows next year
   If I be dead or alive or away in a foreign land.

In the river, in the river
   You wash your white neck.

The free rhythms of many of the songs require that they be transcribed with a great many metric changes, since they offer such a wide variety of stressed beats. However, the most popular rhythms are easily notated but rather unusual to our Western music. Seven-eight, with
groupings of three and four, four and three, or mixed; 5/8 with groupings of three and two, two and three, two and two and one, etc., are two of the most popular ones, especially in the dances. The 2/4 is almost invariably found to be \( \frac{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{
the purpose is to discover if certain geographical areas or specific subject areas make predominant use of particular tonalities.\(^6\)

\(^6\text{Definitions of terms used are to be found in the Appendix.}\)
CHAPTER I

REVIEW OF THE LITERATURE

Music Sources

Scope of materials. The conclusions drawn during the course of this paper are based occasionally on recordings and mainly on printed collections of folk songs which, happily, cover nearly the entire Greek world. The names of these collections may be found in a separate section of the Bibliography; they number nine volumes, or about six hundred songs and dances when duplications are cancelled. A volume not available except at the New York City Library and the Marasli Library in Athens is a collection by Pachtikos of 260 songs from all sections of Greece. This includes sections not now considered Greek, i.e., the Pontus or Black Sea area and the Ionian coast of Asia Minor. The available collections were published over a period of twenty-six years (1930-1956), one of them using songs collected sporadically since 1878, by almost as many parties as there are volumes, some as serious studies on the level of international folk music studies, and others by capable but commercially-minded persons. These volumes embrace the following geographical areas: the twelve islands of the Dodecanese and

1
Castellorizo, situated off the southeastern coast of Asia Minor; Eastern Thrace, now under Turkish dominion; Epirus, the northwestern section of the mainland extending into modern Albania; Roumela, the southern section of the mainland above Peloponnesus; Peloponnesus and Crete. The outstanding areas not included are Macedonia, the Ionian Islands and the middle Aegean Islands, from which no collections have appeared in print to date.

Problems of notation and their consequences.

Intonation used by the singers in their performances does not always conform with our Western idea of the tempered intervals. Perhaps more able to cope with these precise intervals is the Byzantine notation in which not only the exact intervals but the feeling to be used in their performance is indicated. By way of example the following is quoted from Wellesz' *Byzantine Music and Hymnography*:

> Each of the six signs for the ascending second represents, in fact, a particular way of singing the interval...
>
> Since the Byzantine neumes originated in the prosodic signs, their shape imitates, more or less, the movements of the melody produced by the human voice, and, consequently, the movements of the hands of the conducting precentor. 7

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It has been the contention of some that the European staff is incapable of expressing the folk literature. Two of the collections were printed in both European and Byzantine notation and many of the Greek collectors make their original notes in Byzantine style, only later translating them into European. The collectors who have used European notation solely also take note of the fact that the intervals are sometimes slightly different from the tempered intervals, a fact which is pertinent to the exact reproduction of the songs and dances. Baud-Bovy uses the Byzantine signs σ' and ρ to mean a slight sharpening or flattening of the written tone, and the collectors of the songs of Thrace have used the signs ½ and ¼ to represent the not-quite-fully flat and the not-quite-fully sharp tone. It is strange indeed that those whose greatest contention was the inability of the European notation to accomodate the intervals have not taken the trouble to correct this inadequacy by such signs. Merlier has this to say concerning her decision not to use them:

One thing should be noted: the intervals of the songs are often either smaller or larger than the European half-tone. I have not used special signs to indicate them so as not to burden the collection with various intervallic signs which, in themselves, have only relative value.\(^8\)

Baud-Bovy, perhaps the most astute scholar of Greek folk music, clarifies the issue considerably when he says:

Byzantine notation, still often used in the songs published by Greeks, ought to be disregarded from the beginning. If it allows the rendering of certain subtle intervallic differences, it has the inconvenience, as Mrs. Merlier has pointed out, of identifying the modes of the folk songs with those of the ecclesiastical music, an identification which cannot be made at this point of our knowledge and which, in many cases, in spite of the undeniable analogies, reveals itself to be impossible. Besides, even the partisans of this notation recognize its inability to render with fidelity the rhythms of the folk songs.9

The Byzantine theoretical system will be discussed under the heading "Scales, Byzantine" in Chapter II in an attempt to clarify slightly further Baud-Bovy's statement. However, we may conclude here that it is scholastically safe to attempt a study of the tonality with the music as given in European notation in these collections.

Many of the collections were made in a period when the phonograph was not the easily usable instrument that it is today. As a result, only two collections were recorded in entirety: that of Thrace and the one of Peloponnesus and Crete. Seventy songs from the two volumes of the Chansons du Dodécanèse were recorded, but these had more the ability of giving the feeling of the performance than the details of it since they were blurred and 'fuzzy'.

Validity of materials. By way of further evaluation of the materials, let us review the circumstances

under which, and the reasons for which the various collections were made. Baud-Bovy spent three summers living in the islands of the Dodecanese with a grant for study provided by the University of Geneva. The Thracian songs were collected and studied by a group of men belonging to the Society of Thracian Studies and with this, the first volume of a projected two-volume work, the 1954 Prize of the Academy of Athens was won. The songs from Epirus and Moria were collected over an extremely long period of time by a father and his son, the son having done the final editing and publishing. The most important factors mentioned in the preface as to the qualifications for making the collection are a deep love of the folk music and the ability to notate the music heard.

Melpo Merlier, under whom, as director of the Archives Musicales de Folklore, the two volumes of Baud-Bovy were published, has also made the collection of the songs of Roumele. The collection of the songs of Peloponnesus and Crete was made by members of the Conservatory of Athens. As to this last volume it must be added that, along with the admirable work of collecting and reporting done by the members of the group, a teacher of theory at the Conservatory was given the job of harmonizing, in a section at the end of the book, all of the songs contained. This he obviously did in the studio (and not on the collecting grounds) for in it he has used all his skill as a Western European musician. The accompaniments which he
has provided are a very good contrast to those found in
the two books by Papaspyropoulou. The latter, a baritone
and teacher of voice, made trips around the country with
his guitar strapped on his back, faithfully searching for
the most popular and characteristic songs and dances of
the areas into which he went, recording and supplying them
with piano accompaniments in the feeling of the music he
heard. Here we find the spirit, rhythms and harmonies
actually used by the folk. His purpose was twofold:
1) that of notating the favorite and well-loved folk songs;
2) for profitable sale to his countrymen in the cities who
have the pianos. The eight Cretan dances were also tran-
scribed for piano with the same thought in mind. Notwith-
standing the monetary reasoning behind these last three
books, and the dangers of distortion to suit the fashions
of the moment which easily go with it, an evaluation
using as comparison the recordings of authentic folk per-
formances will find them of invaluable help in understand-
ing the real spirit of the music.

An examination of these volumes will show that the
areas from which the songs have been obtained are not all
represented by a number of songs indicative of the size of
the area, nor do the 622 songs used show a division in
numbers according to the cultural importance of the areas.
The largest reason for this is the overpoweringly scholarly
work of Mr. Baud-Bovy in his two volumes of songs from the
Dodecanese. His project was among the first undertaken and owing to the care he spent on it and the thoroughness with which it was completed, all the forces available at the time were given to printing the work in its entirety, which had to be considerable when the non-popular nature of the work is borne in mind. The collector-editor of the Epirus-Moria collection states that he has in his possession many more songs which have been notated by himself and his father which could not be printed owing to the expense of the project. He cites as an example the failure of his father’s book, *Framika* (1885), to recompense the money expended. In his introduction he speaks for all collectors who find themselves in the same position when he says:

> It is not the best collection from the point of view of a scientific folk-lore research but it is the best under the circumstances. The student should not only study the interesting, the unusual in the music; he should view it and absorb it as a part of the higher Greek Ideal... This is an offering for those who are not ashamed to sing and even to cry when hearing some of the most beloved folk songs of our country.10

**Literature Concerning Folk Music**

**Greek.** The introductions to the various collections of songs, which make clear the conditions under which the music was obtained, giving information as to the

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dances, customs and instruments of the folk, have been the most helpful of the printed literature about Greek folk music. In these books the songs are classified in a systematic manner and footnotes offer helpful information as to intonation, the occasion for the song, etc. However, the best source of general information concerning the music is the periodical, *International Folk Music Council Journal* of which the 1949, 1955 and 1956 volumes contain articles concerned with Greek folk music.

