

**ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS AND SOCIAL
SCIENCES**

**STRUCTURE AND INTERACTION IN CRETAN LEAPING DANCES:
CONNECTING ETHNOGRAPHY AND COMPUTATIONAL ANALYSIS**



Ph.D. THESIS

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Department of Music

Music Programme

JUNE 2018

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**GİRİT DANSLARININ YAPISI VE ETKİLEŞİMİ:
ETNOĞRAFYA VE BİLİŞİMSEL ANALİZİN BAĞLANTISI**

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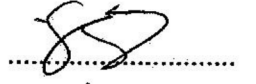
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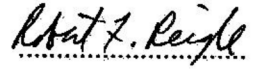
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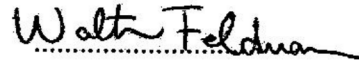
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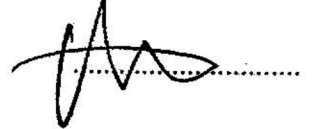
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Lokumum için,



FOREWORD

The motivation to study ethnomusicology was - in the beginning - not to write yet another dissertation, but rather to diversify my writing on the subject of music, to give it a voice that is closer to the subject, maybe even subjective. I felt that the engineering language did not approach music in an appropriate way, and I hoped that by studying ethnomusicology, I would find some alternative ways to look at and to write about music.

Crete has been the geographical centre of my life ever since 2003, when I first went there for a longer period. I lived in Crete for many years, and with living in Crete comes dancing, singing, and playing music. For many years, it did not occur to me that what I am doing when I ask musicians and dancers to teach and tell me about their culture is close to practices in ethnomusicology. Only in 2011, thanks to Michael Hagleitner from the University of Vienna, it became clear to me that the knowledge that I accumulated about Cretan culture might be valuable even for other people apart from myself when further elaborated. The key to this insight was my participation in a field trip to Crete, with more than 10 students of ethnomusicology participating, where I was suddenly addressed as a senior scientist, not in engineering but in ethnomusicology. The weeks in Crete, supervising students, conducting interviews and recordings, thinking and discussing about music, made it clear to me that in this field I can find a complementary approach to music to the scientific-analytic one I had as an engineer.

I felt highly motivated to learn more, to finally put a more systematic basis to my knowledge, and when I moved to Istanbul with my wife Kevser, I registered at the MIAM institute to study ethnomusicology. And here I met the second important person for this thesis, my supervisor Robert Reigle. Within the small institute of MIAM, he provided a solid basis for my education, and was always available for inspiring discussions about music in general. When it comes to inspiring discussions about music, the next person to thank is Walter Zev Feldman, whom I met every now and then in some corner of this planet, and I was always delighted about the great time I spent with him, speaking about music and - very often - Istanbul, the city which we experienced in two very different periods.

I want to thank all the musicians and dancers in Crete, who supported my work. In particular, Areti Markogiannaki, Yannis Panagiotakis, Alexandros Papadakis, Iakovos Paterakis, Nikos Rousakis, Dimitris Sgouros, Dimitris Sideris, Zacharis Spyridakis, Vaggelis Stafilas, Areti Sfakianaki, Nikitas Tritsarlis, Giorgos Tsantakis, Christos Tzanedakis, Vaggelis Vardakis, and Giorgos Xilouris.

I should also thank my wife Kevser for all her patience with me during this work. I promise I will not start writing a third dissertation. A book maybe? Finally, thanks go also to all the members of my committee, Şirin Özgün (who became my thesis advisor in the last period), Ozan Baysal (whom I would love to finally write some nice article together with), Can Karadoğan, Taylan Cemgil, and Ali Cenk Gedik (who has been a friend since I came first to Izmir), but also to Jane Harrison, who had to be removed from my initial committee.

As a word in German to my dear parents: Auch alles Liebe an Euch, lieber Doktor-Doktor-Vater und -Mutter.

June 2018

André HOLZAPFEL



TABLE OF CONTENTS

	<u>Page</u>
FOREWORD.....	ix
TABLE OF CONTENTS.....	xi
LIST OF TABLES	xiii
LIST OF FIGURES	xv
SUMMARY	xvii
ÖZET	xxi
1. INTRODUCTION	1
1.1 Subject of the Thesis.....	1
1.2 Research Question and General Approach	4
2. RESEARCH CONTEXT	9
2.1 Literature on Cretan Music	9
2.2 Literature on Dance.....	16
2.3 Literature on Emotion/Affect and Music	20
2.4 Chapter Summary	26
3. OVERVIEW OF CRETAN DANCE AND THE HISTORICAL PATH OF THE CRETAN LUTE.....	29
3.1 Chapter Introduction	29
3.2 The Cretan Dances.....	29
3.3 Historical Development and Mediatisation of Cretan Music in the 20th Century.....	39
3.4 Chapter Summary	42
4. COMPUTATIONAL ANALYSES OF AUDIO CORPORA.....	45
4.1 Chapter Introduction	45
4.2 The Analysed Corpora	45
4.3 Tempo	47
4.4 Rhythm Patterns.....	49
4.4.1 Results	49
4.5 Melodic Patterns	53
4.5.1 Results	54
4.6 Melodic Key Phrases	57
4.6.1 Sousta	57
4.6.2 Sitiakos	59
4.7 Chapter Summary	64
5. THE EVENT	65
5.1 Chapter Introduction	65
5.2 Avdou, 14/08/2014.....	66

5.3 Summary of the Event	115
5.4 Comparison of Events.....	117
5.5 Chapter Summary	120
6. THE MUSICIANS' PERSPECTIVES: PLAYING THE FEET	123
6.1 The Old and the New Style in Pidichtos.....	123
6.1.1 Dimitris Sgouros: Meronas seminar 2017.....	129
6.1.2 Kostis Vasilakis: Kastrinos Pidichtos (2014)	132
6.2 Collaborative Creation	139
6.3 Examples of Collaborative Creation.....	146
6.3.1 Dimitris Sgouros.....	147
6.3.2 Vangelis Vardakis	151
6.3.3 Zacharis Spyridakis	166
6.3.4 Iakovos Paterakis	180
6.4 Chapter Summary	183
7. THE DANCERS' PERSPECTIVES	185
7.1 Strong Experiences in Dance	185
7.2 Dance and Emotion.....	193
7.3 Thematic Analysis of Interviews	198
8. CONCLUSIONS.....	203
REFERENCES.....	207
VIDEO EXAMPLES	215
APPENDICES	219
Appendix A: Map of Crete.....	221
Appendix B: List of Recordings (Corpus Analysis).....	223
Appendix C: Computational Methodology	225
C1 Tempo	225
C2 Rhythmic patterns.....	225
C3 Melody.....	226
C3.1 Pitch Estimation.....	226
C3.2 Similarity Matrix Computation.....	226
C3.3 Line Detection	227
Appendix D: Glossary	229
Appendix E: Larger Music Transcriptions	233
E1 Pidichtos by Dimitris Sgouros.....	233
E2 Pidichtos by Kostis Vasilakis.....	245
CURRICULUM VITAE.....	251

LIST OF TABLES

	<u>Page</u>
Table 3.1 : Recordings of Cretan music registered in Spottswood (1990).	41
Table 4.1 : Number of recordings and measures per dance in the first corpus.	46
Table 4.2 : Number of recordings and measures per dance in the second corpus. .	46
Table B.1 : List of analysed recordings in the computational corpus analysis.....	223





LIST OF FIGURES

	<u>Page</u>
Figure 1.1 : Rhythmic patterns reported in Cretan leaping dances.	3
Figure 3.1 : Rhythmic pattern of <i>bros-píso</i> steps of the <i>sitiakós</i>	36
Figure 3.2 : Rhythmic pattern of <i>epí tórou</i> steps of the <i>sitiakós</i>	37
Figure 3.3 : Rhythmic pattern of <i>maleviziótis</i> steps.	38
Figure 3.4 : Rhythmic pattern of <i>soústa</i> steps.	39
Figure 4.1 : Mean tempo trajectories for four Cretan leaping dances.	48
Figure 4.2 : The main rhythm patterns emerging from analysis.	50
Figure 4.3 : Number of measures assigned to the rhythm patterns.	51
Figure 4.4 : Most prominent stress patterns from four individual samples.	52
Figure 4.5 : Example of a two measure melodic phrase.	54
Figure 4.6 : Distribution of the detected melodic patterns.	55
Figure 4.7 : Examples of detected <i>soústa</i> key phrases	58
Figure 4.8 : Three most common <i>soústa</i> phrases from the Crinnos corpus.	60
Figure 4.9 : Transcriptions of the most contrastive <i>sitiakós</i> phrases.	61
Figure 5.1 : The stage in Avdou, 2014.	68
Figure 5.2 : Audience as viewed from the dance floor in Avdou, 2014.	69
Figure 5.3 : Tempo development in the second <i>seirá</i> of <i>syrtós</i> tunes.	75
Figure 5.4 : Duration of individual <i>syrtós</i> tunes in the first long <i>seirá</i>	81
Figure 5.5 : Illustration of the gaze directions.	82
Figure 5.6 : Dance activity.	84
Figure 5.7 : Pie chart of repertoire in Avdou, 2014.	116
Figure 5.8 : Pie charts for two other events.	118
Figure 6.1 : Accidentals used in the transcriptions.	130
Figure 6.2 : Scale material in the <i>pidichtós</i> by Dimitris Sgouros.	133
Figure 6.3 : Scale material in the <i>pidichtós</i> by Kostis Vasilakis.	135
Figure 6.4 : <i>Kontyliá</i> of Kyrlimbas.	151
Figure 6.5 : A <i>kontyliá</i> in a chromatic mode.	152
Figure 6.6 : Another <i>kontyliá</i> of Kyrlimbas.	152
Figure 6.7 : <i>Órtses</i> phrase from Siteia.	154
Figure 6.8 : Two typical melodic phrases for the in-place steps.	154
Figure 6.9 : <i>Kontyliés</i> of Foradaris.	156
Figure 6.10 : <i>Askomantouúra</i> phrases.	158
Figure 6.11 : Beginning of <i>pidichtós</i>	160
Figure 6.12 : Three common <i>pidichtós</i> phrases.	161
Figure 6.13 : Turn to the <i>maleviziótis</i>	162
Figure 6.14 : Phrase from Pediada area.	163
Figure 6.15 : Another phrase from Pediada area.	164

Figure 6.16 : Section with particular structure.....	165
Figure 6.17 : Phrase from Mesara area.	165
Figure 6.18 : Beginning of a <i>pidichtós</i> in La.....	168
Figure 6.19 : <i>Pidichtós</i> themes in Do.	170
Figure 6.20 : Melodic phrases played by Zacharis Spyridakis.	170
Figure 6.21 : Melody in Re for female dancer.	174
Figure 6.22 : Melody in Re for male dancer.	175
Figure 6.23 : Number of notes per measure played by <i>lýra</i> and lute.	178
Figure 6.24 : Melody played for female dancer.	179
Figure A.1 : Map of Crete (Source: Wikimedia Commons).....	221
Figure E.1 : Complete Transcription: <i>Pidichtós</i> by Dimitris Sgouros.	231
Figure E.2 : Complete Transcription: <i>Pidichtós</i> by Kostis Vasilakis.	243



STRUCTURE AND INTERACTION IN CRETAN LEAPING DANCES: CONNECTING ETHNOGRAPHY AND COMPUTATIONAL ANALYSIS

SUMMARY

This thesis focuses on Cretan dance music, and more specifically on the leaping dances of eastern Crete. The posed research question is:

What melodic, rhythmic and formal structures are characteristic for the east Cretan leaping dance tunes, and what functions do these structures serve in today's festivities in the interaction between musicians and dancers?

In order to answer this two-fold research questions, I will use a series of methodologies. The main methodologies are those from the field of ethnomusicology, which are participant observation, interviews, and manual transcription. The dissertation is based on several years of field work in Crete, and that aims to analyse the context in which Cretan music and dance happen. However, enabled by my interdisciplinary background, I apply computational corpus studies to provide macro-level information about traits of the music contained in a collection of recordings. The main methodological novelty of this thesis is the connection between the general traits obtained from computational analysis of a corpus, and the close reading by means of ethnography of the creative and interpretative aspects that give meaning to these traits.

The thesis is structured as follows: **Chapter 1** provides a more detailed presentation of the research question, and how it will be addressed in this thesis. After this, I start with the main part of the thesis by providing a detailed overview of the literature that is relevant for the present research in **Chapter 2**. Since the thesis draws from various scientific domains, it will be structured in subsections that relate each to a specific domain. A focus will lie on the work from ethnomusicology that either considered Cretan music, or the subject of dance in various cultural contexts. Apart from that, and overview will be provided of research on emotion in music, since this subject motivates the interaction between musician and dancer as we will see in the later chapters of the thesis. Most research in this regards has been conducted in the context of Eurogenetic music, but approaches that attempted to consider different music idioms will be emphasized.

Chapter 3 provides a detailed discussion of the music repertoire related to dance in Crete. Since the following chapters will analyse Cretan dance repertoire, the focus of this discussion will also lie on dance tunes. This discussion will be framed by a summary of the Cretan music recording history, which clarifies the temporal dynamics and vast changes that Cretan music underwent in a span of a century. This is of major importance, since some of the subsequent analyses will be based on commercially recorded performances, and we need to understand how the process of recording music

reshaped the way that music is perceived among the Cretans. I will appreciate the fact that most Cretan music that was recorded is related to dance. Until our days, dances play a central role in Cretan society, in urban as well as in rural environments. It is therefore crucial to provide at least a basic description of the analysed dances, their geographical varieties, and an indication of change based on the parameters of the recording industry.

Chapter 4 forms the corpus-analytic part of this thesis, in which I introduce my approach of connecting computational analysis with ethnographic research. It provides an overview of the recordings that were chosen for the analysis. All recordings are freely available in published commercial recordings, and in ethnographic databases that are accessible on the internet. The corpus-analytic results illustrate three different aspects, which are the development of tempo within a piece of music, the typical stress pattern that emerges from the Cretan lute, and finally the aspect of melodic content. Since it is the melodic phrases that play a key role in the identification of a tune, the emphasis of the chapter will lie on this aspect. First, I will document in how far dance tunes might share melodic material. Then for two Cretan leaping dances, melodic phrases are presented that occur mainly in tunes related to a specific dance, and therefore might serve as sonic fingerprints for the identification of a dance. Appendix C provides an overview of the computational tools that were applied for the analysis of sound recordings in this chapter. Since this thesis is in the area of ethnomusicology, this rather technical chapter is included as an appendix that provides a concise overview and references for more detailed information about applied algorithms. Effort was taken to explain algorithms in way that is comprehensible to the non-engineer.

After the analysis of a corpus of recorded performance, the thesis will take its turn to ethnographic context in **Chapter 5**. A set of Cretan festivities (*glénti*) that were recorded during my field work are analysed regarding the temporal sequence in which the musical repertoire is used to shape the structure of the event. The dynamics of the interaction between audience, dancers, and musicians is taken into account. This chapter will illustrate how the apparent richness, as reflected in the number of taught Cretan dances, is in practice reduced to some few elements of the musical repertoire that fulfil specific functions within the social event.

Chapter 6 focuses on a specific building block in the structure of an event, which are the leaping dances. While Chapter 4 provided a detailed analysis of the structure of these tunes as it emerges from a computer-aided analysis, in this chapter the musicians will guide the analysis. In my field work, I asked four renowned musicians to watch audiovisual recordings of their own performances. These recordings stem from my previous field work, and after some hesitation, all musicians were very positive and motivated in discussing the structure of their own performances. In the context of this analysis, I asked the musician about the emotional connotations that they would assign to specific parts of their performances, and I asked them to specify how the specific choices in structuring the piece emerged in relation to the dance activity that was displayed in the analysed video. The analyses in this Chapter include the material from the interviews, and display them in alignment with transcriptions of the performance, and with analyses of tempo and tonal development. This way, a clear picture emerges of typical tools that musicians apply in order to serve the individual dancers.

The perspective of the dancers is taken in **Chapter 7**. While musical tools were illustrated in the previous chapter, and the structure of the tunes was illustrated in

Chapter 4, it needs to be clarified what the effect of the music might be on the dancers. What are their goals and motivations while dancing? In how far are they aware of the tools that the musicians apply in order to make them reach certain goals? The analysis in this chapter is enabled by a set of interviews with eight dancers. The emerging theme is a dual function of dance, one being the display of certain properties towards the other participants of an event, but even more emphasized by the dancers is the reaching of emotional states that cannot be reached in contexts other than the activity of dancing their own local dances. The chapter will conclude with a vocabulary of emotion-related terms that are used by the dancers, and an analysis of the semiotic web that this vocabulary spans and that forms the basis of the dance experience for the Cretan dancer.

In **Chapter 8**, I provide a summary of the conducted research, and discuss its limitations and achievements. I describe the importance of dance for the Cretan society, which lies mainly in the achievement of emotional affordances that bring relief and self-confidence to the involved participants. This interpretation is put into context with the recent scientific work in embodied cognition and phenomenology, and I argue that in order to understand the function of music in a more complete way, we need to step over borders of musical and academic cultures to arrive at a more holistic musicology. I argue that this musicology should make use of methodologies of fields such as music psychology, ethnomusicology, music theory, cognition, phenomenology, and music information retrieval, and connect them to a new field of music studies in the framework of the Digital Humanities studies.



GİRİT DANSLARININ YAPISI VE ETKİLEŞİMİ: ETNOĞRAFYA VE BİLİŞİMSEL ANALİZİN BAĞLANTISI

ÖZET

Geleneksel müzik, günümüzde Girit'in kentsel ve kırsal çevrelerinde gelişen bir aktivitedir. Özellikle yaz aylarında, kentsel merkezlere ya da Girit'in dışına taşınmış olan birçok Giritli geçici olarak köylerine döndüklerinden, köylerdeki müzik aktivitelerini içeren şenlikler saymakla bitmez. Bu aktiviteler her yaştan ve her sosyal gruptan insanı içermektedir. Bu aktiviteler cinsiyet, yaş, sosyal statü ile menşee temelli kimliklerin bir araya gelmesi için önemli bir fırsat sunar ve bu kimlik tanımlamalarının yeniden müzakere edilmesine yol açar. Son on yıllar boyunca dans gruplarına, kültürel derneklere ve müzik gruplarına dahil olan nüfusun artışı bu fenomenin Girit toplumu için öneminin bir göstergesidir.

Girit müziği, Giritliler'in kendileri tarafından kökenlerini Girit adasına ait kabul ettikleri müzik formlarına atfettikleri bir terimdir. Bu müzik içerisinde mevsim, coğrafi konum ve müzikal ifade biçimleri gibi faktörlere dayalı olarak değişen müzikal form ve icra bağlamlarında çarpıcı miktarda bir çeşitlilik söz konusudur. Kış aylarında, performanslar neredeyse tamamen kapalı mekanlarda yapılır. Ayrıca yerel içkinin (rakí) damıtılması büyük arkadaş gruplarının müzik yapmak, şarkı söylemek, yemek, içmek ve dans etmek için içki imalathanesine (kazáni) davet edilmesine gözde bir fırsat sunmaktadır. Yaz aylarında müzik aktiviteleri dış mekanlara kayar ve günümüzde konser etkinlikleri önemli bir rol oynamaktadır. En yaygın etkinlik genelde kültür dernekleri tarafından köy meydanlarında organize edilen ziyafetlerdir (glénde). Dans ve müzik formları, Girit içinde bölgelere göre farklılık gösterir. Örneğin, sürüklenme dansı adanın her tarafına yayılmıştır. Fakat dansın kökeni Batı Girit'tir ve en fazla çeşitlilik burada görülmektedir. Öte yandan Kontyliés'in kısa müzik cümlelerinden gelen müzik formları en çok Doğu Girit'te çeşitlilik göstermektedir. Coğrafyaya bağlı bu müzikal ifade farklılıklarının yanı sıra, Giritliler'in çoğu Girit insanının düşünce yapısının adanın bir yerinden öbürüne oldukça farklılaştığına dikkat çeker. Son olarak, Girit müziği içerisinde stilin oldukça büyük farklılıklar göstermesi çeşitlilik açısından önemli bir faktördür. Elektrik bas, bateri ve klavye gibi enstrümanlar, "Avrupa" (Giritliler'in tabiriyle) popüler müziklerden ithal edilen ritmik ve tınısal elemanlarla birlikte çoğunlukla genç kuşağı cezbetme amacıyla bazı sanatçılar tarafından kullanılmaktadır. Öte yandan daha geleneksel müzisyenler on yıllardır çalınmayan enstrümanları yeniden canlandırmaya ve yerel dans tabirlerinin eski formlarını şenliklere tekrar tanıtmaya çalışmaktadır.

Tüm bu çeşitliliğin içerisinde, mevcut literatürde oldukça azı belgelenmiştir. Aslında dans üzerine yazılmış Yunan kaynakları, bu çeşitliliği belgelemek için oldukça çaba sarf etmiştir. Fakat - ne yazık ki - bu kaynaklar tarihsel arka planı aktarmakta tutarsızdır ve güncel dans formları antik dans formları arasında nispeten tartışmalı ilişkilere bel bağlarlar. Yabancı (Yunan olmayan) yazarlar, belirli alanlardaki kapsamlı saha çalışmaları sayesinde Girit içindeki bazı yerel kültürlerin daha iyi anlaşılmasına önemli

katkılarda bulunmuştur. Bu çabalar yerel tabirlerin detaylı belgelendirmesini sunmakla birlikte, okuyucuların bu özel durumların Girit'in tamamını temsil ettiğini düşünme riskini barındırır. Son olarak, seyahat rehber kitapları, Girit müziği hakkında sık sık Syrtó dansına 7/8'lik bir zaman ölçüsü atama ya da Girit danslarında Pidichtós (bitiş) ve Syrtós (sürüklenme) temel ayrımını yapmak yerine onları Girit'in "damgalı" ritimleri olarak açıklamak gibi oldukça kafa karıştırıcı ifadeler içermektedir.

Bu tez, Girit dans müziğine daha özeldir de Doğu Girit bitiş danslarına odaklanmaktadır. Ortaya konulan araştırma sorusu şöyledir:

Doğu Girit bitiş dans ezgilerinin melodik, ritmik ve forma dayalı karakteristikleri nelerdir ve bu yapılar günümüzde şenliklerde müzisyenler ve dansçılar arasındaki etkileşimde ne gibi bir fonksiyona sahiptirler?

Bu iki katlı araştırma sorusunu cevaplandırmak için bir dizi metodolojiden faydalanacağım. Ana metodolojiler etnomüzikoloji alanından gelen katılımcı gözlemler, mülakat ve elle yapılan transkripsiyonlardır. Bu metotlar, Girit'te birkaç yıllık saha çalışmam üzerine temellenen ve Girit adasının müziklerinin ve danslarının var olduğu bağlamı analiz etmeyi amaçlayan bir etnografya olarak neticelenmiştir. Öte yandan, disiplinler-arası arka planım sayesinde, müzik kaydı koleksiyonuna, onda bulunan özellikler hakkında genel-seviyede bilgi elde edinebilmek için hesaplamalı derlem çalışma teknikleri uyguladım. Bu tezin ana metodolojik yeniliği, derlemin hesaplamalı analizinden elde edilen genel özellikler ile bu özelliklere anlamını kazandıran yaratıcı ve yorumlayıcı yönlerin etnografyası sayesinde açığa çıkan yakın okumanın bağlanmasıdır.

Etnomüzikoloji alanının, Girit müziği araştırmalarında adanın batı bölgelerine gösterdiği kuvvetli odaklanmanın aksine, bu tezin saha çalışması çoğunlukla adanın merkezinde ve doğusunda yapılmıştır. Bunun sonucunda, Doğu Girit bitiş dansı - Pidichtós - ilk defa genişçe bir etnomüzikoloji çalışmasının ana konusu olmuştur. Saha çalışmalarının zaman olarak yaz aylarına odaklanması sebebiyle, ele alınan performans bağlamı köy şenliği olan glénde'ye dairdir. Bu çalışmada danışman olarak seçilen müzisyenler, kendilerini, popüler müziklerin enstrümanlarından gelen tınıları kullanan tarzlar ya da kültürler arası etkileşimlere dayanarak yeni ezgiler besteleyen tarzların aksine, geleneksel tarzın temsilcileri olarak görmektedirler. Girit popüler müziği ve sanat müziği arasındaki sınırlar geçişkindir, fakat bu sınırlar Girit müzisyenlerinin öz-tanımlamalarının önemli bir parçasını temsil etmektedir. Bu sebeple bu tez Girit müziğine başka bir bakış açısı sunabilir. Yalnız bu bakış açısının adadaki büyüyen müzikal çevrenin biçimsel çeşitliliğini tamamen kapsadığı varsayılmamalıdır.

Bu tez aşağıdaki gibi yapılandırılmıştır:

1. Bölüm, araştırma sorusunun daha detaylı bir açıklamasını sunmakta ve bu soruya tezde nasıl değinildiğini anlatmaktadır. Ardından, 2. Bölüm'de, araştırma konusuyla ilgili literatürün detaylı bir değerlendirmesini ortaya konularak tezin ana kısmına başlanmaktadır. Tez, farklı bilimsel alanlardan faydalandığı için, bu bölüm her alan için ayrı bir alt-bölüme ayrılmıştır. Burada özellikle, Girit müziği ya da değişik kültürel bağlamlarda dans üzerine yapılmış etnomüzikolojik çalışmalara odaklanılmıştır. Bunun haricinde - ilerleyen bölümlerde göreceğimiz üzere - müzisten ve dansçılar arasındaki etkileşimi harekete geçirdiği için müzikte duygu üzerine yapılan araştırmalara da değinilecektir. Bu bakımdan, yapılan araştırmaların çoğu

Avrogenetik m zik  zerinedir, fakat ba ka m zik tabirlerini dahil etmeye  alı mı  yakla ımlarda vurgu yapılacaktır.

3. B l m, Girit'teki danslarla ilgili olan m zik repertuvarının kapsamlı bir irdelemesini yapmaktadır. Sonraki b l mler Girit dans repertuvarını analiz edeceėi i in konunun merkezinde dans ezgileri bulunmaktadır. Bu irdeleme, Girit m ziėinin zamansal dinamikleri ile bu m ziėin birkaç y zyıllık bir zaman dilimi i erisinde ge irdiėi muazzam deėi imleri  er eveye alacaktır. İzleyen analizlerde, ticari kayıtlar  zerinde  alı ılacaėı i in bu  er eve b y k bir  nem te kil etmektedir ve m zik kayıt i leminin Giritliler arasında m ziėin algılanı ını yeniden  ekillendirdiėini anlamamız gerekmektedir. Kayıt altına alınmı  Girit m ziklerinin  oėunluėu danslarla ilgilidir. G n m ze deėin, danslar Girit toplumunda -  ehirlerde olduėu kadar kırsal kesimlerde de - merkezi bir rol oynamaktadır. Bu sebepten  t r  analiz edilen dansların, onların coėrafi  e itlerinin ve m zik end strisinin parametrelerine baėlı olarak meydana gelen deėi imlerin en azından temel bir anlatımının yapılması elzemdir.

