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MUSIC: A MELODIC METHODOLOGY INTO TEACHING AND LEARNING

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SCHOOL EXCHANGE PARTNERSHIP

GREEK INSTRUMENTS

1. BOUZOUKI



Bouzouki is the most beloved instrument in Greece and perhaps the only that has minimal, mainly aesthetic, differences from his ancient ancestor, the Pandoura





Pandoura was an instrument with a round belly, arm of double length and three double strings with the same precisely relation that is also used in the bouzouki.

The big success of Pandoura is owed in the possibility of production of big wealth of sounds with a small number of strings. The bouzouki belongs in the family of instruments with long neck, like the Saz, the Tamboura etc.

The name Bouzouki is believed that comes from the word Bozouk that means broken obviously in the change that came to the instrument from the Eastern and Central Asia.

The bouzouki arrived in Greece following the 1919–1922 war in Asia Minor and the subsequent exchange of populations between Greece and Turkey when the ethnic Greeks fled to Greece.

The early bouzoukis were mostly three-string (*trichordo*), with three courses (six strings in three pairs) and were tuned in different ways, as to the scale one wanted to play.

At the end of the 1950s, four-course (*tetrachordo*) bouzouki started to gain popularity. The four-course bouzouki was made popular by Manolis Chiotis, who also used a tuning akin to standard guitar tuning, which made it easier for guitarists to play bouzouki, even as it angered purists.

However it allowed for greater virtuosity and helped elevate the bouzouki into a truly popular instrument capable of a wide range of musical expression. Recently the three-course bouzouki has gained in popularity.

The first recording with the 4-course instrument was made in 1956.

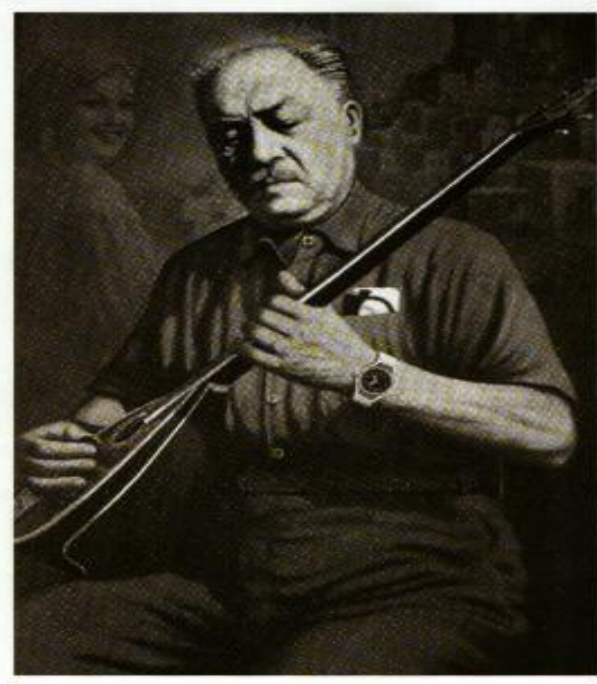




Following the Minor Asia destruction, the first Bouzouki orchestras appear, first and foremost the orchestra of Markos Vamvakaris.

The bouzouki becomes henceforth the king of the popular orchestra. The fourth pair of strings that Manolis Chiotis adds at the end of the 1950s is the more important perhaps change in the form of the bouzouki in the 2300 years of its Greek history.

A change that in a critical turning point of its course offered new, enormous, expressive possibilities and rendered it the absolute sovereign of the Greek music.



CONSTRUCTION

From a construction point of view, the bouzouki can have differences not only in the number of strings but also in other features, e.g. neck length, width, height, depth of the bowl or main body, the width of the staves (the wooden gores or slices of the bowl) etc.

These differences are determined by the manufacturer, who, in his experience and according to the sound that the instrument should make, modifies his functional elements to achieve a more piercing, deeper or heavier sound.



The size and type of the resonating body largely determine the instrument's timbre, while the length of the neck and, by extension the strings, determines the instrument's pitch range, as well as influencing the timbre.

While neck length can vary from instrument to instrument, most bouzoukis have the same number of frets, spaced such as to provide a chromatic scale in 12-tone equal temperament.

On modern instruments the frets are metal, and set into fixed position in the fingerboard (in contrast to early instruments and the related baglama, in which frets were of gut or cord tied onto the neck, and moveable.)

The quality of the wood from which the instrument is made is of great importance to the sound. For the construction of the bowl, mulberry, apricot, cherry, acacia, and elm are considered to be the best woods with walnut, plane, and chestnut being slightly inferior.

The wood must be solid and sourced from slow growth trees. The top or soundboard should be cedar or spruce (preferably spruce) if possible, cut in one piece.



The top plays a major role in the sound because it resonates and strengthens and prolongs the vibration of the strings.

Another factor that affects the quality of the sound is the varnish and the method of its application.

The best varnish is a natural one made of shellac, which is applied by hand in many layers in the traditional way, for both acoustic and visual effect.

The neck must be of very dry hardwood in order not to warp and increase the distance of the strings from the fret board (the action height) which makes playing the instrument more laborious.

To achieve this, manufacturers use different techniques, each one having their own secrets. Many modern instruments have a metal rod or bar set in a channel in the neck, under the fingerboard, which adds some weight, but increases rigidity, and allows adjustment of the neck should it begin to warp.



https://www.youtube.com/watch?v=kp_j0FJ-wMQ

2. KANONAKI

Kanonaki has been known in Greece from antiquity.

It is named after the experimental one-chord instrument that Pythagoras made in the 6th century BC however may have originated since Minoan or Mycenaean times between 3000BC and 1600BC



CONSTRUCTION

Kanonaki is made in various sizes, out of maple or other wood and has the shape of a table, with the right side vertical to the long one and the chords. The lid is also wooden, except for the right side (about 15 cm), which is made of leather and where round or oval holes are opened, usually ornated.