**Literature on folk music other than Greek.** The study of folk music of various European countries is at a much more advanced stage than that of the United States, due to the unity of tradition in national areas and the length of time having elapsed in which study could be made. Perhaps there has never been a more complete collection than that made by Béla Bartók of the Hungarian folk music; certainly his work was a long and painstaking one which left many thousands of songs documented and the area he wished to include covered. A study of the Serbo-Croatian folk music, published in 1951, is drawn from this wealth of material. Other fine studies which contain substantial material are those of: Kodály, Poladian, Schimmerling and Kremenliev, the last named having explored with the most care the tonality of his subject.

There was found to be a serious lack of material concerning Turkish music, the folk section of which was
dismissed by *Grove's Dictionary of Music and Musicians* as not to be discussed, *Grove's* having been used by the author as a last resort. It is fortunate that Turkish and Arabic musical systems were covered to the extent required for this paper in Kremenliev, the Bulgarian-Macedonian music having drawn heavily on the same sources for materials as other geographic areas which were also at one time a part of the Ottoman Empire.

**Literature Concerning Modes, Scales and Ancient Music.**

The studies concerning Byzantine music referred to for this paper are by Egon Wellesz: *Eastern Elements in Western Chant*, and *The History of Byzantine Music and Hymnography*. From these books a clear knowledge of the theoretical system of Byzantine music may be obtained as well as the interesting theory that the music which served as the basis for both the Western and Eastern branches of the Church was that used in the Jewish church, as in hymns of joy at the fulfillment of prophesies.\(^\text{11}\)

Almost all the books undertaking to set forth information about one certain group of folk songs discuss the scales from which the tonality may be deduced; however, none do this with as much detail as Kremenliev in his *Bulgarian-Macedonian Folk Music*. As to the study of modes in folk music, one of the persons responsible for

\(^{11}\)Wellesz, *op. cit.*, pp. 119 ff.
clarifying the relationships of the modes one to the other has been Bertrand H. Bronson who, in "Folksong and the Modes", *The Musical Quarterly*, 1946, XXXII, pp. 37-49, gives an extremely clear diagram showing all the inter-relationships of the pentatonic, hexatonic and heptatonic scales related to the seven Medieval Modes. Schimmerling, in *Folk Dance Music of the Slavic Nations*, is interested in seeing the proportion of the various scales as they fall in the different areas and has made a chart, several charts similar to which are used in this paper.
CHAPTER II

TONALITY IN GREEK FOLK MUSIC

Unlike many of the Oriental and primitive musical systems, which at times seem unorganized and incomplete, the Greek folk music draws on a complete system which is easily available to the Western ear. Unlike the systems of the more northerly peoples of Europe, whose technic in folk song rests solidly on the simple I, IV and V chords and complementary melodies, the Greek song is primarily melodic, not depending on harmony as one of its main elements but choosing melody and rhythm as its most characteristic lines of development. Although in European history the country of Greece ceased to be important as the rise of Rome took place, France and the Germanic, Slavic and Celtic nations following her, all of which are more well-known in our commonly taught history, she continued in her culture which was the heritage of the Byzantine world. Music was a part of this culture, re-forming and changing as the centuries passed, allowing within the religious area not much change but becoming marvelously transformed in the secular area by all outside influences, such as the cultures of conquering nations. So has come down to us an art which uses no notation but is passed from generation to generation in sound alone,
shaped by each individual’s desires as to how his version should be. Keeping in mind the proximity of the Orient and central Europe to Greece, as well as the culture from which her people might have inherited a complete musical system, let us dissect the folk music as found collected to date by interested scholars.

Melody

Scales

Byzantine. Wellessz gives us the following information and comparative lists concerning the Byzantine "modes" in the church music:

The melodies of the hymns are divided into eight groups or Echoi (ἐχοι): four authentic (ἀκριβι) and four plagal (πλαγιαῖ), each of which is based on a scale corresponding to one of the eight Gregorian modes...

Correct lists of the names are given in Cod. Barberini Gr. 300 and in the Papadike; they correspond to those given to the Latin modes by Hucbald and other theoreticians:

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12 Wellessz does not explain why he has reversed the order of the Phrygian and Lydian as well as their plagal forms.

13 Wellessz, op. cit., p. 247.
In further clarification of the term 'Echos' Welless writes:

...Byzantine *Melodia* or composition is fundamentally based upon the combination of a number of melodic patterns divided into eight groups, or *Echoi*, each of these groups consisting of formulae of a particular character, different from that of all the other groups. In other words: each Echos is built up of a number of melodic formulae which are interchangeable in melodies of the same mode. But if the composer wanted to introduce a section which did not belong to the patterns of the original mode, the character of the composition would be changed, and he would have to draw on a different group of formulae, those characteristic of the new mode. 14

The Byzantine musical system, as complete in its way as it is, has not been adopted in total by the folk for their secular music. It is easy to see that the rigid system of Echoi could not easily accommodate a free art.

The vast treasury of Byzantine melodies was developed from a limited number of archetypes, transmitted by the angels to prophets and inspired saints. Thus the heavenly hymns became perceptible to human ears. The Byzantine musician is bound to keep as closely as possible to these models. He can make slight changes in the melodies in order to fit them to the words of a new poem, or, at a later stage, he can introduce some embellishments. It would be mistaken to see in this strict adherence to prescribed patterns a lack of musical imagination on the part of the musicians. The artist felt himself, in company with all other artists, as a link in a chain, with his place in the ranks of the faithful, where his position was determined by the measure of his piety. 15

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However, we may deduce from the chart quoted above that the underlying scales to which the Echoi may be reduced served as a tonal basis for the folk system as it evolved. This is further substantiated by Merlier when she says:

In Byzantine music the Echos is not at all what the Europeans call "mode"; a type of scale. The Echos is a total of melodic formulae: "Apichima" (repetitions), "desposondes fthongi" (dominating tones), "elksis" (attractions), "kataliksis" (cadences). On the other hand, in folksong we do not have Echoi but modes, and if there are melodic phenomena which seem to proceed from the Byzantine music, they have developed and by now have their own life. Therefore, when talking of the folksongs it is a mistake to use terms of Byzantine music since they do not mean the same thing in both cases.16

We may conclude that in our analysis of the folk music we may use not only the more familiar Gregorian names for the modes that we may find, but that any other scales which fall outside the realm of the Latin modal system will be named as the nearest equivalent in the systems of music of peoples with whom Greece has been in contact for periods of time.

To clarify the relationships of the hexatonic and pentatonic forms of the modes to the Latin modes themselves the chart on the following page, from Bronson, has been inserted. The addition of the small staves containing the actual scales intended has been made by this writer.

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16 Merlier, op. cit., p. kd'.
CHART II
RELATIONSHIPS OF THE MEDIEVAL MODES TO THEIR HEXATONIC AND PENTATONIC FORMS


Innermost points........pentatonic scales
Middle points........hexatonic scales
Outermost points........heptatonic scales
Points in brackets........hypothetical scales
Ionian

The Ionian mode, or our major scale, shows itself to be present in Greek folk music, in many places in incontestably pure form. From the island of Rhodes comes this example, both in spirit and form, of the use of Ionian:

Figure 1. *Chansons du Dodecanèse*, I, No. 90, 219.

It will be noted that there is an indication of slight flating of the seventh degree in the second measure. For this reason the purity of the mode could be questioned since at that moment it shows leanings toward the scale of sol or the Mixolydian. However, since in the same measure this slight nuance of intonation is denied in favor of the seventh as leading tone, we may safely diagnose the scale of the song as Ionian.
As a contrast in the use of the mode we might look at number ninety-two from the same volume:

Figure 2. *Chansons du Dodécanèse*, I, No. 92, 221.

The final of the mode is not used during the first half of the song, the general tessitura being between the third and sixth degrees. This usage imparts a very light feeling to the melody because it avoids the final without denying it of its power as final. Here we see also the use of the seventh degree as leading tone reached by a skip from above.

A song with a more definite harmonic sense is:

Figure 3. *Chansons du Dodécanèse*, II, No. 14, 136.
Rhythmic emphasis on the third and cadencing on the fifth and final of the mode cause the particularly strong harmonic feeling.

In the last example of music in the Ionian mode, the use of the range lies so much below the final that we are at times likely to mistake the feeling for that of the Aeolian mode. Yet who is to deny that this is an example of the Ionian mode used in its plagal form?