4. B l m, tezin hesaplamalı analizle etnografik ara tırmayı baėlama yakla ımını tanıttıėım derlem-analitik tarafını olu turmaktadır. Bu b l m,  ncelikle analiz i in se ilen kayıtların genel bir deėerlendirmesini yapmaktadır. Derlemdeki t m kayıtlar, ticari olarak yayınlanmı tır veya internette eri ilebilecek etnografik bilgi bankalarından alınmı tır. Derlem analizinden gelen sonu lar    noktaya i aret etmektedir. Bunlar temponun par anın i erisindeki geli imi, Girit l t nden  ıkan tipik vurgu kalıpları ve son olarak melodik i eriktir. Melodik c mler, ezginin tanınmasında anahtar bir rol sergilediėinden dolayı, bu b l m n vurgusu ba lıca melodik i erik  zerine olacaktır. Bu b l mde,  ncelikle, dans ezgilerinin ne kadar yakından ya da uzaktan melodik i erik payla abileceėini inceleyeceėiz. Sonrasında, iki Girit biti  dansında, ba lıca belirli bir dansla ilgili ezgilerde g zlemlenen melodik c mleri sunacaėım ve bu sayede bu c mlerin dansları ayırt etmede nasıl sese dayalı bir "parmak izi" olarak kullanılabileceėini g stereceėim. Ek B, 4. B l m'de ses kaydı analizi i in kullanılan hesaplamalı ara ları sunmaktadır. Bu tez  ncelikle bir etnom zikoloji  alı ması olduėu i in, bu teknik ek,  zl  bir anlatım sunacak  ekilde ve uygulanan algoritmalara dair ayrıntılı bir kaynak a olarak tasarlanmı tır. Algoritmaların anlatımının, teknik alt yapısı olmayan okuyucular tarafından da anla ılabilmesine olanak saėlayacak  ekilde yazılmasına  zen g sterilmi tir.

 cra kayıtlarının analizinin ardından, tez 5. B l m ile birlikte etnografik bir baėlama y nelmektedir. Benim saha  alı malarım sırasında kaydedilmı  bir takım Girit  enlikleri (gl ndi), m zikal repertuvarın etkinliėin yapısına  ekil veren zamansal dizilimi a ısından analiz edilmi tir. Bu analizlerde, izleyiciler, dans ılar ve m zisyenlerin etkile imlerinin dinamikleri dikkate alınmı tır. Bu b l m,  ėretilen Girit danslarının sayısına yansıyan g rece zenginliėin, pratikte nasıl da sosyal etkinliėin i erisinde belirli fonksiyonları kar ılayan, m zikal repertuar dahilindeki az sayıdaki elemanlara indirildiėini g stermektedir.

6. B l m, bir olayın yapısının i indeki belirli bir yapı ta ına odaklanmaktadır; ki bu da biti  danslarıdır. 4. B l m bilgisayar destekli analizden doėan, bu ezgilerin detaylı bir yapısal analizini ortaya koyarken, 6. B l m'de sunulan analize m zisyenlerin kendileri rehberlik etmektedir. Saha  alı mam esnasında d rt  nl  m zisyenden kendi icralarının g rsel-i itsel kayıtlarını izlemesini rica ettim. Bu kayıtlar, benim daha  nceki bir saha  alı mamdan gelmekteydi. Biraz teredd d n ardından, t m m zisyenler kendi icralarının yapısı hakkında konu maya

oldukça pozitif ve motivasyonla yaklaştı. Bu analizin bağlamında, müzisyenlere kendi icralarının belirli kısımlarına atayacakları duygusal çağrışımlar hakkında sorular sordum. Ayrıca onlara, analiz edilen videodaki dansla ilgili olarak açığa çıkan ve parçanın yapılandırmada kullandıkları belirli tercihleri nasıl belirlediklerini sordum. Bu bölümdeki analizler, mülakatlarda kullanılan materyalleri içermektedir. Bu materyaller icranın transkripsiyonu ile tempo ve tonal gelişiminin analizi ile senkronize olarak gösterilmektedir. Bu sayede, müzisyenlerin her bir dansçıya destek olmak amacıyla uyguladıkları tipik araçların belirgin bir resmi ortaya çıkmaktadır.

6. Bölüm’de müzikal araçlar ve 4. Bölüm’de ezgilerin yapısı ele alındıysa da, müziğin dansçıların üzerindeki etkisinin ne olabileceği açıklığa kavuşturulmalıdır. İşte, dansçıların bu bakış açısı 7. Bölüm’de ele alınmıştır. Dansçıların, dans ederken amaçları ve motivasyonları nelerdir? Müzisyenlerin, onları belirli bir hedefe ulaştırmak için kullandıkları araçlardan dansçıların ne kadar haberi var? Bu bölümdeki analiz, sekiz dansçı ile yapılan bir dizi mülakat sayesinde mümkün olmuştur. Bu bölümde ortaya atılan tema, dansın ikili bir fonksiyonu olduğudur. Bunlardan ilki, etkinlikteki diğer katılımcılara karşı bazı niteliklerin gösterimidir. İkincisi ve dansçıların tarafından bilakis vurgulanan ise, dansçıların kendi yerel danslarını icra etme aktivitesi haricinde hiçbir bağlamda erişemedikleri duygusal aşamalara çıkabilmeleridir. Bu bölüm, dansçıların kullandığı, duyguya ilişkin terimlerden oluşan bir kelime hazinesi ile bu kelime haznesinin kapsadığı ve Giritli dansçının dans deneyiminin temelini oluşturan göstergebilimsel ağın analizi ile son bulmaktadır.

8. Bölümün sonunda, yapılan araştırmanın bir özetini sunuyorum ve araştırmanın sınırlamaları ile kazanımlarını tartışıyorum. Girit toplumu için dansın, başlıca katılımcılara rahatlama ve özgüven getiren bir duygusal sağlayıcılık sayesinde kazandığı, önemini tasvir ediyorum. Bu yorum şekillendirilmiş biliş ve fenomenoloji alanlarında yakın zamanda yapılan bilimsel çalışmalarla desteklenmiştir. Müziğin işlevini tam olarak anlayabilmek ve daha bütüncül bir müzikolojiye ulaşmak için, müzikal ve akademik kültürlerin sınırlarını geçmemiz gerektiğini savunuyorum. Bu tür bir müzikolojinin, müzik psikolojisi, etnomüzikoloji, müzik teorisi, biliş, fenomenoloji ve müzik bilgi erişimi gibi alanlardan gelen metodolojilerden faydalanması ve bunları dijital beşeri bilimler çerçevesinde, yeni bir müzik çalışmaları alanına bağlaması gerektiğini düşünüyorum.

1. INTRODUCTION

1.1 Subject of the Thesis

Traditional music is a thriving activity that is present both in rural and urban environments in Crete. Especially in the summer months, when many Cretans who migrated to the urban centres in and outside of Crete move temporarily to their home villages, the number of festivities that include music activities can hardly be counted. These activities include all age and social groups, and offer an important opportunity to enact and renegotiate the fluent definitions of identities based on gender, age, social status and place of origin. The involvement of increasing parts of the population in dance groups, cultural associations, and music groups throughout the last decades are an indicator of the importance of these phenomena for the Cretan society. The municipalities of all cities and the culture associations of villages organise regular concert events that feature Cretan musics as well as musics from other parts of Greece and beyond. A large number of dance schools in all areas offer lessons on Greek folk dances, and the curriculum of every such school includes Cretan dances, with the number of Cretan dances being taught nowadays being 20 or even more.

Cretan music (*kritikí mousikí*) is a term that is used by the Cretans themselves to refer to the music forms that they consider to have their origins in Crete. Within this music, an impressive amount of diversity can be observed, with musical forms and performance contexts changing based on factors like the season, the geographic place, and the style of musical expression. During winter, performances take place almost exclusively in in-door places, like restaurants and concert halls, and also the distillation of the local brandy (*rakí*) is a popular opportunity for inviting large groups of friends to a distillery (*kazáni*) and to play music, sing, drink, eat and dance. During summer, music activities shift to outside places, and while nowadays events of concert character play an important role, the most common event is a *glénti* (feast) on a local village square, often organized by the local cultural associations. Dances and music forms

vary depending on place within Crete. An example is the *syrtós* dance that spread all over the island, but has its richest diversity and its origins in western Crete, while music forms based on the short music phrases of the *kontyliés* are most rich in their diversity in eastern Crete. Along with these changes in musical expression based on geography, most Cretans emphasize that also the mentality of Cretan people changes vastly between the different parts of the island. As a last factor of diversity to be mentioned here, musical style may also differ widely within Cretan music. Instruments like electric bass, drums, and synthesizers have been incorporated by some artists into their music, in order to attract mainly younger listeners with rhythmic and timbral elements that are imported from “European” (as Cretans would say) popular music. On the other hand, more traditional musicians try to re-animate instruments that have not been played for decades, such as the Cretan bagpipe, or to re-introduce older forms of local dance idioms into festivities.

Of all this diversity, little has been documented so far in the available literature. Greek sources on dance have done a great effort to document the diversity of dances in Crete, but, unfortunately, are often inconsistent in documenting historical backgrounds and often rely on rather speculative relations of today’s dances to ancient dance forms (Loutzaki, 1999). Foreign (i.e. non-Greek) literature, as a result of extended field work of the authors in specific areas, contributed to a better understanding of specific local cultures within Crete, such as the research of Magrini (2000) on the vocal forms in the mountain areas of western Crete, or Dawe (e.g. 1996) and Herzfeld (1985) on the role of music in the society of central Cretan mountain villages. While these efforts provide detailed documentation of local idioms, they incorporate the risk of readers interpreting these specific cases as representative for the whole of Crete. Finally, it is worth to point out that tourist guide books often include quite confusing descriptions of Cretan music, such as assigning a 7/8 meter to the *syrtós* dance, or describing the “stamping” rhythms of Crete, instead of referring to a basic distinction into *pidichtós* (leaping) and *syrtós* (dragging) dances.

Cretan dances share a large set of characteristics. Most dances are circular group dances, performed counter-clockwise. Specific emphasis is given to the movements of the feet, whereas the posture of the upper part of the body remains widely stable. The dancer leading the circle has, at least for many of the dances, the freedom to

improvise on the standard sequence of steps. Regarding their musical properties, all originally Cretan dances are notated as having 2/4 meters by most transcribers. Rhythmic accompaniment is usually provided by one or more Cretan lutes in Western Crete, while in Eastern Crete the accompaniment of the guitar is more common. The accompaniment makes use of a limited set of rhythmic patterns. This thesis will focus on the faster leaping dances, which make up the largest group of dances in Crete, and for which patterns were documented by Kaloyanides (1975) and are depicted in Figure 1.1. These patterns are shared between the different dances, and we shall see in a later analysis that none of these patterns can serve as an unambiguous identifier for a specific dance.



Figure 1.1: Rhythmic patterns reported by Kaloyanides for Cretan leaping dances.

On the other hand, the melodic phrases that occur in the dance tunes play an important role for the identification of the dance. The Cretan tunes that are related to the leaping dances are built from the concatenation of short melodic phrases, and played in most cases by the Cretan fiddle (*lýra*) or violin. These melodic phrases span a duration of two bars for most of the leaping dances, and many of these phrases are related to certain musicians of previous generations, and are often assigned to a specific dance. The cataloguing of melodic phrases in Greek music was approached, for instance, by Theodosopoulou (2004) for specific Cretan tunes, and by Sarris (2007) for bagpipe tunes from the Greek mainland. These studies made use of manual transcription and while they provided valuable insight into the sequential structure in which *kontyliés* are applied in various tunes, to the best of my knowledge so far no analysis has been conducted that aims at the identification of meaningful key phrases from sound recordings. Such key phrases might serve the function to identify certain dances, and help the participants in a music event to differentiate between dance tunes. Instead of first transcribing and then analysing the transcribed piece, in this thesis, the process will be reversed. A larger amount of recordings will be analysed computationally for the occurrence of specific patterns, and patterns that emerge from this analysis will be transcribed after this analysis.

The melodic phrases are likely to carry a diverse set of meanings for the local musicians. These meanings go beyond the identification of a dance tune. These meanings may have historical, aesthetic, behavioural and affective dimensions. In order to reach an understanding of these dimensions a purely analytic approach on a corpus level, be it manual or computational, cannot provide a sufficient understanding of what is actually going in a musical performance that includes musicians and dancers. For that reason, apart from a corpus analysis of Cretan music, an analysis of how the musical material is applied in a Cretan festivity. The overall sequence of pieces in festivities form an overarching structure for the social event. The actually practised repertoire in the most common dance events in Crete has, however, so far not been documented. Apart from such an analysis of the structure of an event, the structure of tunes as it emerges from a corpus analysis needs to be understood and interpreted with the help of the local musicians and dancers. I will discuss with musicians how they structure individual pieces, and how that structure serves the needs of the involved dancers. This way I shed light on how the apparently arbitrary order of musical phrases in a Cretan leaping dance is actually guided by a set of rules that depend on the interaction between the dancer and the musician. After the structure of the individual pieces is understood both from the perspective of a corpus analysis and from the perspective of the performing musician, I will advance to the analysis of the affordances that these pieces provide to the dancers, closing the link between musical structure and emotional experience by the dancer.

1.2 Research Question and General Approach

The large variety of dances in Crete is often classified into either leaping (*pidichtós*, pl.: *pidichtí*) or dragging (*syrtós*, pl.: *syrtí*) dances. Among the various leaping dances, two stand out because of their popularity: the *soústa* and the *maleviziótis*. The *soústa* is a couple dance between a male and a female dancer, and the *maleviziótis* is a circle dance. They are characterized by different melodic key phrases and different tempo ranges. Within festivities they seem to fulfil different functions within the order of played dances. Furthermore, the musicians adapt the internal musical structure of the tunes according to the dance that is developing in front of them.

My main research question is:

What melodic, rhythmic and formal structures are characteristic for the east Cretan leaping dance tunes,
and what functions do these structures serve in today's festivities in the interaction between musicians and dancers?

The first part of this question considers the acoustic object of the investigation - the tune. Considered in isolation from the context in which these tunes are played and danced to, one may ask what the characteristic traits of the tunes are, for instance, which melodic phrases occur in them, which are the tempo ranges, or which are the modes and scales. Such an analysis has a value in itself, by carving out a detailed stylistic description of a large family of tunes that has been performed for several centuries by generations of musicians from central and eastern Crete. However, it leaves out what Molino (1990) refers to as the creative and interpretative factors that are brought in by the musicians, the dancers, and the audiences in the various forms of events in which Cretan music is performed, or - as Feld (1984) would phrase it - the ways in which the features of Cretan society reveal themselves in the organized sound of the leaping dance tunes. This contextualization of the analysis of the acoustic object is the aim of the second part of my research question. Re-interpreting Seeger (1988), why Cretans dance is the final aim of this second part of the question. A major part of the repertoire sounding in Crete is music for dance, and a majority of the Cretan population is involved to some extent in dance activities. The formal aspects of the acoustic object serve some purposes in this activities, they are used by the musicians with specific goals directed towards the audience and - mainly - the dancers dancing in front of them.

The field work related to this thesis was mainly conducted in central and eastern Crete, in contrast to the strong focus of research on Cretan music from the field of Ethnomusicology on the western areas of Crete. As a result, the eastern Cretan leaping dance – the *pidichtós* – is at the focus of the analysis for the first time in a larger study in ethnomusicology. The performance context that is considered is mainly that of the village festivity, the *glénti*, due to the focus of the field work on the summer months. The musicians chosen as consultants in this study would usually consider themselves as representatives of a traditional style, as opposed to styles that make use of instrumental timbres from popular music, or styles that compose new tunes

based on cross-cultural influences. The borders to such Cretan popular and art musics are fluent, but represent an important part of the self-definition of Cretan musicians (Pavlopoulou, 2011). Therefore, this thesis provides yet another possible angle to look at Cretan music, and can in no way be assumed to cover the stylistic diversity of this thriving musical environment in its entirety.

My main motivations to address the research question in the described musical context are, on the one hand, to obtain a deep understanding of the interactions between musician and dancers in the specific musical context, and, on the other hand, a methodological experiment, in which I intend to establish connections between ethnography and engineering methods for the analysis of music signals. These two motivations have their origins in my personal biography. While pursuing my first doctoral degree in computer science at the University of Crete, I implemented methods for the analysis of music recordings that aimed at the estimation of mainly rhythmic aspects of the music signal. Conducting these doctoral studies in Crete, I perceived a large gap between what the developed methods can tell about music, and the experience of the thriving musical activity in Crete and the significance that music as a collaborative creation of musicians and dancers has for the majority of the Cretan population. I found my perspective on this cultural wealth limited, both in terms of methodology and in terms of the forms of discourse that dominate academic writing in the engineering fields. Especially in times of the economic crisis, music plays an enormous role for Cretans to experience being together. With the government of my own country being responsible once more for a deep crisis in Greece, I hoped to be able to contribute to the illustration of the importance of the social interactions that are facilitated through Cretan music.

To this end, my research question is approached by taking a series of perspectives:

1. Understand the **historical background** of the dances: *Sousta* is a dance that originates from the Rethymnon¹ area in central Crete, while the *maleviziótis* took its name from the Malevizi area further east, close to the capital of *Heráklion*. Melodic material and dance movement put the *maleviziótis* in a direct relation to the *pidichtós* dances from the East of the island. On the other hand, the *syrtós* dance has its origins in the far West of Crete, and its musical structure differs widely from the

¹A map of Crete depicting the cities and larger villages is provided in the Appendix (Figure A.1)

various leaping dances. Aspects of the dance repertoire will be described, both in terms of the form of the dance and in terms of the musical form of the related tunes, and orientation in terms of geographical origins of the dances will be provided. The process of the emergence of a *pan-Cretan* dance repertoire that contrasts with the local dance forms will be presented as strongly influenced by the history of the recording industry.

2. The **musical corpus**: A large collection of recordings is available from previous research that was conducted in the 1990s. This corpus will be used to shed light on the typical structures of leaping dance tunes, in terms of tempo, rhythm, and melodic material. Focus will lie on the extent to which tunes differ in terms of melodic content, and if melodic key phrases can be identified that occur mainly in specific dance tunes. This corpus perspective is useful to establish basic structural principles of the repertoire in terms of tempo trajectories, typical melodic phrases, and rhythmical patterns for various leaping dances.
3. The **social event**: Throughout the duration of often more than 6 hours, a large variety of tunes are played by the musicians. Typical structures and orders in this arrangement of tunes over a whole evening will be documented using field recordings conducted throughout the last years. This way, it will be possible to see if the leaping dances at the focus of this thesis typically occur at specific moments within a festivity, and how frequent they are in comparison to other musical forms. Documenting the general structure of Cretan festivities will include, apart from the sequence of musical pieces, also a careful description of the local settings and the various social interactions between musicians, dancers, and audience in order to understand the context in which the dances occur.
4. The **musicians' perspective**: The leaping dance tunes have characteristic tempo developments, specific tonal modulations, and varying use of textual material (for instance, the *soústa* makes more use of lyrics, mostly of erotic content), which are described using a corpus analysis. To get deeper into the genesis of the observed structures, interviews were conducted with four musicians, in which I presented them audio-visual recordings of their own leaping dance performances. I asked them to analyse their performances in terms of musical structure, and the processes

of interaction with the dancers that occur. It will be evaluated in how far musicians verbalize emotional interpretation of the musical content. Further questions that the analysis of these interviews, combined with a detailed analysis of the performed pieces, will reveal are: Which melodic phrases are chosen for individual dancers (depending on age and gender, for instance)? Does the lead musician change tonal mode or tempo depending on the dancer? Insight into these aspects will be obtained using a performance analysis motivated by Qureshi (1987), adapted to audiovisual performance recordings of Cretan music compiled during my field work. The adaptation consists of a focus on the triangle of dancer, lead musician, and main rhythm accompaniment player (usually Cretan lute) and an analysis of signs and gestures that direct the performances in this dynamic triangle of interacting participants. The analysis that the musicians do will be accompanied by measurements of tempo processes, music transcriptions, motivic and tonal analyses.

5. The **dancers' perspective**: interviews with dancers were conducted, where they were asked to describe their most intense experience in a Cretan dance event. This will provide a key to the dancers' experiences and the way they verbalize them. Terms that describe emotional states related to dance in Crete emerge from this procedure, and differences between various dances can be revealed using the analysis of the dancers' essays. In addition, the emerging vocabulary will be contrasted with the terms that emerged from previous studies in music psychology, which until now are characterized by a bias towards passive listening of Eurogenetic tonal music.

2. RESEARCH CONTEXT

2.1 Literature on Cretan Music

One of the earliest works on Cretan music and dance was presented by Hatzidakis (1909). In this work, Cretan dances are classified into two families, the leaping dances (*pidichtí*) and the dragging dances (*syrtí*). The shared binary meter is specified as a common characteristic of Cretan dances. Hatzidakis lists the leaping dances of *maleviziótis*, *prinianós*, *pentozális*, *soústa*, *mikró mikráki* and the *órtses ton Anogíon*. The first five dances are known under the same names until our days, with the *maleviziotis*, *pentozalis*, and *sousta* being very popular in music festivities all over Crete. The dance *órtses ton Anogíon* is nowadays better known as the *Anogianos pidichtós*, the leaping dance of the village *Anógia*. Hatzidakis (1909) observes the large number of melodic phrases in the tunes of the *maleviziótis* dance, stating that their number lies around 120. The precise numbering of phrases represents a larger methodological problem, since it is affected by the decision of when to characterize a phrase as a variation of another “original” phrase. However, the richness of melodic phrases in the *maleviziótis* before the times of music recordings was confirmed by the folklorist Pavlos Vlastos as well, who even states the number of phrases being 240 (Vlastos as cited by Sgouros (2011)). The relations between dance steps and musical phrases is pointed out as a particularity of the *maleviziótis* by Hatzidakis, with one period of the dance spanning three measures, while most musical phrases span either two or four measures. This, according to Hatzidakis, creates a necessity for the musician to carefully synchronize transitions between phrases with the dancers’ movements.

A rich source for information on Cretan music after the second world war are the writings of Samuel Baud-Bovy. He proposed to divide the musical styles that are practised in Greece into the island and the mainland parts, with the Greek island dances being mainly based on a 2/4-meter (Baud-Bovy, 1984, p. 34). In the same

text, Baud-Bovy observes the dominance of 15- and 12-syllabic meters in Greek folk songs. While the 15-syllabic meter, often referred to as *mantináda* in Crete, is the most common lyrical meter in Crete, Baud-Bovy (1984, p. 31) observes particularities in some Cretan songs from Western Crete, such as the lack of rhyme schemes that do not occur on other islands. In general, as Baud-Bovy (2006, p. 113) observes, the music in the western Cretan mountain area *Sfakiá* is mainly vocal, and instrumental musicians for festivities were usually brought from the *Kíssamos* area on the north coast of the island, an area famous until our days for its rich tradition in violin players and fast *syrtós* dance tunes. Playing styles on the Cretan lyra are observed, such as the usage of all three strings for playing tunes in the area of *Sitía*, instead of mainly using the upper string as in many parts of the island at that time. He describes the dependency of the preferred dances on the location in Crete, for instance by stating that in the central Cretan village of *Spíli* besides the *syrtós* dance, the western Cretan leaping dance *pentozális* and the *kalamatianós* from northern Greece were popular at the time of the field excursion (1953-54).

Similar observations regarding the local particularities of dance repertoire were made by Magrini (2000) half a century later, who points out that in the Western mountain areas in the prefecture of *Haniá* the dances *syrtós*, *pentozális* and *roumatiani sousta* predominate. Regarding the melodic characteristics, Baud-Bovy reports the typical lengths of melodic phrases being mostly two or four measures, and the limited tonal range of the *pentozális* is observed, which might indicate its origin from the Cretan bagpipe *askobandóúra*. Furthermore, the absence of intervals of augmented seconds in *pentozális* melodies is observed, which stands in contrast with the melodies in the *syrtós* dance that often include such intervals. Baud-Bovy (1984, p. 183) therefore concludes that the *pentozális* is a purely Cretan dance, while he suggests the possibility of Turkish origins for the Cretan *syrtós* dance Baud-Bovy, 1976, p. 180. This suggestion is motivated by the frequent syncopation and scales with augmented seconds in *syrtós* tunes, as well as by an emphasis in the sung verses that suit well the seven-syllabic poetic meters that occur in Turkish folk dances.

A more recent presentation of Cretan dance is attempted by Tsouhlarakis (2000). The importance of the melodic phrases is clearly emphasized in this book, for instance, by stating that listening to the melody is sufficient to recognize a dance tune (p.36).

The book relates the origins of dances in many cases to the world of mythology. For instance, according to mythology the dance *piríchios* was performed by the guards of god Zeus after his birth, when he was hidden in a cave in the Cretan mountains. The dance was performed in order to drown the cries of the baby in the thunderous sounds of the steps and the strokes against their shields, with the goal to prevent his father Hronos from discovering his hiding place, and this way saving Zeus from his death. While apart from ancient drawings, no documentation of the shape of dance in ancient Crete exists, Tsouhlarakis (2000) relates the dances *anogianós*, *soústa*, and *roumatianí sousta* to the *piríchios*.

The strong interweaving of history and myth is described by Magrini (2000) as well by referring to the assumed origins of the two dances of *syrτός* and *pentozális*. Both of these dances are affiliated to the violinist Kioros, who reportedly lived in the 18-th century. According to the legend, the former dance was invented by a group of captains in the resistance against the Turks in 1750 while Kioros was playing in a festivity, and the latter dance is reported to be an invention of Kioros, who was asked by the leader of the 1770 revolt against the Ottoman occupation to compose a proper war dance for the struggle against the occupier. While the specific revolts are historical facts, the genesis of the dances cannot be confirmed but nevertheless represents an integral part of the mythic-historical narrative that constructs the historical memory of the participants in Cretan music tradition.

The kinetic and stylistic elements of ancient dance forms cannot be recovered from the available ancient artworks (Seebass, 1991), but nevertheless a belief in a continuity from ancient times until now is a widely spread assumption among musicians and dancers. It is interesting to point out that Buckland (2001) observed how the embodied practice of dance underlines the relevance of a mythic past in our contemporary life. This strong relation between Cretan dance and myth is emphasized by many musicians, especially from the mountain area of Psiloriti, where the cave of Zeus is located close to the mountain plateau of Nida about 20 kilometres up the mountains from the village of Anógia. For instance, the musician Antonis Xylouris, better known as *Psarantónis*, sings in the song entitled “Zeus” (Xylouris, 2012, after 3m:00s):

Ο Δίας ἦντονε βοσκόσ στ' ανωγειανό αόρι
Ἦντονε και το σπίτι του μέσα στο Περαχώρι.

Zeus was a shepherd in the mountains of *Anógia*
And his house was inside of *Perahóri*¹.

In the Zeus video, Psarantonis is accompanied by his two sons on lute and oud, whereas the percussion is played by his daughter. In general, female musicians are rare in Cretan music, and if they make an appearance on stage or in recording, she is as in this particular case a relative of one or more of the musicians.

