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# LOCAL MUSICAL TRADITIONS IN GREECE: *THE CASE OF THE PETROÚSSA VILLAGE\**

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## Abstract

The purpose of this paper is to present the local musical tradition of the villages of Drama, which are part of the general Greek rural folk musical tradition. Drama is a geographical region of Eastern Macedonia in Northeastern Greece, consisting of a main town, Drama, and many surrounding villages. The villages of Drama are known for their unique local musical tradition, which varies from village to village. In these villages we find an accompaniment, called “zygiá” in Greek, made up of two musical instruments, a combination of the lýra, gkáinta and ntaharé. In particular, this paper deals with the villages of Xiropótimos, Monastiráki, Pírgi, Kalí Vrísi, Micrópoli, Pagonéri, Vólakas, but concentrates on the case of the village of Petroússa. It aims to describe the local musical tradition of Petroússa more precisely (i.e. which folk instruments are played, what are the main songs and instrumental pieces, what are the prominent rhythmic structures?). This study also gives a general idea of when and how local folk music is performed in Petroússa and who were and are its main bearers. More

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importantly, this paper comments on the musicological characteristics of the Drama folk musical tradition, providing examples, and exploring the social factors that have influenced it.

**Keywords:** Greece, Drama, Petroússa, Greek folk musical tradition, Greek local musical traditions, lýra, ntaharé, gkáinta.

## Özet

Makalenin amacı, Yunan yerel halk müzik geleneğinin bir parçası olan Drama köylerinin müzik geleneğini sunmaktır. Drama, Kuzeydoğu Yunanistan'da Doğu Makedonya'ya bağlı bir coğrafi bölgedir ve Drama kent merkezini çevreleyen birçok köyden oluşur. Drama köyleri, köyden köye değişen benzersiz yerel müzik gelenekleriyle tanınır. Bu köylerde, Yunanca'da "zygiá" olarak adlandırılan, lýra, gkáinta ve ntaharé'nin bir kombinasyonu olan iki müzik aletinden oluşan bir eşliğe rastlıyoruz. Makalede özellikle Petroússa köyü örneğine odaklanarak, Xiropótamos, Monastiráki, Pírgi, Kalí Vrísi, Micrópoli, Pagonéri, Vólakas köylerinde Petroússa'nın yerel müzik geleneğini daha net bir şekilde tanımlamayı amaçlamaktadır (hangi halk enstrümanları çalınmaktadır, ana şarkılar ve enstrümantal parçalar nelerdir, öne çıkan ritmik yapılar nelerdir?). Ayrıca Petroússa'da yerel halk müziğinin ne zaman ve nasıl icra edildiğine ve ana taşıyıcılarının kimler olduğuna dair genel bir fikir vermektedir. Sonuç olarak, makale Drama halk müziği geleneğinin müzikolojik özelliklerini yorumlamakta, örnekler sunmakta ve onu etkileyen sosyal faktörleri araştırmaktadır.

**Anahtar Kelimeler:** Yunanistan, Drama, Petroússa, Yunan halk müziği gelenekleri, lýra, ntaharé, gkáinta.

## Introduction

*Drama* [Δράμα] is a geographical region of Eastern Macedonia in Northeastern Greece, consisting of a main town, Drama, and many surrounding villages. The villages of Drama are known for their unique local musical tradition, which varies from village to village. This local musical tradition is part of the general Greek rural folk musical tradition. The basic characteristics of the Greek folk musical tradition are discrete in the local musical tradition of Drama. It is a living tradition, linked to the lives of the local people, as well as to their linguistic and ideological elements, events and customs, feelings. It is an emotional and practical form of music, a collective process, an oral tradition, an embodied and multisensory phenomenon.

The aim of this paper is to elaborate on all these basic characteristics of folk music that have been presented above, especially in the case of the folk musical tradition of Petroússa, one of the villages of Drama. The authors of this work have carried out field work in Petroússa over a period of several years, each from their own perspective: Andréas Réngis is a local musician and a researcher of Drama, currently a postgraduate student in Folklore Studies; Aléxandros Rizópoulos is a practitioner of Greek folk music and teacher of Greek percussion, as well as a Ph.D. student in Ethnomusicology; Evangelía Chaldæáki is a musician, teacher and researcher of Greek folk music with a Ph.D. in Historical Musicology, and the leader of this particular research and main writer of this paper. The authors' field work included observations of the local musical tradition of Petroússa. Their collaboration resulted in a musical seminar they organized on this topic in April 2024, which will also be addressed in this paper. For the purposes of the current work, the authors consulted the bibliography of Greek Folklore Studies, the general bibliography of Ethnomusicology, and the discography of the local musical tradition of Petroússa. This paper also provides a list of the songs and instrumental pieces that make up the repertory of Petroússa, explanatory musical transcriptions of their rhythmical patterns, and musical transcriptions of two songs from the repertory of Petroússa with corresponding notes.

Please note that throughout this paper, the Greek words used in musical and folklore terms have been transliterated using the IPA alphabet (published in 2005 by the International Phonetic Association). The acute accent (´) has been used to indicate the stress in the word. Toponyms of large Greek towns, such as Drama and Athens, are given in their standard English form. However, village toponyms are also transliterated. Greek names used throughout the paper have been transliterated using the same system. The initial Greek spelling of all of these names and terms is given in brackets the first time they appear in the paper, in which case they are also italicized.

### The Folk Music of Drama

The main villages of Drama, which maintain the local musical tradition that is discussed here, are: *Xiropótamos* [Ξηροπόταμος], *Monastiráki* [Μοναστηράκι], *Petroússa* [Πετρούσσα] (note that this village has two spellings that are both common in contemporary usage, *Petroússa* and *Petroúsa*; this paper uses the former, but in the bibliography you will find the latter), *Pírgi* [Πύργοι], *Kalí Vrísi* [Καλή Βρύση], *Micrópoli* [Μικρόπολη], *Pagonéri* [Παγονέρι], and *Vólakas* [Βόλακας]. The folk instruments that are used in the first four villages are the *lýra* [λύρα] and the *ntaharé* [νταχαρές], while in the other four villages the *gkáinta* [γκάιντα] and *ntaharé* are used. Of course, the use of the *gkáinta* in the first four villages should not be excluded, as it has been noted at some small feasts, but never at events or in the discography of these villages. This two-instrument accompaniment is called *zygiá* [ζυγιά] in Greek, meaning a pair of two. For a better description, please refer to Table 1 below. Note that this pairing refers to the accompaniment of two different types of musical instruments, but is not limited to just two instruments, as will be explained below.

**Table 1.** The *zygiá* combinations of the villages of Drama

<b>Xiropótamos</b>	lýra & ntaharé
<b>Monastiráki</b>	lýra & ntaharé
<b>Petroússa</b>	lýra & ntaharé
<b>Pírgi</b>	lýra & ntaharé
<b>Kalí Vrísi</b>	gkáinta & ntaharé
<b>Micrópoli</b>	gkáinta & ntaharé
<b>Pagonéri</b>	gkáinta & ntaharé
<b>Vólakas</b>	gkáinta & ntaharé

Here is some more information about these folk instruments: *gkáinta* is the local name for bagpipe, made from goat or sheep leather and wooden pipes; *ntaharé* is a percussion instrument also made from a wooden circular base, goat or sheep leather and some metal cymbals attached around it; *lýra* is a wooden three-stringed instrument, its strings made from animal intestines. The *lýra* is played

with a wooden bow strung with animal hair, usually from a male horse. These three musical instruments can also be found in other Balkan provinces, but their instrumental characteristics are completely different from one area to another, as well as their playing techniques, which differ even among the aforementioned villages of Drama. In particular:

- The gkáinta in Vólakas and Pagonéri is tuned to D, while in Kalí Vrísi and Micrópoli it is tuned to E.
- The lýra in Xiropótamos and Monastiráki is tuned to A4-A3-E4 and played with vibrato, while the lýra in Petroússa is tuned to G4-G3-D4 and played with legato.
- The ntaharé in Kalí Vrísi and Micrópoli has a thicker wooden base and a grave sound, in Pagonéri and Volakas it has a grave sound, in Xiropótamos and Monastiráki it has a sharp sound, and in Petroússa it has the same sharp sound, where it is also played with many lifts in the performance technique.