Figure 4. Chansons du Dodécanèse, II, No. 17, 179.
Mixolydian

The Mixolydian mode is not as frequently found as the Ionian; more prevalent is the hexatonic scale which is a combination of the two. On Bronson's chart it is listed as hexatonic Ionian-Mixolydian (I/M-7). First, an example of the pure Mixolydian is:

Figure 5. *Chansons du Dodécanèse*, I, No. 2, 335.

\[\text{Music notation image}\]

Poco più mosso

\[\text{Music notation image}\]

The melody avoids the final for a length of time and unless the listener is able to accept the first notes as final it is not until the thirteenth bar that he is sure of the tonality. A less complicated example of this mode follows in which the seventh degree appears only once but leaves no doubt that the singer was thinking Mixolydian.

Figure 6. *Folk Songs of Thrace*, No. 43, p. 90.

\[\text{Music notation image}\]
The following is an example of the hexatonic form of the cross between the Ionian and Mixolydian:

Figure 7. Songs of Roumèla, p. 14.

\[ \text{Dorian} \]

In the Dorian mode we have what is probably the most prevalent tonality, that is, along with the hexatonic scale formed by this mode and the Aeolian. As to the scale formed by the Mixolydian and Dorian (M/D-3) there is but one example:

Figure 8. Chansons du Dodécanèse, II, No. 17, 141.

Besides having the general form and feeling of our minor mode in the lower section of the scale, the Dorian has two very characteristic figures, the first
being the distinctive use of the seventh degree above the final, and the second being the formula: final, seventh, sixth, seventh, final. An example of the latter, in which the 1-7-6-7-1 figure is incorporated in the melodic line is:

Figure 9. Songs of Roumelia, p. 29.

It is more often that this formula is used in the cadence, an example of which is to be found on page 21 of the Epirus-Moria collection:

This figure appears at times in the Aeolian songs as an extension of a cadence which is otherwise pure Aeolian. This may be heard on a record, No. 624-A made by NINA Record Company, the main melody of which is:

Figure 10.

The other characteristic of Dorian, the distinctive
treatment of the seventh degree, may be found in many melismas of the songs of the Kleftis type as well as in melodies like the following:

Figure 11. Songs of Roumela, p. 43.

The factor which is so completely Dorian is the skip from the fifth degree to the seventh. This small formula serves as the main charm of one song, the Laviarni, recorded on PHILLIPS Minigroove, record number N 00744 R, which begins in the following manner:

Aeolian

The Greek use of the Aeolian mode differs little from our own use of the natural minor. The ornamentations heard in this song from Thrace add to the flavor of the mode.

Figure 12. Folk Songs of Thrace, No. 27, p. 67.
Mention was made of the Dorian-Aeolian hexatonic scale in the paragraph dealing with the Dorian mode. In addition to this use of the Aeolian there is a mutation of the two scales, each in its complete form. This is accomplished by the method of using a natural sixth degree in the part of the scale under the final and a lowered sixth degree in that part of the scale used above the final. This is almost identical to the example given in the paragraph on Dorian except that here use is made of the device in the melodic line, not merely in the cadence. A fine example of this is:

Figure 13. *Folk Songs of Thrace*, No. 38, p. 80.

Another mutation of the Dorian-Aeolian is attained by the singing of the sixth degree in a manner which allows diagnosis neither as Dorian or Aeolian. An example of this is:

Figure 14. *Chansons du Dodécanèse*, I, No. 56, 145.

The last mutation of the Aeolian and Dorian uses the natural sixth degree in rising melody and the lowered sixth in falling line. This is exemplified in:
Figure 15. *Folk Songs of Eniris and Moria*, p. 53.

Phrygian

The second degree of the Phrygian mode, a half-tone above final, is found to be very expressive of the feeling sometimes desired by the Greek in songs with an intense emotional quality. We find this low second degree in its pure form, as a borrowed factor in other modes, and in the indecisive state which forms neither a major or minor interval with the final. The pure form is exemplified in:

Figure 16. *Folk Songs of Thrace*, No. 10, p. 45.

The modes that borrow the low second degree from the Phrygian are mainly the Dorian and Aeolian. In this not-so-common example, the borrowed second is prepared for by a slightly flat second which precedes the fully flat one.
The other type of mixture of the Phrygian with other modes is by the second degree uncertain in pitch, that is, forming neither a major nor a minor interval with the final.

The second degree is never really flat, but there is enough pitch deviation to make a definite analysis of Aeolian doubtful. More complicated cases are abundant. One of these is number eight, *Chansons du Dodécanèse*, I, page 273, in which the progress is from completely Phrygian to completely Dorian-Aeolian minus sixth (D/Ae-6).

Locrian

For a mode which was regarded as completely hypothetical by the Latins, the Locrian mode is well represented in Greek folk music. This is not surprising for two
reasons: the music does not choose a dominant in the sense of the chanting tone found in authentic church modes and therefore does not need to take as much care with the interval formed between the final and fifth degree; also, there is a feeling, gotten from years of occupation by the Turks, for augmented and diminished intervals. The art, being first melodic without thought for harmony except as a factor to carry the rhythm, admits almost all intervals to any position in the scale. Following is an example of the use of the Locrian mode:

Figure 19. *Chansons du Dodécanèse*, I, No. 57a, 148.

The scale also appears in the hexatonic form as a cross between Phrygian and Locrian minus the fifth degree, as exemplified in:

Figure 20. *Chansons du Dodécanèse*, I, No. 12, 279.

Lydian

The Lydian mode is not represented in Greek folk music. Perhaps we may attribute this to the whole-tone
feeling of the first tetrachord, the importance of the interval of the fourth to the Greeks as shown in the melodies of other modes, and the difficulty of singing the resultant melodic lines. The only example which might have proven to be Lydian bears us out in the points listed.

Figure 21. *Chansons du Dodécanèse*, I, No. 13b, 285.

The fourth degree appears but once; had the final then remained at the normal pitch (it has moved up a half-degree so as to form with the fourth degree a perfect fourth) we could have called this the Lydian mode. This passage (in brackets) may also be termed a momentary modulation to Ionian on the sixth degree; nevertheless the argument stands. The normal Lydian fourth at its only appearance has caused an intervalllic shift in the grouping of tones which is successful in avoiding the whole-tone feeling characteristic of Lydian.

Before passing on to other scales found in the
music, let us draw several conclusions concerning that
aspect of tonality which we have identified with the me-
val modes. All of the modes except the Lydian are repre-
sented in numbers substantial for study as to the structural
characteristics of each. Of the six modes used, the five
mutations in the form of the hexatonic scales all appear,
also in numbers allowing detection and study. However, the
pentatonic scales, as related to the medieval modes, do not
appear. In order to account for this we must look at the
general characteristics of the melodies. The first state-
ment to be made in description of these melodies is that
they move much of the time in a conjunct fashion. Even
the songs with skips of a third, fourth or more have filled
the remaining spaces at other times so that, if not a com-
plete scale is formed, at least that area around the final
leaves no doubt as to the tonality in either a heptatonic
or hexatonic form. To use the pentatonic scales the Greek
would have to delete too many of the notes near the final
to allow the tonality to remain intact; he is not able to
think in terms of such limited pentatonic forms.

**Oriental scales.** Greece represents the border
between Europe and Asia, and with her long history of inter-
mixing with and being host to foreigners, her culture has
accepted various points which may with few qualifications
be attributed to them. Some of their most distinctive
scales are identical with basic scales in use in the Arabic
world. Of course in the Arabic musical systems there are also to be found some of those modes and scales which are basic to the Byzantine system. But those intervals which seem to be missing from the Byzantine and Latin systems, the Greeks have obtained from the Turks.

Foremost among these and by far the most prevalent is a scale called "Hidschas," which, as given by Kremenliev is:

\[ \text{\textbf{17}} \]

The most characteristic section of the scale, and the most used, is that part comprising the first five notes. However, with the Greek usage of the scale there is need for a finer classification of the possibilities of the upper portion. This is to be found in the three versions of Glas VI, which are used in Bulgarian-Macedonian folk music. It is entirely fitting that such a classification should be introduced in connection with this originally Turkish scale as applied by the Greeks, for the basis of the Osmoglasie, the total system of which Glas VI is a part, originated from the Byzantine Echoi. This particular section of the Osmoglasie is decidedly influenced by Arabic music and since it offers a complete set of variations on the formula of the Hidschas as used in Greek folk music, we will incor-

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\[ \text{\textbf{17}} \text{Boris A. Kremenliev, } \text{Bulgarian-Macedonian Folk Music (Berkeley and Los Angeles, Univ. of California Press, 1952), p. 55.} \]
porate it. The three forms of the scale as given by Kremenliev are:

form A  form B  form C

It will be noted that form C of Glas VI is identical with the Arabic Hidschas; the name Hidschas will be preferred in this paper.

