

Having to deal first with Folk-music I owe an explanation. In a general lecture, like this, the use of technical terms would perhaps seem inadvisable. But the character of the subject and the necessity to give a clear idea of it, make technicalities inevitable to a certain extent. I shall, therefore, try to use such terms as sparingly and judiciously as possible. *(Bekto 10. 10.)*

The Neohellenic Folk-music may be classed into three groups: a) the folk-songs, b) the folk-dances and ^{the} a group in which both are combined, i.e. the dance-songs or choral dances. This last group reminds us of the ancient combination of the three arts: poetry, dance and music.

^{national} All the manifestations of the private, and social life have offered subjects for the creation of folk-songs. So, there are religious songs, patriotic, heroic, love, farewell and nuptial songs, lullabies, lamentations, pastorals, songs for ^{specific} the work on the mountains, in the fields and at sea, songs of the "table" (sung in feasts), songs of humour, and so on. Among the enormous number of these songs a prominent place is held by the historical songs, which could be called songs of Freedom. Under this general title I would include most of the songs created during the Ottoman rule, and during or after the War of Independence of 1821.

They express on an infinite scale of feelings the sacred and ardent love of the Greek people for Freedom. A great number of these songs are known as "Kleptic" and ^{by their} they are unlike anything else in literature. They refer either to certain events during the alien rule or to famous "Kleptic" others are more connected with the War of Independence and its Heroes. Although they have originated in Roumely ^{Thessaly} and Epirus (i.e. in Central and North-Western Greece) they are sung throughout ^{the continental} Greece. I shall refer again to this class of songs. Historically, the Neohellenic Folk-music begins with the fall of Constantinople (1453), the collapse of the Byzantine Empire and the subjugation of Greece, i.e. the second half of the 15th century. It may be divided into two periods, the period of the alien ~~of~~ occupation — more than 3 centuries — and the period following the liberation. It is difficult, indeed impossible, to trace the time of creation and the age of most of the folk-songs, especially those of a general social character. But we may approximately fix the time of the creation of certain historical songs. Probably certain folk-songs have deeper roots in the Byzantine folk-music. Nobody can assure that a certain melody is the same as it was sung in those remote times. But judging from some songs

we may say that

found in MSS of the 17th century or from ~~the~~ older Byzantine melodies, and also from the Byzantine history, the aesthetic principles do not differ essentially. Moreover the way of the creation and of the use of folk-music in social life remains almost the same for many centuries. Many traits of the old Hellenic life survived in Modern Greece, one being the existence of minstrels - these true descendants of the Homeric Rhapsodists, Demodocos and Thamyris. It is ^{also} known that the leaders of klephts had their own minstrels, just as the Homeric Kings ^{and Heroes} had theirs.

The Neohellenic folk-music viewed generally contains, on the one hand, fundamental elements of the ancient Greek Art and, on the other, well pronounced features of the chromatic oriental music. In the Ionian Islands, near Italy, there is a ^{greater} influence of the modern (Major and minor) modes, and of the European music in general. There is also some relationship with the folk-music of the other Balkan peoples, which has been influenced by Greek art, especially since the days of the Byzantine Empire. These elements are rather freely intermixed and, therefore, are to be found everywhere. But, generally speaking, the diatonic element prevails over the chromatic. A careful study of the Neohellenic folk-music reveals that the ancient tradition continues to live ^{almost} uninterrupted through the ages.

Of course, the musical heritage of ancient Greece was principally theoretico-scientific and educational than practically artistic; on the other hand, folk-music is a living art ~~pres~~ formed and preserved by oral, that is living, tradition. But certain elements, such as modes, rhythms, the tonal system and generally the spirit of the ancient art are alive in the folk-song; this proves that the aesthetics of the Greek people still preserves certain fundamental principles.

There exists a certain confusion regarding the place of the chromatic oriental element in Greek folk-music and the influence, therefore, of oriental art on ^{modern} Greek art. Some persons hold that this element predominates in an absolute way and that a profound oriental influence has changed the true character of the Greek folk-music. Others, on the contrary, do not see any foreign influence. I think that there is a certain exaggeration in both these views. There is no doubt that Hellenism at the time of the fall of the Byzantine Empire, in spite of its decadence, were on a much higher spiritual and artistic level than the Conqueror. Consequently, they had more to give than to take. As regards especially music the level of the Turkish people was at that time rather very low. Turkish music, mixed with Arabic tradition, begins rather vaguely about the 9th century. We know of two famous Turkish theorists, Farabi and Ibn al-Sina (Known as Avicenne) of the ^{IIIrd} and IVth centuries.

of Hegira (9th-10th cent. of our era) — who, known as Arab authors, studied the ancient Greek ^{and Arabian} music and wrote in Arabic some important books. But, according to historical documents, the level of the people themselves was ~~undoubtedly~~ undoubtedly not very high. ~~Thus~~ We have, ^{however,} to take into consideration another factor: — the close touch of the two peoples, and, up to a certain degree, the necessity of many Greek singers — even Chanters — to learn and perform the arabo-persian style. In this way certain elements made their intrusion into, and were finally assimilated with, Greek folk-music. These elements are principally represented by the so-called chromatic intervals (aug²-2nd). A careful study of the Greek folk-music as a whole will give us the exact place these elements occupy in it. Here are some figures: — Out of 793 folk-songs and dances from every part of Greece, both continental and insular, as they appear in the principal collections, I have found 478 in the so-called ancient Greek ^(diatonic) modes, chiefly in the Aeolian (ancient Hypodorian) and the Dorian (ancient Phrygian), i.e. 60% of the whole are exclusively diatonic. Out of those songs only 73 are purely chromatic, i.e. 9% (9, 20%), while 106 (~~#~~ 13, 37%) contain both elements, the diatonic and the chromatic. The remaining 136 (17%) are in the two modern modes (Major and minor) — mostly in the Major, which has a relation with the ancient