For a better description, see Table 2 below. In the case of Pírgi, we didn't observe anything special about the use of the lýra and ntaharé. Therefore, this village is not included in the table. Table 2 shows an inverse sound relationship between the instruments of the zygiá in the villages of Drama: if there is a gkáinta, which has a sharp sound, the ntaharé that accompanies it has a grave sound. If there is there is a lýra, which has a grave sound, the ntaharé that accompanies it has a sharp sound.

**Table 2.** The zygiá combinations among the villages of Drama.

Village	Kalí Vrísi & Micrópoli	Vólakas & Pagonéri	Monastiráki & Xiropótamos	Petroússa
Melodic instrument & tuning	Gkáinta in E	Gkáinta in D	Lýra in A4-A3-E4	Lýra in G4-G3-D4
Ntaharé characteristics	Thicker wooden base and grave sound	Grave sound	Sharp sound	Sharp sound with many lifts

### **The Musicians of Petroússa and The Musical Transmission**

As mentioned above, the zygiá in Petroússa consists of the lýra and the ntaharé. As these instruments have different instrumental characteristics in each village, in the pictures below we can see the moulds used in Petroússa for the lýra (Figures 1 & 3) and for the ntaharé (Figures 2 & 3).



*Figures 1.* The lýra moulds of Petroússa. © Andreas Reggis, 2024.



*Figures 2.* Ntaharé moulds under construction. © Angelos Zedamánis, 2024.



**Figure 3.** Villagers of Petroússa holding some *lýra* and *ntaharé* after the performance of *Bábiden* (more on this below) in 1948. © Cultural Association of Petroússa.

The players of these instruments in this village can be divided into three generations:

- The first generation (active around the end of the 20<sup>th</sup> century until the beginning of the 21<sup>st</sup> century) were the *lýra* performers *Dimítrios Katratzís* [Δημήτριος Κατρατζής], *Athanásios Katsiouras* [Αθανάσιος Κατσιούρας], *Dimítrios Toukmahtsís* [Δημήτριος Τουκματσής], and *Dimítrios Zedamánis* [Δημήτριος Ζεδαμάνης] (also known by the nickname *Mittákos* [Μηττάκος]), and the *ntaharé* performers *Athanásios Gianníkis* [Αθανάσιος Γιαννίκης] (also known by the nickname *Phoúgas* [Φούγκας]), *Anéstis Lékkos* [Ανέστης Λέκκος], *Anéstis Pýrros* [Ανέστης Πύρρος] and *Vasílios Tsiókas* [Βασίλειος Τσιώκας].
- The second generation (active around the first decade of the 21<sup>st</sup> century), were the *lýra* performers *Nikólaos Bairaktáris* [Νικόλαος Μπαϊρακτάρης] and *Konstantínos Oouroúmis* [Κωνσταντίνος Ουρούμης] (also known by the nickname *Míchos* [Μίχος]), and the *ntaharé* performers *Konstantínos Giántsiος* [Κωνσταντίνος Γιάντσιος] (also known by the nickname *Kostoúlis*

[*Κωστούλης*]), and *Geórgios Tsánios* [*Γεώργιος Τσάνιος*] (also known by the nickname *Gkégkes* [*Γκέγκες*]).

- The third generation (active from the end of the first decade of the 21<sup>st</sup> century through contemporary times), are the *lýra* performers *Nikólaos Bairaktáris* [*Νικόλαος Μπαϊρακτάρης*], *Ángelos Gianníkis* [*Άγγελος Γιαννίκης*], *Lázaros Ouroúmis* [*Λάζαρος Ουρούμης*], *Andréas Réngis* [*Ανδρέας Ρέγγης*] and *Nikólaos Zedamánis* [*Νικόλαος Ζεδαμάνης*] and the *ntaharé* performers *Athanásios Ntókos* [*Αθανάσιος Ντόκος*], *Ángelos Tsérnios* [*Άγγελος Τσέρνιος*] and *Ángelos Zedamánis* [*Άγγελος Ζεδαμάνης*].

At this point it should be noted that generally the musicians of Petroússa and the other Drama villages make their own instruments (such as *Nikólaos Bairaktáris*), or they inherit them from musicians of the previous generation (such as *Ángelos Gianníkis*, *Andréas Réngis*, and *Nikólaos Zedamánis*, who play on *lýras* made by *Dimítrios Zedamánis*). Also, one of the musicians can be the main luthier, supplying the other musicians, like *Ángelos Zedamánis*, who made almost everyone else's *ntaharé*. It is only in rare cases that musicians buy their instruments from one luthier, like *Lázaros Ouroúmis*, who plays with a *lýra* from *Xiropótamos*.

Before describing the musical transmission in Petroússa, it should be noted that Greek folk music was considered to be primarily an oral tradition, meaning that it was transmitted orally and preserved by memory and by the spoken word, rather than in written and recorded form (Polítis, 2017, p. 140). The orality of folk music stems from the fact that most of its forms were created in rural and agrarian settings, although urban folk musical traditions also exist (Kapsoménos, 1996, pp. 17 & 19). However, this reflects an earlier perception of folk music as a practice that relied heavily on oral transmission from one generation to the next. Today, however, folk music is widely recognised as an embodied and multisensory experience (Soyini, 2020· Pink, 2015· Stoller, 1989). This suggests that music is now understood as involving more than just listening and transmission. It engages



the body and multiple senses during performance, making it a rich, immersive experience.

Each generation of the Petroússa musicians was taught the local folk music by the previous generation. Being taught this music doesn't necessarily mean that every musician worked directly with a teacher. Usually it means that a person who wants to learn a local musical tradition follows the work of local musicians, observes them and tries to copy everything from them: the way they make their instrument, the techniques of playing the instrument, and the repertory. In other words, the aspiring musicians try to 'catch' everything from the technique and style of their teachers and, in general, from the musicians who have gone before them. Another way of describing this process in Greek is to say that the aspiring musicians try to 'steal' everything from the technique and style of their teachers (Anogianákis, 1991, p. 29). The use of either the verb "steal" [in Greek: κλέβω] or the verb "catch" [in Greek: πιάνω], at least in the figurative sense, varies according to the geographical areas of Greece and their local musical traditions. In the case of Drama, the local musicians use the verb "to catch". Thus, aspiring musicians begin their learning process by observing everything, practicing a lot in private, until one day someone from the previous generation suggests that they perform in public. It is also very common for young people to be strongly encouraged by their families to learn the local folk musical tradition. These young people are brought up at home from childhood to become musicians.

This was the case with Níkos Zedamánis, who, after many years of observing the local musicians and being taught the lýra by Dimítrios Zedamánis, spent a whole summer trying to play on his own (an act that he personally claims was done out of spite, when he saw that another student of Dimítrios Zedamánis was progressing faster than he was) and was then ready to perform in public. On the other hand, Níkos recalls how his older brother, Ángelos Zedamánis, would always come home from school, immediately throw aside his satchel, unhang the ntaharé from the wall, and start playing. Andréas Réngis, who originates from Petroússa but grew up in Athens, had a different way of learning. He practiced the lýra mainly

on his own during his stay in Athens, after observing Dimítrios Zedamánis' performance style and listening to the few but important recordings of this local musical tradition. It was then that Dimítrios Zedamánis urged Andréas to perform the *lýra* in public during a *Bábiden* in Petroússa (more on this below).

Since folk music is an oral tradition, this naturally means that it undergoes many different types of performances. A song or instrumental piece is never performed in the same way (Wachsmann, 1969, p. 165). Each performance has some different characteristics, but the core, i.e. the main melody and the lyrics of the song, remain the same. These different characteristics apply to the melodic ornaments that are generally used in the Greek folk musical tradition, but also to the intervals of the melody and to the rhythmical ornaments (Skoúlios, 2006, p. 76). Thus, the same song or instrumental piece can be performed differently each time by the same person, but it can also be performed differently by a teacher and his student. In this sense, musical traditions can change from one generation to the next. These are living traditions that continue to develop to this day. We will address the case of Petroússa later in this paper, with some representative examples.