Two contrasting uses of the pure form of the scale Hidschas are:

Figure 22. *Folk Songs of Thrace*, No. 40, p. 83.

Figure 23. *Chansons du Dodécanése*, I, No. 10, 348.

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Form B of Glas VI is found to be perfectly illustrated in the following Kleftiko:

Figure 24. Songs of Roumela, p. 22.

Form A of Glas VI is exemplified in:

Figure 25. Chansons du Dodecanese, I, No. 14a, 354.

Other Arabic scales found in Greek folk music are, in order of their prevalence: Mustaar, Saba, Araq, and Suuzinak.

19 Kremenliev, op. cit., p. 55.
An example of the use of Mustaar is:

Figure 26. *Songs of Roumela*, p. 81.

The Greek use of Saba is exemplified in:

Figure 27. *Folk Songs of Thrace*, No. 37, p. 79.

Meros B'

Meros B', which was quoted, is in the exact Saba whereas Meros A' only simulates Saba, the fourth degree being entirely flat.

Following is an example of the scale Araq as used in Greek song:

Figure 28. *Chansons du Dodécanèse*, I, No. 9, 347.

It may easily be seen that this scale differs only in the
leading tone from Locrian, especially as presented in this song. There is no use of the full scale in Greek folk music; this would require an incomplete octave in the sense that the upper version of the final is one-half step lower than the bottom final.

The Suuzinak is the least documented of these Oriental scales, but this trace of it is found in the middle section of a song from the Dodecanese:

Figure 29. *Chansons du Dodecanèse*, I, No. 97, 241.

![Musical notation image]

The first section is in Ionian with cadences borrowed from Aeolian. Then in this section, quoted above, the range is extended to reveal the minor sixth degree and the leading-tone, not without qualifications as to intonation, for the sixth degree is sung slightly sharper than its low designation. This is the case only for those sixth degrees appearing in this section. The final remains the same throughout the song.

It has been shown that as much of the time as not, the range of the songs is not a full octave, the section most used being the final, a note below and perhaps the
third, fourth or fifth above the final. In certain cases this leads to the formation of scales which cannot be classified definitely as any of the complete octave scales we have discussed thus far. In the following song we have an example of a scale whose range is one below the final and five above, having the degrees placed like those of the pentatonic scale "n":

\[\text{Figure 30. Folk Songs of Epirus and Moria, p. 19.}\]

\[\text{Another pentatonic scale is form "l":}\]

and may be seen in the following two songs from Thrace:

\[\text{Figure 31. Folk Songs of Thrace, No. 39, p. 82.}\]

\[\text{Meros A}^1\]

\[\text{Kremenliev, op. cit., p. 52.}\]

\[\text{Ibid.}\]
Figure 32. *Folk Songs of Thrace*, No. 40, p. 83.

Meros B'

Also represented are mixtures of easily identified and otherwise much used scales. Most common of these is the Dorian-Aeolian hexatonic scale with leanings of Phrygian added in the form of the sometimes-lowered second degree. This is accomplished in the following fragment by the singing slightly sharp of an otherwise low second degree:

Figure 33. *Chansons du Dodécanèse*, I, No. 17, 294.

This same sort of application of the slightly-flat second degree may be found frequently in the melodies in Aeolian and sometimes those in Dorian, as well as the mixture shown above.

In the following song we see an Aeolian scale with a flat fifth degree. This is like the pentatonic scale "n" found in Bulgarian-Macedonian folk music except for the more complete scale which in this instance allows diagnosis as basically Aeolian.
The same, a low fifth degree in an otherwise complete scale, is true for Dorian, an example of which may be found in the Epirus-Moria collection on page twenty-nine.

The purity of Hidschas is sometimes denied by the use of elements borrowed from the Phrygian mode as in number thirty-eight, page 306 of volume II, *Chansons du Dodecanése*. This is accomplished by lowering the third.

The following song is composed in a scale made of two conjunct tetrachords, each being like the first tetrachord of the scale Hidschas. The final is a

In the following song Dorian is mixed with Hidschas, the aberration of the Hidschas being removed immediately but returning later:
Occidental. Having seen that the Greek use of the major scale is substantially like our use of it, we pass immediately to the minor, of which we have already seen the use in pure form, or Aeolian. The question is, does Greece use in the folk music the variations of the minor as they are found in Western music?

The harmonic minor is well documented but the melodic minor does not appear. The reasons for the absence of the second type of minor are probably first of all, the tendency of the melody to repeat the scale which has already been given, maybe in a slightly different order of intervals, but never with ascending and descending forms involving the upper range of the scale. The mixtures of scales which have just been discussed are of a more contrasting nature and involve mainly the lower section of the scale near the final. The nearest to the melodic minor has been the use of Dorian in ascending and Aeolian in descending melody within the same song; an example of this was seen in Figure 15, page twenty-five.
Secondly, the satisfaction of the augmented interval in the upper section of the harmonic minor is too great to allow other variants of the scale. Evidently any desire for change in the upper regions of a scale has been taken care of by the various forms of Glas VI.

**Unidentifiable.** There appears in the following song what seems to be a scale constructed with the thought in mind of including only half-steps and augmented seconds; this is as nearly so as possible with seven notes. The scale is b, c, d, e♭, f♯, g, a♯. However, the only use of the seventh degree is below the final, the melody going above the final only to the sixth degree.

Figure 37. *Chansons du Dodécanèse*, II, No. 20, 74.

Although there is no name for this scale the first four notes somewhat resemble those used quite extensively in Carpathos in a group of songs which have limited-range scales. These songs are performed with two voices, the top having the wider range and the melody while the lower voice, used as a drone sings the final on cadences, the seventh degree and at times the degree below that on the phrases.
The scale used by the upper voice is: a, b^b, c, (d^b-d-d). There is considerable fluctuation on the intonation of the fourth degree but the prevailing intonation is toward d^b. An example of this type of song is:

Figure 38. *Chansons du Dodécanèse*, II, No. 5, 235.

![Musical notation](image)

There are very few songs with extremely limited ranges but number twelve, page 245 of volume II, *Chansons du Dodécanèse* is made of three notes only, a very appropriate construction since the song is a lament and chant-like in character. The notes are not unusual in themselves and could be interpreted as either Dorian or Aeolian.

In another unidentifiable scale there is somewhat the same situation as was seen in the two-voiced songs from Carpathos. The scale is e, f, g, (a^b-a). Here, besides the fluctuating fourth degree there is a dual function for the second degree. When the motion is toward the final the second degree is ♩ but for cadences on the third the second degree acts as leading tone, becoming ♩‌‌.
Intervals

The diatonic tones and semi-tones are the basic intervals to Greek folk music. They, along with the augmented second, define tonality with the greatest efficiency. However, skips of a third, fourth and fifth are plentiful, the fourth being particularly important. Although two consecutive fourths or fifths result in a difficult line to sing, both are found in several instances; for example: Figure 39. *50 Folk Songs of Peloponnesus and Crete*, p. 87.

The interval of the fourth will come again to the fore with the discussions of cadences and rhythm.

The interval of the fifth is heard in many songs which have a range wide enough to accommodate it, often in the position of final to fifth.

There are only slight preferences as to the position in the scale at which these various intervals will appear. The third comes between the seventh and second, the first and third degrees with almost equal ease, Dorian preferring the seventh to second and fifth to seventh placements over others. As to the interval of the perfect fourth, in Aeolian it is preferred to proceed from the seventh to the third and from the first to the fourth. The fifth is very characteristic of the Dorian mode in the placement final to
fifth and to both Dorian and Aeolian in the position of fourth down to seventh degree.

Many sixths, both major and minor, appear between phrases in situations where, after a cadence on the final, the beginning note of the next phrase is the sixth degree. There is also melodic use of this interval, especially between the fifth and third degrees in the Aeolian, Ionian and Dorian modes.

The seventh is rarer but appears under the same conditions as the sixths. The most striking example of the use of the interval of a seventh is in the cadential material reproduced below:

Figure 40. *Folk Songs of Epirus and Moria*, p. 47.

![MIDI Notation](image)

The octave as an interval occurs with about the same frequency as the sixth.

**Cadences**

**Internal cadences.** The internal cadences, as a rule, are not required to show the character of finality found in the last cadence and as a result, use any degree of the scale for a momentary pause. It will have been noticed in the examples which have gone before that many of the internal cadences are on the seventh and second
degrees of the mode, the fourth degree serving also as an important point. In Aeolian the third degree serves as an internal cadencing point, many times giving the impression that the melody has modulated to the Ionian mode.