Gender relations in the context of music performance in Crete are the main aspect of the study by Dawe (1996), in which the “poetics of manhood” are analysed in several aspects of Cretan music. The textual content of the Cretan 15-syllabic poems is analysed, emphasizing the male-dominated performance of singing in Cretan music. The content of the analysed lyrics centres around the issue of constructing a “community of masculinity”, and along with that goes the display of virtuosity by musicians and dancers, as well as the usage of gunfire at village celebrations. Furthermore, the role of the (mostly male) lyra players is documented, and the author observes that female performers are the exception throughout the history of Cretan music. It is shown by means of textual and observational examples how this manifold bias shapes the behaviour of musicians. At this point, Dawe neglects the important agency that women take in Cretan dance, which has been emphasized in other dance cultures, such as the Tango by Savigliano (1995). However, while the observation of a gender bias among musicians is obviously true, the author exaggerates the observed aspects, for instance when claiming that it is common practice to musically accompany music with gunshots. This is likely to be caused by the chosen geographical and social environment, the central Cretan Ida mountain area, which was chosen before as well by Herzfeld (1985) in his study on gender roles in musical context. Generalizing these observations and assuming similar phenomena to be common all over Crete is a common mistake in writing about (Cretan) culture. Throughout years of field work, I observed that the usage of gunfire is widely restricted to particular areas in the Western part of Crete, whereas in the eastern Lasithi district such phenomena are extremely

¹part of the village *Anógia*

rare. A documentation of this diversity in expressing manhood in Crete remains to be done.

The music of the Western area of Crete, the prefecture of *Haniá*, as a widely male activity was documented by Magrini (2000). The ability to sing and dance is described as a valuable component of manhood, which typically expresses themes of death, the value of friendship, and the virtue of courage. The social environment is dominated by pastoral lifestyle, and traditions of animal theft, bride theft and blood feud. In a similar vein as Herzfeld (1985), Magrini generalizes these observations to Crete in general, for instance by citing the lute player Stelios Lainakis saying that “In Crete, shooting during feasts is a wide-spread practice”. Magrini differentiates between the *rizítika* songs and the *mantinádes*. *Rizítika* have predefined poetic text and melody, which change little over time. Magrini differentiates between the *rizítika tis távlas*, which are sung while sitting at a table during festivities, and the *rizítika tis strátas*, which are important expressions encountered during, for instance, wedding ceremonies and are sung while walking. The connecting element is the alternation between two groups of singers, and the usage of the 15-syllabic verse, the so-called political verse². The two groups of *rizítika* differ by their alternation, with the *rizítika tis távlas* being characterized by a less frequent change of antiphonal groups.

The performance of *rizítika* is characterized by a strong fragmentation of the lyrics in accordance with the melody, an aspect taken up recently in an analysis by Sanfratello (2017). This fragmentation changes from song to song, and makes the performance feasible only for singers who are well aware of the traditional performance practices. On the other hand, the *mantinádes* are characterized by a larger extent of individual improvisation, since the textual material is often composed in the moment of the performance and expresses the mood of the company that participates in the specific event. Magrini emphasizes the strong textual relation between the textual content of a *rizítiko* and the *mantináda* that follows it. In her purely textual analysis she oversees the elements of social interaction that occur in the festivities and that make singers perform specific textual content, as for instance the increasing amount of verses that refer to the usage of alcohol, which is likely to be caused by the larger amounts of wine and other alcoholic drinks that are usually consumed in such festivities.

²The term political refers to its origin from Istanbul, which is called the City in Greek (*i Pólli*).

The important interaction of Cretan music with national ideologies is described by League (2012). The violin played a central role as the lead instrument in many parts of Crete, with the author referring to examples of the western *Haniá* and the central *Heráklion* area, and the famous Cretan lyra player Thanasis Skordalos is cited with the statement that before 1947 the population of *Heráklion* entertained itself almost exclusively with the violin. However, in 1955 a ban by the Greek national radio broadcaster took place, forbidding the broadcasts of violin in the context of Greek traditional musics. This ban was initiated by the musicologist Simon Karas, with the motivation to liberate Greek music from Western influences and to turn attention to its origins in Byzantine music. The ban stayed officially in power until 1989, a fact that had a dramatic influence on the instrumental practice in Crete. As Baud-Bovy (2006) observed in the 1950's already, even in Western Crete most lead musicians played the Cretan *lýra*. As a result, nowadays the *lýra* is widely perceived as the bearer of Cretan musical identity.

The development of the Cretan *lýra* throughout time is documented by Magrini (1997) and more recently by Punz (2017), and it took a path from an instrument with quite limited possibilities in terms of tonal extent to an instrument that provides musicians with the possibility to play more complicated melodic tunes of the *syrtós* dance that were originally performed on the violin in its historic originating area, which is the prefecture of *Haniá*. Before, only dance tunes with melodic range not larger than a sixth could be properly played on the Cretan *lýra*, and tunes of such extent are mainly found in the leaping dances *soústa* and *pentozális*. According to the violin player Kostas Papadakis (as cited by Magrini, 1997), in the 19-th century the majority of instrumentalists were violin players, while the usage of the Cretan *lýra* was restricted to the central Cretan prefecture of Rethymnon until the second half of the 20-th century. Thereafter, however, the Cretan *lýra* grew in size and changed tuning, enabling musicians to play melodies by using all of its three strings, while on the old type of *lýra* only the first string was altered in pitch using the left hand. This technical development of the *lýra* had as a consequence that the drone could not be played any more on the central string of the instrument, which was now used for the performance of melodies by the left hand of the player.

Interestingly, as Magrini (1997) points out, the Cretan lute took over the role of providing the drone after the technical development of the *lýra*. This coincides with data that supports the hypothesis that the Cretan lute is a recent element in Cretan music. For instance, the musician Stelios Foustalieris from Rethymno (as cited by Magrini (1997)) reports that in the 1920's the string instrument *boúlgari* was the main accompaniment instrument of the *lyra* in Rethymno, while the Cretan lute spread in Rethymno not before the 1930s. The lute player Giorgos Gombakis (2013) states that the Cretan lute in its recent form was established in Hania by a muslim³ luthier in the last years of the Ottoman occupation of Crete. This luthier had an apprentice called Manolis Frangedis, whose grandson continues to build instruments in Crete until our days. This information supports the assumption that the Cretan lute emerged in the beginning of the 20-th century in Hania, and moved westwards after that, and took an important role only after the Cretan *lyra* lost its facility to produce a drone by itself. This assumption is further supported by the fact that in the eastern prefecture of Lasithi until our days the Cretan lute does not play the central role that it plays in all other parts of Crete. This emphasizes the strong influence that Simon Karas' decision to ban the violin had on the composition of the instrumental timbres in Crete, where the ensemble of one or more Cretan lutes and one *lýra* is now widely perceived as the most typical expression of Cretan music.

The cataloguing of melodic phrases in Cretan music was approached by Theodosopoulou (2004), whereas Sarris (2007) pursued the cataloguing of phrases in bagpipe tunes from the Greek mainland. Both approaches apply a manual analysis, starting from a transcription, and then categorizing sequences of the transcriptions in terms of melodic phrases. The collection of phrases by Theodosopoulou (2004) focuses mainly on specific tunes of the Cretan repertoire, the *kontyliés* and the *soústa*. For these tunes, large collections of encountered phrases are presented in the form of transcriptions. The difficulty of the particular approach is that it does not take into account similarity between phrases, and it is not straight-forward to obtain an overview of the most common phrases of specific tunes. To this end, various computational approaches were proposed. For instance, Conklin, Neubarth, and Weisser (2015) propose novel pattern analysis techniques that aims to discover melodic patterns that

³Throughout the text I will refer to the Muslim population of Crete not as Turks, but as Cretan muslims in order to emphasize their strong affiliation by language and tradition to Crete.

are over-represented in a corpus, compared to an *anti-corpus*. Corpus and anti-corpus can refer to collections from a specific geographic area and from other geographic places, respectively, or can contrast the style of one musician against the style of other musicians. Conklin, Neubarth, and Weisser (2015) apply their method to a corpus of Ethiopian *bagana* tunes. All tunes were transcribed by assigning a specific note symbol to each of the 10 strings on the instrument, and the analysis then uses these transcriptions as an input. The method looks for minimal patterns, *i.e.* patterns that do not include other found patterns. This results in a set of patterns of short length of one to four notes. The obvious disadvantages of such a method applied to the analysis of Cretan dance tunes are that it is not obvious how to apply the method to a set of recordings, instead of transcriptions, and that it is not straight-forward how to impose the minimum length of a measure or two onto the patterns. Similar analysis methods were previously applied to a corpus of transcriptions of Cretan dance tunes (Conklin & Anagnostopoulou, 2011), with a similar result of the patterns being of quite short length. However, while they are shorter than the melodic phrases that build up Cretan dance tunes, these short motifs might reveal interesting characteristics of specific dances. For instance, the over-representation of specific interval patterns in one dance might indicate that origins of the tunes are related to specific instruments or dance movements.

2.2 Literature on Dance

A communication model for the analysis of dance was proposed by Hanna (1979), in which dancers and audience are assumed to exchange messages through the communication channel of a dance performance. The author puts emphasis on the importance of in situ learning of dances in order to obtain a deep understanding of the context, and combining these insights with the analysis of video recordings of dance performances. Similarly, Giurchescu (2003) emphasizes that aesthetic evaluations by an outsider to a culture might not be meaningful to those who practice a dance. These aspects of aesthetics and dance were firstly illustrated by Kaeppler (1993), and were more recently summarized (Kaeppler, 2003). Zografou and Pateraki (2007) uses the example of the Greek Zorba dance to illustrate how dance is constituted by visible and invisible aspects. Hanna (1979) aims at discovering both of these through her close and

active involvement with the studied culture. Notations motivated by Labanotation are interpreted in terms of certain devices that dancers use to convey meaning in a dance performance, such as, for instance, concretisation that imitates or replicates certain objects within a dance. Her analysis leads to quite specific results in the context of her own fieldwork among the Ubakala people of Nigeria, illustrating differences in dance performances depending on age, gender, and social status. The strong aspect of Hanna's work is the holistic approach to the phenomenon of dance that emphasizes the mutual impact of social structures and behaviour in dance. A shortcoming of Hanna's approach seems to be the focus on communication, which encompasses a danger to assume that all behaviour in dance serves the goal to communicate between the dancing subject and the other dancers and spectators, leaving out the possibility that a subject might dance in order to enjoy the dance without instrumental goals.

Felföldi (2001) focuses on the connection between music and dance form, in the context of research on Hungarian dance. He emphasizes the importance of temporal-metric-rhythmic factors for an analysis of these connections, motivated by the observation that for Hungarian dance melodic factors such as ambitus, melody line, and harmony seem to be of less importance for the dance. The author supports these observations by the fact that melodies are rhythmically adapted to fit to various dances in the case of Hungarian dances. The different perspectives on dance by Hanna (1979) and Felföldi (2001) are related to the contrast between an anthropological approach to dance research that predominates in Anglo-American academia, and the ethnochoreological research that predominates otherwise in European dance research (Giurchescu & Torp, 1991), a contrast that resembles the anthropological and comparative approaches within ethnomusicology.

In most recent publications on the analysis of dance - especially in anglophone literature - the anthropological methods predominate, and publications on dance notation are often from previous decades. Scripps (1965) describes a system for notation of dance movements that can be applied during field work and that encodes movements of several body segments separately. A more recent account on dance notation is provided by Hutchinson Guest (1990), who describes dance notation as the problem of reducing a four-dimensional observation to a two-dimensional representation, challenged by the complexity of the individual body as well as by

the interactions between dancers. The problem of dance reconstruction is approached by Lopez y Royo (2008) by exploring archaeological artefacts related to dance using embodiment in form of dance performance. It is emphasized that each representation of a dance is necessarily a transformation that is meant to capture fragments of the dance experience.

Bakka and Karoblis (2010) raise the methodological concern of describing a dance. Similar to the problem of separating a composition and its interpretation by a musician (*performance*), for dance it is hard to see if beyond a particular performance, a dance can be addressed in a pure state as a choreographic concept. The authors suggest that it is helpful to consider dance to have the two dimensions of the realization and the concept, and propose to concentrate on the dance realization as much as possible. To this end, the combination of three epistemic approaches is suggested. First, the other-person approach, represented in ethnomusicology by acquisition of knowledge by interviewing informants, is the approach that is strongly favoured by research in humanities and social sciences. First-person approaches, represented, for instance, by field notes of an ethnographer, and sub-personal approaches based on audio and video recordings, are stated to be criticized and ignored widely. They consider that recordings need to become a systematic and theoretically grounded tool, resonating with Hanna (1979) in the demand to combine epistemic approaches to the complex phenomenon of dance.

Nahachewsky (2001) illustrates that folk dance is not an unchanging entity, but changes just as well as any other form of musical expression. Nahachewsky builds upon the concept of a second phase in folk dances, as suggested by Hoerburger (1968), who separates two phases in the historical development of a folk dance. The second phase is that of revival, where a dance is taught by specialist dance teachers, and tends not to vary a lot any more in its form and is rather fixed in terms of dance figures. He points out the possibility of simultaneous traditions, in which a folklorist and fixed version may coexist with the rather archaic form that has its origins in folk festivities. According to his line of thought, dances might go through a continuous alternation of high and low reflectiveness throughout their history. As Buckland (2001) has shown for English folk dance, these processes are interwoven with nationalist agendas, and reactions of resistance may occur when institutionalization of folk dance interacts with

local social identities. Cretan dances appear to be an interesting object to investigate using these assumptions about historical developments of a dance. Nowadays, learning a dance takes place within dance schools or culture associations, and is guided by dance teachers with a high experience in a number of traditional dances from various areas of Greece. Nevertheless, a large amount of dancing activity takes place in rural festivities, and is not bound to a fixed form or a clearly defined set of dance figures.

In the context of Greek dance, Irene Loutzaki contributed a large part of available research on the subject, as for instance in her work on the political dimensions of dance in Greece 2001. The overview of texts on Greek dances (Loutzaki, 1999) provides criticism of the often arbitrary connection between recent and ancient dance practice by many authors, often motivated by the need to construct a national identity for the Greek cultural expression. By looking at much shorter periods of time, Panopoulou (2009) analyses how dance tunes in the Vlach area of Northern Greece went through a process of transformation throughout three generations. The process of transformation was influenced by a migration from the rural areas to urban centres, where the identity of the rural Vlach population was deliberately concealed by the migrating populations, because their Vlach culture was considered a peasant culture. They stopped dancing their dances in their new urban environment, and the younger generation ceased to learn the old songs. During the 1970's, however, a "return to the roots" phenomenon occurred, and several cultural and dance associations came into existence. In these new environments, music was transformed, for instance by adding new instruments and by learning the dances in a classroom environment. In her analysis Panopoulou (2009) shows that musically the differences to the old tunes have mainly to do with rhythmic aspects, for instance by changing dance tunes (and with them the dances) from 8/8 to a meter of 7/8, and by a general faster performance of the tunes. Similar migration patterns hold for the Cretan population as well, and a revival of the Cretan dances occurred in parallel to the one observed by Panopoulou (2009) too. Which aspects of the dances were affected by these processes in Crete remains, however, undocumented until now.

In the light of this short overview on dance research, it is apparent that a precise transcription of dance movements in Cretan festivities lies beyond the scope of this thesis, because of the complexity of the existing transcription methods. However,

the analysis of video recordings as suggested by Hanna (1979) in addition to the use of interviews is a valuable method to obtain a deeper representation of the complex phenomenon of dance. The role of formalized education in dance will play a role in the context of Cretan music, since it interacts with the more spontaneous local social contexts in ways that resemble the study by Nahachewsky (2001). Nevertheless, formalized education in dance is a valuable way for the ethnographer to obtain first access to the aesthetics of a specific dance form.

2.3 Literature on Emotion/Affect and Music

Apart from the goal of communication of dance as emphasized by Hanna (1979), dance and music have been investigated under the aspect of the emotional affordances that they provide to those involved, either as musicians, dancers, or simply as a passive audience to a performance process. Within the scientific discourse in music psychology, Juslin and Sloboda (2010, p.10) defines affect as an “umbrella term that covers all evaluative states (e.g. emotion, mood, preference), and emotion as ”a quite brief but intense affective reaction”. Zentner and Eerola (2010) propose a distinction between *felt* and *perceived* emotion in music. Felt emotion is defined as the emotional state that is induced by the music in the listener, while perceived emotions are defined as the emotional characteristics of the music itself. This distinction was previously examined, for instance, in the study by Evans and Schubert (2008), who differentiate between the felt and perceived emotion using the terms of internal and external loci of emotions. The vast majority of studies in music psychology has been and continues to be conducted using Eurogenetic music, with its enculturated division of artist and listener, and of composition and performance. The apparent loss of embodiment of music in Western culture (Levitin, 2006) enables to conduct experiments in which passive listeners are asked to imagine the emotional state of a stimulus that is external to them. So far, the cross-cultural validity of the dualistic nature of emotion in music has not been addressed in a systematic experimental way.

One possible method to investigate felt emotions in listeners are self-report measures in reaction to melodic phrases, following the methodology summarized by Zentner and Eerola (2010). For instance, subjects may be asked to rate a stimulus on a Visual Analogue Scale (VAS), on which they can mark on a horizontal line, how much of

a specific emotion is felt when listening to the stimulus. Zentner, Grandjean, and Scherer (2008) compiled a set of emotional states - the Geneva Emotional Music Scales (GEMS) - that were expressed by a large group of listeners of a music festival in Geneva, mainly in the context of Eurogenetic classical music. The rating of specific melodic phrases of Greek dances on the GEMS scale would, in principle, be a viable approach to evaluate the emotions felt by listeners when encountered with isolated phrases as stimuli. To this end, a translation of GEMS to Greek needs to take place, and the GEMS might contain categories that will be not of importance for the evaluation by the subjects, and, on the other hand, additional states might be added by musicians and dancers in the context of Cretan music. In Chapter 6, this translated GEMS scale was used in my interviews with musicians. This was pursued in a rather exploratory way, in order to obtain first responses on the appropriateness of the emotion descriptors.

A more open method to the exploration of emotion in the context of music was proposed by Gabrielsson and Wik (2003), who conducted a large study, in which they asked subjects to describe "the strongest, most intense experience of music that you have ever had. Please, describe your experience and reactions in as much detail as you can". They collected a set of essays from about 900 Swedish subjects about their *strong experiences related to music* (SEM). These essays were subjected to a thematic analysis, which aimed to categorize the statements contained in the essays. The authors recognize that their categorial system is not a classification system, since many of the obtained categories are not mutually exclusive. Furthermore, they state that applying their scheme in a textual analysis demands for a significant amount of training that can take "hundreds of hours", and still will result in a significant amount of inter-judge variability. Nevertheless, what is appealing in the context of this Ph.D. is that the results documented by Gabrielsson and Wik (2003) indicate that SEM are experienced more frequently in live situations than in recorded music, and that SEM occur more frequently in listening than in performing. If we transfer this finding to the context of Cretan music, it might be assumed that SEM would occur mainly during festivities and mainly among those not playing the music, but actively participating, which means that the dancers taking part in Cretan festivities can be assumed to be very amenable to SEM. In this thesis, a preliminary understanding of the underlying factors that creates strong experiences in the dancers will be obtained by asking for

their strong experiences while dancing. In a long-term project, it may be able to gain access to the musician-dancer interaction from the perspective of a dancer, by requesting essays from a larger group of dancers and analysing these dances. Using such a methodology, may indicate which musical material and which musicians are related to such experiences, especially depending on the area of origin of the individual dancer. Do dancers from eastern Crete react intensively to different musics than the Cretans from the west? Is the diversity in Cretan mentality that remained widely unobserved by anthropology (Herzfeld, 1985) and ethnomusicology (Dawe, 1996) expressed in differences regarding the categories identified in the dancers' essays? Inspiring questions that their responses might help to shed light upon, but, even if they do not, a documentation of these essays will help to illustrate emotional involvement and importance of dance for members of Cretan society.

Recently, Weisser (2011) applied the SEM system (Gabrielsson & Wik, 2003) to a set of 108 verbal statements from 32 participants in Ethiopian *bagana* performances. In its combination of recent tools from music psychology with ethnographic research, the research by Weisser (2011) represents an important point of reference for this thesis, and Weisser (2011) observes that "ethnomusicologists lack a methodological frame within which to analyse, quantify and describe with accuracy both the nature of the musical emotions in the context they study, as well as the process whereby these repertoires elicit emotions within that context."

The *bagana* repertoire is deeply related to religious myths, and its performance and reception goes along with a minimum of body movement. On the other hand, the names of used musical scales are directly related to the emotional terms of nostalgia and sentimentality. Furthermore, lyrics are of major importance in that repertoire and "recurring themes of *bagana* songs are death, the futility of life on earth and its perversions." This clarifies that melodic as well as textual material have clearly conceptualized emotional dimensions. In their interview, Weisser (2011) asked the question "What do you feel when you play/hear the *bagana*?" in English language, and made use of simultaneous translation into Amharic language, if needed. The most frequently observed SEM categories were those directly tied to feelings and emotions, while the second most frequent category is that of existential/transcendental aspects. Interestingly, the SEM category of "Physical Reactions and Behaviours" is the one

with the lowest frequency of occurrence, which is a repercussion of the low physical activity of participants in *bagana* performances. The author concludes that positive emotions and religious experiences are the most encountered categories.

High states of arousal have been investigated by research in ethnomusicology in the context of trance in human rituals throughout various cultures of the world. In his seminal work, Rouget (1985) illustrates the widely changing terminology, which is applied to related phenomena in human rituals. Rouget defines trance as a state of consciousness composed of a psycho-physiological and a cultural component, entered by means of noise, physical movement, and in the presence of others. He examines primarily possession trance, in which a divinity takes possession of the entranced individual, in contrast to shamanism, in which, according to his terminology, the spirit of a ritual expert leaves his/her body and travels to another realm. Rouget (1985, p.73) regards music as being responsible for the onset of trance in most observed cases, but he observes that among all instruments used for possession music not one stands out as a rule. However, Rouget (1985, p.97) stresses the importance of musical mottoes that differ from culture to culture and that accompany or cause trance. While Rouget mainly focuses on musical cultures from West Africa and Brazil, his work successfully documents the wide variability of musical phenomena that are related to possession trance. From a more general point of view, his work implies that each culture may have its own set of musical expressions that serve the means to elevate participants in rituals to an altered state of consciousness, and that an analysis of such expressions can be achieved only by a careful observation of the specific ritual performances.

More recently, Becker (2004) takes a more general approach to trance. Becker (2004, p.43) defines trance as

a bodily event characterised by strong emotion, intense focus, the loss of the strong sense of self, usually enveloped by amnesia and a cessation of the inner language. Trance is an event that accesses types of knowledge and experience which are inaccessible in non-trance events.

In her approach, she emphasizes the character of trance as a process instead of a state, in which persons continually restructure each other and subsequent events. This way, she opens the way to research that considers altered states of consciousness related to high arousal that occur outside of religious rituals. She motivates research on trance phenomena that brings together "ethnomusicology, psychology and neuroscience to

develop a theory of the relationship between music and trancing” (Becker, 2004, p.10). In fact, interest in trance phenomena from all these fields continues, but faces difficulties especially in the field of neurosciences. As a recent example, Hove et al. (2015) monitor brain activities in a group of shamans while they enter an altered state of consciousness, and document changes that imply, for instance, a perceptual decoupling of the subjects from the outside world. In a personal conversation with one of the authors, I was told that this article was rejected several times, and was finally accepted for publication only after the term ”trance” was removed from the title of the paper. Such scepticism towards phenomena of altered states of consciousness seems to be predominant in life sciences, and possibly even more so in music research from the side of engineering. Within engineering, this impedes approaches that go beyond simple schemas that classify ”emotional content” of a musical signal onto some location on a valence/arousal plane, and that take into account social and cultural components that intensify the efficacy of music in lifting musicians, dancers, and listeners to altered states of consciousness.

While the cultural components related to trance have been investigated throughout decades in ethnomusicology, social components that intensify music experience obtained increased attention from scholars of phenomenology. Clark and Chalmers (1998) consider the separation between the mind, the body, and the environment as an unprincipled distinction, and propose to regard mind and environment as a coupled system that forms what they refer to as the extended mind. Following that framework, Krueger (2014) considers that the act of musicking (Small, 1998) grants access to novel emotional experiences that are otherwise inaccessible. This perspective on affordance of music challenges the view of a mainly passive music listener in Eurogenetic music, to whom music is presented as a widely disembodied sound (Levitin, 2006) that functions as a stimulus that triggers certain responses in the listeners brain. Cognition in such an embodied and social context was described as enactive cognition by Varela, Thompson, and Rosch (1993), as ”the enactment of a world and a mind on the basis of a history of the variety of actions that a being in the world performs”. This, of course, present huge challenges to the field of cognitive sciences, a field that bases its reputation on a sophisticated methodology of relating measured physiological responses to presented stimuli. Ways to go beyond such methodology must necessarily

include behavioural observations as well as the information obtained from individuals who are well aware of the complex network of meanings that underlie the process of a music performance. Within this thesis, interviews with musicians and dancers will obtain the information on their interpretation of events that provide strong experiences, and computational and manual analyses of audio-visual performance recordings provide the related behavioural data.

Qureshi (1987) proposed a system for the analysis of music performance, and applied it to the genre of northern Indian *qawwali*. Her analysis method aims at a synthesis of methods from musicology with those from anthropology. In specific, she proposes a system that unifies the analysis of musical sound structures with an interpretation the meaning of those sound structures in terms of social use and cultural context. She approaches this endeavour in a musical context, in which a clearly conceptualized musical theory is available from those active in expressing the local music idiom. She bases her analysis on observables obtained from video recordings of performances that enable her to analyse the interaction between performers and audience. She assumes that the conceptual and behavioural domains are analytically distinct, but are characterized by a dialectic relationship, and the analysis aims at decoding these relations between theoretical concepts and behavioural aspects in music performance. Furthermore, she assumes that both musical idiom and the contextual elements can be described, and that these structures give birth to the actual process observed in a performance. Following this line of thought she lists a set of functional components of a musical idiom, such as spiritual arousal and text priority, and determines by means of which, for instance, rhythmic elements these functions are served. The interactions in the audience are transcribed on a time-line, in parallel to a transcription of the music performance, and "semantic referents" in the behaviour of the audience are identified that link concept to performance. Qureshi makes clear that her case study was supported by the availability of theoretical concepts, and states that clearly not all elements in a music performance serve some semantic function.

Some of Qureshi's suggestions can be applied to the analysis of a dance performance event in Crete; The interactions between the dancers, and between dancers and musicians can be charted using her transcription models. Important contextual inputs that interact with the musical performance and that influence the choice of musical

material are the age and gender of a dancer, the location in which the performance takes place (a village square, a dedicated music performance location, a private house), or the time at which the specific part of a performance takes place (early or late in the evening). The musical idiom can be partially described by a catalogue of melodic phrases that occur, and with descriptions of tempo development and dynamics in a performance. The interpretation of Cretan music performance will have to be based on observations, but can also be informed by the categories for melodic phrases that will be revealed in interviews. This way, an analysis will be able to go beyond a simple formal analysis of a musical idiom towards a semantic interpretation of performative elements, with the goal to reveal those elements that carry semantic functions. For instance, which performance strategies are chosen to support an elderly and well respected dancer, or which performance aspects are distinct for a private performance environment. The function the music serves might be widely different, and an apparently very homogeneous repertoire serves all of them. An even partial illustration of how that works for Cretan music would be a successful applications of Qureshi's methodological suggestions. As Qureshi (1990) suggests, the combination of conceptual and behavioural levels of inquiry, and contextualizing musical feature with these combined levels might be the key to understanding the significance of certain elements in a music performance.