At this point, we would like to refer to the musical seminar that was mentioned in the introduction of this paper, which was organized by the authors in April 2024 at the Center for Greek Music "Fívos Anogianákis" in Athens (see Figure 4 for the poster of the seminar). Concerning this organization, it should be briefly mentioned that it is a non-profit cultural association dedicated to the preservation, promotion and dissemination of the Greek musical tradition, founded in 1991, with one of its main activities being the organization of seminars on Greek folk music. The seminar was specifically dedicated to the folk musical tradition of Petroússa and was designed for percussionists and singers. For this purpose, four musicians from Petroússa were invited to Athens in order to demonstrate the repertory of the seminar, while being coordinated by the authors of this paper. The musicians were Lázaros Ouroúmis and Níkos Zedamánis on *lýra*, along with Ángelos Tsérnios on *gkáinta* (as Ángelos is also partly from Vólakas, where the *gkáinta* is part of the local *zygiá*) and *ntaharé*, and Ángelos Zedamánis

on ntaharé. During the seminar, participants were given all the information presented in this paper, as well as a live demonstration of the musical performance of some representative songs and instrumental pieces from Petroússa and other villages of Drama. The objective of the seminar was to provide some basic knowledge about the folk musical tradition of Petroússa. The teaching material was categorized according to the different rhythms that comprise it, which will be described analytically in this paper.



**Figure 4.** The poster of the seminar on the folk musical tradition of Petroússa, aimed at percussionists and singers, to be held in Athens in April 2024. © Evangelia Chaldæáki, 2024.

Apart from the provision of some written teaching material prepared by Evangelía Chaldæáki and general information about it explained by Andréas Réngis, the way of learning the different songs and rhythms of this material was based on the method described above. Thus, the songs and instrumental pieces were first performed by their bearers, the musicians of Petroússa, and the participants were invited to observe them and copy their technique and performance style. At the same time, Aléxandros Rizópoulos showed the ntaharé players the musical phrases in the form of a written score and analyzed the aspects of each rhythm. However, he did not write down the performance techniques, which were strongly

recommended to be copied from the musicians of Petroússa. You can find online two links with short audiovisual quotations from the seminar, uploaded on the Facebook page of the Center for Greek Music “Fívos Anogianákis” (Facebook 1, 2024) & (Facebook 2, 2024).

### **Occasions for Musical Performance**

Of course, this seminar was an invented occasion to perform the folk music of Petroússa in Athens. In situ, the local musicians of Petroússa perform their music on rare occasions, such as at gatherings, but also at events in the village. It should be noted that Greek folk music is generally associated with aspects of the everyday life of the Greek people. It is used in daily life, at important milestones (birth, marriage, separation, death), and during work, play, dance, entertainment, religious celebrations, events, rituals and customs (Kyriakídis, 1990, p. 5). It is also the music that represents the people, containing their characteristics, such as linguistic and ideological elements, events and customs, feelings, etc. (Kapsoméno, 1996, p. 19). In the case of Petroússa in particular, and more generally in the villages of Drama discussed in this paper, there is a major event that takes place once in a year and is closely linked to the performance of the local musical tradition. This event is usually held between January 5-8, although it varies from village to village. It is generally called *Arápidēs* [Αράπηδες], but the name also varies from village to village. It should also be noted that the Orthodox Christian celebration of the Theophany, in Greek Theopháneia [Θεοφάνεια] is an important holiday that takes place on January 6. During this holiday, and generally in the days between Christmas and Theophany, it is customary in northern Greece for people to dress up in costumes or as wild animals (wolf, bear, camel, goat) and wander around making noise, in order to drive away the evil spirits (Mégas, 1988, pp. 46-48).

In Petroússa, this event is called *Bábidēn* [Μπάμπιντεν] and takes place every year on the 6th, 7th, and 8th of January. This is a truly historic event. While the name “Bábidēn” itself testifies to its antiquity, being a combination of the word “babo”, which is found in many Balkan languages and means old woman, and the Turkish

suffix “-den”, which indicates, among other things, origin. The people of Petroússa have preserved Bábiden intact. They never stopped performing it while adding new elements to it over the years, a fact which shows that it is a living tradition and not a folkloristic performance. An analytical description of Bábiden and its history would take up many lines and could fill another paper, so it will not be included (see more on Réngis, 2024a). Two of the authors of this paper are planning a congress paper on the musical and folkloric characteristics of Bábiden, which should be completed by the time this paper is published (Réngis, 2024b) & (Chaldæáki, 2024). Many researchers have characterized Bábiden as a pagan ritual, associating it with Dionysian and Bacchic worship. Others associate Bábiden with the customs of “Midwife’s Day”, which takes place in the Southern Balkans. In Bulgaria, there is an event called “Babin den”, which takes place on January 8, the day of worship of Saint Domna, the patron saint of the dying and of midwives. Finally, some researchers confuse Bábiden with the “custom of the camel” (“deve günü” in Turkish), which takes place in Northern Thrace by the Gagauz people.

In general terms, Bábiden is an event associated with the revival of nature, the fertility and the sanctification of the place. It includes a series of rituals involving costumes, symbolism, food and drink, with music and dance dominating the event. The main costumes are made of goatskins, horns, and bells, and also include smearing of the face and body (see Figures 5 & Figure 6). But there are also traditional costumes, men dressing as women and women dressing as men, and some other costumes of Dionysian and Bacchic origin. For Petroússa, the Bábiden is the only big event of the village, so it attracts huge participation in its preparation and execution, by people of all ages.



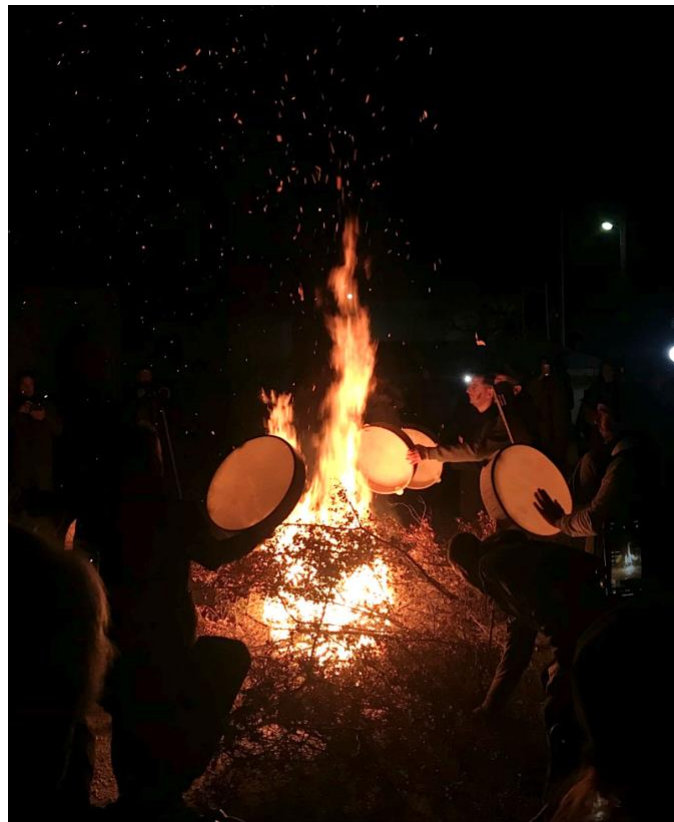
**Figures 5.** Preparation of the costumes of the Bábiden, at the Cultural Association of Petroússa. © Evangelía Chaldæáki, 2023.