**Final cadences.** Since many of the modes have several specific formulae with which it is customary to end a song, one of the most interesting and important points in the music is the final cadence. These traditional endings exploit to a high degree the special characteristics of the scales themselves. The most characteristic Dorian-Aeolian cadences are:

*Figure 41. Dorian-Aeolian cadences.*
The Phrygian-Locrian modes also have the possibility of distinctive cadencing as shown in the following examples:

Figure 42. Phrygian-Locrian cadences.

A typical cadence of Glas VI-A is:

Figure 43. Glas VI-A cadence.

Typical cadences of the scale Hidschas are:

Figure 44. Hidschas cadences.

This cadence, sounding somewhat like a diminished triad, can only be heard in songs in Mustaar:

Figure 45. Mustaar cadence.

At times the final note of the last cadence will be other than the tonic/final of the mode or scale. There are instances of endings on the fourth or fifth degree in many Dorian and Aeolian songs; number thirty-seven, page
three hundred and five of volume II, Chansons du Dodecanése and page seventy-three of the 50 Folk Songs of Peloponnesus and Crete both end on the seventh degree, the first being in Hidschas and the second in Aeolian. In the cadence of the latter the second degree has been lowered, presumably to make the same interval with the seventh degree as would have been made had the ending been between the third degree and the final. Most unusual, but found occasionally, are the endings on the second degree of the Ionian mode; this leads to diagnosis as Dorian in most of the cases with the explanation being that the main play has been on the seventh, second and fourth degrees. There is also the same question at times with Hidschas and Mustaar: a song seems to be in Mustaar but the final cadence points to Hidschas, ending on what has been interpreted as the second degree throughout the song.

Cadences which change tonality. Common in Greek folk music are cadences which do not fulfill or complete the tonality which is set before them in the body of the song. Like our minor ending for a major tune, and vice-versa, there are parallels just as startling or more so in this folk music. The most common of these is the Phrygian cadence to musical line which is otherwise Dorian, Aeolian or Ionian; but there are never examples of the reverse. The cadences in the following song show examples
of second degrees which are at first slightly flat, hinting toward Phrygian, and then completely flat. Otherwise the mode is Aeolian.

Figure 46. *Folk Songs of Thrace*, No. 24, p. 64.

![Sheet Music]

In the Thracian collection there is an example of a melody in Mixolydian with a final cadence of Mustaar. This is very unusual since the more natural choice, if an augmented interval was desired, would have been Hidschas, the third degree remaining stationary while only the second moves. Instead, the third has been lowered and the fourth raised.

Figure 47. *Folk Songs of Thrace*, No. 59, p. 107.

![Sheet Music]

The unusual practice of raising the second degree of Glas VI-B when the cadence is on the fifth degree (below the final) is exemplified in:
This tendency in reverse was noted earlier and discussed on page forty-five.

In exact opposition to the last mentioned trait is a feature found in the following song, in which the fifth degree is flatted, rendering it diminished in relation to the final on which the song ends. The last four measures only are quoted here but until this cadence the tonality is Dorian, the cadence changing the first fifth of the range to be like the "n" form of the pentatonic scales found in Bulgarian-Macedonian music.

Modulations

In an art which has so far shown itself to have a highly developed sense for the variety of tonalities available to melodic composition it will not be surprising to find a facility to modulate melodically for the purpose of contrasts. By comparison with the melodic modula-
tions the harmonic modulations of the accompaniments are very crude; also by way of comparison with the Western art of modulation we might quickly draw the conclusion that whereas in our system melodic modulation almost invariably carries an equivalent harmonic modulation, the melodic modulation in Greek folk music stands on its own by virtue of the intervallic differences, the harmony supplied by accompanying instruments serving more as a help in sustaining the rhythm than in facilitating modulation. This is not to say that the harmony provided by the instruments does not emphasize the modulation, as we shall see in the section concerning the harmony of the accompaniment.

The modulatory changes range from what might be called slight, momentary modulations to the more permanent changing of the final but allowing the intervals to fall as they may without chromatic alteration, to changing the final but keeping the same mode, to keeping the final but, through the use of chromatics, changing the mode. Examining the modulations further we find that they are of two kinds: those which modulate by sections and tend to have breaks provided for this change of mood and color, and those in which the fragile distortion of intervals allows modulation within the musical line. The following examples will contain both and each will be readily recognized for which type it happens to be.
Temporary modulations. The song in Figure 39, page forty-one of this paper is a good example of temporary modulation for the purpose of a cadence on another degree, in this case the seventh. This degree is reached by a rather free-feeling succession of fourths, and the sixth degree is raised simply to act as leading-tone. This particular selection is a song-dance and it is fairly safe to say, in anticipation of the section dealing with harmony of the accompaniment, that the line would be accompanied by parallel chords built on the first and seventh degrees of the scale.

The following song shows a momentary modulation from what we would call C major to the major key on the flatted mediant with a very beautiful return modulation.

Figure 50. Chansons du Dodecanèse, I, No. 14d, 54.

In the following song a temporary relief from the scale Hidschas is obtained by the introduction of notes which would ordinarily make the scale that of Dorian-Aeolian minus sixth, were the change not so fleeting. The apparent reason is to avoid two successive augmented
Figure 51. *Chansons du Dodécanèse*, II, No. 9, 126.

Modulations which change final without adding chromatics. Perhaps the ultimate example of modulation without chromatics is number twenty-eight, pages 195 to 205 in volume II of the *Chansons du Dodécanèse*, approximately 250 measures of music which does not have a single chromatic even though it was played on a stringed instrument (violin). By emphasis on various notes within the basic scale it achieves sections which fall into the Ionian, Aeolian, Dorian and Mixolydian modes. This example, however, is extraordinary. More nearly like the usual example of this type modulation is:

Figure 52. *Chansons du Dodécanèse*, II, No. 18, 69.
Modulations which change final and add chromatics. Of the songs which modulate to another final, at the same time employing chromatics to change the mode, an example with a delicate feeling is:

Figure 53. *Chansons du Dodécanèse*, II, No. 42, 220.

The modulation is from Dorian with a final of d to Locrian with a final of g and back again to Dorian, all in a most pleasing manner.

Modulation by transposition of the same mode to a new level. A most artistic transposition of a mode from one degree to another is found in:
The song is short but the modulation is not too abrupt or disjunct since the third measure from the end supplies the necessary range which ties the two sections, a fifth apart, together. A further example of this type modulation is number fifty-eight, page 371 of Volume II, *Chansons du Dodécanèse* in which a soloist and chorus alternate with verse and *Tsakisma* (refrain). The tonality is Phrygian. The soloist sings the verse and the chorus answers him on the same level. Then for the next verse the soloist begins a full step higher but still in Phrygian; the chorus answers him thus. In the third verse the soloist returns to the original final. One can imagine the feeling gotten when, one verse and chorus finished, the soloist sings the same mode a full step higher. To us, who work with only two modes, the sort of modulation in which a mode is transposed to another level, is the most common type, but to the Greek, who has an almost unlimited choice of modes this extremely artistic modulation is not the most common. It is much easier to have contrasts by changing mode than by transposing a single mode to a new level. It has already been
mentioned that the greatest joy in transposition in Western music is the harmonies underlying the melodic modulation; harmony is one of the least complete sections of the Greek folk system.

Modulation by chromatics over the same final.
Perhaps the most richly documented of the types of modulation is this last: a testament to the sensitivity of the ears of the Greeks for the nuances found in melodic tonality. By the simple expedient of lowering the second degree in a major line we have the Hidschas scale, or by raising the fourth in a minor line we have the Mustaar.

In the following example we see the Hidschas turned to Phrygian by lowering the third, soon returning to Hidschas only to have elements of Aeolian appear for a moment, to be turned to Phrygian for another second and finally returning to Hidschas.

Figure 55. *Chansons du Dodécanèse*, II, No. 35, 299.
In the following song from the Dodecanese we see a modulation from Mustaar to minor:

Figure 56. Chansons du Dodécanèse, II, No. 37, 215.

The modulation is accomplished successfully but in the latter part of the song the fourth degree is again sung slightly sharp as a reminder of the Mustaar.