2.4 Chapter Summary

Differing numbers of melodic phrases were reported for specific Cretan dances, and their cataloguing using manual analysis has been approached in previous research. It remains an open question, however, which of these melodic phrases might serve as identifiers for the dance tunes, by being clearly related to one specific dance. Such a question is valuable to address taking into account the many local dance styles that have been documented within Crete. The mediatization of Cretan music has significantly reshaped its forms, and a documentation of these processes and the resulting changes remains yet to be approached. Cretan music was often approached by research that focused on central Cretan idioms, and on male expressions. However, in the context of dance the agency of women is apparent from their strong involvement into the dance activity in all musical contexts. On the other hand, the strong focus on central Cretan

idioms may be challenged by considering a dance expression that is characteristic to the east of the island, the *pidichtós* dance family with the *maleviziótis* as one of its members. The overall methodology will move from distant to close-reading, *i.e.* from a corpus analysis that aims to identify general trends in the dance tunes to the specific reports of musicians and dancers on their interactions. The analysis of dance using video and interviews will be combined to obtain a deeper understanding regarding the interactions between musical form and function in interaction. A particular challenge to this end is the non-communicative function of dance in terms of emotion, and the potential of methods from music psychology will be explored in this thesis. The resemblance of Cretan music with what has been previously investigated as trance, motivates the adaptation of performance analysis methods for embodied processes: not only the form of sound and movement is of importance, but also their interpretation from the perspective of musicians and dancers.



3. OVERVIEW OF CRETAN DANCE AND THE HISTORICAL PATH OF THE CRETAN LUTE

3.1 Chapter Introduction

The focus of this thesis lies on the fast leaping dances of Crete. However, there are a variety of slow dances, and a larger amount of music repertoire that is not meant to accompany dance at all. Examples of the latter are the *rizítika*, a vocal repertoire from the mountain areas in western Crete (see Page 13), and the urban music commonly referred to as *tabachaniótika* (refer to Karteris (2017) for an overview of this genre). This chapter will focus on a description of the basic characteristics of Cretan dances in Section 3.2. Instead of attempting to describe the large variety of dances in Crete, I will focus on the two most popular dances: the *syrtós* and the *maleviziótis*, which are the two most common dances in today's festivities. The historical dimensions that lead to the current focus of musical practice on these specific dance tunes will be introduced in Section 3.3. Within this Section, the role of the recording industry will be emphasized, by describing the impact of the first recordings as main sources for musical inspiration up until today. Through the history of Cretan music recordings, the Cretan lute was established as the main accompaniment instrument in Crete, and the Cretan *lýra* as the leading melodic instrument. The historical path that led to this predominating role will be outlined, illustrating the genesis of the current Cretan music tradition in further detail.

3.2 The Cretan Dances

As described by Loutzaki (1999), the activities of local dance teachers and cultural association played a big role in reshaping the activity related to dance all over Greece. In Crete, throughout the last decades, dance teachers and local communities invested great effort to document dances that the old generations used to dance in their mostly rural environments. As a result of these efforts, various sources state the number of documented Cretan dances to be about twenty (Various, 2005). A first categorization of

the Greek dance into dragging (*syrtós*) and leaping (*pidichtós*) dances was undertaken, according to Loutzaki (1999), by Panagiotis Arabantinos in 1862. This differentiation can be applied to Cretan dances in general, with each region having some characteristic fast (leaping) and slower (dragging) dances that represent the majority of the dance repertoire encountered at local festivities. In each region of Crete, the composition of these repertoires have varied over time. The current repertoires can be compared with references to the repertoire as it was about a century ago, which is the longest retrospection that can be reliably based on sources from literature and interviews.

The local repertoires are influenced by the development of a repertoire of so-called Pancretan dances. These dances belonged to local repertoires of some specific areas at some point. However, influenced by the migration of populations from rural areas in Crete to cities inside and outside of Greece, and by the increased mobility of people in Crete that was enabled by a developing infrastructure, the dances that are considered Pancretan today took of a journey from their geographic origins to the festivities all over Crete. As I will describe in Section 3.3, the recording industry played an important role in this process as well, by publishing recordings with musicians mainly from central and western Crete, which featured, apart from songs not related to dances, certain dance tunes from the origins of the recorded musicians.

Before describing individual dances, the commonalities shared by most Cretan dances will be detailed. Most Cretan dances are circular dances, always performed counter-clockwise in an open circle. The upper part of the dancers' bodies face the centre of the circle. Bending the upper body to any side is not appreciated as proper style in Cretan dance, in contrast to many dances of the Greek mainland. For all Cretan dances the dancers put their weight on their toes, with the heels hardly touching the ground, this way providing the elasticity to the leg movement that is essential for Cretan dances. The first and the second dancer in a circular dance play a particularly important role. The first dancer has the freedom to improvise, using what is nowadays referred to as *figoúres* by the dance teachers, *i.e.* short step sequences, leaps, or strokes on the leg, which are incorporated into the dance without interrupting the regular flow of the basic dance steps of the others. The second dancer plays the important role to provide stability to the improvising first dancer, by supporting the weight of the first with the right arm (Stafilas, 2011). In most cases, while the first dancer can be either

male or female, the second dancer who supports the first is in most cases male. In the case of a female first dancer this often becomes an opportunity for the male second dancer to "dance the lady" (Rousakis, 2014), *i.e.* to create a situation for a couple dance at the head of the circle. Regarding the dancing steps in relation to the gender of the dancer, there is great agreement among both male and female dancers in how the two sexes have to elaborate distinct dancing styles. Whereas more detail on the gender aspect will be provided in Chapter 6, the most apparent difference is the use of leaps by male dancers and the emphasis on small steps by female dancers.

Starting from the western parts of Crete, the most popular dance that this part of Crete contributed to the Pancretan dance repertoire is the *syrtós* dance. The geographical origin of this dance are the area of Haniá and Kísamos in the western part of Crete. The naming of this dance as *syrtós* is the most common, and relates to the steps of this dance (dragging). However, all over Crete different names are encountered as well, such as *Haniótis*, *i.e.* the dance from *Haniá*, which is how it is often referred to in the eastern parts of Crete. It is not unusual that the same dance is referred to with various names, or that the same name is used for different dances or tunes. Within each area the differentiation between various tunes causes little problems, but when attempting to draw a larger picture, the ambiguity in the naming can cause confusions.

The *syrtós* dance¹ is a circular dance, in which the dancers hold each other by their hands, approximately at the height of their shoulders, with slightly bended elbows. The right palm faces upwards and is slightly turned toward the own body, while the left palm faces downwards and towards the neighbouring dancer. The basic steps of the dance are usually taught as eleven steps that span over a cycle of eight musical beats. Apart from the first step that can be executed in the form of a kick of the left feet to the front, all other steps are performed with the foot relatively close to the floor, a characteristic from which the name of the dance derives. In the related Video Example 1 (Papadakis, 2011a), the first step of the dance period can be seen, for instance, at 0m04s. The tempo of the dance, in terms of beats per minute of the music performance, is actually quite slow. This can be nicely seen by the way the musicians tend to tap their feet to the music of a *syrtós* tune, which results in a tempo

¹An example is provided in form of a short excerpt of a *syrtós* dance during a festivity with Alexandros Papadakis in the village of Mochos (Papadakis, 2011a).

of about 60 to 75 beats per minute (Holzapfel & Stylianou, 2011)).² While the beats of the music accompaniment are generally slow, the fact that there are several steps per beat, with each of them rhythmically subdivided by springy ornamentations enabled by the typical position on the toes, creates the impression of a rather uplifting and fast-floating motion. This impression of a high tempo is supported by the related music as well. First, the basic rhythmic accompaniment, played in most cases by one or more Cretan lutes, is formed by a steady sequence of 16-th notes. As pointed out by Dimitris Sideris (2014), this accompaniment should have no stronger accent on the beginning of a musical measure, but should be of a rather flat accentuation. This led Sideris to the statement that the *syrτός* has no beat, in opposition to the other Cretan dances, but is rather characterized by the steady-floating structure of its melodies. The melodies of the *syrτός* are generally divided into two themes, that are referred to as *gyrísmata*. Each theme is either four, six, or eight beats long. In most *syrτά*, two themes of different lengths are combined, as, for instance, the combination of an eight-beat and a six-beat *gyríσμα* in the famous *Prótos Syrtós* (lit.: First *Syrτός*), which in many festivities marks the beginning of the dancing activity for the night. The presence of a six-beat *gyríσμα* creates a temporary asynchrony between the musical cycle and the dance cycle: using the example of the *Protos Syrtos*, within the first *gyríσμα* there is a perfect synchrony of dance and music cycles, both having a duration of eight beats. As pointed out by Giorgos Xylouris 2016, it is important for the musicians to synchronize onsets of both cycles in these cases. However, as soon as the second *gyríσμα* starts, this synchrony is broken with the onset of the second repetition of the *gyríσμα* lying before the onset of the (longer) dance cycle. Only after four repetition of the *gyríσμα* the dance and the music are again in synchrony, and only then the musicians should change to another melody 2016. This also imposes challenges to musicians, when during a festivity a group of dancers begins on one of the repetitions of a six-beat *gyríσμα*, because in this case the same *gyríσμα* needs to be repeated another four times in order not to disrupt the synchrony between music and dance (Spyridakis, 2013).

Lyrics play an important role within the *syrτός*. As pointed out by many musicians and dancers in my interviews (for instance, Papadakis (2016)), the *syrτός* is capable to carry

²It is worth pointing out that many annotations of *syrτός* tunes assume the tempo to be double to the one I refer here, and therefore arrive at the dancing steps spanning eight 2/4-measures instead of eight beats. However, I prefer to define the underlying beat to be defined by the musicians behaviour, which implies the beat level to be on the next higher (*slower*) metrical level

a very wide range of emotional messages. This diversity in emotional expressiveness is, on the one hand, supported by the huge repertoire of melodic *gyrísmata* (we shall go into more detail of the affective dimensions of these tunes in Chapter 7). On the other hand, the lyrics in the *syrτός* carry a wider range of meanings than for most other dances that we shall have a look at in the following paragraphs. The common aspect of the lyrics that is shared for all dance tunes is the poetic form, which is referred to as *mantináda* in Crete. The lyrics are organized into rhymed distichs of political verses. Each political verse in a rhymed distich has fifteen syllables that can be regarded in itself as a distich of one 8-syllable part, and one 7-syllable part (Jeffreys, 1974). The common alignment between musical *gyríσμα* and verse is that the first eight syllables are sung over the first of the two *gyrísmata*, and then the whole 15 syllables are sung over the second *gyríσμα*. In order to complete the whole rhymed distich, the same alignment is repeated for the second line of the distich. In today's performance practice, many *syrτός* melodies are named by referring to the content of a specific *mantinada*, in most cases in reference to a specific popular recording of this tune. As pointed out by Dimitris Sideris 2016, this fixed relation between melody and text did not exist in the periods before the extended recording activities, and an important aspect of the efficacy of Cretan music in spontaneous communication between participants of a festivity lies in the improvised character of choosing or even instantaneously inventing *mantinádes* on top of a specific melody.

Moving from the *syrτός* with its origins in the western part of Crete to eastern Crete, we encounter quite a different musical form, and with it, quite a different form of dance. At the core of this musical form lies the *kontyliá*, a short musical phrase of typically two or four measures of 2/4 meter. Whereas for the melodic *gyrísmata* of the *syrτός*, in most cases we have a more or less fixed sequence of two *gyrísmata* within one *syrτός* tune, the sequential order of the much shorter *kontyliés*³ seems much more arbitrary. This lead Sarris, Kolydas, and Tzevelekos (2010) to apply the term *parataxis* to the way *kontyliés* are combined within a performance. In *parataxis* tunes, there is no composed elaboration of a melody, neither is there a clear periodic structure, according to which a musical theme is repeated. No explicit rules exist which have to be followed by the musician when stringing together melodic phrases. Specific

³A *gyríσμα* of a *syrτός* can last up to eight beats at a tempo of at most 75 bpm, while *kontyliés* are usually at most four beats long, at a significantly higher tempo.

phrases and their combination are often related to a renowned musician, such as *e.g.* the *soústa* of the *lýra* player Kareklás. In general, however, it remains undocumented in how far different dances might share similar melodic phrases, or how the sequence of melodic phrases is chosen by individual artists. The term parataxis has been used previously in literature studies or cultural theory, generally referring to the placement of small elements side by side without the use of a deeper structure, such as provided by subordinating conjunctions in language. As discussed by Wierzbicki (2014), the notion of parataxis is usually linked to a sense of arbitrariness in the choice of elements, and an apparent lack of order in the emerging structure. Since, however, typically a specific musician chooses the melodic phrases in order to serve the needs for dancers and singers at some festivity, neither can this choice be completely arbitrary, and neither are the recipients of the tune likely to perceive the performance as a completely arbitrary stringing together of musical phrases.

The main melody is performed in most cases by the Cretan *lýra* or the violin, and the main role in the accompaniment is played by the lute. Whereas the melody moves relatively freely within the realm of the parataxis, within the leaping dances the lute mainly performs rhythmic the patterns depicted in Figure 1.1. The used pitches in the lute accompaniment are usually restricted to the basic note and its fifth of the scale that underlies the melodic phrase. Whereas the basic note may be ambiguous for some phrases, there is wide agreement regarding these pitch choices. Within this thesis, I will use the term *tonal basis* for the basic note of the accompaniment, in order to avoid the term of a *tonic* that would imply the existence of a functional harmony and would not reflect the modal character of Cretan tunes appropriately. There are varying ways in which musicians specify the modes: It is common to only refer to the tonal basis (*e.g.* in Sol), without further characterization of the underlying scale. Within teaching in Crete, either Ottoman makam or Byzantine terms are used to provide more detail on the characteristics of the modes. A particular interesting role is played by chromatic modes (Mihaicuta, 2017), *i.e.* modes that contain an augmented second interval, resembling Ottoman makams such as *hitzaz*. The choice of the absolute pitch is nowadays often determined by the use of standard tuning devices and mobile applications, but historically many musicians refer to the applications of tunings that were at least a second or a third higher (Sgouros, 2017a).

The distinction between leaping dances (*pidichtí chorí*) and dragging dances (*syrtí chorí*) was, according to Loutzaki (1999), first applied in 1862 for the case of dances in the northern Greek mainland region of Epeirus. Hatzidakis (1909) applied this distinction to the dances in Crete as well, a distinction that since then was accepted widely in literature as well as in the social contexts where dance is encountered in Crete. This wide distribution of this distinction might have been caused by the fact that these terms were applied by many Cretans for their local dances. While *syrtós* is one of the most common emic nominations for one dance from the western part of Crete (see above), the term *pidichtós* is widely applied for a number of local leaping dances from the eastern and central parts of Crete. In some publications, these dances are referred to as separate entities, as for example in the audiovisual documentation in the DVD “When I listen to Crete” (Various, 2005), where the *maleviziótis* and the *pidichtós Lasithíou* are contained in the material. These variations, or various dances, depending on the point of view, are nowadays often named in reference to their places of origin, as, for instance, the *sitiakós* from the city of Sitia, the *kastrinós* or *malevitiótis* from the city of Heraklion, or the *mochianós* from the village of Mochos, or the *pidichtós Lasithíou* from the east Cretan mountain area of Lasithi. Interviews with older musicians, however, indicate that in the rural societies of the mid 20th century, each of these variations was often referred to as *pidichtós* by the local populations. For instance, Emmanouil Miaoudakis specifies that the dance was referred to as “*pidichtós* or *sitiakós*, but most often *pidichtós*” (Miaoudakis, 2000a). In the opinion of most people I interviewed in Crete, the differences between these dances, both in respect to musical form as well as in respect to the shape of the dance, are rather minor. I will here proceed by discussing the two most widespread of all these variations, the *sitiakós* and the *maleviziótis*, and describe their shared characteristics as well as their differences. Chapters 4 and 6 will carve out the relation between these two in further detail from corpus-analytic and ethnographic perspectives, respectively.

The *pidichtós* dances are circular group dances, performed counter-clockwise in an open circle like all such dances in Crete. As for the *syrtós*, the dancers hold each others hands at the height of their shoulders. The *maleviziótis* is characterized by a relatively high tempo throughout its performance, and the *sitiakós*, on the other hand, begins with a more moderate tempo, and reaches the tempi of the *maleviziótis* only at

the end of a performance. It was observed by *lýra* player Zacharias Spyridakis that throughout the last decades, high tempi became a characteristic of the *maleviziótis*, caused by the intention of the lead musician to demonstrate his skills (Spyridakis, 2013). Consistently, I observed that many recent recordings, especially when recorded during a live performance, reach tempi of up to 180 beats per minute. On the other hand, the typical tempo development in the *sitiakós* goes through an initial slower phase and speeds up gradually throughout the performance. This gradual tempo increase is also caused by the division of the *sitiakós* into two different phases related to different dance steps each (see Chapter 6).

In the first phase of the *sitiakós*, the circle moves in counter-clockwise direction, with the first half of the dance period supporting this direction. The second dance period - the backward steps - reverses this direction, however, with a smaller covered distance in order to maintain the overall counter-clockwise direction of the circle. Because of this interchange in general direction, this phase is commonly referred to as forward-backward phase (*bros-píso*). The step rhythm of the forward-backward phase is depicted in Figure 3.1, and spans a period of six measures. In the *sitiakós* dance demonstration video, the forward-backward phase can be seen starting from, for instance, 1m14s with the characteristic triple step of the right foot that marks the transits from the end to the beginning of the dance period.

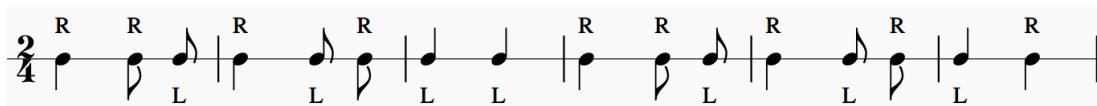


Figure 3.1: Rhythmic pattern that emerges from the *bros-píso* steps of the *sitiakós*.

The basic steps of the first phase of the *sitiakós* are performed “in place” (*epí tó pou*), *i.e.* without the counter-clockwise movement of the dance circle⁴. The steps of this phase are eight, starting with a small leap on the right foot (Video 2: 0.08s), and span a total duration of six beats, or three measures when notating the dance in 2/4 as depicted in Figure 3.2.

The period of this phase spans three measures, and its basic step sequence can be found in the second half of the dance period of the *bros-píso* phase. The difference between the in-place and forward-backward steps is, however, the application of the backward

⁴The dance is demonstrated in Video Example 2 (Roussakis, 2014). Time values in the text specify the locations in the video.

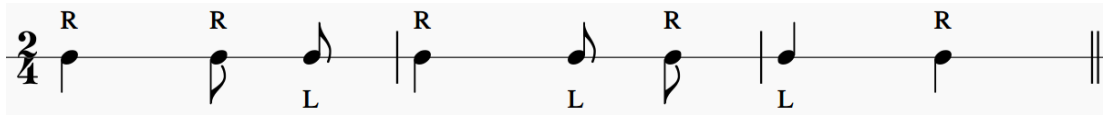


Figure 3.2: Rhythmic pattern that emerges from the *epí tó pou* steps of the *sitiakós*.

direction to the second half of the dance period, and the forward direction to the first half of the forward-backward steps. The first half differs in terms of step sequence from the in-place steps only by a repeated leap on the left leg at the end (third measure of Figure 3.1). Whereas for the *syrtós* the tension between the unequal length of the dance period and the period of some melodic phrases is discussed among musicians (see text above), the apparent tension in the *pidichtós* between three-bar dance period and the two or four-bar melodic phrases was brought up only once by a musician in my field work (Sgouros, 2017a). In this interview, the *lýra* player Dimitris Sgouros wondered about the origin of this discrepancy, but stated that in the dance performance practice it does not play the role that it plays for the *syrtós*.

Whereas the interchange between the phases depicted in Figures 3.1 and 3.2 is an essential element of the *sitiakós*, the *maleviziótis* can be seen as having only one phase with a period of same length as the forward-backward steps of the *sitiakós*. The step rhythm of the basic steps of the *maleviziótis* is depicted in Figure 3.3. At first glance, both period and the rhythm without considering the sequence of the feet are the same for the forward-backward steps of the *sitiakós* and the *maleviziótis*. However, the step sequence differs, for instance, in the change from right to left foot in the beginning and the change from left to right in the second half starting at measure four. In addition to the different step sequence, the directionalities of the *sitiakós* and the *maleviziótis* differ: The *maleviziótis* is characterized by a fast (counter-clockwise) forward movement in its first steps, a turn of the body to face to the centre of the circle in steps 5-8, while the second period performs a backward movement similar to the second half of the forward-backward movement of the *sitiakós*. Therefore, the first half of the dance period of the *maleviziótis* includes a directionality that does not coincide with that of the *sitiakós*. The basic steps of the *maleviziótis* can be nicely seen from the first dancer in the circle in the dance performance by the Aetogiannis dance ensemble (Video 3: Paterakis (2014)): 1m16s-2m00s exemplifies a version of the steps with limited forward and backward movement by the first dancer, which emphasizes

the central role of the female dancer who improvises at the same time in the middle of the circle. The characteristic directionality of the basic steps of the *maleviziótis* can be seen from 2m50s to 3m00s, where the first dancer prepares for his own improvisation and emphasizes his active role by an increased forward and backward movement before this improvisation.

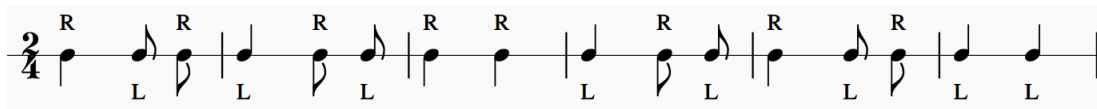


Figure 3.3: Rhythmic pattern that emerges from the basic steps of the *maleviziótis*.

The depicted differences in the dance movements of the *sitiakós* and *maleviziótis* are not widely understood especially in central Crete. Characteristically, the renowned dance teacher Vangelis Stafilas (2011) from central Crete stated that it creates no problems when some dancers in a circle choose to dance *maleviziótis*, when others dance *sitiakós*, because of the synchronicity of the two dance periods. Moving towards the east, dancers tend to emphasize the differences between these two dances, and would not agree with the statement of Stafilas (Rousakis, 2014). Musically, the differences seem even less obvious, apart from the apparently different tempi of the two dances. This thesis will therefore have a main focus on the relations between the two dances, mainly from a point of view of musical structure, but also considering the related dance.

Even though the focus of this thesis lies mainly on the above described leaping dances, a larger number of other local leaping dances exist in Crete. The most commonly encountered leaping dance, apart from the *maleviziótis*, is the *soústa*. The *soústa* is the only Cretan leaping dance that is not performed in a circle, but in couples. Its basic steps form arguably the most simple rhythmic pattern among the Cretan leaping dances, as depicted in Figure 3.4. In teaching practice, the *soústa* steps are often used as a basis to explain the steps of the *maleviziótis*, which can be interpreted as a concatenation of several of the r-l-r and l-r-l triads that build up the *soústa*. Musicians commonly state that the *soústa* enables them for the most free choice of melodic material during a performance, because of the lack of the direct interaction between the main instrumentalist and a first dancer in the circle (Papadakis, 2016) that is common to all other leaping dances. Therefore, it may be argued that the structure of *parataxis* may be most apparent in the *soústa*. Whereas the focus of the thesis does not lie on

this particular dance, I will present some insight on the most prominent phrases in the *soústa* tunes, and the overall structure of the tunes in Chapter 4.6.1.

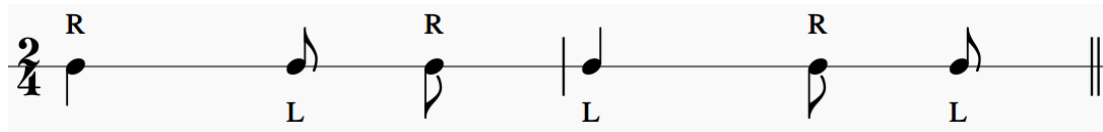


Figure 3.4: Rhythmic pattern that emerges from the basic steps of the *soústa*.

3.3 Historical Development and Mediatization of Cretan Music in the 20th Century

Arguably the most comprehensive collection of early recordings was released in a 10 CD package by the Greek label Aerákis under the title *Protomástores* (Protomastores, 1994) (engl: first masters). It contains 140 recordings from the years 1920-1955, recorded by 17 (main) artists and an unspecified number of accompanying musicians. Apart from the fact that the recordings were originally performed in Greece, USA, and Germany, no further information on the exact publication details is given in the booklet. Nevertheless, the contained recordings can be regarded as the commercially most successful early recordings of Cretan music, and the publication of the *Protomástores* CD's further increased the popularity of these specific recordings. The selection of material was therefore done in two stages: First, at the time of the original recording, specific artists were invited by record companies for recording sessions, mostly to the city of Athens. Then, secondly, in the 1980s, when the recordings were first re-issued by the local record company Aerakis under the title *Protomastores*. In the following, I will summarize the content of this collection, informed by the previous work of Hagleitner (2017) in German language.

The majority of the musicians featured in the *Protomastores* compilation is from the central Cretan prefecture of Rethymnon. Out of the 10 CDs, only Disk 5 features a musician from east Crete, the *lýra* player Yannis Dermizakis. On Disk 10, five recordings of the violin player Stratis Kalogeridis are featured who was another influential player of east Cretan musical idioms. The remainder of the collection, about 85% of the overall material features musicians from the Rethymno and *Haniá* areas, hence resulting in a strong bias towards the central and western Cretan music in this collection. The only featured violin players in this collection are Stratis Kalogeridis

(east Crete) and Kostas Papadakis, better known as Navtis, Nikolaos Charchalis, and Giorgis Mavros from west Crete, all featured with a few recordings on Disk 10, whereas the other disks feature no violin players at all. Therefore, the featured instruments are mainly the combination of Cretan *lýra* and Cretan lute, the combination that is nowadays considered as the most typical for Cretan music. As a result of the bias towards western and central Cretan musicians, the featured repertoire is characterized by a strong focus on the *syrtós* tunes. Throughout the 10 CDs, only eleven leaping dance tunes are featured. Among those, the dances from western areas dominate the collection, such as the Sousta and the Pentozalis. The *maleviziótis* is featured only in one recording by Manolis Stravos (Disk 9), and the same holds for the *sitiakós* with one recording by Yannis Dermitzakis (Disk 10). This sparse representation of these dances in this collection does obviously not reflect the popularity of these dances in central and eastern Crete, not at the time of the initial recording, but neither nowadays, as we will see in the analysis of repertoires at festivities in Chapter 5.

In Spottswood (1990) we can find a comprehensive list of music recordings from the early years of the recording industry. In Table 3.1, all recordings of Cretan music specified in Spottswood (1990) are listed. The contained items are restricted to recordings that took place in the USA, which leaves out the early recordings that took place in various places in Europe, and results in the fact that this list has only few recordings in common with the *Protomastores* collection. Nevertheless, this list is characterized by an equally – or even stronger – bias on west and central Cretan musicians. In fact, no violin is encountered in this list, and only one *maleviziótis* (“Pidiktos-Horos Irakliotikos”).

The recent collection *Mílie mou Kríti ap’ta paliá* (Kourousis & Kopanitsanos, 2016) features historical recordings of eastern Cretan musicians on one of eight CDs, and provides a larger number of leaping dances from eastern Crete in general. Furthermore, the diversity in the featured instruments is much larger in this collection, with the lute playing almost a minor role in the recordings from central and eastern Crete, and instruments like the santur, the mandolin, or the mandola appear as accompanying instruments. From a comparison of the repertoire and instrumentation encountered in *Mílie mou Kríti ap’ta paliá* with that in the *Protomastores*, a picture of a two-stage filtering of music in Crete towards a more unified and standardized repertoire emerges.