**Figure 6.** Costumes of the Bábiden of Petroússa © Níkos Kosmídís, 2024.

The Bábiden event and the discography of the local musical tradition of Petroússa (see the titles in the relevant section of this paper's bibliography) were the main sources of information for this paper, along with interviews with local musicians. In particular, Andréas Réngis (to a greater extent), and Evangelía Chaldæáki (to a lesser extent), carried out several years of field work in Bábiden in order to make

this work possible. During Bábiden one can hear the entire repertory of Petroússa, interpreted many times in repetition and danced by many people (see Figures 7 & 8). This is because one of the main rituals of Bábiden is the *gýra* [γύρα], which means “route”, of the village. This means that on the first and second day of the event, the entire population of the village, dressed in the costumes described above and accompanied by the *lýra* and *ntaharé* performers, go on a circular route around the village, stopping at various points to dance. Although the instrumentalists are the main leaders of this music and dance, everyone participates in the event by singing and dancing. This demonstrates the collective nature of Greek folk music. Folk music is an emotional and practical form of music that arises from the need for expression. Particularly, Greek folk music is a collective action, which means that it is accepted, expressed and used by the majority of people in a local community, while being associated with special occasions (Polítis, 2017, p. 21).



**Figure 7.** Some *ntaharé* performers warming up their instruments at one of the fires lit during the Bábiden of Petroússa. © Evangelía Chaldæáki, 2023.

The repertory of Petroússa is analyzed in the next chapter of this paper. At this point, another fundamental characteristic of Greek folk music should be mentioned. During a performance, the songs and instrumental pieces that make up the Greek folk music repertory are not performed one after the other, but in a certain order, which in Greek is called *sirá* [σειρά] in the singular and *sirés* [σειρές] in the plural, meaning “series”. This term refers to a sequence of songs and instrumental pieces (Kokkónis, 2017, p. 165). This sequence is not necessarily the same each time, and of course it differs in each area of Greece, as local musical traditions also differ. The *sirá*, of course, has a purpose, which in the case of the Bábiden is the continuous dance. Thus, the first instrumental piece that is played in Bábiden is the *Levéntikos* [Λεβέντικος]. This piece was originally called *haráptsa* [χaráπτσα], from the Turkish word “Arapça”. But the word *haráptsa* was used to claim that the piece was for the Arápides, the people who wore costumes made of goatskins, horns, and bells, and also included the smearing of the face and body. So, it was not used with its exact meaning in Turkish (i.e. the song of the Arab people). After the *Levéntikos* is played, the songs and instrumental pieces are performed in the order of the rhythms and dances, as described below, with various changes between them (i.e. between the songs and instrumental pieces and between their groupings according to rhythm and dance).





*Figures 8.* Fragments of the musical and dance elements during the Bábiden of Petroússa. © Níkos Kosmídís, 2024; Evangelía Chaldæáki, 2023 & Gíorgos Mihailidís, 2024 respectively.

### **The Musical Repertory of Petroússa**

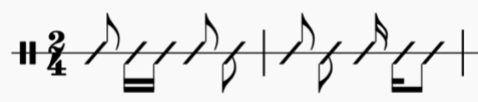
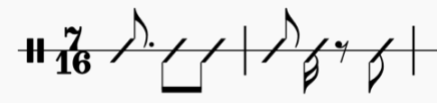
The repertory of Petroússa consists of songs and instrumental pieces that belong to these basic categories:

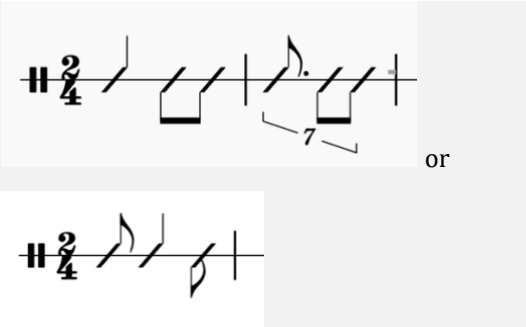
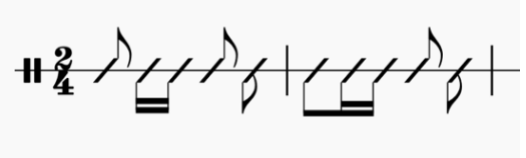
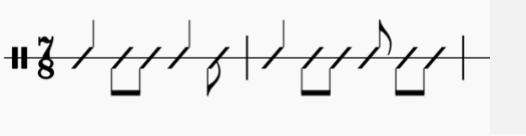
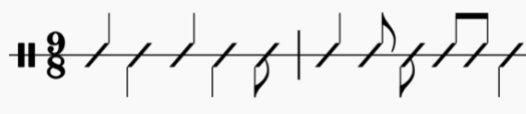
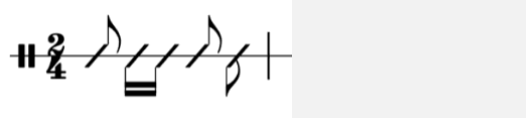
- *Levéntikos* [Λεβέντικος] in 2/4
- *Magíron* [Μαγείρων] in 7/16
- *Elafrýs antikrystós* [Ελαφρύς αντικρυστός] in 2/4
- *Hasariá* [Χασαπιά] in 2/4

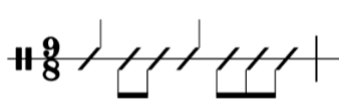

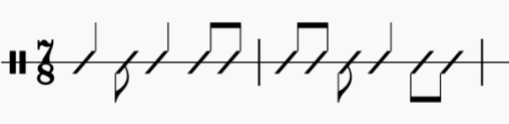
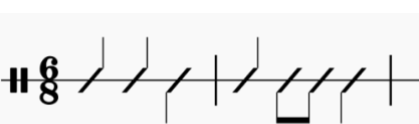
- *Varýs antikrystós* [Βαρύς αντικρυστός] in 2/4
- *Kóri Eleni* [Κόρη Ελένη] in 7/8
- *Pardalá tsourária* [Παρδαλά τσουράπια] in 9/8
- *Macedonia* [Μακεδονία] in 2/4
- *Karsilamás* [Καρσιλαμάς] in 9/8
- *Kathistiká* [Καθιστικά] and *Drómika* [Δρόμικα] in 4/4
- *Syrtós* [Συρτός] in 7/8
- *Paitóuska* [Παϊτούσκα] in 6/8
- *Léliyia* [Λέλιγια] in 2/4.


Below is a table (Table 3) of all the songs and instrumental pieces played in Petroússa, categorized according to the groupings above. The reference ntaharé patterns for each rhythmic category are also given. For these rhythmic transcriptions, recordings from the album of the Cultural Association of Petroússa (2001) were used, which can be found in the bibliography at the end of this paper. It should be noted that in the rhythmic transcriptions found in this paper, the notes written with stems up indicate the grave sound of the ntaharé, also known as “düm” in Turkish. The notes written with stems down indicate the sharp sound of the ntaharé, also known as “tek” in Turkish.

**Table 3.** The repertory of Petroússa

CATEGORY	RHYTHM	SONGS AND INSTRUMENTAL PIECES	REFERENCE NTAHARÉ PATTERNS
<b>LEVENTIKOS</b> [ΛΕΒΕΝΤΙΚΟΣ Σ]	2/4	<ul style="list-style-type: none"> <li>• “Levéntikos” [«Λεβέντικος»] or “haráptsa” [«Χαράπτσα»]</li> <li>• “Sála sála” [«Σάλα σάλα»]</li> </ul>	
<b>MAGIRON</b> [ΜΑΓΕΙΡΩΝ]	7/16	<ul style="list-style-type: none"> <li>• “Magíron” [«Σκοπός των μαγείρων»]</li> </ul>	