The most unusual kind of this type of modulation is one in which the scale degree changed is done so gradually but systematically. Such an example is:

Figure 57. Chansons du Dodécanèse, I, No. 85a, 208.
The change from minor to major is affected by gradual sharpening of the third degree, an entire section making use of the quarter-tone between the low and high third and acting as a buffer zone for this amazing example. Another such modulation is found on page 273 of volume II, *Chansons du Dodécanèse* in which the change is from Phrygian-Locrian to Dorian-Aeolian, also done in the manner of slightly sharpening the second degree for a section and finally turning it to the full Dorian-Aeolian scale. These examples show a sensitive ear on the part of both singer and recorder, but more than this, they show an acute feeling for the contrasts of the two modes in question. If this were not true the singer's contrast would have been one of the more obvious types in which the change was made from a diatonic mode to one of the Oriental scales which contains the augmented intervals.

**Range**

The range impresses itself upon a student of folk music in that it obliges him to classify many songs under a double name composed of two of the names of full octave scales. This usually occurs in the scales of six notes but five may be sufficient for this classification if in them there are enough definite characteristics of the two scales without admitting those of others. This is seen to
happen to the medieval modes represented on the outer points of Bronson's chart (p. 16), the deletion resulting in the hexatonic scales between them. Examples of these scales are fully covered in Greek folk music, excepting those connected with the Lydian mode which does not appear in pure form. Thus we see range as a contributor to the definability of tonality.

To a lesser degree, the range of one section in comparison with another has much effect on the feeling of tonality; that is, a partial use of the complete range of the song may influence its tonal feeling. This is heard most clearly in those songs which seem to waver between Ionian and Aeolian because of the pointing up of the third degree of the Aeolian or the sixth of Ionian. The extreme example of use of range as a factor in tonality is this song in which the first part is contained within the fourth above the final and the last half in the fifth below the final; there is no overlapping.

Figure 58. *Folk Songs of Epirus and Eoria*, p. 101.
Most of the music uses the scale on both sides of the final. Perhaps the most prevalent range is within one note below and five above. There are a great many melodies which simulate the range of the plagal modes and some fine examples of songs which use only one or two notes above the final and five or six below.

Rhythm

Besides the overall effect that rhythm has on the ability of a song to expose or change its tonality, it performs also the very pertinent function of pointing up a member of the scale, emphasizing its relation to final. It is with the help of rhythm that we find modulations occurring between the phrases of a song in which the basic scale does not change but another member is pointed as final. It is also the rhythm which is responsible for some of the 'false starts' which our Western ears make; i.e., when the pick-up note is the final of the mode and the first beat of the measure is the fourth degree of the scale the sound to our ears is likely to be, sol to do. Many of the songs in the Dorian-Aeolian hexatonic scale will have the main part of the melodic play on the degrees seven, two and four, with the resultant feeling of a major chord. The reversion again to final in a cadence sometimes has the ear wondering if the phrase has not ended on the second degree, so strong has been the rhythmic play on these notes. In Greek folk song we find that these
rhythmic aids to the variation of tonality are accomplished with a high degree of skill and certainty as to the exact purpose.

**Ornamentation**

As the final distinguishing characteristic and sometimes modal determinant of Greek melody let us discuss ornamentations and melismas. The grace note is a notation for the various lightly-sung pitches that ornament the melodic lines of a great many songs, coming before, after, and filling the spaces between the real melodic pitches of the songs. The songs of Thrace do not use this method of showing the light note; instead the pages are filled with all notes heard during a performance, written as actual notes. The reason for this is that the singing in this area does not make the distinction between actual notes and ornamentations, all of which play an important part in the style of the performance. However there are a few places in the other literature in which the responsibility of determining the exact tonality of the music falls to the grace notes. A grace note present on a pitch which does not appear at any other place is classified as a modal determinant.

*Figure 59. Folk Songs of Epirus and Moria, p. 23.*
In the preceding example the mode is determined to be Aeolian instead of Dorian because of the presence of one sixth degree in the form of a grace note. On page thirty-five of the same book an ornament on the fourth degree has in its figure a flatted fifth degree; this ornament later proves to have been a correct modal determinant as the flatted fifth degree is used in the melody. The flatted second degree in the second measure of the following example cannot be used as a modal determinant since it is proved, by frequent use of the natural degree as a regular part of the melody, that the mode is not Phrygian, but Dorian-Aeolian minus the sixth degree.

Figure 60. *Folk Songs of Epirus and Moria*, p. 13.

We will conclude that in the absence of better evidence, the grace note serves as a modal determinant. However, when proven wrong by many occurrences of the actual note with a chromatic difference we will declare that the grace note is the collector's way of notating a pitch deviation of the tone with which it is connected.

The melismas fall into two groups: those which
verify the tonality of the rest of the song and those which deny it. One finds examples of the first type in many songs. A perfect example of the second type is: 
Figure 61. Songs of Roumela, p. 8.

The ordinary tonality of this song is Dorian, but in the melismas (in brackets) the fifth degree is lowered, making an augmented interval between the fifth and sixth degrees. The melismas in the Kleftika serve as a place for showing off vocal agility and at the same time intensifying the feeling by introducing intervals which strain the tonality as shown in the rest of the song.

Harmony

Except as the lyra plays and varies the tune being sung by the vocalist, or the instruments take their separate ways in a dance, polyphony cannot be found in Greek folk music. There is not even a tradition of rounds, the music seeming to have remained along the lines of pure
melody enhanced by rhythm made with accompanying instruments. The chords, as might be expected, are simple and without the many variations of which we in the West have made an art. They are distinctive in that some of the progressions would not be allowed in traditional harmony, yet they are integral parts of the song and dance music of Greece.

The instruments used for accompaniment range from a type of bagpipe (which has been the factor of influence that produced the strange two-voiced music from Carpathos discussed on pages thirty-nine and forty) through the stringed instruments which are plucked and bowed, to the modern clarinet, the last of which is a favorite. These instruments are used 1) for melodic accompaniment which follows the vocal melody adding embellishments characteristic of their technical possibilities, and 2) for the bass notes which are usually a sort of drone, changing occasionally but then only to an adjacent note.

To see the general factors regarding accompaniments we will look at the 32 Eidi of Papaspyropoulou as well as some few accompanied pieces in other books. The accompaniments in Papaspyropoulou have been transcribed for piano but have kept the spirit and flavor of the music as played by the folk. This book contains thirty-two types of dances which are illustrated by more than one example in several instances.
Major and minor chords are the general stock-in-trade. Exceptions to this are such examples as:

**Figure 62. Chansons du Dodécanèse**, II, No. 23, 267.

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\[ \text{Musical notation image} \]
```

and

**Figure 63. Chansons du Dodécanèse**, II, No. 39, 309.

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\[ \text{Musical notation image} \]
```

These strange chords are probably due to the way in which the instrument is tuned; they both come from the lyra or violin and are by way of introduction to dance-songs.

The next factor which calls itself to our attention is the presence of a drone bass in much of the music. Sometimes this bass is used as introduction to set up the rhythm of the song or dance, with or without the melody over it. The drones fall into three categories: 1) the drone which does not change pitch; 2) that which changes pitch periodically, simulating chords with harmonic functions; and 3) the drone which keeps a single pitch for a period, changing in a parallel fashion for isolated measures or perhaps entire sections.
In connection with the first type it should be noted that the chord of the drone remains the same as well as the bass note itself, the only changing member of the music being the melody. The chord which accompanies this type of drone usually consists of tonic and dominant (tonic and the fifth degree) and their doublings, leaving the tonality beyond this more or less free to be determined by the melody.

With the periodically moving bass we find what we can least term 'drone' since the vocabulary ranges over I, IV, II,V, VI, all chords almost invariably lacking the third, it being supplied occasionally by the melody. It is here that we find the closest simulation, yet very crude, to harmony as we know it. But unless the folk forget the many melodic modes they have found so expressive for centuries and adopt the Western idea of two modes with accompanying harmonies, they will not refine their use of harmony, since to them it serves its purpose as it is used: a vehicle for the rhythm.

The third type of drone bass, in which the drone is moved in a parallel fashion, is the most 'catching' and characteristic sound of the Greek dance. These motions are actually no different than those of the last category in some ways—they are composed also of tonic and fifth of the chord—but they move in what we would call a parallel way, the entire chord a step up or a step down, perhaps
even a third up or down. This is prevalent in the dances which have many sections, the various sections either alternating between two tonics or, rarely, going to other notes as tonics for sections.

The innumerable combinations possible in this seemingly paradoxical system where nuance of melody with little use of harmony takes precedence over nuance of harmony with little change of melody, will be readily appreciated. The following figure, the last two measures of a song-dance, offers one example of the rarely-documented changes of drone under a constant melody.