Table 3.1: Recordings of Cretan music registered in Spottswood (1990).

Title	Musicians	Instruments	Label	Year	Place
Syrtos Hanneotikos	Lyra and Lavouto (sic!)	instrumental	Columbia	1917	New York
Syrtos Kysamiotekos	Lyra and Lavouto (sic!)	instrumental	Columbia	1917	New York
Pentozale Kretkos Horos	Lyra and Lavouto (sic!)	instrumental	Columbia	1917	New York
Sousta Rethymneoteke	Lyra and Lavouto (sic!)	instrumental	Columbia	1917	New York
Sirtos Kretkos	Harilaos Pappadakis, G. Gombakis	lyra, laouto	Victor	1918	New York
Syrtos Kretkos	Harilaos Pappadakis, G. Gombakis	lyra, laouto	Victor	1919	New York
Syrtos Kisamitikos	Harilaos Pappadakis, G. Gombakis	lyra, laouto	Victor	1919	New York
Syrtos Kretkos	Harilaos Pappadakis, G. Gombakis	lyra, laouto	Victor	1919	New York
Pidiktos-Horos Irakliotikos	Harilaos Pappadakis, G. Gombakis	lyra, laouto	Greek Record Company	1920	Chicago
Halepianos Sirtos	Harilaos Pappadakis, G. Gombakis	lyra, laouto	Greek Record Company	1920	Chicago
Haniotikos Syrtos	G. Canteris, G. Gombakis	lyra, santour	Victor	1925	
Apokoroniotikos Syrtos	G. Canteris, G. Gombakis	lyra, santour	Victor	1925	
Pentozali Creteko	G. Canteris, G. Gombakis	lyra, santour	Victor	1925	
Sousta Rethymniotiki	G. Canteris, G. Gombakis	lyra, santour	Victor	1925	
Xerosterianos Sirtos	Harilaos Piperakis	vocal, lyra	Pharos	1926	New York
Mesaritiki Sousta	Harilaos Piperakis	vocal, lyra	Pharos	1926	New York
Haniotiko Sirto	Harilaos Piperakis	vocal, lyra	Pharos	1926	New York
Pentozali-Cretan Dance	Harilaos Piperakis	vocal, lyra	Pharos	1926	New York
Kastrines Kontilies	Harilaos Piperakis	vocal, lyra	Pharos	1926	New York
Vari Sirto-Kreteko	Harilaos Piperakis	vocal, lyra	Pharos	1926	New York
Kritiko Sirto	Panagiotis Choros	vocal, lyra	Pharos	1926	New York
Sousta Kritikia	Panagiotis Choros	vocal, banjo	Victor	1929	
Creteko-Syrto	Ierotheos Skiza	var.	Orthophonic and Victor	1929	New York
Cretekyes Kontelyes	Harilaos Piperakis	vocal, lyra	Columbia	1935	Chicago
Amariotiko-Pentozali	Harilaos Piperakis	vocal, lyra	Columbia	1935	Chicago
Daimonismenos-Sirto	Harilaos Piperakis	vocal, lyra	Orthophonic and Victor	1939	New York
Katomeritiko Pantozali	Harilaos Piperakis	vocal, lyra	Orthophonic and Victor	1939	New York

In the first stage, before the second world war, mainly musicians from central and western Crete were featured in the first recordings. The second stage of this mediatisation took place after the second world war, through a further focus on central and western Cretan idioms especially in terms of instrumentation. The ban of the violin from Greek national radio broadcasting in 1955 by the Greek musicologist Simon Karas played an important role in this process, which aimed at the creation of Greek folk music traditions that are free of European or generally foreign influences (League, 2012). Whereas accompanying instruments such as the guitar, the piano, and the santur were not officially banned, the increasing dominance of the Cretan lute can be seen in the same context. Various sources allow to draw a clear picture of the lute spreading over the island from the western *Haniá* area throughout the 20th century. For instance, the field work by the lute player and sociologist Dimitris Sideris (2016) documented how the lute was introduced to the areas south of Rethymno by the legendary lute player Yannis Markogannakis in the 1930s. The interviews of the dance teacher Areti Markogannaki (2016) shows how it took several decades until the 1960s for the lute to be established as main accompanying instrument in villages of the central Mesara area, south of Heraklion. For the areas further east, all interviewed musicians agree that the lute did not play any role until very recently.

The conclusion is therefore that *lýra* and lute as basic instrumental setup (*zigiá*) is a very recent phenomenon, especially in eastern Crete. The combination of the percussion instrument *daoúli* with the *lýra* was a specific eastern Cretan phenomenon, which can be observed in some recordings in the *Mílie mou Kríti ap'ta paliá* collection. Otherwise, percussion seems to have never played a role in Crete, as documented in detail by Vrabl and Thalwitzer (2017). However, the violin was equally or even more frequent as main instrument than the *lýra* in the east, according to various interview sources (for instance, Vardakis (2016)), and various instruments, such as *boúlgari*, santur, guitar, mandola, and piano were used for its accompaniment (Sgouros, 2017a).

3.4 Chapter Summary

The outcome of an increasing standardization towards the *syrτός* and mainly the *maleviziotis* in terms of repertoire, and towards the *zigiá* of lute and *lýra* in terms of instrumentation, can be seen as influenced by a two-stage mediatisation throughout

the 20th century. Especially the diversity of the eastern Cretan idiom was filtered out through this process.

The diversity can still be recognized in the different dance steps within the dances of the *pidichtós*, exemplified in this Chapter by the *maleviziótis* from the Heraklion area, and the *sitiakós* from Sitia. The tensions that result between homogenization and diversification of the repertoire will be illustrated by formal analyses that focus on these two leaping dances. In the next Chapter, the rhythmic and melodic characteristics of these dances will be analysed in a corpus-analytic approach, and will be contrasted with a some other, more localized leaping dances from central Crete.





4. COMPUTATIONAL ANALYSES OF AUDIO CORPORA

4.1 Chapter Introduction

In this chapter, I will begin to address the first part of my research question: What are the formal structures of the leaping dance tunes? To this end, I will apply a corpus analytic approach that will aim at the documentation of rhythmic and melodic properties of recordings of Cretan leaping dance tunes. Section 4.2 will briefly describe the used corpora. The following sections address aspects such as the development of tempo throughout a performance, the rhythmic patterns that emerge out of the accompaniment by lute and guitar, and the melodic phrases that characterize the leaping dance tunes. By beginning with such a corpus analysis, I choose a quantitative approach that aims at revealing general statistics of the musical material. This *distant-reading* will provide a general framework by lining out the properties of the tunes, whereas the interpretation of these properties in terms of their functions within the social contexts will be approached in the later chapters. Therefore, this chapter represents a starting point of a transition from distant-reading towards a hermeneutic close-reading by means of ethnography, a transition that lies at the heart of the chosen methodology that combines computational analysis with close-reading of musical phenomena by means of ethnography. I have previously documented some of these results (Holzapfel, 2017a), but the results in this Chapter are extended by an analysis of melodic phrases in a larger corpus.

4.2 The Analysed Corpora

Within this chapter, two corpora of audio recordings are used for the analysis. The 22 audio recordings that are in the first corpus are each related to one of five leaping dances. All recordings have been published on commercially available CDs, listed in Table B.1 in the Appendix. The names of the dances are provided in Table 4.1, as well as the number of recordings and measures for each of the dances. This first corpus

will be used to illustrate differences and commonalities between a set of five different leaping dance tunes.

Table 4.1: Number of recordings and measures per dance in the first corpus.

Dance	Number of Pieces	Number of Bars
<i>Anogianós</i>	4	819
<i>Ethianós</i>	2	396
<i>Maleviziótis</i>	4	953
<i>Soústa</i>	8	1873
<i>Sitiakós</i>	4	1278
Total	22	5319

A second, larger corpus of 82 pieces is documented in Table 4.2. The samples in this corpus do not stem from commercial recordings, but from two large collections recorded by the Institute of Mediterranean Studies.¹

Table 4.2: Number of recordings and measures per dance in the second corpus.

Dance	Number of Pieces	Number of Bars
<i>Maleviziótis</i>	27	9.462
<i>Soústa</i>	32	6.548
<i>Sitiakós</i>	25	7.995
Total	84	24.005

The smaller corpus will be used to establish general observations regarding rhythmic and melodic aspects for the set of five dances. The larger corpus will be used in the final sections of this chapter to obtain more focused insights into the contained melodic themes in the *soústa* and *sitiakós* recordings, hence directing the attention towards a smaller set of dances.

The applied computations are described in Section C. This serves the goal to focus on the results of the analysis, which are of central interest in this thesis. The methodological details regarding the computation have been positioned at the end of the thesis, in order not to impose the reading of technical background on readers with non-engineering background. In general, all pieces were automatically annotated with beat and downbeat positions, which is instrumental for all tempo, rhythm, and melody

¹The two collections are Thalitis: The violin tradition in Crete (<http://thalitis.ims.forth.gr/>), and Crinnos: The *lyra* tradition of Rethymno (<http://crinnos.ims.forth.gr/>).

analyses. All melodic analysis was performed automatically as well, using the state of the art pitch-tracking algorithms described in Appendix C.

4.3 Tempo

In order to investigate how tempo develops in the corpus of recordings, the beat of the pieces were annotated, which in our case are the positions of the quarter-note pulse of the 2/4-meter. From these annotations, I computed tempo trajectories in beats per minute (bpm), which describe the tempo development in each recording. In Figure 4.1, I depict tempo trajectories for four different dances², which were obtained by computing the mean trajectory from all recordings related to one specific dance. The resulting curves can be interpreted as the typical tempo development of each dance tune, as represented by the recordings in the corpus. In this figure, two differences between the tempo developments stand out. First, dances differ regarding their overall tempo level. The *soústa* is the slowest of the five dances, and the *maleviziótis* recordings have the highest tempo. The second difference is related to the tempo development throughout a recording, reflected by the shape of the trajectories over time. The *sitiakós* reaches an equally fast tempo as the *maleviziótis* by the end of the performances, but the tempo increases more gradually in the first part in the case of the *sitiakós*. This is remarkable, because of the close relation between *maleviziótis* and the Sitiako in terms of dance period and musical structure (see Chapter 3.2). The gradual increase in tempo and the connected larger diversity in dance movements might imply that the *sitiakós* is the origin of the *pidichtós* melodies, an opinion expressed, for instance, by the renowned *lýra* player Zacharis Spyridakis (2013). In addition, the Sitiako is often referred to as being more mild and more lyrical (Panagiotakis, 2013), an aspect which is partly reflected in the smoothly ascending tempo curve.

While the plots in Figure 4.1 depict the mean tempo values over a set of pieces, it is informative to have a closer look at the tempo trajectories of the individual recordings as well. For instance, the slowest *maleviziótis* performance (recording 9) has a tempo average of 135bpm, whereas recordings 8 and 10 have mean tempi of more than 150bpm. Zacharias Spyridakis (2013) observed that throughout the last decades the

²Note that a curve for the *ethianós* is not depicted, since only two recordings were available and an average tempo curve would be too noisy to be depicted in the figure. However, the tempo values of the *ethianós* are similar to the ones of the *anogianós* dance.

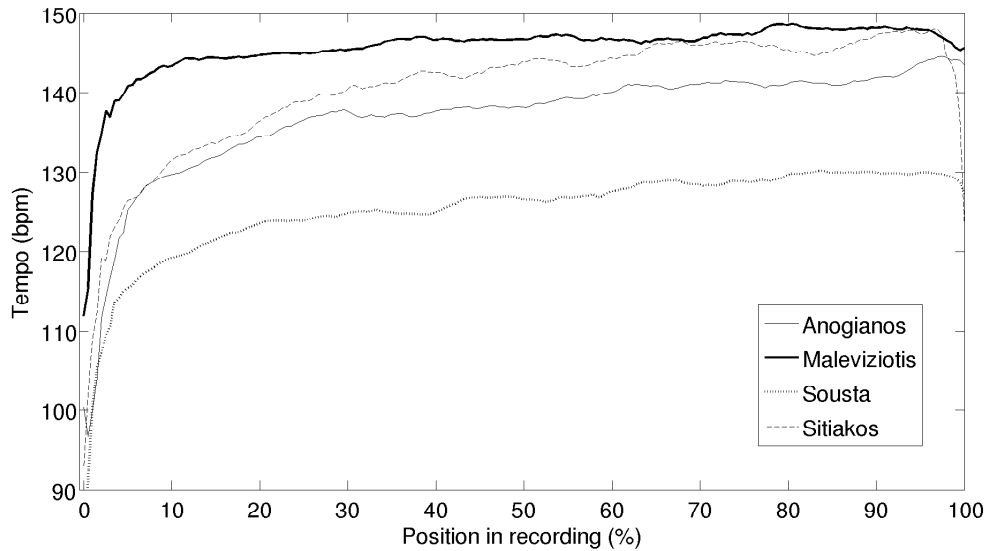


Figure 4.1: Mean tempo trajectories for four Cretan leaping dances or dance variants.

maleviziotis is performed increasingly fast, because of the desire of many *lýra* players to demonstrate their skills. Consistently, I observed that many recent recordings, especially when recorded during a live performance, reach tempi even higher than that.

For the *soústa*, the highest tempo is reached by Kostas Mountakis (recording 16), with a maximum of 146 bpm by the end of the performance. Alexandros Papadakis played the slowest *soústa* performance in the corpus, with a mean tempo of 114 bpm. Generally, the appropriate tempo for the dances is discussed by the musicians in Crete. A general increase in tempo was reported throughout the last decades (Stafileas, 2011), a process criticized by many musicians as inappropriate for the dance (Spyridakis, 2013). Hence, the early virtuoso Kostas Mountakis might be regarded as an influential factor for the tempo increase, that motivates other musicians to reach or even surpass the virtuosity of Mountakis. On the other hand, Alexandros Papadakis represents a group of musicians who criticize the continuing tempo increase of the leaping dances. For the *sitiakós*, all recordings are characterized by mean tempi around 140 bpm. This may indicate a higher agreement among the musicians from Eastern Crete regarding an adequate performance tempo of this dance, and it relates in an interesting way to its consideration as representing an older style of Cretan music, as will be discussed further in Chapter 6.

Concluding this section on tempo, we saw that recordings related to specific dances differ in terms of their mean tempo as well as their tempo trajectories over time. Even in our small corpus we can identify the contrast between the tempo increase of the leaping dances, and the choice of some musicians to reverse this tendency.

4.4 Rhythm Patterns

Locations within a measure where musicians put strong emphasis tend to be aligned with *e.g.* the dance that is related to the played tune. This was observed by Krebs, Böck, and Widmer (2013) who presented a set of distinct rhythmic patterns for a set of Ballroom dances. In the context of Cretan leaping dances, however, the degrees of freedom for the rhythmic diversity are less, because all dances are assumed to have an underlying 2/4-meter, and their tempo ranges are more similar than those documented for Ballroom dances (Peeters, 2005). Kaloyanides (1975) reports the patterns shown in Figure 1.1 to be the most common patterns to appear in the three leaping dances of *soústa*, *maleviziótis*³, and fast *pentozális*. He refers to the first pattern as the most common for the *soústa* dance, while stating that the *maleviziótis* makes use mainly of the first three, and the *pentozális* accompaniment is stated to make use of patterns 1 and 4. While this description creates the impression of the dances using to some extent different patterns, in practice all of these patterns might be encountered at some point in any leaping dance.

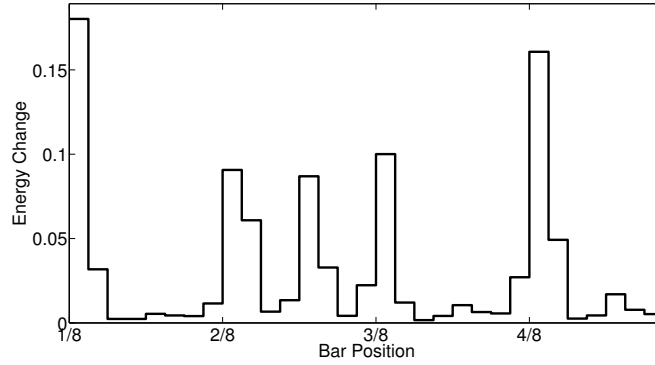
For that reason, I will not attempt to investigate if some pattern is exclusively applied in a particular dance, as such a restrictive assumption does not embrace the flexible situation encountered in reality. I will rather attempt to investigate if there are any differences between rhythmic patterns for different dances or musicians, regarding the energy that is related to the strokes of the lute accompaniment.

4.4.1 Results

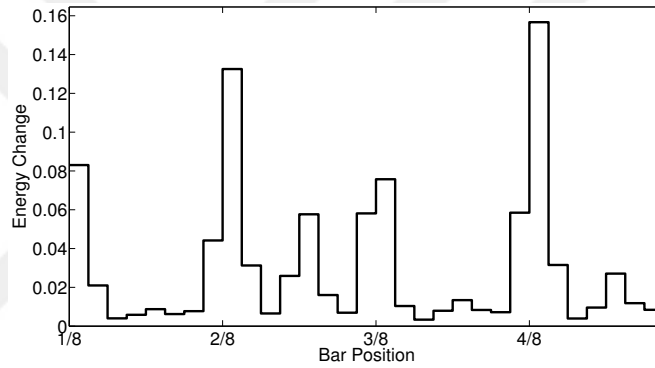
In Figure 4.2 I depict the two most frequent measure-length rhythm patterns that represent more than 60% of the measures. The peaks in the two patterns imply that they are both represent the first rhythmic pattern shown in Figure 1.1, a pattern referred to as the basic leaping dance pattern by Dimitris Sideris (2014). However, the amount of

³referred to as *Kastrinos* by Kaloyanides

rhythmic emphasis clearly varies; rhythm pattern 1 clearly emphasizes the downbeat, which can be recognized by the large amplitude in the bin at the $1/8$ bar position. Rhythm pattern 2 has more emphasis on the $2/8$ and $4/8$ -accents, which means that its emphasis lies rather on the off-beat.



(a) Rhythm pattern 1



(b) Rhythm pattern 2

Figure 4.2: The two rhythm patterns that represent the majority of the encountered stress patterns throughout the samples.

In Figure 4.3 I list the frequency of these two patterns for each dance individually. It becomes apparent that pattern 1 is more frequent than pattern 2 for both *anogianós* and *maleviziótis*, indicating a stronger emphasis of the downbeat in these dances. Note that the magnitudes of the two bars for one dance in Figure 4.3 are influenced by the total number of measures for this dance, as given in Table 4.1. Therefore, *e.g.* the *ethianós* with the smallest number of samples takes on relatively small values in Figure 4.3, and the relevant information lies in the difference of the bar sizes within one particular dance. We can then summarize that *ethianós*, *soústa* and *sitiakós* make stronger use of the “off-beat” pattern 2. For the *ethianós* dance, I observed that recording 5 makes use of a relatively flat rhythmic accompaniment with strokes on each $1/8$ note, a pattern rather typical for the Cretan *syrtós* dance. This can be seen as an example that there is no definite rule regarding what kind of pattern to use for what dance, but that musicians

choose to a wide extent according to their personal preferences. The apparently less strong emphasis of the downbeat by the *soústa* accompaniment is consistent with the assumption of lute player Dimitris Sideris that the patterns of this dance might be less emphasized on the downbeat, and this way align with the movement pattern of the dance. On the other hand, it is surprising that the *sitiakós* dance differs clearly from the *maleviziótis* dance in making almost equal use of both patterns. This indicates, at least for our selection of music examples, a second difference between *maleviziótis* and *sitiakós*, apart from the different tempo curves observed in the previous section. The less accentuated emphasis of the downbeat in *sitiakós* samples might be another aspect that adds to its less harsh and more playful character.

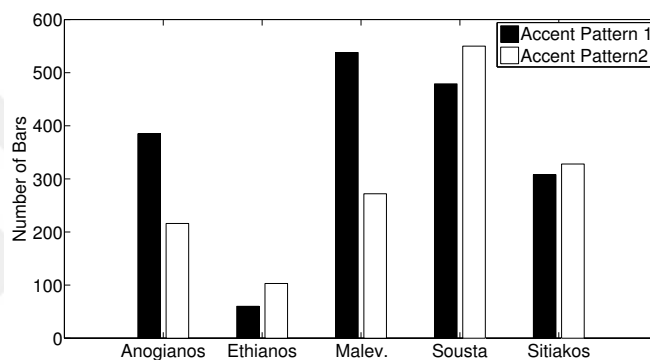


Figure 4.3: Number of measures assigned to the patterns depicted in Figure 4.2.

I would like to add some observations regarding patterns applied in some individual recordings and the influence of the number and kinds of participating instruments in the recordings on the rhythmic patterns. In Figure 4.4, the most prominent stress patterns from four individual recordings are depicted, determined by applying the k-means algorithm to the individual recordings. The lute accompaniment of Kostas Mountakis changes clearly between the *maleviziótis* dance pattern depicted in Figure 4.4a (recording number 10) and the *soústa* dance pattern depicted in Figure 4.4b (recording number 17). The *maleviziótis* pattern is related to the first pattern notated in Figure 1.1, while the *soústa* pattern resembles a performance of pattern 4 in Figure 1.1. This contradicts the description of Kaloyanides, 1975 regarding the typical pattern for a *soústa*, and implies that the performances of the leaping dances do not assign specific patterns to the dances, but allow for a large flexibility. Furthermore, it is interesting to observe that the most prominent pattern in the *soústa* recording by Mountakis (Figure 4.4b) precisely reflects the steps of the *soústa* dance as depicted

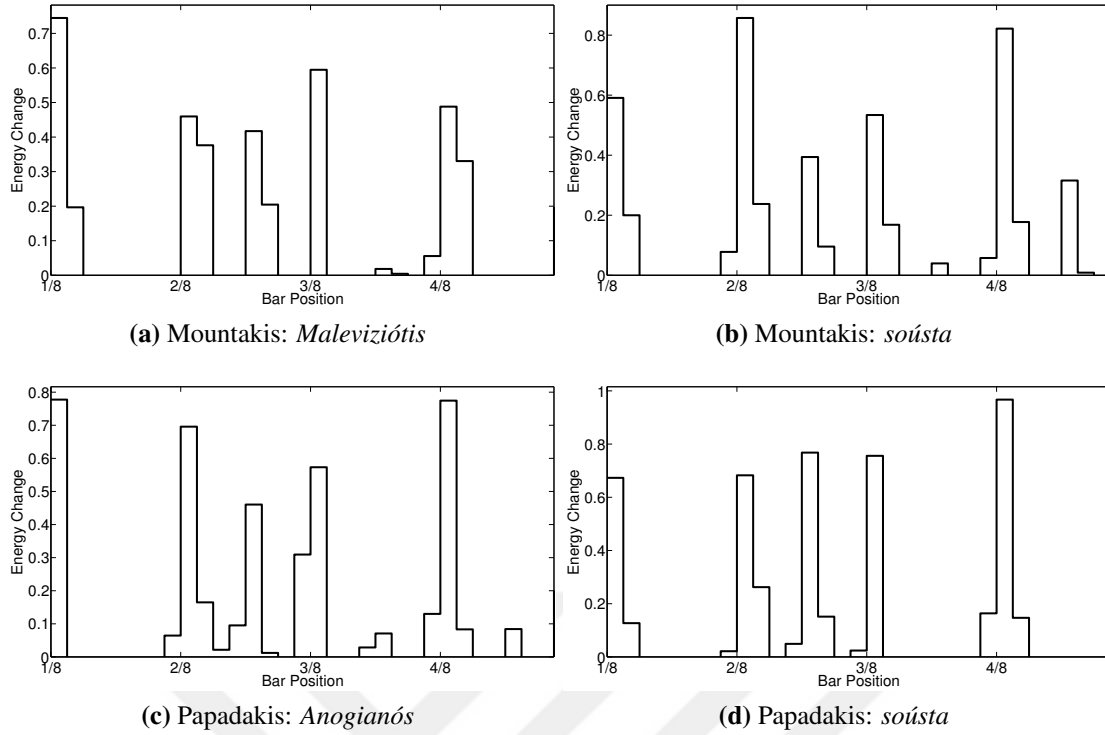


Figure 4.4: Most prominent stress patterns from four individual samples.

in Figure 3.4. This underlines that at least some players accompany dance tunes by choosing rhythmic patterns that are related to the steps of the dancers.

The two patterns depicted for the recordings by Alexandros Papadakis are both related the basic leaping dance pattern, which is the first pattern in Figure 1.1. The difference between the *anogianós* pattern in Figure 4.4c (recording number 1) and the *soústa* pattern in Figure 4.4d (recording number 12) lies in the stronger emphasis of the downbeat in the *anogianós* pattern. These findings nicely match the information obtained from musicians regarding the different emphasis between the dances. However, there are examples in the corpus that contradict these guidelines and make clear that the assumption of changing emphasis strongly depends on the musicians who play the accompaniment. Furthermore, while the measured patterns were obtained with state-of-the-art algorithms, it is not clear how much the measured differences relate to the differences perceived by the listener taking part in the local performances of Cretan music.

An aspect that influenced the difficulty in beat annotating our examples is the number and kinds of instruments that are playing in the individual recordings. I observed that recordings containing two lutes accompanying the melody instrument were the most

stable examples as far as timing is concerned. On the other end, samples containing only a lute and the melody instrument, such as the *soústa* recordings of Mountakis, had a much more dynamic timing. Furthermore, the usage of a guitar, which is traditionally more common in the east of Crete than in central Crete, adds to the diversity of rhythmic patterns, because the guitar often plays a pattern that implies a 4/4 meter and is performed in a style that is often referred to as Bassokitharo ("bass note guitar"), see the *sitiakós* by Dermitzoyannis (Recording number 21). This juxtaposition of the accompaniment by Cretan lute as the typical element of especially the *maleviziótis* and the Bassokitharo as typical for the *sitiakós* adds to the different character of these dances.

4.5 Melodic Patterns

The melody of the leaping dance tunes is played by the *lýra* or the violin in all of the recordings. In order to compare the melodies played by these instruments in the recordings, the most precise method would be a manual transcription and a subsequent manual analysis. The goal of such an analysis could be the cataloguing of the melodic phrases, the determination of most frequent phrases, and the order in which these occur. An approach that manually catalogued phrases in recordings of Cretan music was followed by Theodosopoulou (2004), where a method for indexing melodic phrases was proposed and applied mainly to Cretan *kontyliés* recordings. In Figure 4.5 a melodic phrase from a *soústa* dance tune is depicted, and the specifier "148 α 37 β " denotes the index of this particular phrase as applied by Theodosopoulou (2004). The indexing refers to the melodic content the first measure (148 α) and the second measure (37 β) of the phrase, and can be used to locate repeated occurrences of melodic phrases in a transcribed collection of pieces.

While the method of Theodosopoulou (2004) based on manual transcription and analysis can provide detailed insight into a corpus it has two disadvantages. First, it can only help to discover exact re-occurrences of a specific phrase, with even one of the notes being different leading to a different index number. Therefore, this indexing system provides no insight into the existence of similar or almost identical phrases. And, secondly, a lot of time is needed to manually transcribe and analyse a corpus,

and it seems an attractive idea to evaluate how far a computational analysis guided by expertise in music can achieve meaningful results in a less time-consuming fashion.