Lydian mode. Again, we often hear (and say) that the chromatic element is stronger in Asia Minor and the neighbouring islands. This, too, must not be overstated. Out of 417 folk-songs from Asia Minor, the Aegean islands, the Dodecanese and Cyprus, including those collected by Bourgault-Sucondray in Smyrna (1876), by Pernot in the island of Chios (1903), by Pachtikos ~~(1905)~~ in remote places of Asia Minor ⁽¹⁹⁰⁵⁾, as well as those recently (1935) collected by the Swiss musicologist M. Samuel Band-Pory ("Chansons du Dodecanèse"), out of all these 417 songs, I found 249 exclusively modal (i.e. 59%), while 41 are ^{purely} chromatic (10%) and 45 of a mixed character (11%). Based on these observations I can say that about 60% of the Greek folk-songs are modal (i.e. in the ancient Greek ^{diatonic} modes), ~~about~~ 20% chromatic and 20% "European", in the sense of being composed in the two modern modes. This proportion holds ^{as} well as regards other elements such as rhythms, form, the shape of melody etc. It is especially amazing how deeply rooted are the ancient modes in the Dodecanese. And not only the modes; the twining of the melody and the simplicity of expression have in certain cases almost an archaic character. To take an example, I shall give you two melodies: the first is an ancient "Hymn to Phoebus", attributed to the Cretan musician Mesomedes (2nd cent. ~~AD~~ of our era), and the second is a folk love-song of the

island of Rhodes (B-Bry: op. cit. N° 59a, p. 152)

Ex. 1.

Both are in the Sorian mode (modern Phrygian), which was the Greek mode "par-excellence".

We usually refer to these modes as either ancient or Greek, or ecclesiastical or Gregorian; these terms, however, are now rather misleading, because these modes are universal. They are found in the folk-music of most Countries. The collections of Russian folk-songs by Balakireff, Korsakoff and others, and those of the Czech musicologist L. Kuba (especially his two-vol. book "In search of the Slav~~ic~~ folk-song") show the important place they have in the Slav folk-song.

Béla Bartók says in his book "The Hungarian folk-music" (p. 40) that in Hungary besides the pentatonic (in the "old style" songs) the most usual scales (in the "new style" songs) are the Sorian, the Aeolian, (the Major) and the Mixolydian. But also in Western Europe (in France, ^{Germany} in Britain) everywhere we find these modes, which constitute a progressive stage after the pentatonic in the evolution of music. As a matter of fact, most peoples of the Indo-European (the Arian) Race have arrived at these scales, at different times of course and in many cases quite independently of one another. The Greeks were the first to reach this stage about the 7th cent. B.C.

Moreover, ^{these modes} they hold a prominent place in modern

art-music. It is true that the great classical masters rather ignored them; there are only very rare examples of their use, one being that of Beethoven in ~~his~~ ^{the} Adagio movement of his string quartet, op. 132, which has the subtitle in the words of the Composer: "Thanksgiving to God by one recovering from illness, in the Lydian mode" (Mode of F, with B natural). The modes began to reappear little by little in the Romantic school. Berlioz discusses their use in his book "Through Songs" ("à travers chants", p. 13) and makes some not well defined use of the Aeolian in his "Damnation of Faust" (4th part, "Invocation à la nature" ^{etc.} final cadence) and in the 2nd part (fugato) of his oratorio "Childhood of Christ". Other ^{French} composers, and especially Mussorgsky and the Russian School made also use of them but it is in the Modern school that they found an important place; they indeed lent themselves to enrich the palette of Modern composers. A striking and illuminating example is Vaughan-Williams.

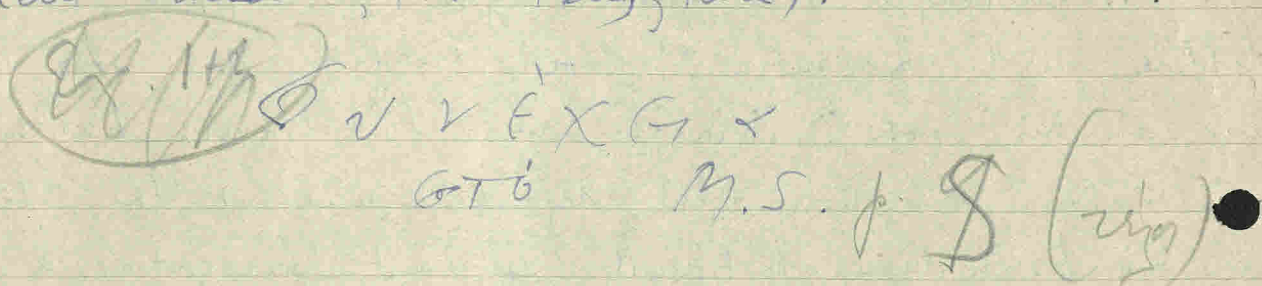
To return, now, to the Green folk-song ^{we} I shall give you some examples. ~~if~~

First, two songs in the so-called Aeolian (ancient Hypodorian) mode. (contd p 8 *)

$B_1 \quad f' \quad \pi' \quad \pi' \quad i \quad G' \quad e' \quad e'$

In the Lecture-Recital of 5 Oct. 1948

Mr. Kipling will ^{now} sing two songs. The first
~~is~~ has a rustic and idyllic character
and ~~it~~ is modal with very slight chro-
matic interference. The second is exclusively
modal (it is in the mode, called Aeolian
& with a slight modulation to another
ancient mode, the Phrygian).


GTO M.S. p. 8 (vign.)