Figure 64. 32 Eidí, No. 32, pp. 48, 49.
CHAPTER III

TONALITY PREFERENCES IN GEOGRAPHIC AREAS

In the Introduction a listing of the geographic areas was given which follows fairly well the manner into which the country has been divided by the collections of songs that have been used. These areas may be seen on the map found on page two.

The question considered here is whether there is a noticeable difference in the percentages of the use of certain tonalities in various geographic areas which would allow us to conclude that there is a preference in these areas for one tonality over another. Here, as in all the conclusions drawn in this paper, we are again at the mercy of those who have documented the material we are using; it is according to the fidelity with which they notated the music that we may evaluate the results.

On the following page a chart will be found which lists the geographic areas, the number of songs by which each is represented, and the percentages of the various tonalities found in each area. The hexatonic scales, which are diagnosed neither as one nor the other of the adjacent medieval modes, straddle the two sections belong-
### TABLE I

PERCENTAGES OF TONALITIES IN GEOGRAPHICAL AREAS, GREEK FOLK MUSIC

<table>
<thead>
<tr>
<th></th>
<th>Ionian</th>
<th>Mixolydian</th>
<th>Dorian</th>
<th>Aeolian</th>
<th>Phrygian</th>
<th>Locrian</th>
<th>Hidschas</th>
<th>Mustar</th>
<th>Clas VI, A, B</th>
<th>Pentatonic</th>
<th>Harmonic Minor</th>
<th>Saba</th>
<th>Multiple Modulations</th>
<th>Mixed Scales</th>
<th>Vice-versa</th>
<th>Maj.-Min.</th>
<th>Unidentified</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thrace</td>
<td>10.7%</td>
<td>2.4%</td>
<td>7.1%</td>
<td>27.4%</td>
<td>4.9%</td>
<td>1.2%</td>
<td>3.6%</td>
<td>1.2%</td>
<td>1.2%</td>
<td>1.2%</td>
<td>3.6%</td>
<td>1.2</td>
<td>8.3%</td>
<td>1.2%</td>
<td>1.2%</td>
<td>1.2%</td>
<td>1.2%</td>
</tr>
<tr>
<td>Epirus</td>
<td>34%</td>
<td>2.9%</td>
<td>23.5%</td>
<td>5.8%</td>
<td>2.9%</td>
<td>17.6%</td>
<td>5.8%</td>
<td>5.8%</td>
<td>2.9%</td>
<td>2.9%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roumele</td>
<td>10.6%</td>
<td>24.2%</td>
<td>1.5%</td>
<td>27.2%</td>
<td>1.5%</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Peloponnesus</td>
<td>1.8%</td>
<td>16.6%</td>
<td>1.8%</td>
<td>25.9%</td>
<td>1.8%</td>
<td>11.1%</td>
<td>9.2%</td>
<td>9.2%</td>
<td>3.7%</td>
<td>5.5%</td>
<td>11.1%</td>
<td>1.8</td>
<td></td>
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<tr>
<td>Crete</td>
<td>18.5%</td>
<td>3.7%</td>
<td>33.3%</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>22.2%</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Rhodes</td>
<td>108.1%</td>
<td>0.9%</td>
<td>5.9%</td>
<td>13.8%</td>
<td>3.7%</td>
<td>2.8%</td>
<td>10.1%</td>
<td>1.8%</td>
<td>0.9%</td>
<td>15.7%</td>
<td>9.9%</td>
<td>0.9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carpathos</td>
<td>6.4%</td>
<td>1.6%</td>
<td>3.5%</td>
<td>7.9%</td>
<td>1.6%</td>
<td>1.6%</td>
<td>4.7%</td>
<td></td>
<td></td>
<td></td>
<td>6.4%</td>
<td>9.5</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Remainder of Dodecanese</td>
<td>10.2%</td>
<td>2.7%</td>
<td>16.6%</td>
<td>10.2%</td>
<td>2.7%</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Total</td>
<td>622%</td>
<td>8.1%</td>
<td>14.1%</td>
<td>5.9%</td>
<td>1.4%</td>
<td>9.7%</td>
<td>3.2%</td>
<td>1.1%</td>
<td>10.7%</td>
<td>4.3%</td>
<td>1.1%</td>
<td>4.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

|          | 11.2%  | 43.8%      | 9.1%   | 15.4%   | 14.9%    |

[Image of the table]
ing to the modes of which they are a cross. It will be seen by the figures contained in some of them that they play an important part in the results.

It must not be thought that the figures as a whole are to be viewed as pure statistics, since interspersing of tonalities within single compositions does not allow the arithmetical results to reflect them all. For instance, the percentages which fall in the Dorian-Aeolian block are not purely Dorian-Aeolian, due to the fact that in many of the songs which were analyzed as Dorian or Aeolian there appear some vestiges of another mode or scale. This slight integration, found in all classifications, is the factor which does not allow the statistics to be as absolute as might be possible with some other subjects.

Before discussing the percentages as they fall in individual areas it would be interesting to see how the tonality divides for Greece as a whole. These figures may be found in the bottom row on the chart. Note that the block made by the Ionian and Mixolydian with their hexatonic scale makes up 11.2 per cent of the total tonality; that the Dorian and Aeolian with their hexatonic scale make up 43.8 per cent of the total; the Phrygian and Locrian with their hexatonic scale only 9.1 per cent; the group comprising Oriental and foreign scales makes up 15.4 per cent; the rather nebulous-meaning group of
multiple-modulations, mixed scales, major to minor and vice
versa make up 14.9 per cent, with only 4.0 per cent being
unidentified. Note that the total of these percentages
does not amount to 100 per cent, but 99.9 per cent. This
slight discrepancy is caused by the practice of carrying the
figuring only to a tenth of a per cent. None of the totals
is exactly 100 per cent but they do not fall below 99.1 per
cent, a difference so small that it is insignificant for
our purposes. Without a doubt, the most prevalent tonality
as shown by the statistics is the Dorian-Aeolian block.
Furthermore, the highest contributor to this tonality is the
hexatonic form derived from the joining of the two modes.

The 14.9 per cent found to fall under the group
with multiple-modulations, mixed scales and major-minor
need not cause concern by the lack of distinction it makes
between those modal and Oriental characteristics which it
contains, for we have a great enough number of these tonal-
ities in pure form to allow correct indication as to
their prevalence. It could probably be shown that these
tonalities are represented in the same proportions in this
group as they are in their separate classifications.

Of the tonalities which are represented in rather
large numbers in certain areas the following is of inter-
est: the Ionian, or major, makes up less than one-fifth
of the music from Crete, about one-tenth each of Thrace
and Roumele, only 1.8 per cent of Peloponneseus and none of Epirus except for a few examples of the Ionian-Mixo-
lydian which represent this tonality to a small extent.
The astonishing fact is that this tonality is represented so sparsely when compared with the minor block of Dorian
and Aeolian. The area where this minor tonality is most in evidence is Epirus, with 58.7 per cent, the least
being found in the Dodecanese which, when considered as a group, have only 39.1 per cent in Dorian-Aeolian.

Also of interest is the prevalence of Hidaschas in Peloponneseus, Rhodes and the rest of the Dodecanese, the
Mustaar in Peloponneseus and Epirus, and the large percentage of songs and dances from Crete which fall in the section entitled "multiple modulations." This could have been predicted since a great part of the Cretan music is for the dance; the nature of this music is of necessity modulatory due to the length of continuous music required. The fact that Crete and Peloponneseus also have a great number of mixed scales is of interest. The high percentage of unidentified scales in Carpathos, this being the reason the island was separated from the Dodecanese on the chart, is due to the many two-voiced songs in which the range was not sufficient nor the intervals used of enough definiteness of character to allow a more accurate analysis.
CHAPTER IV

TONALITY PREFERENCES IN SUBJECT AREAS OF SONGS

In order to treat this phase of tonality the songs were classified, each belonging to one of the following groups: nuptial, lament, tragic narrative, straight narrative, humorous narrative, Mantinades, patriotic, Kleftika-battle, Kleftika-life, Kleftika-nature, love, lullabies, drinking and table, work, children's, religious, carols, Ksenitia or away from home, and miscellaneous. Those selections which do not have words are classified as "dance."

The nuptial songs are those which are sung on the many occasions during the wedding week, and range from songs of praise for the couple to those sung at the bachelor party, at the dressing of the bride, even to those sung by the closest friends and relatives on the first evening, the purpose of which is to take away the shyness of the bride. Many of them are danced and, as befitting the occasion, they are all of a happy nature.

The laments actually divide into two groups: those for the dead and those for an unfortunate situation. There are too few of the latter to enable us to make two groups.