<b>ELAFRÝS ANTIKRYSTOS</b> <b>[ΕΛΑΦΡΥΣ ΑΝΤΙΚΡΥΣΤΟΣ] &amp; HASAPIA [ΧΑΣΑΠΙΑ]</b>	2/4	<ul style="list-style-type: none"> <li>• “Zlátko” [«Ζλάτκο»]</li> <li>• “Kíta me glikiá mou agári” [«Κοίτα με γλυκιά μου αγάρι»]</li> <li>• “María María” [«Μαρία Μαρία»] or “Bourgíánke” [«Μπουργιάνκε»]</li> <li>• “Pernó perνό” [«Περνώ περνώ»]</li> <li>• “Srógkoum” [«Σπόγκουμ»]</li> <li>• “Stogiánoule” [«Στογιάνουλε»]</li> <li>• “Tsaliá ki agáthia” [«Τσαλιά κι αγάθια»]</li> </ul>	 <p>Two musical staves in 2/4 time. The top staff shows a melody for "Zlátko" with a fermata over the final note and a "7" below it. The bottom staff shows a melody for "Kíta me glikiá mou agári".</p>		
<p>and some more titles that are played only as instrumental.</p>		<b>VARÝS ANTIKRYSTOS [ΒΑΡΥΣ ΑΝΤΙΚΡΥΣΤΟΣ]</b>	2/4	<ul style="list-style-type: none"> <li>• “Gyrísmata of Petroússa” [«Γυρίσματα Πετρούσσας»]</li> <li>• “Mikrós tsompánis” [«Μικρός τσομπάνης»]</li> </ul>	 <p>A single musical staff in 2/4 time showing a melody for "Gyrísmata of Petroússa".</p>
<b>KORI ELENI [ΚΟΡΗ ΕΛΕΝΗ]</b>	7/8	<ul style="list-style-type: none"> <li>• “Kóri Eléni” [«Κόρη Ελένη»]</li> </ul>	 <p>A single musical staff in 7/8 time showing a melody for "Kóri Eléni".</p>		
<b>PARDALA TSOURAPIA [ΠΑΡΔΑΛΑ ΤΣΟΥΡΑΠΙΑ]</b>	9/8	<ul style="list-style-type: none"> <li>• “Pardalá tsouráπia” [«Παρδαλά τσουράπια»]</li> </ul>	 <p>A single musical staff in 9/8 time showing a melody for "Pardalá tsouráπia".</p>		
<b>MACEDONIA [ΜΑΚΕΔΟΝΙΑ]</b>	2/4	<ul style="list-style-type: none"> <li>• “Macedonia” [«Μακεδονία»]</li> </ul>	 <p>A single musical staff in 2/4 time showing a melody for "Macedonia".</p>		

<b>KARSILAMA S</b> [ΚΑΡΣΙΛΑΜΑΣ]	9/8	<ul style="list-style-type: none"> <li>• “Ti íthela ke s’ agapóúsa” [«Τι ήθελα και σ’ αγαπούσα»]</li> </ul>	
<b>ΚΑΤΗΣΤΙΚΑ [ΚΑΘΙΣΤΙΚΑ] AND ΔΡΟΜΙΚΑ [ΔΡΟΜΙΚΑ]</b>	4/4	<ul style="list-style-type: none"> <li>• “Mánvro geráki” [«Μαύρο γεράκι»]</li> </ul>	
<b>SYRTOS [ΣΥΡΤΟΣ]</b>	7/8	<ul style="list-style-type: none"> <li>• “Varéthika kalé mána” [«Βαρέθηκα καλέ μάνα»]</li> <li>• “Egó tha páo stin róli” [«Εγώ θα πάω στην πόλη»]</li> <li>• “Ítane énas géros ke miá griá” [«Ήτανε ένας γέρος και μια γριά»]</li> <li>• “Thélo na páo stin Arapiá” [«Θέλω να πάω στην Αραπιά»]</li> <li>• “Kaliméra voskopóúla” [«Καλημέρα βοσκοπούλα»]</li> <li>• “Lenió” [«Λενιώ»]</li> <li>• “Mánvra mátia” [«Μαύρα μάτια»]</li> <li>• “Sou ípa mána” [«Σου είπα μάνα»]</li> <li>• “Ston Ádi tha katéno” [«Στον Άδη θα κατέβω»]</li> <li>• “T’ árhonta giós” [«Τ’ άρχοντα γιός»]</li> </ul>	
<b>ΡΑΙΤΟΥΣΚΑ [ΠΑΪΤΟΥΣΚΑ]</b>	6/8	<ul style="list-style-type: none"> <li>• “Paitóúska of Petróússa” [«Παϊτούσκα της Πετρούσσας»]</li> </ul>	

<b>LÉLIYIA</b> <b>[ΛΕΛΙΓΙΑ]</b>	2/4 <ul style="list-style-type: none"> <li>• “Káto sti Róido” [«Κάτω στη Ρόιδω»]</li> <li>• “Léliyia” [«Λέλιγια»]</li> </ul>	
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The fact that these songs and instrumental pieces make up the repertory of Petroússa doesn't necessarily mean that they can only be found in this particular village. Some of them are known to have originated in the other villages, while others are commonly performed in many villages of Drama. There are also songs and instrumental pieces that are generally performed all over Macedonia, but when they are performed in any village of Drama they are of course interwoven with the local musical characteristics.

The dances of these songs have relevant names. In particular, the dances that we find in Petroússa are *Levéntikos* [Λεβέντικος], *Magíron* [Μαγείρων], *Elafrýs antikrystós* [Ελαφρύς αντικρυστός], *Hasapiá* [Χασαπιά], *Varýs antikrystós* [Βαρύς αντικρυστός], *Kóri Eléni* [Κόρη Ελένη], *Pardalá tsourária* [Παρδαλά τσουράπια], *Macedonia* [Μακεδονία], *Syrtós* [Συρτός], *Paitóuska* [Παιτούσκα]. More information on the local dancing tradition will not be provided here, as this is a different topic that exceeds the scope of this paper.

### **The Structure of The Folk Musical Tradition of Petroússa**

The songs and instrumental pieces that make up the repertory of Petroússa are generally very simple in their melodic lines. This is, of course, due to the instrumental aspects of the *lýra*, the melodic instrument of the village. As mentioned above, the *lýra* is an instrument with specific characteristics that allow it to play only a certain number of notes. As a result, the songs and instrumental pieces don't have a wide melodic range, nor do they have elaborated melodic lines, as these couldn't be played by the *lýra*. Of course, in this local folk musical tradition we would never see a *lýra* performer playing alone; there are usually two *lýras*, as

we can see from the discography and from live performances, or in the case of Bábiden even more *lýras* being played all together. As a fun fact, let's add that the only case of a *lýra* performer playing alone was in the 1980s, and that was the case of Athanásios Katsioúras (mentioned above in the first generation of musicians from Petroússa), who is said to have had a quirky character and didn't like to perform with other *lýra* performers. However, on a recording from 1982 (from a personal archive so we cannot provide reference here), we find Athanásios Katsioúras playing along with Dimítrios Zedamánis (also mentioned above in the first generation of musicians of Petroússa), but there are no other recordings of them playing together. When the Cultural Association of Petroússa recorded their album in 2001, Dimítrios Zedamánis doubled himself on the *lýra*, as the other living *lýra* performer, Konstantínos Ouroúmis (mentioned above in the second generation of musicians of Petroússa), had a misunderstanding and left the recording studio. Dimítrios Zedamánis deliberately duplicated himself playing the *lýra* because otherwise this tradition "would be lost", as he himself stated during that time, with tears in his eyes. Finally, it should be noted that even when two or more *lýra* players perform together, in the case of Petroússa, each one of them adds some small improvisations to their performing style (such as small variations in the main melody). This is something that will be explained in more detail below in the case of *ntaharé* performers. On the other hand, in Monastiráki (one of the other villages of Drama mentioned in the beginning of this paper) this is not the case, as the *lýra* players there all perform exactly the same melody.

The rhythmic aspect of songs and instrumental pieces, on the other hand, is a very complex factor in this particular local musical tradition. In Northern Greece, and more broadly in the region's folk musical traditions, it is common to encounter rhythmic structures that vary within a single song or instrumental piece. For example, a piece may switch between or combine different meters, especially in dances and songs associated with festive occasions. This flexibility is particularly present in the rhythms of Balkan and Anatolian musical traditions. These rhythmic shifts often follow the flow of the performance, allowing for improvisation and regional style variations. Such rhythmic fluidity can also be

seen in the free meter songs of Northern Greece, where melodic lines do not always adhere to strict rhythmic structures, but are determined by melodic ornamentation and the emotional content of the piece. This contrasts with the more structured and repetitive rhythms found in dance tunes.