148α37β *Τρ. Πε με Α' χροά* (Τον. βάζη: Λα)



Figure 4.5: Example of a two measure melodic phrase.

A computational estimation of the melody line played by the *lýra* or by the violin is needed for our analysis. As described in more detail in Chapter C, I applied the pitch analysis algorithm presented by Salamon and Gómez (2012) to obtain an estimate of the played melodies, and compared the obtained pitch sequences in blocks of two measures, which guarantees that a complete rendition of the usually two-measure phrase is contained in each block. I investigate if each subsequent block in each recording can be found again within a different recording using the method proposed by Şentürk, Holzapfel, and Serra, 2014. Note that for each comparison between two blocks the pitch values in both blocks are transposed to be on the same tonic frequency. This facilitates to compare recordings that are differently tuned, or melodic patterns that have different tonic frequencies. The method of pattern matching between blocks computes differences in pitch values, but allows for a certain amount of inaccuracy for the matching. To be precise, I required the matched melodic patterns to be at least of one measure length, and that at most a duration related to an eighth-note can be different between two matched patterns. The pitch tolerance for two pitches to be judged as identical is a quarter tone.

4.5.1 Results

In the experiment all sequential two-measure blocks that are contained in a recording were used as a *query*, and the number of times in which a query phrase from a specific dance recording is encountered in a different performance was counted. I categorised each of these encounters according to the class of dance, in which the matched target phrase was found. In Figure 4.6 the results of this experiment are shown. Each individual pie chart shows the results when melodic *query* pattern stem from the dance denoted below the graph, for instance *anogianós* for Figure 4.6a. The blue-coloured

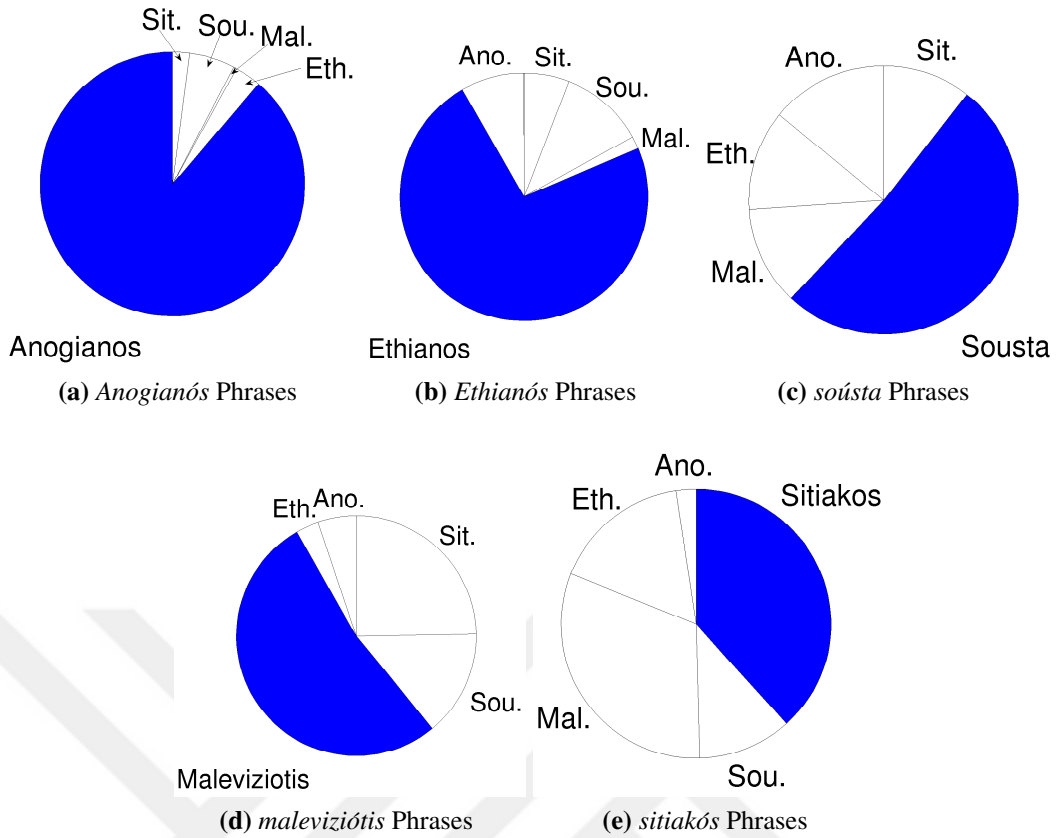


Figure 4.6: Distribution of the detected melodic patterns for the five dances.

area specifies the percentage of encountering a query in a different recording of the same dance. The white four slices of the pie signify the percentage of encountering a *query* in one of the other four dances. For instance, in Figure 4.6a, the blue slice denotes the probability that a detected match to an *anogianos* tune phrase belongs to a different recording of the same dance (*anogianos*).

I grouped the 5 examined dances into two lines in Figure 4.6, because they depict two different situations. In Figures 4.6a to 4.6c, the pattern probabilities for the *anogianos*, *ethianos* and *soústa* dances are depicted. It is apparent that especially for *anogianos* and *ethianos* the blue area is much larger than the white area. This phenomenon is strongest for the *anogianos*, followed by the *ethianos*, and it demonstrates that these two dances are accompanied by music performances in which the melodies are characterized by melodic patterns that are found in that particular dance, and not in any other dance. It is interesting to point out that both *anogianos* and *ethianos* are dances from mountain areas of Crete that are rather remote from urban areas, with especially Anogia actively emphasizing a mentality that is in contrast to urban environments in Crete or in Greece in general, as illustrated by Hnaraki (2007). This geographic and

mental particularity is reflected in the melodic building blocks of the dances of these areas very clearly.

The phenomenon that a dance makes use of its own melodic patterns is strong for the *soústa* dance as well, with the pattern probabilities depicted in Figure 4.6c. Here more than half of the pattern matches stem from the same dance, and among the other four dances no particular dance dominates. The *soústa* is a dance geographically assigned to the area of Rethymno, a city smaller than both Hania and Heraklion, and to its surrounding village areas. Kaloyanides (1975) states that the *soústa* is a non-living dance form in the sense of continuing creativity (page 153), but nowadays it seems that this dance is again part of most music events, as we will see in Chapter 5. This seems to be related, on the one hand, to the fact that *lýra* players appreciate the popular *soústa* recordings by Kostas Mountakis or Antonis Kareklas. On the other hand, the *soústa* is the only dance currently encountered in Crete which is a couple dance, and therefore offers the possibility of encounter and the possibility to express erotic verses (*mantinádes*). As a couple dance, it was hypothesized *e.g.* by Vangelis Stafilas (2011) that it might have an older history as a war dance, a hypothesis which he further supported by the simplicity of the steps of the dance. While there can be no proof for this hypothesis, the strong emphasis on its own patterns within the *soústa* seem to support the assumption that it is an older dance, which stands in relative isolation from other dances in terms of its melodic content. However, as compared to the *anogianós* and the *ethianós*, its relatively large popularity in festivities might lead to a larger blending of phrases with other dances.

An interesting and insightful picture can be obtained from the pattern probabilities of the *maleviziótis* and the *sitiakós*, as depicted in Figures 4.6d and Figure 4.6e, respectively. The *maleviziótis*, as all other dances, makes most prominent use of its own phrases, but it shares a large amount of phrases with recordings of the *sitiakós*. The same phenomenon can be observed for the *sitiakós* in the opposite direction, *i.e.* the *sitiakós* sharing many phrases with *maleviziótis* recordings. This illustrates a strong interrelation between *maleviziótis* and *sitiakós* in terms of melodic phrases. This is not astonishing, since it is emphasized by some musicians and dance teachers especially from central Crete, that these two dances are variations of each other rather than different dances. As described in Chapter 3.2, these two dances are the two dances

in which the steps are to some extent synchronous, and differ mostly in terms of their directional patterns. This proximity in the dance movement is reflected by a proximity of melodic patterns. Furthermore, while the labels of the analysed recordings imply a distinction between the *maleviziótis* and the *sitiakós*, musicians and dancers are well aware of their strong relations in terms of melodic content. For instance, Spyridakis (2013) explained that while the *maleviziótis* has a characteristic beginning in C-major, most of its continuation borrows from other materials, such as dances from eastern Crete like the *sitiakós*.

4.6 Melodic Key Phrases

Whereas the previous analyses using the first music corpus provided an insight into the exclusivity of the melodic material within the five types of considered dance tunes, these figures do not enable an understanding about which melodic phrases could be considered key phrases for a specific tunes. Key phrases should be those melodic themes that occur frequently in one dance, but only rarely in other dances. In the following, I will provide transcribed examples of such phrases for some of the dances, obtained from the larger set of recordings in the second music corpus. It is worth pointing out again that the identification of these phrases works almost completely automatically, with the only manual steps being the selection of recordings and an inspection of the automatic beat annotations.

4.6.1 Sousta

In Figure 4.7 examples for melodic phrases are depicted that appeared frequently, but almost exclusively within *soústa* tunes within our corpus. The transcriptions represent simplified renditions of the themes, in which most ornamentations have been left out. They are sorted by the following key phrase criterion: the difference between the number of *soústa* recordings they occurred in, and the number of recordings of other dances they occurred in. For instance, the first two transcribed phrases were detected in 13 (out of 32) *soústa* recordings, but only in one recording from other tunes, resulting in a difference of $13-1=12$. Most patterns are clear markers for the *soústa*, based on my own expertise and informal listening tests with Cretan musicians. All transcribed phrases occur at least in 10 different *soústa* recordings, and at most once in recordings



Figure 4.7: Examples of *soústa* key phrases, as obtained from computational analysis. Each line denotes a key phrase.

of other dance tunes. As for the examples of the *sitiakós* in the next Section, this list of transcribed phrases could be continued further. However, for describing the common characteristics of these phrases, the current selection is sufficient.

Phrases A and B can be considered as variations of the same phrase, with phrase A being the more simple rendition, and phrase B being characterized by the same notes in the strong metrical positions, but added notes in the weaker metrical positions. Phrases D and E are almost identical, apart from two notes (the 4th and the 14th in phrase D). The process of listening through the phrases that were automatically detected can actually be regarded as a very focused manual analysis process, in which variations of

the same phrase can be discovered, leading to the forming of groups of key phrases, as seen in this example. Common to all these phrases is their tonal basis being La, and the scale consisting of a minor second as second degree, a minor third as third degree, and a major seventh as leading tone below the tonal basis of La. The melodies have very limited melodic range of up to a fifth in most cases. These shared characteristics facilitate their use in the parataxis framework (see Page 33), since they are easily strung together and combined by the musician, without the need of connecting melodic bridges between them.

For the *soústa* performances in this corpus, manual transcriptions and indexing of the phrases was performed by Theodosopoulou (2004). Whereas this indexing has the above mentioned shortcomings, this analysis can be used for an evaluation of the key phrases obtained from the automatic approach. The most common phrases according to this manual indexing are indeed strongly related to the manual analysis. This can be seen from Figure 4.8, in which the three most common melodic phrases in *soústa* tunes according to the manual analysis. The phrase in Figure 4.8a is a variation that belongs to the group of phrases formed by phrases A and B in Figure 4.7. Similarly, the phrase in Figure 4.8b is related to phrases D and E, whereas the phrase in Figure 4.8c is at least closely related to phrase F. These connections are of major importance, because they provide strong evidence that the chosen automatic approach actually obtains valid results.

4.6.2 Sitiakós

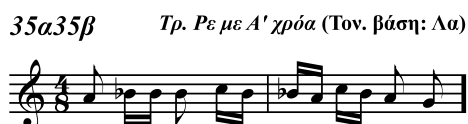
For the *sitiakós*, it is interesting to focus on those phrases that occur only among recordings from the violin tradition of the east of Crete, and not in *maleviziótis* or other leaping dance recordings from central Crete. Using the recorded corpora available from the Crinnos and Thalitis projects, this is feasible, because the latter focuses explicitly on the violin traditions of Crete, and contains 25 recordings of the *sitiakós*, as depicted in Table 4.2. Therefore, I focused this analysis on these *sitiakós* recordings, and searched for all melodic phrases that occur, a) more frequently than average within the corpus, and b) more frequently within the 25 recordings of the *sitiakós* than within the 27 recordings of the *maleviziótis*. The order in which the phrases are depicted in Figure 4.9 follows the degree to which the phrases form a contrast to the *maleviziótis*,



(a) Most common phrase



(b) 2nd most common phrase



(c) 3rd most common phrase

Figure 4.8: Three most common *soústa* phrases from the Crinnos corpus, according to manual analysis and indexing.

with the first phrases forming the strongest contrast. However, it should be pointed out that the transcribed phrases are only a selection of the most contrastive key phrases, leaving out a large number of phrases that would have continued these figures for many pages. It can therefore be assumed that all the depicted phrases are characteristic for the *sitiakós* recordings, as compared with those of the *maleviziótis*. The depicted key phrases are four measures in length, because as compared with the *soústa*, such a length of phrases is more common in the *pidichtós* tunes in general.

The obtained analysis forms a basis for the more detailed analyses of specific *pidichtós* recordings in Chapter 6. Whereas *maleviziótis* and *sitiakós* belong to the family of the Cretan *pidichtós* dance, the analyses in this chapter have already shown not only commonalities between them, but also differences, for example in terms of tempo development. The melodic key phrases that differentiate the *sitiakós* from the *maleviziótis* will represent another corner stone in our consideration of the *pidichtós*, and the discovered musical phrases will be contextualized in Chapter 6.

The phrases depicted in Figure 4.9 can be organized into groups that represent mutual variations of the same basic phrase. For instance, phrases A, E, and F are more or less ornamented variations of the same phrase, with phrase E being the most simple rendition. These phrases were discovered as separate entities, because the setup of the algorithm allowed for at most the duration of an eighth note to vary in order



Figure 4.9: Transcriptions of the most contrastive *sitiakós* phrases. Each line contains an automatically detected phrase. Lines marked with asterisks do either contain a phrase transition, or not a complete phrase (see text).

for two phrases to be still considered the same. This way, the depicted algorithmic output not only depicts most characteristic phrases, but also assists in identifying the most common ways to vary a certain theme. For the theme at hand, the variations represent changes in note density, that however preserve the basic notes of the theme (see phrase E). Other groups of related phrases are formed by phrases B and C, and phrases P, Q, and R, respectively. The latter group cannot be considered as variations



Figure 4.9 (Cont.): Transcriptions of the most contrastive *sitiakós* phrases (page 2). Each line contains an automatically detected phrase. Lines marked with asterisks do either contain a phrase transition, or not a complete phrase (see text).

in their entirety, but share large extent of their material. For instance, phrase R can be considered as a variation of phrase Q, with a changed concluding measure. These example nicely depict two strategies to increase the variability of the melodic material, which is, first, the increase of density by adding additional notes, and, second, exchanging individual measures in a theme in order to obtain new phrases by means of recombination.

Among the transcribed phrases, a bipartition in terms of pitch can be recognized. A majority of the phrases circles around the lower Sol and Si, such as phrases A to F. On the other hand, phrases G, I, K, and N circle around the higher Sol, based on the same scale as their lower pitched counterparts. All these higher phrases stem from later sequences in the related recordings, which implies that first the lower octave is covered by a set of themes, and then a transition to the higher octave takes place. I will document in Section 6 how this transition is related to a transition between the two different dance steps of the *pidichtós* dance, and therefore represents an important structural element in the *pidichtós* tunes. The common scale material could be described as a major scale in Sol, with a strong emphasis on the third degree (Si), as for instance in phrases B, C, P, Q and R. This implies that this particular mode is the central tonality of the *pidichtós*, which agrees with the common assumption that the main theme of this dance is in Sol major, as I will discuss in further detail in Section 6.

As an observation concluding this analysis of the discovered material, three detected phrases do not capture actual musical themes. Phrases D and H actually depict the last two measures of one theme, and two measures of the next theme, as implied by the double measure lines in the middle of the related staff lines. Phrase H contains a characteristic variation of a *pidichtós* theme, which contains an arpeggio over the basic chord in Sol, and that is present in many recordings from violin players from the Siteia area. Characteristically, the performance from which phrase H stems is by the violin player Stylianos Manousakis, from the village Dafni close to Siteia (recording nr. 130 in the Thalitis corpus (Amargiannakis, 2000)). Phrase D contains - in its third measure - the starting point of a longer ascending-descending theme that is central to the *pidichtós* and that extends over a range of eight or more measures. The third theme marked by asterisks (phrase M) contains the last (descending) measures of this characteristic longer ascending descending theme, a fact that underlines that most *sitiakós* recordings make use of this theme, and in a way that marks a contrast to the way in which it is usually performed in a *maleviziótis*, at least in the recordings contained in the analysed corpus. Another possible explanation is that it does not differ in its form to the *maleviziótis*, but that it is simply more frequent. This second explanation is more likely as we will see in Section 6.

4.7 Chapter Summary

This chapter took a corpus analytic approach to analyse recordings of Cretan leaping dance tunes. A corpus of five leaping dances was analysed regarding three specific aspects. First, the typical tempo development of each of the five dances was computed. The comparison of these curves indicated that the *sitiakós* dance increases more gradually towards a high tempo, whereas the *maleviziótis* is played at such a high tempo throughout its performance. Second, rhythmic pattern analysis indicated a varying degree of emphasis on either beat or off-beat, with dances such as the *anogianós* and the *maleviziótis* emphasizing the beginning of a measure strongly, and the *sitiakós* and especially the *soústa* to a lesser degree. Finally, the analysis focused on the melodies played by the main melodic instrument. In this analysis, dances that are less common in the repertoire at festivities have a more exclusive repertoire of melodic phrases. On the other hand, I illustrated that especially between the *maleviziótis* and the *sitiakós*, a large number of shared phrases is encountered. A corpus with more samples of the *maleviziótis*, the *soústa*, and the *sitiakós* was then used to identify and transcribe phrases that occur often within these dances, but not in other dance tunes. A proof of concept was provided for the *soústa*, for which manual analyses of the most common phrases exist. This indicated that the chosen automatic analysis indeed obtains results that are consistent with manual analysis. Based on this insight, I documented a series of key phrases of the *sitiakós*. These key phrases are characterized by their shared tonality in a scale of Sol major, and they are characterized by a bi-partition into low and high pitch ranges, which is related to the inherent structure of this particular dance. The corpus-analytic findings were placed within the context of views expressed by Cretan musicians. This indicated how traces of the musicians' views on style can be identified using a corpus-analytic approach. The remainder of the thesis will go deeper into this contextualization of the results obtained from the computational analysis of the tunes.

5. THE EVENT

5.1 Chapter Introduction

This chapter will perform a step from the consideration of the formal aspects of Cretan dance tunes to the role that the tunes play within the context of an event. A specific form of event was chosen, the *glénti*, which take place mainly during summer in villages and cities on Crete, and which attract thousands of visitors. I will look in great detail at one specific festivity, and provide a detailed description of the structure of this event. This will take into account not only the musical repertoire that is chosen by the musicians, but also the interaction with the visitors and organizers of the event. This way, I intend to provide a thick description of the music in its context. I make the distinction between musicians and audience, with musicians being the invited, paid performers who are sitting on the stage, and the audience comprising all other participants of the event. As observed by Papadatos (2017), within smaller music performance contexts (the *paréa*) there are no stable borders that separate musicians from audience. Every member of the audience can increase his/her level of musical activity by, for instance, singing, dancing, or taking an instrument. Within the larger scale of a *glénti*, individual *parées* are seated at the tables in the venue, and form a collective of a larger participatory performance, the shape of which shall become clearer by means of the following elaborations. Whereas I focus on a specific event regarding the minute analysis, two other events will be taken into account as well in order to be able to derive more generally valid conclusions about the repertoire of the Cretan *glénti*. The goal of this analysis is to carve out the sequence in which the musical repertoire is encountered in a Cretan festivity.

Starting with the spring months, festivities in outside venues are organized in Crete. These may take place in urban centres, such as the events organized in the theatres located in the ancient walls of Heraklion, which are organized by the municipality of Heraklion. Similar event spaces, run by the related municipalities, exist in all other

cities of Crete as well. The organized events cover a large variety such as theatre, cinema, and music events. The music events themselves feature a variety of music of Greece and other places, but a large amount of events feature Cretan music. The events in the urban context often do not offer space for the active participation of the audience in dance, but the audience is usually seated in rows facing an elevated stage, and members of local dance schools, dressed in traditional costumes, stage elaborate choreographies of the Cretan dances. This situation is different in the rural areas, where the events are usually organized by local culture associations. The events typically take place in village squares, or on the local school yards. In these events, the audience is seated at long tables that have their short side directed to the stage where the musicians sit, in order to enable the seated audience to follow the musical performance and the dance. For the dance, a larger space is left open between the seated audience and the typically elevated stage. The active dance participation of the audience is an integral part of the festivities in rural environments. In Greek language, the difference between an event with active dance participation by the audience and an event without is marked by referring to the former as festivity (*glénti*) and to the latter as concert (*synavlía*).

It is very common that there is no entrance fee for a *glénti*. In this case, the event is financed by the local organizers by selling food and drinks. The quality of the food is often mentioned by musicians as an indicator of the commitment by the local cultural association, and the offered food can vary between large varieties of meals that are prepared over many days by the women active in the local cultural association, to simpler barbecue stands, at which the men of the association prepare meat on several meters long fire places. All these activities by the local organizers are voluntary services, and the only participants obtaining salaries are the musicians and the sound engineers, in case the sound system is not provided by the musicians themselves. An alternative to the free entrance is an entrance fee (usually around ten Euro), which includes a choice between some dishes that are served at the table.

5.2 Avdou, 14/08/2014

The village of Avdou is part of the Chersonissos municipality and lies approximately 40 km south-east from the capital of Heraklion. In every year, the culture association of the village organizes a large number of events that comprise, for instance, concerts of

various music styles, theatre, cinema, discussions, presentations of local traditions. These events start usually in the second half of July, and the last events happen towards the end of August (Avdou Cultural Association, 2017). For many years now, the program of summer events in Avdou is named after the archaeologist Stefanos Xanthoudidis, who was born in Avdou in 1864.

Typically on August 14, a large Cretan festivity is organized, and in every year the culture association manages to attract some of the most renowned musicians to this event. Whereas for Cretan festivities in general the *lýra* player is announced as the main musician, for the festivity in 2014 the lute player Giorgis Xylouris (Psarogiorgis) was announced as the main musician (Avdou Cultural Association, 2014), something that exemplifies the increasing importance of lute players in the last years, and in particular the importance of Psarogiorgis as renowned authority for the traditional music in Crete. In larger events, such as this festivity in Avdou, it is quite common to have a number of musicians on the stage that goes beyond the basic combination of a *lýra* and a lute (*zigiá*). In 2014, along with Psarogiorgis, two other members of his family joined him on stage: His uncle Yannis Xylouris (lute), known as Psaroyannis, whom he introduced as (his) teacher at the beginning of the event, and his brother Lambis Xylouris (*boúlgari*, vocals), also known as Psarolambis. Apart from these three family members, Zacharis Spyridakis (*lýra*) and Yannis Papatzanis (percussion) participated, thus forming an orchestra of five people (see Figure 5.1). Since the size of this event demands for a larger sound system, a professional event company was hired to arrange sound and lighting at this event.

For this specific festivity, the entrance is free of charge. As Zacharis Spyridakis, the *lýra* player in this event, pointed out to me in a personal conversation, he likes to come to a festivity like the one in Avdou, since the local association takes great care about the quality of the food that is served. The audience sits at large tables that are arranged in the area between the old church and the stage (see Figure 5.2). While the total number of visitors is hard to estimate, the number surely exceeds 1000 visitors throughout the duration of the event. This particular festivity enjoys increasing popularity, which lead to the audience in 2016 sitting even on the dance floor and the stage. This was critically commented by Giorgos Manolakis (2016), the lute player who accompanied Giorgis Xylouris in 2016 in the same festivity. He considered that in case of an emergency,



Figure 5.1: View from the edge of the dance floor to the stage in Avdou, 2014.

simply nothing could be done due to the totally over-crowded situation in the event. However, since thankfully nothing bad has happened so far, the reception by musicians and audience in social media of the event has been enthusiastic throughout the years (Xylouris, 2015).



Figure 5.2: Audience as viewed from the dance floor in Avdou, 2014.

Some interesting aspects regarding the musicians and on the surrounding environment should be described before going into a more detailed analysis of the event. The

Xylouris family continues to play an important role in shaping the Cretan music tradition, both in live events and in the discography throughout many decades. Psarogiorgi's father, the *lýra* player Antonis Xylouris, and his uncles, the *lýra* player Nikos Xylouris and the lute player Yannis Xylouris, were among the second generation that recorded Cretan music. During the event in Avdou in 2014, with three Xylouris family members on stage, a film crew was present who recorded material for a documentary movie on the family that has been published in the meantime under the title "A family affair" (Aristomenopoulou, 2015). This led to the presence of sometimes more than six cameras on and in front of the stage, both from the documentary movie team and from the group of ethnomusicologists headed by my colleague Michael Hagleitner and me. However, even though this led to temporary problems for the two individual teams, neither musicians nor the audience and dancers showed any signs of disaffirmation towards the recording activities. This can be partially explained by the size of the event, where among the dozens of dancers and the large audience with all their cameras and mobile phones, six further cameras did not have a large impact on the proceeding of the event. As can be seen in Figure 5.1, the concert is amplified using a relatively large sized public address system, and the whole event area is brightly illuminated using white flood lights.

21.55: Welcome

It is about 10 p.m. when the concert starts, with Giorgis Xylouris addressing the audience and introducing the musicians (Video Example 4: 0m:30s):

Avdou people, it is great to meet you also in this year [Applause]. All the best to you [*lit.* many years, *xrónia pollá*], and thank you very much. It is our joy [to be here] in this beautiful space this year once more.

This introduction emphasizes the festive character, one day before the important orthodox holiday of the 15. August, and it underlines the importance to the musicians to be invited to festivities of such popularity.

The positioning of the musicians as seen from the audience from left to right is percussion (Yannis Papatzanis), *boúlgari* (Psarolambis), *lýra* (Zacharis Spyridakis), lute (Psarogiorgis), lute (Psaroyannis). In this setup, a typical pattern is reflected, which is that the main lute player (Psarogiorgis) sits immediately to the right side of

the *lýra* player, forming the core of the musical performance, the *zigiá*. The positioning of the percussion player on the outer side of the stage is typical as well, and implies the marginal role that percussion takes in Cretan music (Vrabl & Thalwitzer, 2017).

21.56: Improvisation and *syrτός* Rodinou

The musical part is opened by a short improvisation (*taksími*) on the *lýra*, which introduces a slow series (*seirá*) of *syrτά* known as *syrτά Rodinou*, since they are a collection of *syrτά*-tunes made popular by recordings of the *lýra* player Andreas Rodinos (1912-1934) from the Rethymnon area (Protomastores, 1994, p. CD1). While the tunes were originally spread among a series of recordings, presumably due to the limited maximum recording durations, playing all these tunes in a collection is very common¹. As an opener to the concert program, the tempo of the performance is relatively slow. This way, these well-known tunes can be regarded as a musical establishment of a connection to the audience. While these tunes can be danced to in principle, at this early state of the event no dancers show up on the dance floor, which was probably also the intention of the musicians by choosing the slow tempo of the performance.