The three types of narrative songs are more or
less self-explanatory, but this may be added: the tragic usually end in the death of a person; the straight narratives are concerned with subjects such as friendship, the home, some of them having moralistic and philosophical messages. The humorous songs include some satirical and even vulgar texts.

The Mantinades have basically a fifteen-syllable line and complete an idea within two lines, a couplet. There is no limitation as to the subject which might be chosen and many times the same tune will be used for several entirely different subjects. The most important fact about this type of song is that it is generally light in feeling and each subject is presented in a couplet.

By "patriotic" only those songs showing feelings of patriotism exclusive of the Kleftika group are intended. The term "kleftis" actually means "thief" but during the Turkish occupation, rebels who hid in the mountains and crept out occasionally to steal food and raid the enemy were called by this name. Hence, turning its meaning in quite a strange way, Kleftis has become a stereotyped name meaning "patriotic guerrilla" in reference to the periods of Turkish occupation and struggle for independence. This group includes songs sung by the Kleftis about his battles, his life, and nature.

The love songs, having actually two natures—that of joyful love and that of lost love—are considered together here because of the extremely small number of
the "lost love" type.

The religious songs are not the type sung at church but those heard at various carnivals and celebrations.

The carols concern the most important holidays: Christmas, New Year, Epiphany, First of March, and Lazarus' Day.

In the songs of those away from home there is a group which is probably peculiar to Greece, certainly to seafaring countries. Being small and surrounded by seas, Greece has always depended on trade by water as a means of income. The long pattern of strong ethnic feeling coupled with many trips to foreign lands has given rise to the 
Ksenitia, or song of him who is away from home. The feelings carried by it are usually a yearning for home or a bitterness at having to be away from home.

The songs of which there is no information given as to the occasion on which they are sung and in which the text is also non-committal, have been classified as "miscellaneous."

A general statement may be made about each category listed--the songs contained are either happy or sad as two extremes, or a mixture of both, some containing subtler emotions. These last we will call "miscellaneous" and we may now proceed to divide the categories into these three general groups. Under those which may be called
happy in nature are: nuptial, humorous-narrative, Mantinades, love, drinking and table, children's, and carols. Those which we may definitely say are sad are fewer in number: laments, tragic-narrative, and the Ksenitia. It is unfortunate that so many fall into the third group but this is a result of the generalness of the classification. Those categories designated as other than definitely happy or definitely sad are: straight-narrative, patriotic, Kleftika, dances, work, religious, and lullabies.

It is surprising that of the happy group, contrary to our expectations, a major feeling is not the main tonality. The minor block, Dorian and Aeolian and the hexatonic form of the two, makes up 41 per cent of tonality of the happy songs whereas the major block of Ionian, Mixolydian and the hexatonic form of these consists of only 12 per cent, the Phrygian-Locrian, foreign and mixed sharing almost equally with the major block. By comparison with the happy group, the sad group has the following of interest: here the minor block also overwhelms the other tonalities, having about 47 per cent, the foreign and mixed scales moving up in prominence to 22 per cent each and the major block falling slightly to 10.3 per cent. The third group does not show any more surprising totals than have been seen in the other two: major block 10.8 per cent, minor 49.2 per cent, Phrygian-Locrian 4.9 per cent,
foreign 20 per cent, mixed 10.3 per cent and the unidentified 4.4 per cent.

The only figures which fall as we might expect are those concerning the foreign scales with augmented and diminished intervals. The "sad" group uses nearly twice as many of these scales as the "happy" group; also the "sad" group uses twice as many unidentified scales (the figures being 7.3 per cent to 3 per cent).

This hasty and inexact comparison has proven nothing in the way of striking differences between the songs happy and sad in nature, but it has made clear once again the fact that the basic tonality is the minor block, as well as pointing out the wide distribution of tonalities in each of the three groups. It would seem that in Greek folk music there are not the preferences, major for happy and minor for sad, that we find in much Western music; in place of this there is a general use of a wide variety of tonalities.

As to the various subject areas themselves, the following points of interest are taken from the chart occupying pages seventy-five and seventy-six. Nuptial songs have the largest percentage of major-sounding scales, sixteen of seventy-five coming from Ionian, Mixolydian and the hexatonic form of the two. It is surprising to see that nine of the sixteen Mustaar songs are straight narratives, that four of the twelve lullabies
# TABLE II (PART ONE)

**SONGS DIVIDED BY TONALITIES IN SUBJECT AREAS, GREEK FOLK MUSIC**

<table>
<thead>
<tr>
<th></th>
<th>Ionian</th>
<th>Mixolydian</th>
<th>Dorian</th>
<th>Aeolian</th>
<th>Phrygian</th>
<th>Locrian</th>
<th>Hidschas</th>
<th>Mustar</th>
<th>Glas VI,A,B</th>
<th>Pentatonic</th>
<th>Harmonic</th>
<th>Minor</th>
<th>Multiple</th>
<th>Mixes</th>
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are in Hidschas, and that nine of the twenty-four songs in Glas VI are Mantinades. More usual are the facts concerning the remainder of the Mantinades: twenty are in the classification "multiple modulations" and nine in "mixed scales." This might have been expected of the Mantinades since they are of such a variety of subjects. A concluding fact to be noticed is that those categories having the largest number of songs are also represented by the widest range of tonalities. These are nuptial, straight and humorous narratives, Mantinades, and love songs.
CHAPTER V

CONCLUSION

The musical material used for this study has been six hundred and twenty-two Greek folk songs and dances. Through analysis of this literature the conclusion has been reached that Greek folk art is a melodic rather than an harmonic art; this is shown by the overwhelming number of modes and scales used in comparison with the somewhat meagre harmonic materials found in the accompaniments. The modes, being synonymous in character with the Gregorian modes, were traced to their origin in the scales underlying the Byzantine system of Echoi. Other tonalities present, especially those containing augmented and diminished intervals, were traced to Turkish and Arabic sources. Many of the mixtures of these scales and modes show an amazingly sharp ear for distinguishing the intervals involved and the contrasts which result from such mixtures.

The harmonic materials were found to revolve mainly around several types of drone bass: that which does not move, that which moves periodically and simulates the harmonic progressions with which we are familiar, and that which moves momentarily or for a section in a parallel fashion. In the collections used the drone was usually composed of only the tonic and fifth degree, leaving major or minor tonality to be decided by the third occasionally
present in the melodic material.

The sparse representation of major tonality was noted; in a comparison of major with minor it was found that major makes up only 11.2 per cent of the total tonality whereas minor consists of 43.8 per cent. The remainder of the tonality is divided in the following manner: 9.1 percent Phrygian-Locrian, 15.4 per cent Oriental and foreign scales, 14.9 per cent the various mixtures of tonalities including those with many modulations, mixed scales, and those alternating between major and minor. Four per cent were unidentified.

Only a few trends showed a preference for certain tonalities in geographic areas. Crete uses major to the extent of nearly one-fifth and 22.2 per cent of her music is in the classification "multiple modulations." The Oriental Hidschas was seen to be more common in Peloponnesus and the islands of Crete and the Dodecanese, whereas Mustaar was found to a great extent in Epirus.

The subject areas of the songs were much less prone to use certain tonalities for specific subjects. A general division into "happy" and "sad" subjects failed to find the preferences for major and minor that might be expected, the "happy" songs having only 12 per cent in major, the "sad" 10.3 per cent. The variety of tonalities used in each category seems to be according to the number of songs by which it is represented.
BIBLIOGRAPHY

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Papasyropoulou, Theodore Christos. 32 Eidi Ellenikon Chori 'Asmata 46 (46 Greek songs, 32 of which are danced). Athens: I. N. Sideris, 1931.


B. SECONDARY SOURCES

Books


**Periodicals**


APPENDIX

Definition of Terms

1. **dominant**: melodically, the note second in importance in a mode or scale, not always a fifth above the final; harmonically, a form of the V chord.

2. **final**: used as a noun in a sense synonymous with the common meaning of the term "tonic" in our Western music; used also as an adjective in describing last notes, last cadences, etc.

3. **folk music**: that musical art belonging to the musically uneducated folk of a country, not having been committed to written notation by them.

4. **meros**: Greek for section or division of whole.

5. **mode**: a grouping of intervals in a diatonic fashion with the range of an octave, usually having some specific traits when used melodically.

6. **scale**: an impersonal grouping of intervals which has no particular melodic formulae known to be characteristic to it alone; may be used diatonically or chromatically and cover an octave or less.

7. **tonality**: the sum of relations, melodic and harmonic, existing between the tones of a musical scale or mode.