Another main characteristic of the folk musical tradition of Petroússa is that it can be performed by several *ntaharés* simultaneously, parallel to what was said about the *lýras*; notably, this practice of having two (or more) percussionists is atypical. In most other areas of Greece, there is only one. On the occasions when this music is performed, as described above, there are always the basic contributors among the musicians, who are the names that were mentioned above. However, these musicians are surrounded by up-and-coming musicians, i.e. the younger generation, and also by other villagers who play these instruments and can be considered 'amateur' musicians. Please note that the terms 'professional' and 'amateur' are used here in quotation marks, because their usage does not correspond to their exact meaning. The so-called 'professional' musicians of Petroússa are only considered professional within the territory of Petroússa. This means that music is not their main profession, as they only perform on the occasions mentioned here or at other folk festivals organized within Drama or in other areas. Therefore, the terms are used here in a misleading way to indicate the difference between the two types of performing musicians in Petroússa.

This separation between the 'professional' and 'amateur' musicians can be easily observed during the musical performance: the 'professional' musicians are the ones who form the *sirá* and decide which song or instrumental piece will be played next. They provide the pulse of the music. The majority of these 'amateur' musicians are *ntaharé* performers, as the *ntaharé* is considered an easier instrument compared to the *lýra*. On these occasions, an orchestra of *ntaharés* can be seen, each playing a different rhythmic pattern of the same rhythm. The *ntaharé* performers are renowned for their rhythmic flexibility, which allows them to explore a wide range of patterns and dynamics within the folk musical tradition of Petroússa. This adaptability allows the *ntaharé* performer to create intricate

rhythms that can shift within a single piece, enhancing the overall musical experience. This rhythmic versatility not only demonstrates individual creativity within a collective performance, but also reflects the wider cultural heritage of Northern Greece, where improvisation plays a crucial role in performance.

At the same time, the performance situation described here for the case of Petroússa brings to light the collectivity of Greek folk music. It highlights the fact that researchers should always take into account the actions and other factors surrounding the performance of folk music, such as people's participation and involvement, psychological and emotional priorities, modes of transmission and dissemination, musicological characteristics, etc. (Blacking, 1973· Merriam, 1964· Rice, 1994· Stokes, 1992). After all, the creation of folk music is considered to be a collective process, a characteristic that has been much discussed and sometimes misunderstood (Nettl, 2015). This means that even if a folk song or instrumental piece is created by one or a few individuals, it is accepted by the majority of the people, who assimilate, reproduce and adapt it (Kapsoméno, 1996, pp. 19-20). This fact is particularly illustrated by some of the newer songs adapted to the community of Petroússa and used in Bábiden during the last thirty years, a case that was studied by one of the authors of this paper (Chaldæáki, 2024). Although the song "Léliyia" (included in the above list with the repertory of Petroússa), was written during the 1990s, it belongs to the local repertory and is performed during the *gýra* in Bábiden. The locals call this song *The new song* [in Greek *To kainoúrgio*, *To kenoúrgio*], and there is a funny story behind this name. It originated after a small quarrel between the locals during Bábiden, in which a villager, Konstantínos Giántsiós (already mentioned above among the musicians of the second generation), tried to settle the dispute by playing his *ntaharé* and shouting "Let me play you a new song". But there are also two other songs that were created specifically for Bábiden, one in 2017 called *The song of Bábiden* [in Greek *To tragóúdi tou Mpáμπιντεν*, *Tó tragóúdi tou Bábiden*] and one in 2023 called (for the purposes of this paper) *Bábiden thélo* [*Mpáμπιντεν θέλω*], translated into English as "I want Bábiden", but also called by the locals *The newer song* [in Greek *To pio kainoúrgio*, *To pió kenoúrgio*], as a continuation of the "Léliyia" song. These



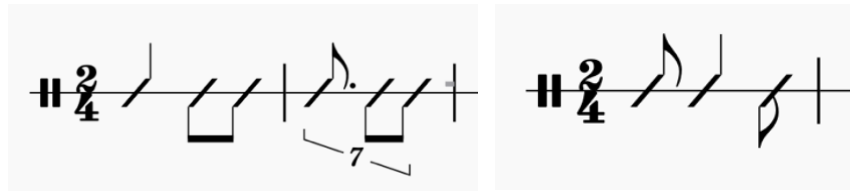
songs contain a great deal of information about their origin, their creation, performance and dissemination, all of which highlight the creativity, participation, involvement and collectivity of Greek folk music. However, further explanation of these songs will not be given here, as it would greatly extend the length of this paper (you can see all of this analytically in Chaldæáki, 2024).

### **Musical Examples on The Repertory of Petroússa**

Below are two examples of musical transcriptions from the repertory of Petroússa. More transcriptions can be found in the results of the research project “Thrace-Macedonia” (“The Friends of Music Society”, 1995-2000). For recordings of these musical transcriptions of Petroússa, see also the same research project and the albums that are referred to in the bibliography at the end of this paper. The reference recordings of the songs are those found in the album that was published by the Cultural Association of Petroússa (2001). The instruments on the transcriptions are in the plural, i.e. “voices”, “lýras”, “ntaharés”, since the performances of these songs always included more than one instrument of each category, as mentioned above. The key of both transcriptions is the same as that of the reference recording (La). However, comments on the makam of the songs will not be made here. Since the lýra of Drama, due to its instrumental characteristics, performs specific intervals that are different from those performed by the voice, the discussion of makam and intervals of a particular song or instrumental piece is a completely different topic that will not be developed here. In any case, the transcriptions made for the purposes of this paper are an attempt at descriptive notation, a descriptive metalanguage, since it is commonly known that Western staff notation is not a valid tool for transcribing oral musical traditions (Qureshi, 1987). Thus, these transcriptions attempt to describe the music they aim to notate, but using a metalanguage, i.e. a tool that annotates the music as it is actually performed. With this in mind, it should be noted that although the method used for the transcriptions of this work attempts to ‘photograph’ the exact performance of the songs they write down, they are not an exact notation of the recordings of the songs, due to all the characteristics of Greek folk music that have been discussed so far in this paper. They are just a general

idea of their performance, a 'guide', as it is usually said in Greece for transcriptions of Greek folk music.

First, below there is the transcription of the song *Pernó perνό* [Περνώ περνώ] (see Figure 10). As mentioned in Table 3 above, this is a song in hasapiá rhythm, with the following basic ntaharé pattern (see Figure 9). The distinction between the stems up and stems down has already been explained above.



**Figures 9.** The reference ntaharé patterns of the hasapiá rhythm. © Aléxandros Rizópoulos, 2024.

However, as mentioned above, this pattern does not remain the same throughout the song. This fact is illustrated in the attempted transcription below. It should be noted that the following transcription uses the upper and lower mordent symbols to indicate specific embellishments performed by the voices and the *lýras*, and the slur symbol to indicate legato performance of the voices and the *lýras*.

# Pernó perνό

Petroússa, Drama

Reference: Cultural Association of Petroússa (2001)

The musical score is written in 2/4 time and consists of three systems of staves. Each system includes a vocal line (Voices), a lyra line (Lýras), and a baglamani line (Ntaharés). The key signature is three flats (B-flat, E-flat, A-flat).

**System 1 (Measures 1-14):** Labeled "Intro". The vocal line is silent. The lyra and baglamani lines play a rhythmic introduction.