Kanonaki is usually placed and played on the lap. The instrument player put two thimbles or “nails” as they are called on the pointers of his hand.

They used to be silver or gold, made out of turtle shell or ox horn, but nowadays they are plastic. With these nails the player can touch the chords more easily and firmly, which helps him to produce stronger sound.

<https://www.youtube.com/watch?v=kMxnHyBEYS8>

3. FLOGERA

The flogera is a type of flute used in Greek folk music.

It is a simple end-blown bamboo flute without a fipple, which is played by directing a narrow air stream against its sharp, open upper end. It typically has seven finger holes.

It belongs to the “shepherd instruments”, along with *Souravli*, *Mantoura* and *Thiampoli*.

It comes in various sizes, from 15 to 80 cm and is used in traditional music.

It is quite often wrongly taken for flute, from which it differs profoundly. Students in Greece are instructed how to play the flogera.





CONSTRUCTION

The construction of a flogera requires patience, experience and love.

From the very moment a shepherd decides to look for the wood till the moment that he will open the holes, there are a lot of things to check over and over again.

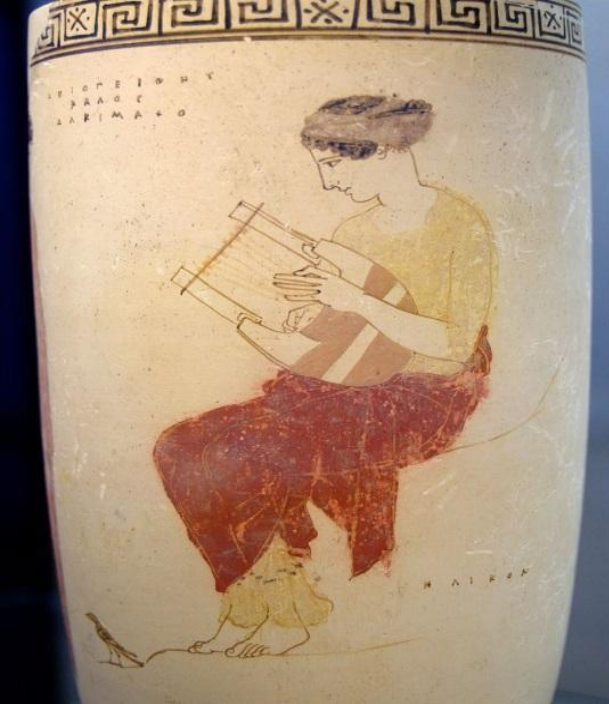
As far as the bamboo flogera is concerned, the bamboo has to be dry and without knobs, with the same thickness throughout its length.

The internal surface also has to be smooth and the holes have to be of the same diameter and be apart from each other the same distance.

The holes are usually opened with a scorching nail.

<https://www.youtube.com/watch?v=A-nJzkYWafY>

4. The Lyre



The lyre is a string instrument known for its use in Greek classical antiquity and later periods. The lyre is similar in appearance to a small harp but with distinct differences.

According to ancient Greek mythology, the young god Hermes stole a herd of sacred cows from Apollo.

In order not to be followed, he made shoes for the cows which forced them to walk backwards. Apollo, following the trails, could not follow where the cows were going. Along the way, Hermes slaughtered one of the cows and offered all but the entrails to the gods. From the entrails and a tortoise/turtle shell, he created the Lyre.

Apollo, figuring out it was Hermes who had his cows, confronted the young god.

Apollo was furious, but after hearing the sound of the lyre, his anger faded. Apollo offered to trade the herd of cattle for the lyre. Hence, the creation of the lyre is attributed to Hermes



In organology, lyre is defined as a "yoke lute", being a lute in which the strings are attached to a yoke that lies in the same plane as the sound-table and consists of two arms and a cross-bar.

In Ancient Greece, recitations of lyric poetry were accompanied by lyre playing.

The lyre of classical antiquity was ordinarily played by being strummed with a plectrum (pick), like a guitar or a zither, rather than being plucked with the fingers as with a harp.

The fingers of the free hand silenced the unwanted strings in the chord

CONSTRUCTION

A classical lyre has a hollow body or sound-chest (also known as soundbox or resonator), which, in ancient Greek tradition, was made out of turtle shell.

Extending from this sound-chest are two raised arms, which are sometimes hollow, and are curved both outward and forward. They are connected near the top by a crossbar or yoke. An additional crossbar, fixed to the sound-chest, makes the bridge, which transmits the vibrations of the strings.

The deepest note was that farthest from the player's body. Since the strings did not differ much in length, more weight may have been gained for the deeper notes by thicker strings, as in the violin and similar modern instruments, or they were tuned by having a slacker tension. The strings were of gut.

They were stretched between the yoke and bridge, or to a tailpiece below the bridge. There were two ways of tuning: one was to fasten the strings to pegs that might be turned, while the other was to change the placement of the string on the crossbar. It is likely that both expedients were used simultaneously.

<https://www.youtube.com/watch?v=yQgwO386S6o>

5. BAGLAMAS



The baglamas or baglamadaki a long necked bowl-lute, is a plucked string instrument used in Greek music.

It is a tiny version of the bouzouki pitched an octave higher with unison pairs on the four highest strings and an octave pair on the lower D. Musically, the baglamas is most often found supporting the bouzouki



CONSTRUCTION

The body is often hollowed out from a piece of wood or else made from a gourd, but there are also baglamades with staved backs.

Its small size made it particularly popular with musicians who needed an instrument transportable enough to carry around easily or small enough to shelter under a coat, as it was prohibited during the Turkish occupation and later during the Greek dictatorship.



THANK YOU