However, the tempo of this particular *seirá* increases typically as it proceeds through its individual tunes. This contributes to warming up the atmosphere in the festivity. During the tune, a group of children gathered on the dance floor in front of the stage, some dancing in a small circle, some running around and chasing each other, a very common picture in the phase of a festivity, where the adults did not yet take up the dancing activity. Until that moment, the dance floor belongs to the children exclusively as a playground, whereas at a later stage they are incorporated into the dance circle at the end, or may still stroll around wherever they find a free space (Mühlbauer, 2017).

Musically, it is remarkable for this performance that for most of the time both lutes play the melody line heterophonically with the *lýra* player. Usually, one lute restricts itself to a rhythmic accompaniment, and only one lute follows the tune playing of the *lýra*. However, in this event, the extraordinary close teacher-disciple relation between Yannis and Giorgis Xylouris enables them to play variations of the tunes in remarkable synchrony, interweaved with rhythmic accompaniments. The freedom to do so is

¹An example is the recording by Daly (1992)

further granted by the presence of a percussionist and a further string instrumentalist, who provide the musical performance with a *tempo*, as Greek musicians would refer to the rhythmic accompaniment. Furthermore, the absence of dancers also leaves more freedom to the lute players to improvise, because the characteristic hard beating of the plectrum of the lute on the sound board is not needed, which has been identified by Vrabl and Thalwitzer (2017) as the most prominent percussive accompaniment in Cretan music.

22.07: *Kontyliés*

Before the beginning of the piece, the sound engineers are politely introduced to the audience. Then Zacharis plays *taksími* on the *lýra*, followed by *taksími* on the *boulgari* by Lambis. After a bit less of two minutes, the *taksími* passes into *kontyliés* from the east of Crete (Video Example 4 (15m:20s), and beginning of Video Example 5). In the beginning, Giorgis plays the melodic phrases on his lute, with the accompaniment of Yannis Papatzanis on two djembe drums, and Lambis and Psaroyannis on their instruments. For about 7 minutes Zacharis holds back, listens, and plays quietly. Most of the time, Giorgis gaze rests on Zacharis, maintaining a continuous communication about where to change between the individual melodic phrases. About seven minutes into this tune, Zacharis takes the lead in playing the melodic phrases. About two minutes later, as Zacharis repeats the melodic phrase he had started with, he smiles at Giorgis and shakes his head; Almost 10 minutes, the group has played *kontyliés* without singing any lyrics, without saying² any *mantináda*. Giorgis understands, and prepares, not without some initial hesitation, to sing the first *mantináda* of the evening:

Μπαζέ μου ακορφολόγητε, όποιος σε δει, τα χάνει,
γιατί χιλιάδες μυρωδιές κάθε βιόλα σου βγάνει.
Unkempt garden, whoever sees you comes undone,
because all your flowers give off thousands of scents.

This *mantináda*, in its original context as written by Mitsos Stavrakakis (Ball, 2003, p.235), uses metaphor of a flower for a woman. But in its context as first poem in the concert, it could be also seen as a compliment to the beauty of the place this concert takes place. In response to this *mantinada*, the percussionist Yannis Papatzanis

²Even in a musical context, a *mantinada* is said, not sung (*Pes mía mantináda!*).

responds immediately with another *mantináda*, and then Zacharis, continuing the dialogue of *mantinádes* on the subject of love.

22.21: Fast *pentozális*

After a total of five *mantinádes*, Zacharis plays a *kontyliá* on the *lýra* that signals the initiation of a *pentozális* dance tune. The transition between *kontyliés* and the *pentozális* is fluent, and the tempo increases (Video Example 5, 10m:02s). This transition, in terms of dance, is from the slow *Siganós* dance to the fast *pentozális* leaping dance, and has become very typical at least in parts of Crete, but at least some sources claim that this transition is a recent phenomenon (Tsouhlarakis, 2000, p.50).

As common for this dance, no *mantinádes* are sung. This particular performance, however, stands out from usual performances of this dance tune, because Zacharis and Psarogiorgis take turns in playing the lead melody. In most leaping dance performances, the lute restricts itself to strumming the basic rhythmic pattern (see Figure 1.1) on the tonal basis of the melody. During the Cretan lute seminar in Houdetsi in 2016, the lute player Giorgis Manolakis pointed out when asked to show how to play *pentozális* on the lute (Manolakis, 2016):

pentozális? Well, since you want *pentozális*, for the *pentozális* you should study those who play a real *pentozális*. Lute players - nobody plays a good *pentozális*. The lute is not constructed to play *pentozális*. *pentozális* demands small distances and a lot of fingers³.

However, in this concert a combination of circumstances enables Psarogiorgis to play the *pentozális* tune. The large orchestra provides great rhythmic stability, his virtuosity is widely acknowledged, and until this moment no dancers have shown up on the dance floor, and the musicians are free to focus on their purely musical interaction without being obliged to serve⁴ the dancers.

³The term *daktília* (fingers) refers to playing fast ornamented notes

⁴A term usually applied in Greek is *eksipiretó*, to serve.

22.24: *Rizítiko*

A two-minute break follows the *pentozális*, which is used to tune instruments, and Yannis Papatzanis changes to the Cretan *daouli* percussion, which he will use for most of the evening. The Cretan *daouli* is a small percussion instrument played with two short and thick sticks on the membranes on its two sides⁵. Zacharis and Giorgis have a short conversation, apparently to agree about what to play next. After that, Psarogiorgis starts singing the *rizítiko* "Για δεσ περβόλι όμορφο" (Video Example 5 (16m:46s), and Xylouris, 2011), using his lute at times to emphasize the tonal basis of the melody, while Zacharis accompanies heterophonically the sung melody on the *lýra*. The rizitika songs have their origins in the area of the White Mountains south of *Haniá* in the western part of Crete (see, for instance, Magrini (2000)). This particular song was recorded several times by various artists, and became famous beyond Crete also through its publication by the folklorist Domna Samiou (1980). Psarogiorgis is well-known for his interpretation of rizitika, and the lyrics make use, as his first *mantináda* before, of the metaphor of a garden.

Για δεσ περβόλι ν-έμορφο, για δεσ κατάχρυα βρύση
κι όσα δέντρα 'μπεψεν ο Θιός μέσα 'ναι φυτεμένα
κι όσα πουλιά πετούμενα μέσα 'ναι φωλεμένα.
Μέσα σε 'κείνα τα πουλιά ευρέθει ένα παγώνι
(και χτίζει τη φωλίτσα του σε μιας μηλιάς κλωνάρι.)

See the beautiful orchard, see the ice-cold fountain
and as many trees god has created, can be found inside
and as many flying birds, are nesting in it.
Among these birds, there was a peacock
(and it builds its nest on the branch of an apple tree).

The last line, as indicated by the parentheses, was left out by Giorgis. Shortening these otherwise very long songs in festivities is quite common, in order to avoid a longer time without the uplifting drive of the dance tunes.

⁵Refer to Vrabl and Thalwitzer (2017) for more information about percussion instruments in Crete

22.30: *Syrtá*, Children dancing

The next tune after the *rizitiko* is a *syrtós* (Video Example 6: 04m03s), which re-establishes an uplifting metrical pulse after the *rizitiko*. As opposed to the first *seirá* in the very beginning, this time *mantinádes* are sung by Psarogiorgis, in the typical alignment of tune and lyrics as described in Section 3.2. Immediate after the first *syrtós*, other tunes are added into the flow of the *seirá*, with Zacharis now singing the *mantinádes*.

In the beginning of this *seirá*, the first dancers appear on the dance floor: A group of children practice their dance steps, while other children watch them or chase each other on the space of the dance floor that is still not occupied by any adults dancing⁶. During the transition to the fourth *syrtós* of the *seirá* the **first two adult dancers** make their appearance on the dance floor, both female. A group of female dancers breaking the ice at the beginning of a festivity by starting the first dance is a phenomenon that I observed very frequently. The appearance of dancers coincides with a change in Zacharis' body posture; In the previous tunes his gaze was focused on his instruments in all instrumental parts, but now he focuses his gaze on the dance floor, paying attention to the dancers in front of him. The main lute player, Psarogiorgis, however, continues to focus either on the second lute or the *lýra* player. This directionality of attention of the *lýra* player towards the dancers, and the lute player towards the *lýra* player is a setting that was confirmed to be typical in my interviews with musicians and dancers as well (Sideris, 2016).

As an important analytic point I want to make, the transition from non-dance repertoire, over *syrtós* tunes, and ending in *pidichtós* tunes serves as a way to increase tension, by means of the increased density of events created by movements of dancers and musicians. Within a *seirá* of *syrtós* tunes, this increase can be visualized by a tempo curve. This second *seirá* consisted of four different *syrtós* tunes, and the tempo development throughout their performance is depicted in Figure 5.3. While the tempo increased in general, interesting relations between the tempo and the structure of the *seirá* can be observed: During the first *syrtós*, in the first repetition of the tune (first

⁶Video Example 7 captures this moment and illustrates the atmosphere in the environment.

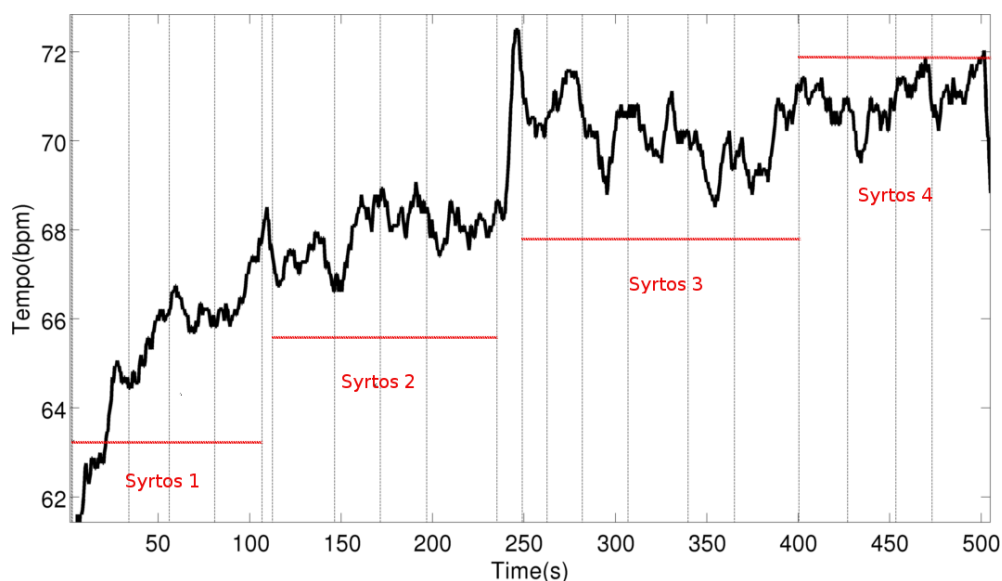


Figure 5.3: Tempo development in the second *seirá* of *syrtós* tunes. Black vertical lines denote segment boundaries between the (A,B)-sections of the tunes. Unlabelled short segments between the *syrtá* are bridges. All *syrtá* are performed two times, with exception of the third, which is performed three times.

two sections in Figure 5.3) the tempo increased almost constantly over a duration of one minute from 60bpm to 67bpm. Then, with the inception of the second repetition (at about 60s), a first resting point was reached. With the second *gýrisma* of this *syrtós* (fourth Section in *syrtós* 1 in Figure 5.3), the tempo increased again, and the development led to a short tempo peak in the bridge between the first and the second *syrtós* (110s). The tempo in the first repetition of the second *syrtós* (110s-170s) was again relatively stable for the first *gýrisma*, and increasing for the second, which is a similar relation between form and tempo as for the second repetition of *syrtós* 1. For the final repetition of *syrtós* 2 the tempo remained relatively stable, marking a first longer stationary phase in the performance. However, this larger phase of stability was then interrupted by the tension created by a large tempo burst towards *syrtós* 3. This went along with the tonal basis shifting for the first time to La, whereas it was moving between Re and Sol in the two *syrtá* before. The first repetition of *syrtós* 3 was played instrumentally, maintaining a high tempo. In the subsequent repetitions of *syrtós* 3 the tempo was characterized by a decrease until the end of *syrtós* 3 at about 360s (the subsequent tempo increase led to *syrtós* 4). In the tempo curve it is interesting to observe that after the general tempo decrease in *syrtós* 3 from about 72bpm to 69bpm, the inception of dance activity at about 360s in 5.3 coincides with a slightly higher tempo in *syrtós* 4 that remains more stable than the tempo in *syrtós* 3.

That the more stable tempo curve is a consequence of the attention of Zacharis towards the dancers is supported but his analysis of his own performances in Section 6.3.3 at the same event, in which he clearly confirms the close relation between his musical actions and the dance activity he observes while playing. A very characteristic trait of the tempo development in *syrta* 3 and 4 are the slight drops in tempo in each *gyrisma*, whenever Zacharis started singing a *mantinada* (e.g. drop in tempo at about 300s). This phenomenon was absent from the first two *syrta*, which were sung by Giorgis. This may indicate how the *lyra* player attracted the attention of the whole group, who followed his tempo dynamics in a very sensitive way. This process of focus on the *lyra* player worked apparently well even without the others watching him and his body rhythm, since during a large part of *syrta* 3 the other musicians did not watch the *lyra* player at all. The strategy of increasing tempo at structural boundaries is clearly a tool that musicians use to create a continuous change of tension and release, with the release created by phases stable in tempo, intensity, and tonality; However, the observed tempo dynamics depending on the singer are likely to be not consciously introduced performance aspects. This is because the changes are at the border of noticeable tempo differences, and, secondly, until now such tempo dynamics have never been mentioned by any musician at any point in my field work.

22.38: Break

The musicians take the first longer break, which is used in order to adjust all things that should work nicely for the next hours. Gestures to the sound engineer demand adjustments in the monitor sound⁷. The lutes are tuned - by ear and without tuning devices - by turning the head and pressing the ear against the body of the instrument while tuning. A lady from the local organizers comes on the stage and brings various drinks for the musicians, exclaiming "Let us treat you". Providing musicians with free drinks is a question of honour in Crete, and many musicians report the difficulty of politely rejecting being treated with heavy alcohol throughout the whole night.

As in every break, some visitors come on stage and greet the musicians. It is even common practice to greet musicians while they are playing, and the multi-tasking of

⁷In most festivities and concerts in Crete, the musicians bring their own Public Address systems, and adjust it themselves with a mixer next to the *lyra* player. Only for some very large events, a separate sound engineer and a larger sound system are provided by the organizers

such conversation and continuing to play the tune while others dance and sing is a necessary competence for every musician.

22.46: Psaroyannis *syrτός* & *tabachaniótiko*

Whereas the organizers announced Psarogiorgis as the main musician for this concert in their advertisement, he did not miss the opportunity to introduce his uncle Yannis (Psaroyannis) as his teacher at the beginning of the concert. This concert will feature many elements of the Cretan repertoire that is closely associated with the Xylouris family. This *syrτός* has its significance in this context, since it shifts the attention to Psaroyannis, the great lute player of the old generation of the Xylouris family. The introducing *taksími* is played by Psaroyannis, and the *syrτός* is then performed by him playing the main melody, while his nephew and disciple accompanies rhythmically and sings (Video Example 8: 02m00s). All other instruments play very restrainedly, and leave the performance mainly to the two lute players. Both the introduction on the lute, and the *syrτός* - with lyrics identical to those sung in this performance - can be found on a CD that Psaroyannis released with his nephew Giorgis in 2004 on a CD called *Empolo* (Xylouris & Xylouris, 2004)⁸. This CD is considered as a milestone by many musicians in Crete, especially lute players, since it features Yannis and Giorgis Xylouris, and one of the two CDs focuses on the performance of Cretan repertoire by two lutes without any additional *lýra* or violin. Therefore, this CD can be considered as an important example of the increasing esteem of the lute players in Crete, and the repertoire from this recording will be reproduced at several instances throughout this evening.

Immediately after this short *syrτός* tune, Psaroyannis takes again the lead by playing the main melody of a *tabachaniótiko* song, *i.e.* a song of the urban folk music repertoire (Karteris, 2017), called *M'aresei stin akroghalia* (Video Example 8: 04m30s). Again, this song occurs on the *Empolo* CD, where Yannis plays the main melody and sings as well, but in the performance in this festival Giorgis is singing. This performance, similar to the previous *syrτός*, is characterized by the two lute players interacting, and the other musicians playing a rather background role in accompanying. This block of two performances is a strong example of the teacher-disciple relationship

⁸A preview can be obtained at <http://www.aerakis.net/yannis-giorgis-ksilouris-empolo.html>

between the two family members: Whenever not directed to the microphone while singing, Giorgis focuses his gaze on the fingers of his uncle Yannis, in order to catch every nuance of his playing and to support him with a fluent rhythmic accompaniment on his own lute. In these moments one of the most famous lute players of Crete, Psarogiorgis, subordinates his actions completely to serve the performance of his uncle and respected teacher. In his singing, he deviates from the lyrics in the recording of the CD, something that exemplifies the traditionally loose relation between musical tune and lyrics in Cretan music (see Chapter 3). While the first and the last *mantinádes* are the same as in the CD recording, the second one is rather known from a different *tabachaniótiko* song, *To meraklidiko pouli*⁹. This more or less spontaneous creation of a specific relation of music and word is a very important characteristic, emphasized by many musicians, for instance by Dimitris Sideris and Alexandros Papadakis (Sideris, 2016; Papadakis, 2016).

Μ'αρέσει στην ακρογιαλιά να κάθομαι να κλαίω,
στο κάθε κύμα που 'ρχεται τον πόνο μου να λέω.

Έλα, έλα πέρδικά μου, να σου δείξω τη φωλιά μου,
έλα να σε ιδώ να γιάνω, πριχού πέσω και πεθάνω.

Έφυγες δίχως να μου πεις του χωρισμού το γεια σου,
και η καρδιά μου έμεινε παντότινα δικιά σου.

I like to sit at the seashore and cry,
to tell my pain to each wave that comes.

Come, come, my partridge, I shall show you my nest,
come so that I can see you and heal myself, before I fall down and die.

You left without telling me the farewell of separation,
and my heart remained forever yours.

22.53: The first long *seirá*

During the subsequent two-minute break, Zacharis communicates with Giorgis, and plays softly the first notes of the *syrτός* tune known as *Lousakiano Krasi* - Wine from

⁹after 2m 18s in <https://youtu.be/IbtZHRUg3Us>

Lousakies - a village in the *Haniá* prefecture. Giorgis shortly repeats the phrase on the lute. The tune must be well-known to both players, but they apparently see the need to agree about how to exactly perform this tune, regarding tonal basis, tempo, and possibly variation of the tune that is going to be played.

Zacharis starts the tune with a short *taksími* on the *lýra*. When he starts the tune (Video Example 8: 11m50s), he searches eye contact with the percussionist to agree about tempo, while both lute players firmly look at Zacharis who is in the lead of the performance of this tune. The choice of this tune follows another common pattern in Cretan performance, which is to open a longer *seirá* of *syrtá* in the early phase of an event with a well-known tune. In many cases, this is the *prótos syrtós* (Hagleitner, 2017), but here the musicians chose another tune that is well-known to the audience. This pattern serves the purpose to attract the audience to participate in the dance activity, and at this stage of the festivity, about one hour after the first tunes, it marks the inception of an higher level of intensity and dance activity. This is accompanied by Psarogiorgis, Zacharis, and for the first time the percussionist Yannis Papatzanis taking turns in singing *mantinádes*. The musical choice seems to work perfectly, as by the end of the *Lousakiano Krasi* and the transition to the next tune of the *seirá*, at least 50 people are dancing in a circle that due to the large number of dancers starts to shape a spiral with dancers in the middle dancing in a circles of decreasing radius. Male and female dancers, older and younger people, children are all taking part in this rotating spiral in front of the stage.¹⁰

After about seven minutes, a transition to the next *syrtós* tune takes place, shifting the tonal basis from Re to La, and again using the characteristic tempo increase as observed for the previous *seirá* in Figure 5.3. This next tune is well-known too, most commonly under the name *Gavalochorianós syrtós*, named after a west-Cretan village, or under the name *syrtós tis níchtas*, the *syrtós* of the night, notated by Andreoulakis and Petrakis (2007, p.49, nr.20), and featured in an early recording by Stelios Foustalieris (1947). Zacharis almost continuously watches the dancers while playing, and the two lute players pay increased attention to the dancing activity in front of them as well, with Psarogiorgis changing his focus most often between dancers, the *lýra*, and his uncle Psaroyannis on the second lute. Now, the musicians sing the repeated sequences

¹⁰The Video Example 9 shows a longer excerpt of this dance activity during this *seirá*.

of the *mantinádes* together, thus increasing the sound level by means of synchronous singing. In the dance circle, a group of young men are leading the dance, and the transition to the next tune clearly serves to lift them up and to enable them to dance fast improvisations.

This transition takes place after another five minutes, when it is time for a tune that is often referred to by musicians as *Karávia* (*Ships*, Video Example 10: 05m00s), after the *mantináda* that was recorded to this tune by the famous singer Nikos Xylouris (n.d., 06m36s). This tune is often played when dance activity reached a peak, the *órtses*, as musicians and dancers refer to such climactic moments. The tune sung in a high register and played in a fairly high tempo, with fast staccato phrases that resemble the fast phrases of the *maleviziótis* (Manolakis, 2016). At the same time, the musicians are struggling with sound problems, and the sound engineers walk around on the stage trying to resolve the problem. This leaves the musicians with the challenge to pay attention to the dance activity while at the same time coordinating with the fellow musicians as well as the sound engineer in order to overcome the technical problems. In this difficult sound situation, the fourth singer, Psarolampis, does his first appearance, completing the setup of four singers.

The fourth *syrtós* in this *seirá* (Video Example 10: 07m47s) is well-known as well, and associated with a *mantináda* titled *Dóse mou to dikáïoma*, with which it was recorded by the famous *lýra* player Thanasis Skordalos (1976). The tunes are now interchanging more quickly, after every single *mantináda*, reflecting the increased dance activity on the dance floor. Figure 5.4 illustrates the process of increased frequency of tune changes by depicting the durations of all the six tunes. Until the last tune, the durations decreased, driven by the process of tempo increase, as well as by singing only one *mantináda* or none at all (*syrtós* 5). The final tune in the *seirá* is known under the name *Lousakianós syrtós*. This *syrtós* is played very often in combination with the *prótos syrtós* and the *Gavalochorianós syrtós*. However, while it is most common to play the sequence *prótos syrtós*, *Lousakianós syrtós*, and then *Gavalochorianós syrtós*, the example of this performance shows that Cretan music can be dynamically re-arranged in many aspect, including the choice and order of *syrtós* tunes to play in a *seirá*. The last tune took a longer duration, reminding of the importance of interaction with dancers: at the end of the tune, when Giorgis finished singing his *mantináda*,

Zacharis played an instrumental bridge for several times while watching the dance events in front of him, waiting for the dancer in the lead of the circle to finish an improvisation.

Multiple parallel processes increased the tension throughout the *seirá*. As in the previously analysed example (Figure 5.3), the tempo did not increase linearly, but guided by the musical form: changes between the *syrta* were again accompanied by short tempo bursts that were then tempered down when the tune had been established. The overall tempo increased throughout the *seirá*, but with similar short decreases as in Figure 5.3 that allowed the musicians to create the impression of a tempo that increased over the whole length of the performance. The increased tempo is also reflected in the process of transitions between the tunes, with more frequent transitions in a later point of the *seirá*.

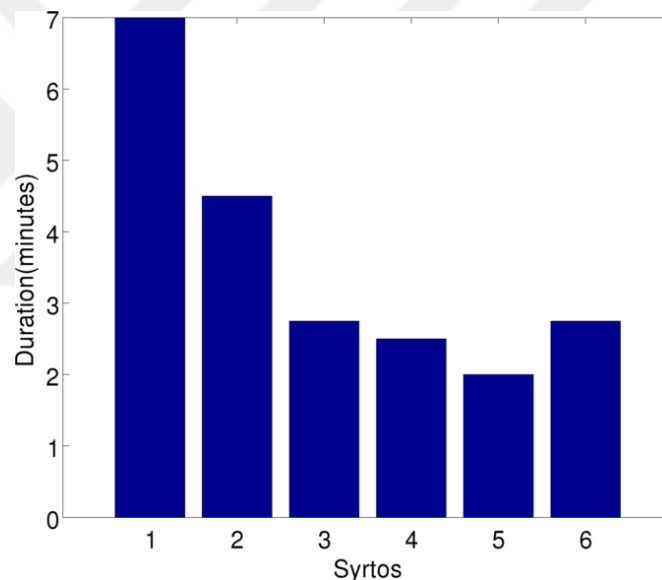


Figure 5.4: Duration of the six individual *syrta* tunes in the first long *seirá* of the evening. The decreasing duration was caused by fewer sung *mantinádes* per tune and an increasing tempo.

The importance for the dancing activity in shaping the musical flow of events can be illustrated by monitoring the interactions between the musicians on the stage. To this end, I analysed the camera recordings from the beginning of the fourth *syrta* until the end of the *seirá*, which makes 371s of analysed video material. The dance activity during this phase is recorded in Video Example 9 (06m28s), whereas the analysed camera picture is recorded in Video Example 10 (07m47s). Since the camera was positioned in front of the stage, at the side of Psaroyannis, the gaze direction of

the three musicians sitting on the right side of the stage (Zacharis, Psarogiorgis, and Psaroyannis) can be recognized well in the recording¹¹. A spreadsheet was compiled, where each row contains a time stamp, and the information where each of the three musicians is looking: either to the dancers in front, focusing on himself, or to one of his fellow musicians. The results draw a insightful picture of the direction of the musicians' attention. Figure 5.5 summarizes these gaze directions, with the thickness of the arrows determine by the durations of the specific gaze directions. The figure implies a communication model, in which the *lýra* player focuses on the relation with the dancers, while the main lute player mediates the communication within the group, while also watching the dancers carefully.

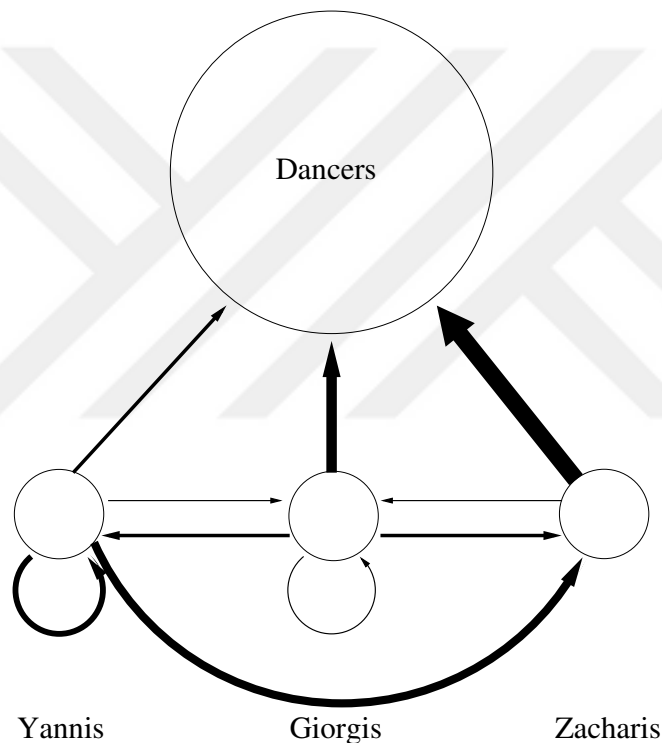


Figure 5.5: Illustration of the gaze directions of Psaroyannis, Psarogiorgis, and Zacharis. The thickness of the arrow lines indicates the gaze durations. The remaining two musicians were not included, due to the camera position.