**System 2 (Measures 15-25):** Labeled "Theme A" and "Theme B".  
 Lyrics: Pe rnópe rnó aptín pórtasou E lé ni a mán ki'a pó.ki'a pó tí gi to nía sou

**System 3 (Measures 26-36):** Labeled "Intro".  
 Lyrics: ki'a pó.ki'a pó tí gi to nía sou

**System 4 (Measures 37-47):** Labeled "Theme A" and "Theme B".  
 Lyrics: Ský vo fi ló.tín pórtasou E lé ni a mán tha rró.tha rró fi ló e sé na tha

**System 5 (Measures 48-52):** Labeled "Intro" and "D.S.".  
 Lyrics: rró.tha rró fi ló e sé na

Transcribed by Aléxandros Rizópoulos & Evangelía Chaldæáki

**Figure 10.** Transcription of the song “Pernó perνό”. © Aléxandros Rizopoulos & Evangelía Chaldæáki, 2024.

Below (Table 4) are the lyrics of the song in Greek and also transliterated using the IPA alphabet. The lyrics are written down here as they are sung, i.e. with some repetition of lyrics, phrases or words. This is, of course, necessary to ensure that the lyrics match the melodic line. The italics are used in the contents of this table to indicate some phrases, words or euphonies, which in Greek are called *tsákisma* in the singular and *tsakísmata* in the plural. Tsákisma and tsakísmata are very common features of Greek folk songs, which are replications of words and phrases found in the lyrics of the song or cut out words from the lyrics of the song (Amargianákis, 1994, p. 6). For example, in the song “Pernó perνό”, the tsákisma “ki apó” appears in the first stanza, the tsákisma “tharró” in the second stanza, and so on. The italics also indicate a *paráthema* in the singular or *parathémata* in the plural, another characteristic of the Greek folk songs. Paráthema and parathémata are meaningless words, phrases or syllables, small phrases that do not fit the poetic context of the song, or nominal phrases (Amargianákis, 1994, p. 3). In the case of the song “Pernó perνό” there is the paráthema “Eléni amán”, a nominal phrase repeated in every stanza of the song. “Eléni” is a Greek woman’s name, which is actually quite common in the songs of the local musical tradition of Drama.

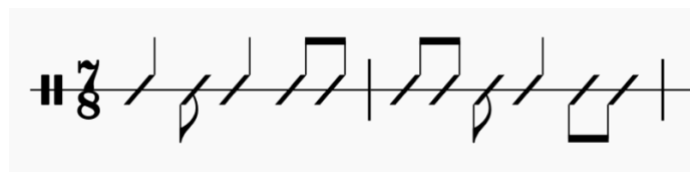
More details about the lyrics of the song will not be given here. Suffice it to say that the song is narrated by a man who sings for a woman named “Eléni”. He describes how he goes to her house in order to see her and tries to find excuses for doing so, such as slipping in front of the door and being injured, so that Eléni’s mother lets him in, or the case of the neighborhood being on fire and while the villagers run to put it out, he finds the opportunity to enter the house and embrace Eléni.

**Table 4.** The lyrics of the song “Pernó perνό”.

Περνώ περνώ απ’ την πόρτα σου <i>Ελένη</i> <i>αμάν</i>	Pernó perνό ap’ tin pórta sou <i>Eléni amán</i>
περνώ περνώ απ’ την πόρτα σου <i>Ελένη</i> <i>αμάν</i>	perνό perνό ap’ tin pórta sou <i>Eléni amán</i>
<i>κι από, κι από τη γειτονιά σου</i>	<i>ki apó, ki apó ti gitoniá sou</i>
<i>κι από, κι από τη γειτονιά σου</i>	<i>ki apó, ki apó ti gitoniá sou</i>
Σκύβω φιλώ την πόρτα σου <i>Ελένη αμάν</i>	Skývo fhiló tin pórta sou <i>Eléni amán</i>
	skývo fhiló tin pórta sou <i>Eléni amán</i>
	<i>tharró, tharró fhiló eséna</i>

σκούβω φιλώ την πόρτα σου <i>Ελένη αμάν</i> θαρρώ, θαρρώ φιλώ εσένα θαρρώ, θαρρώ φιλώ εσένα	<i>tharró, tharró fhiló eséna</i>
Η μάνα μου κι η μάνα σου <i>Ελένη αμάν</i> η μάνα μου κι η μάνα σου <i>Ελένη αμάν</i> στη σκά-, στη σκάλα κουβεντιάζουν στη σκά-, στη σκάλα κουβεντιάζουν	<i>I mána mou ki i mána sou Eléni amán</i> <i>i mána mou ki i mána sou Eléni amán</i> <i>sti ská-, sti skála kouventiázoun</i> <i>sti ská-, sti skála kouventiázoun</i>
Εγώ θαρρώ και 'σύ θαρρείς <i>Ελένη αμάν</i> εγώ θαρρώ και 'σύ θαρρείς <i>Ελένη αμάν</i> πως μας, πως μας αρραβωνιάζουν πως μας, πως μας αρραβωνιάζουν	<i>Egó tharró ke 'sý tharris Eléni amán</i> <i>egó tharró ke 'sý tharis Eléni amán</i> <i>pos mas, pos mas arravoniázoun</i> <i>pos mas, pos mas arravoniázoun</i>
Ρίξε νερό στην πόρτα σου <i>Ελένη αμάν</i> ρίξε νερό στην πόρτα σου <i>Ελένη αμάν</i> να πέ-, να πέσω να γλιστρήσω να πέ-, να πέσω να γλιστρήσω	<i>Ríxe neró stin pórta sou Eléni amán</i> <i>ríxe neró stin pórta sou Eléni amán</i> <i>na pé-, na péso na glistríso</i> <i>na pé-, na péso na glistríso</i>
Να βρω αφορμή της μάνας σου <i>Ελένη αμάν</i> να βρω αφορμή της μάνας σου <i>Ελένη αμάν</i> να 'ρθω, να 'ρθω να σε ζητήσω να 'ρθω, να 'ρθω να σε ζητήσω	<i>Na vro aformí tis mánas sou Eléni amán</i> <i>na vro aformí tis mánas sou Eléni amán</i> <i>na 'rtho, na rtho na se zitíso</i> <i>na 'rtho, na rtho na se zitíso</i>
Να δωσ' Θεός κι η Παναγιά <i>Ελένη αμάν</i> να δωσ' Θεός κι η Παναγιά <i>Ελένη αμάν</i> φωτιά, φωτιά στον μαχαλά σου φωτιά, φωτιά στον μαχαλά σου	<i>Na dos' Theós ki i Panagiá Eléni amán</i> <i>na dos' Theós ki i Panagiá Eléni amán</i> <i>fotiá, fotiá ston mahalá sou</i> <i>fotiá, fotiá ston mahalá sou</i>
Κι όλοι να τρέξουν στη φωτιά <i>Ελένη αμάν</i> κι όλοι να τρέξουν στη φωτιά <i>Ελένη αμάν</i> κι εγώ, κι εγώ στην αγκαλιά σου κι εγώ, κι εγώ στην αγκαλιά σου	<i>Ki óli na tréxoun sti fotiá Eléni amán</i> <i>ki óli na tréxoun sti fotiá Eléni amán</i> <i>ki egó, ki egó stin agkaliá sou</i> <i>ki egó, ki egó stin agkaliá sou</i>

Secondly, below there is the transcription of the song *Ston Ádi tha katévo* [Στον Άδη θα κατέβω] (see Figure 12). The transcription follows all the tools that were described in the beginning of this chapter and employed in the analysis of the previous song. As mentioned in Table 3 above, this is a song in *syrtós* rhythm, with the following basic *ntaharé* pattern (see Figure 11).



**Figure 11.** The reference *ntaharé* pattern of the *syrtós* rhythm. © Aléxandros Rizópoulos, 2024.

In this song, it is noteworthy that the *lýras* and voices that perform it employ some harmony, a feature that is somewhat unusual in the Greek folk musical tradition. This can be observed in the introduction of the song in bars 9-11 of the following transcription, in Theme B and its response in bars 20-25, and again in the repetition of Theme B and its response in bars 34-39. This provides some data on the musical influences that the folk musical tradition of Petroússa has suffered, in this case of Western origin. At the same time, it should be briefly noted that the song “Ston Ádi tha katévo” is also found in the folk musical tradition of Epirus, better known by the performances of singers Tákis Karnavás (1936-1999) and Alékos Kitsákis (1934-2015). However, this song can also be found in the folk musical tradition of Serres in Macedonia and perhaps in other geographical regions of Greece that the authors of this paper have not yet been able to identify. These three different versions of the song have many features in common with the one from Petroússa that is presented here. Since they all have the same lyrics, melodic line and rhythm, this means that we are dealing with different versions of the same song, which in Greek is called *parallagí* [παράλλαγή] in the singular and *parallagés* [παράλλαγές] in the plural, and this is also a basic characteristic of Greek folk songs. Although the melodic line and the rhythmic pattern are almost identical at their core, they differ in each *parallagí* of the song due to the characteristics of the discrete local musical traditions. We will not go into detail here, as this is yet another opportunity for further scholarship. Let it suffice to say, in the case of Petroússa, that the influences of Western music and of the folk music of Epirus can be justified by tracing the local history, since the Western influences can be attributed to the Greek cavalry bands that passed through the area during the Balkan wars (1912-1913), and since many internal immigrants from Epirus have been settling in the area for many years. Topics like that could be examined under the sense of musical networks (Kávouras, 1997).

# Ston Ádi tha katévo

Petroússa, Drama

Reference: Cultural Association of Petroússa (2001)

Intro

Voices

Lýras

Ntaharés

10 § Theme A

Voices

Lýras

Ntaharés

18 Theme B Response

Voices

Lýras

Ntaharés

24 Theme A

Voices

Lýras

Ntaharés

31 Theme B

Voices

Lýras

Ntaharés

37 Response D.S.

Voices

Lýras

Ntaharés

The musical score is presented in a system of three staves: Voices (top), Lýras (middle), and Ntaharés (bottom). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 7/8. The score is divided into sections: an Intro, Theme A (measures 10-17), Theme B (measures 18-23), Theme A (measures 24-30), Theme B (measures 31-36), and a final Response (measures 37-40) marked D.S. (Da Capo). The lyrics are written below the voice staff, with some words underlined to indicate phrasing. The Ntaharés staff uses a simplified rhythmic notation with vertical stems and flags.

Transcribed by Aléxandros Rizópoulos & Evangelía Chaldæáki

Figure 12. Transcription of the song “Ston Ádi tha katévo”. © Aléxandros Rizópoulos & Evangelía Chaldæáki, 2024

Below (Table 5) are the lyrics of the song in Greek and also transliterated using the IPA alphabet. Again, the lyrics are written down here as they are sung with the corresponding tsakísmata. For example, in the first stanza of the song there is the paráthema “ston Ádi tha katévo” in the first verse and the paráthema “o ke ston Parádiso” in the third verse. The song is narrated by a man who claims to be travelling to Hades to meet the Grim Reaper and to ask him for some shuttles in order to catch some beautiful girls. The song goes on to describe these girls.

**Table 5.** The lyrics of the song “Ston Ádi tha katévo”.

Στον Άδη θα κατέβω, στον Άδη θα κατέβω στον Άδη θα κατέβω και στον Παράδεισο ω και στον Παράδεισο	Ston Ádi tha katévo, <i>ston Ádi tha katévo</i> ston Ádi tha katévo ke ston Parádiso <i>o ke ston Parádiso</i>
Τον Χάρο ν' ανταμώσω, τον Χάρο ν' ανταμώσω τον Χάρο ν' ανταμώσω δυο λόγια να του πω ω δυο λόγια να του πω	Ton Háro n' antamóso, <i>ton Háro n' antamóso</i> ton Háro n' antamóso dyo lógia na tou po <i>o dyo lógia na tou po</i>
Χάρε για χάρισέ μου, Χάρε για χάρισέ μου Χάρε για χάρισέ μου σαΐτες κοφτερές ω σαΐτες κοφτερές	Cháre gia chárisé mou, <i>Cháre gia chárisé mou</i> Cháre gia chárisé mou saíte kofterés <i>o saíte kofterés</i>
Να πάω να σαϊτέψω, να πάω να σαϊτέψω να πάω να σαϊτέψω δυο τρεις μελαχρινές ω δυο τρεις μελαχρινές	Na páo na saitépso, <i>na páo na saitépso</i> na páo na saitépso dyo tris melahrinés <i>o dio tris melahrinés</i>
Που 'χουν στα χείλη βάμμα, που 'χουν στα χείλη βάμμα που 'χουν στα χείλη βάμμα στο μάγουλο ελιά ω στο μάγουλο ελιά	Pou 'houn sta chíli vámma, <i>rou 'houn sta chíli vámma</i> rou 'houn sta chíli vámma sto mágoulo eliá <i>o sto mágoulo eliá</i>
Που 'χουν και στην αυλή τους, που 'χουν και στην αυλή τους που 'χουν και στην αυλή τους χρυσές πορτοκαλιές ω χρυσές πορτοκαλιές	Pou 'houn ke stin avlí tous, <i>rou 'houn ke stin avlí tous</i> rou choun ke stin avlí tous hrisés portokaliés <i>o hrisés portokaliés</i>
Που βγάζουν πορτοκάλια, που βγάζουν πορτοκάλια	Pou vgázoun portokália, <i>rou vgázoun portokália</i>



που βγάζουν πορτοκάλια τον χρόνο δυο φορές ω τον χρόνο δυο φορές	που vgázoun portokália ton hróno dyo forés o ton hróno dyo forés
Την μια την λεν' Ελένη, την μια την λεν' Ελένη την μια την λεν' Ελένη την άλλη Μαριγώ ω την άλλη Μαριγώ	Tin mia tin len Eléni, tin mia tin len' Eléni tin mia tin len' Eléni tin álli Marigó o tin álli Marigó
Την τρίτη την καημένη, την τρίτη την καημένη την τρίτη την καημένη πολύ την αγαπώ ω πολύ την αγαπώ	Tin tríti tin kaiméni, tin tríti tin kaiméni tin tríti tin kaiméni polý tin agaró o polí tin agaró

### Conclusion

In conclusion, this paper has tried to show that when we speak of the Greek folk musical tradition, we mean a musical tradition that is old and still alive today, and that is closely linked to its bearers, the Greek people. The paper presented all the data collected during the authors' field work and study of the folk musical tradition of Petroússa. We have shown that this local musical culture is a collective process, an embodied and multisensory phenomenon, as demonstrated by the description of the Bábiden event and the description of the musical seminar on this music that took place in Athens in April 2024. Facts were also presented concerning the orality of this music, while narrating the musical transmission that took place during the seminar and the way in which the bearers of this musical culture were taught. On the occasion of Bábiden, it was also stated that the folk musical tradition of Petroússa is linked to the ideological elements, events, customs and feelings of the local community. The performance style of the folk musical culture of Petroússa, especially the rhythmic shifts that can follow the flow of the performance, allow for improvisation and regional style variations, bringing to light the individual creativity that exists within a collective performance context.

This paper also provides the instrumental characteristics of the zygiá combinations in the various villages of Drama, a complete list of the three

generations of musicians of Petroússa, a complete catalogue of the repertory of Petroússa, transcriptions of the rhythmic patterns of each category of this repertory and transcriptions of two indicative songs from the repertory of Petroússa, along with commentary about their musical, poetic and performance contexts.

Although an attempt has been made to give a detailed description of all these issues, we cannot explore each of them in depth. Therefore, as the authors of this paper, we would like to claim that we acknowledge the fact that a more analytical approach to the folk musical tradition of the villages of Drama and of Petroússa could be achieved, e.g. transcriptions of musical examples for each one of the rhythmic categories that were presented in Table 3 and through them an analysis of each rhythm, but also analyses of other issues. For a relevant reference see (Goldberg, 2020), a paper that examines the rhythm of “Eleninino horo”, a Bulgarian song that is also part of the repertory of Petroússa, as “Kóri Eléni”. We reserve the right to produce such works in the near or distant future, or we will expect other researchers to do so.

Thus, it is the authors' hope that the findings of this paper will draw the attention of researchers to the folk musical tradition of Petroússa and add to the literature on local musical traditions in Greece. Moreover, this paper has opened up discussion on tangential topics that were presented here but were not analysed further, such as a systematic description and analysis of Bábiden, the local dance tradition, creativity in the Greek folk musical tradition, musicological aspects of the folk musical tradition of Drama, more comments on the lyrics of the folk songs of Drama, the musical networks of the Drama region and the relationships between the various local musical traditions of Greece, and perhaps other subjects that were mentioned indirectly throughout the paper.

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