Zacharis spends 82% of the monitored time watching the dancers in front of him. Whereas in the previous *seirá* - with only little dance activity - he mainly focused on himself, he only looks at his own instrument for about 12s of the whole monitored time of more than 6 minutes. Among the other musicians, Psarogiorgis - the first lute in the ensemble - is his main communication partner. Zacharis only shortly looked at the percussionist, in order to signal him to start singing a *mantináda*. Psarogiorgis

¹¹For the analysis, the original video with higher resolution was used.

spends the largest amount of time watching the dancers, but significantly less than Zacharis, with 57% of the total duration. His second strongest focus is Zacharis (16%), he focusses on his own playing (12%) more than Zacharis, and maintains contact to his uncle Psaroyannis (14%). This emphasizes Giorgis' importance as a communicator within the group, enabling Zacharis to concentrate fully on the events on the dance floor. Psaroyannis, again, takes a very different role from the other two. He also watches Zacharis very often (35%), but much less than Psarogiorgis, and spends otherwise a lot of time focussing on his own playing (29%), and seems to watch events on the dance floor rather occasionally (26%), triggered by interesting events - as if it is a nice entertainment to pass his time. While this is the result of a single observation, it reflects the opinion of most musicians about the role of the *lýra* player as the leader and communicator with the dancers, and the main lute as the most important servant of the *lýra* player.

In addition to this quantitative approach to communication, a more qualitative consideration of communication acts that shaped the above-presented numbers may provide additional insight. Throughout this analysed performance, Giorgis looked at Zacharis in relation to transitions between tunes, but also for a communication in which they rather appeared to be expressing sympathy and respect for each other. For instance, at the end of the *seirá*, Giorgis sang a *mantináda* and shaped the melody of his singing to interact with the rhythmic emphasis of the dance (Video Example 10: 13m10s). In this moment, Zacharis looks at him in apparent admiration, and when Giorgis finished singing their gazes meet and Zacharis nods affirmatively to Giorgis. Towards his other side, Giorgis searched the gaze of his uncle at some points, smiled at him, and they spontaneously took advantage of knowing each other blindly and started playing the melody of the tune together in the same variation, an exercise only possible when two players played a tune together very often. They both apparently enjoyed these moments, and such communication acts between the musicians further brighten up the atmosphere of the festivity for the audience.

This *seirá* marked the beginning of the phase of the festivity with intense dance activity. The musicians chose very popular tunes to attract people to participate in dancing. More than 50 people participated in a spiral of dance activity, with the focus on the first dancer in the middle, but with a joyful participation of people of all gender, age,

and dance proficiency. The musicians visibly enjoyed this moment despite continuing



Figure 5.6: Screenshot taken from the video material at the beginning of the fourth tune in the first long *seirá*.

sound problems on stage, increased their visual contact with the dancers, their gestural communication with dancers and between each other, and at some points smiling about the beautiful scene they managed to create. The festivity now has passed its introductory phase, and passed towards the phase with broad participation in dance activity.

23.16: The first *pidichtós*

The previous *seirá* fades immediately to a *pidichtós*. Labelling the leaping dances in this event as either *maleviziótis*, Sitiakos, or even some other related local variation, is something that I will not attempt. Throughout the evening the dance activity can be labelled as *maleviziótis* to the largest extent, but as we will see in Section 6.3.3, Zacharis himself prefers not to label his own performances according to such categories. The transition from a *seirá* with a lot of active dance participation to a *pidichtós* is quite frequent in Cretan festivities, and it is in most cases similarly immediate as in this particular case (Video Example 10, 15m07s). With the first notes of a *pidichtós* on the *lýra* or the violin, the less enthusiastic - or the less self-confident - dancers leave the dance floor, since dancing *pidichtós* demands more physical effort even when exercising only the basic steps.

While Zacharis plays the characteristic rhythmic pattern of the *pidichtós* in Do (♩♩♩♩), he and Giorgis exchange a smile. Even though a string on Giorgis' lute broke in the last part of the previous *seirá*, the performance continues. Changing a

string would break the flow at this moment, which seems not to be an option. It also might not be considered necessary by the musicians, since the lutes have a mainly rhythmic function in the *pidichtós*, which consists of strumming the basic leaping dance patterns in accompaniment to the *lýra*. A missing string seems not to be of any concern for the musicians at this point.

The dance floor remains very crowded also during this dance (Video Example 11). Whereas the *maleviziótis* is usually performed without singing *mantinádes*, after a bit more than two minutes Zacharis lets the *lýra* rest on his knee, and begins singing the following *mantináda*:

Θέε μου για ρίζε μου μία φωτιά ψηλή σαν το σησάμι,
στη κοπελιά οπού φορεί το κόκκινο φουστάνι.

Oh my god, cast a flame, as delicate as sesame¹²,
to the girl who is wearing the red dress.

At this moment, and since the beginning of this dance, a female dancer in a red dress is leading the circle. Many dancers in the circle enthusiastically shout when Zacharis has completed this *mantináda*. This first clear referencing of an event in the dance using the text of a *mantináda* is used by Zacharis to further "lift up" the dancers and to demonstrate that he in his musical performance is closely observing the events in the dance. This further supports the strong attention of the *lýra* player to the dance, which was implied by his gaze directions in the previously performed tunes (see Figure 5.5). In fact, during the *pidichtós*, the gaze directions of Giorgis and Yannis seem not to change, but Zacharis focuses more on his own playing, spending about equal amounts of time focusing on himself and on the dance in front of him. The fast themes of the *pidichtós* demand more attention than the *syrtós* tunes. During this tune, Giorgis and Psaroyannis visibly enjoy the event, and short before the end of the performance, in the fastest part of the dance, they both strike a pose for a photographer while playing. Towards the end of the *pidichtós*, Giorgis tries to get the attention of his brother Lambis, who apart from singing one *mantináda* in the previous *seirá* has played only rhythmic accompaniment on his *boulgari*, and also seemed disconnected

¹²It is highly unusual to have a *mantináda* with a reference to this plant. It is not clear if Zacharis means "high" (related to the plant sesame) or "delicate" (related to the taste, or the fine grain, of the seed).

from the communication processes between the musicians. Not managing to reach him he signals to Zacharis, who sits in between them, to motivate him to play the melody line on his instrument. Zacharis does so, and calls into the microphone: "Ela, Lambi!" (Come on, Lambi!) (Video Example 12, 04m00s). The following short appearance of Lambis on the musical surface adds yet another colour to the performance, the instrumental timbre of the *boúlgari*. Zacharis starts then to double the melody played by Lambis, and then the focus and the initiative shifts gradually back to him playing the main melody for the last minute of the dance.

A more detailed analysis of a *pidichtós* played by Zacharis during this festivity will be presented in Chapter 6. At this point, I do not analyse the structure of this performance, in order to stay focused on the development of the whole event.

23.25: Break

While Giorgis changes his broken string, some children run onto the stage with toy guns. Psaroyannis shouts: "Ha will you kill me?". A semi-serious dialogue develops between Yannis and the children (Video Example 12, 07m20s), with the children trying to allay Yannis' worries by claiming that the guns are not real. The camera woman of the documentary movie team approaches and films the children from close distance, and motivates them to point the gun at her while she is filming them. This situation reflects the attitudes towards guns in Crete in an interesting way. While most musicians, in fact all I have spoken with so far, have a deep aversion to the usage of guns in festivities, it is not uncommon that male audience members pull a gun at some point of the evening and shoot live ammunition into the night sky. The importance of guns is emphasized in the context of a number of local traditions in Crete, as documented in large detail by Herzfeld (1985) and Dawe (1996) for the Psiloritis mountain areas. The village of Anógia, in the same mountain area, and origin of the Xylouris family that is featured with three musicians on stage, is also a place that is perceived to strongly emphasize the ownership and usage of guns as a symbol for male power. With this village being highly influential in today's Cretan music production, this influence did not remain restricted to the musical elements. For instance, wearing black shirts is a style that is considered generally Cretan nowadays, whereas the *lýra* player Alexandros Papadakis claims that in his area, less than 50 kilometres away from Anógia, it was

never common to dress like that (Papadakis, 2011b). Neither does any of the three Xylouris musicians on the stage at this evening wear black shirts, and at least one of them expresses a clear scepticism when children point guns at him. However, the camera woman seems to be keen on capturing references to the allegedly pan-Cretan craziness about guns, one of the common clichés about Cretan culture.

In the meantime, Yannis, the percussionist, continues to discuss the problems he has with his microphone with the sound engineer. The problems persisted throughout the whole festivity until now, but while they bother the musicians, the audience seems not to pay attention to the limited sound quality especially of the vocal microphone sound. Zacharis tunes his *lyra* according to the tuning of his first lute player Giorgis. After that Zacharis and Giorgis communicate with the percussionist about how the next song is to be performed. Due to the high noise level from the large audience, the communication across the stage makes a lot of use of gesture to convey information even during the break.

23.29: *Rizítiko*

Yannis Papatzanis, the percussionist, starts singing the *rizítiko* "*Ástri mou ki astrítsi mou*" (Video Example 13, 01m00s). He is often invited to festivities when organizers desire a larger orchestra, because musicians acknowledge his careful style when accompanying *syrτός* (Vrabl & Thalwitzer, 2017) and his good singing. Therefore, he is able to take some of the workload from the other singers, and adds further diversity to instrumental and vocal timbres during the event.

As described by Magrini (2000), the *rizítika* traditionally imply a vocal group performance. However, in today's Cretan music festivities they are usually performed by one singer, and the first verses of a *rizítiko* are performed without instrumental accompaniment. In this particular performance, which lasts four minutes in total, the *lyra* and the lute enter the performance at the end of the first line of the poem after about a minute by gently playing a drone on the finalis of the melody. Throughout the following lines, Zacharis fills in more and more notes, starting from only the central notes of the singer's melody, and then sequentially filling in more details throughout the progression of the piece. This accumulates to a heterophonic performance of the melody in the last line of the poem. After Yannis has finished singing the poem,

the Zacharis plays once more the complete melody of the tune solo, with increased intensity, and Giorgis continues to play a drone on the central notes of the melody. This results in a gradual shift, from Yannis as the sole performer and focus of attention at the beginning of the tune, back to the *lýra* player towards the end of the tune.

This gradual shift of attention is in accordance with its function within the framework of the festivity. In a similar way as the first *rizítiko* in this festivity, it marked the resumption of musical activity after a break. The *rizítiko* tune will introduce a *seirá* of *syrtós* tunes. As such it marked a phase of relaxation, which is often reflected in the audience lowering their voices during conversations while a *rizítiko* is sung. The tension was then continually increased, first, by continuously adding instrumental notes to the vocal performance of the *rizítiko*; then, second, by the transition to a *seirá* of *syrtós* tunes, in which then, for instance, the increase of tempo and of event density by fewer repetitions of the individual tunes (see Figure 5.4) may lead to a further increase of tension throughout the *seirá*. The final culmination of tension can then be reached by the transition to a *pidichtós* dance, which is in today's festivities a *maleviziótis* in most cases. Hence, the sequence break→song→*syrtá*→*pidichtós* can be considered as **one of the most common macro-musical structures in Cretan music events**, which is tailored towards attracting many people to participate in dancing. This attraction is achieved by a tension-relaxation curve that emerges when several of the break→song→*syrtá*→*pidichtós* blocks are played in sequence. The breaks are moments in the festivity for relaxation and social encounter outside of the musical context. The song resumes musical activity in a way that invites the audience to pay attention to the musical event, however without inviting for active participation by means of dance. The tension is then increased in the *syrtá*, and consists of an urge to participate in the dance activities, directed from the musicians towards the audience seated at the many tables in front of the dance floor.

23.33: The third *seirá*

This *seirá* (Video Example 13, 04m55s) starts with another well-known *syrtós*, the *Kolymbarianós syrtós*, assigned to the violin player Nikolaos Saridakis, or Mavros, whose recording of the tune is contained in the *Protomastores* collection (Protomastores, 1994, CD10, piece 9). Zacharis prompts Lambis to sing the first

mantináda in this *seirá*, calling him once more to take a more active role in the performance. Lambis chooses the *mantináda* "Ta matia sou maresoune" (I like your eyes), a *mantináda* that was used, apart from Mavros, also by other famous musicians in their recordings of the tune, for instance by Vasilis Skoulas (2009). This is another example of the lyrics for a tune not freely chosen, but at least pre-determined to some extent, taking famous recordings of a tune as examples for the choice of the lyric material.

The second *syrτός* in this *seirá* (Video Example 13, 07m18s) is the same as the tune that was also chosen by Mavros in his famous recording of the *Kolymbarianós syrτός*, and it is sung by Lambis with the same *mantináda* as in the historical recording. This clarifies the confusion that the *syrτός* may create among unfamiliar listeners: while the whole recording by Mavros was titled *Kolymbarianós syrτός*, actually only the first *mantináda* is sung to a tune that is identified with that title, whereas the second *mantináda* is sung to another *syrτός* tune, thus resulting in a short *seirá* of two tunes in the recording. This illustrates that the combination of tunes into a *seirá* can be spontaneously decided by the musicians (mostly the lead musician), but that often historically common transitions between tunes are chosen.

The third *syrτός* (Video Example 13, 09m28s) is sung by Zacharis, who takes back the lead in the performance by focusing both vocals and main instrumental melody in his person. The fourth *syrτός* (Video Example 13, 11m27s) is introduced with a clear tempo leap, and a tonality change from Re to La. There is no *mantináda* sung to this tune, and Zacharis plays very dense variations of the tune, his gaze fixed onto the dancers in front of him. The tune is played only once, which increases the frequency of new tunes in a similar way as it was done in the previous *seirá*, using this tool once more in combination with tempo increase in order to increase tension. After another (the fifth) tune (Video Example 13, 12m25s), which is sung again by Zacharis, the climax of this *seirá* is presented, with two tunes made famous by recordings of Nikos Xylouris, relative of three musicians on stage, and one of the most influential musicians of Cretan music. The *Xerosteriano Nero syrτός* (Video Example 13, 14m53s), first recorded by the *lýra* player Charilaos Piperakis (1926) from the west Cretan village of Xerosterni, is now sung by Psarogiorgis, the nephew of the famous Nikos Xylouris, after being prompted by Zacharis. The second half of each line of the *mantináda*, sung

over the second *gyrisma* of the tune, is sung by all four singers on stage, marking the climax of this *seirá* in terms of sound intensity, density of vocal timbres, and tempo. The dance floor is now extremely crowded (Video Example 14), making it hard for the dancers in the outer layers of the dancing spiral not to step on each others' feet. At the head of the circle dancers improvise and then give over to the next, causing this *seirá* to become the one with the most extended dance participation until this moment. The closing of the *seirá* is once more decided by Zacharis, upon seeing that the dancers in the circle have all had their turns at the head of the circle - at least those who are willing and capable of improvising. The dance activity being the main factor for the length and the structure of a Cretan dance tune will be discussed in more detail in Chapter 6.

23.49: Maleviziótis

The previous *syrtá* turns seamlessly into a *pidichtós* (Video Example 15, 03m48s), and Zacharis starts again by playing the *pidichtós* rhythm pattern, this time in Sol. Once more, Zacharis watches mainly the dancers in front of him, while the two lutes strum the rhythmic drone to the melodic phrases that Zacharis plays. At some points Zacharis or Giorgis comment on the dance events, saying "Opa leo" into the microphones, which could be translated with "I say hey" and serves as an approval of the dance activities and as a further sign that the musicians actively follow the events. Whereas typically in a *pidichtós* the lutes do not play any melodic lines, after about four minutes into this dance (Video Example 15, 07m38s), Zacharis looks at Giorgis and makes an inviting gesture. Giorgis takes the lead for a moment by taking up the melodic phrases played previously by Zacharis. While playing the *pidichtós* phrases on the lute, his gaze is fixed at Zacharis and not at the dancers, focusing on the moment when Zacharis will take the lead melody back from him again. They then take turns in playing the lead melody for another minute, playing phrases known as the *kontyliés* of Foradaris (see Figure 6.9), which are reserved to the most intense part of this dance when dancers improvise ecstatically, moments that are referred to as *órtses* in Crete (Panagiotakis, 2011). After this climax, Zacharis turns to some phrases that typically occur in the earlier parts, as if to signal that the performance comes to an end, and after a few more measures they finish this *pidichtós* performance. This completes the second occurrence

of the macro-musical structure of break, slow vocal song, a long *seirá*, and culmination into a fast leaping dance.

23.55: Break, *Mavri Korfi*, Next *seirá*

The musicians have a short break to tune the instruments, to have a drink, and to light their first cigarettes this evening. After only about two minutes of break, Giorgis starts improvising softly, and the short melodic fragments he plays already imply the next tune to come, which is called "*Mavri Korfi*" (Black Summit) (Video Example 16, 01m10s). Zacharis follows his improvisation carefully, holding the *lýra* on his knees, looking at Giorgis, and nodding with apparent admiration. After the short one-minute improvisation, Giorgis starts playing the tune, accompanied only by his uncle and the percussionist Yannis Papatzakis, who plays two djembe drums, striking the larger djembe standing to his right side with the right hand, and the smaller Djembe lying on his left leg with the left hand. The tune starts in moderate tempo and intensity, marking another starting point for the increase of tension in this festivity.

The other musicians gradually fade into the performance of this tune, which is basically also a *syrtós* in its form, but because of the slow tempo it does not call for dance participation. It is further remarkable that for the whole duration of this tune Giorgis and Yannis play the melody in unison, while Zacharis restricts himself to playing a drone, thus only accompanying the performance of the two lute players who are at the centre of attention for this tune. In this moment, something extraordinary happens: A woman in a long red dress enters the dance floor and starts dancing all by herself, raising both of her hands high (Video Example 17). Her steps are very modest, *semná*, as the Cretans would say, and while this is clearly extraordinary, she embodies all the rules regarding female dance that will be further illustrated in the following two Chapters in further detail. This combination of embodying the expected aesthetics of female dance and breaking the rule through dancing on her own during a piece not meant for dance activity illustrates how the framework of music tradition in Crete provides large degrees of freedom for individuals to express themselves. The cameraman of the movie crew captures the two lute players, and his colleague captures the dance of the lady, and it seems like an unreal moment that has been created for the production of the documentary about the Xylouris family.

The tune *Mavri Korfi* is one of the tunes that are related to Psarogiorgis for several reasons. First, he was the first to record the underlying tunes with the *mantinádes* written by the famous poet Mitsos Stavrakakis, this way establishing a fixed assignment of this *syrτός* melodies with specific lyrics. And, secondly, Giorgis was a pioneer in recording and releasing under his own name, and in his 2002 release *Antipodes* (Xylouris, 2002) he recorded an instrumental lute version of the tune *Mavri Korfi*. During the second *mantináda* of *Mavri Korfi*, the tempo increases, and Zacharis starts playing the melody of the second *syrτός* tune in *Mavri Korfi*. This way, this piece becomes a prelude to the next *seirá* of *syrτός* tunes, now performed with the full ensemble at a higher tempo. On the completion of the second *syrτός* tune of *Mavri Korfi*, Zacharis and Giorgis exchange gazes and agree which tune will come next. It is another tune that was made famous through a recording by Giorgis, with the *mantinada* "*Na soun aeras na mpaines sta sothika mou*" (I wish you were the wind, and entered deep into my heart), again on the *Antipodes* CD (Video Example 16, 06m23s).

Through this transition from the *Mavri Korfi* tune, a new *seirá* of *syrτός* tunes has been introduced, and the audience feels attracted to the dance floor. In the audio signal of our camera capturing the lady dancing solo, people sitting around the dance floor can be heard: "Let us start dancing" (Video Example 17, 03m15s). One more minute passes, in which no one dares to interrupt the solo dance, which seems to evoke a mixture of admiration and confusion. But finally, at the inception of the last *gýrisma* of the *Na soun aeras-syrτός*, a man approaches the lady in the red dress, reaches for her left hand and creates the inception of a circle. This breaks the hesitation of the others, and within less than a minute, dozens of dancers join the circle, and the surreal scene of the lonesome female dancer in a red dress vanishes into the picture of a social *syrτός* dance. The woman in red keeps leading the dance, while the man who joined second is still on her left side, and as a couple he guides and supports her in improvising in elegant turns and circles, and after a while they take turns and the man takes the first position in the circle.

Giorgis has been singing all the *mantinádes* in the *seirá* until now, which further emphasizes the identification of the tunes with his voice through the commercial recordings. The *seirá* turns now to a series of five tunes made famous by the *lýra* player Thanasis Skordalos (Video Example 16, 11m25s). Lambis takes the turn and

sings the well-known "*Mono ekeinos pou agapa*" *mantináda* that Skordalos had used in his recordings (Skordalos, 1946). The circle has now again formed a spiral of more than 50 people, with the man who started the circle by approaching the lady in red still in the lead of it (Video Example 17, 07m35s). Zacharis starts playing the next tune and Giorgis joins him playing the melody after one measure, and Yannis Papatzanis starts singing the *mantinada* after being prompted by Zacharis. On the dance floor, the change of tunes allows another male dancer to enter the first position of the circle.

Yet another *syrτός* tune later (Video Example 17, 13m10s), the male dancer who has been in the lead of the circle for some minutes takes a female dancer into the first position. The picture is typical for the situation when a female dancer is in front: the second dancer, usually male as in this case, forms a couple with the female dancer and interacts with her in her improvisation. This style of interaction between the first and the second dancer is completely different with a male dancer in the first position. The role of the second is then rather a rather passive one, with the goal to physically support the first dancer as soon as he performs acrobatic improvisations.

The block of *syrτά* by Skordalos comes to an end. After the four tunes by Psarogiorgis, four Skordalos tunes had followed, and we enter the ninth tune in this *seirá*. This is the Gavalochorianos *syrτός* (Video Example 18, 03m10s), which was previously played in the first *seirá* in this evening, but with other tunes preceding and following it. Towards the end of this tune (Video Example 19, 02m50s), two young men take the lead in the circle, and shortly after their appearance Zacharis makes use of a very typical tool to lift up two young dancers by changing the tonality to a tune in Sol. As we shall see in the interviews in Chapter 6, this tonality enables for high pitched melodies and is considered by the musicians as very energetic and appropriate for young male dancers.

Zacharis and Giorgis sing together, they laugh and enjoy the performance. The dance floor is so crowded that the spiral of dancers leaves so little space for the first in the circle that the dancers in the next layers of the spiral open a tunnel by lifting up their arms (Video Example 19, 04m55s). The leading dancers then pass through this tunnel, a spectacle enjoyed by the musicians. The crowded dance floor makes acrobatic improvisation difficult and indeed all first dancers until now did not perform any spectacular improvisations, and instead the dance became a very crowded and social event in which no individual dancer sticks out.

Throughout this *seirá*, five different dancers have taken the first position. Each of them had several minutes to express herself/himself, before it was appropriate for another dancer to take the first position. The changes, with one exception, did not coincide with changes of the tunes. Instead, changes of the first dancer are often motivated by the fact that the first dancer has finished an improvisation, or even asks another person in the circle to take the first position. As a general rule it can be stated that a dancer is always given sufficient time to improvise and is never interrupted, and that the changes in the first position do not necessarily align with changes in the music material. However, the duration of one dancer staying in front is very similar to one complete rendition of a *syrtós* tune.

This *seirá* consisted of 11 tunes, and lasted about 30 minutes, including the very slow *syrtá* of *Mavri Korfi* at the beginning. The dancers just have a short moment to applaud the performance, before Zacharis, almost immediately as usual, starts the next leaping dance.

00.28: *Pidichtos*

This leaping dance (Video Example 18, 13m36s) starts in a relatively slow tempo and makes use of melodic material from the eastern part of the island, such as the chromatic (see Page 34) *kontyliés* that are assigned to the *lýra* player Foradaris from the east Cretan village of Ziros (see Figure 6.9). After about five minutes Zacharis prompts Psarogiorgis to play some *kontyliés* on the lute (Video Example 20, 01m46s). As mentioned before, it is rather rare in the *pidichtós* tunes for the lute to play the melodic phrases, and it emphasizes once more the virtuosity of the lute player, as well as his status as the musician who was announced as the main musician for this specific event. The other two string musicians play with more reservation, Lambis just strumming a constant rhythmic pattern, while Psaroyannis takes the freedom to relax and at many points only emphasizes the beat on his lute. Especially in these very energetic dances it is apparent that the older player leaves it to his nephew Giorgis to do the energy-sapping rhythmic support of the performance. Yannis Papatzanis has changed the percussion instrument, and plays the *daouli* again. This instrument is in particular associated with the repertoire of eastern Crete, and in particular the leaping dances. After ten minutes of this performance, Giorgis breaks a string on his

lute for the second time. However, this does not prevent him from strumming the percussive leaping dance pattern on his lute with a stunning energy while staring, almost hypnotized, at the dancers in front of him. It is clear that two musicians, Zacharis and Giorgis, keep this dance in its flow, while the other musicians do not play any major musical role in this performance. When Zacharis becomes aware that the broken string dangles dangerously close to Giorgis right hand, he pauses playing and rips it off the instrument and laughs at Giorgis, who despite the fact that the string almost gets tangled up with his wildly strumming right hand is not affected by all that in his ecstatic rhythmic beating of his instrument (Video Example 20, 07m38s).

The dance activity during this *pidichtós* is intense with many dancers improvising (Video Example 21), and Zacharis pushes the dancers by regular short acclamations into the microphone, and the tempo is steadily increased. As usually, Zacharis' focus lies mainly on dance activity, and also Giorgis, to a slightly lesser degree, stares at the circle of dancers turning in front of him. It can be sensed that the structure of the piece is shaped by the dancers: When dancers change, or when a specific dancer chooses a particular dance figure while improvising, Zacharis changes the melodic material regarding pitch, note density, and varies between simple repetitive figures and complete *kontyliá* phrases. During the leaping dance, the first dancer tends to change more frequently than for the *syrtós*. In the approximately 16 minutes of this particular leaping dance, more than a dozen dancers take the first position. These are men, improvising with high leaps into the air and beating the hands on their legs, as well as women, who either dance in accompaniment of a male or another female dancer. At one point (Video Example 21, 01m30s), a group of four women separates from the circle, and improvises in the centre of the circle, while the whole group of other dancers stop dancing and clap their hands to the improvisation by the four. The phenomenon of the remaining dancers stopping and clapping in the face of a very strong improvisation has become more and more common, and is reported to be originally more common in the western parts of Crete (see also Chapter 3.2). It is most commonly encountered during leaping dances, but does not occur as frequently in *syrtós*. Whereas men and women participated equally in the improvisations in this leaping dance, their age group did not include very young or older dancers. It is a

more rare, but highly estimated phenomenon, to see these age groups improvising in the leaping dances in Cretan festivities.

00.45: A longer break

It is now time for a longer break, Zacharis and Yannis Papatzanis get up, Lambis lights a cigarette. While Giorgis changes his string, an old man comes up to the stage and asks him what all the cameras are doing in the village. Giorgis laughs and tells the man that they are doing a movie with him and his uncle. The conversation then turns to the best festivity that the old man remembers, which he reports as another concert of Giorgis with his brother Lambis, and which he proudly exclaims lasted until five in the morning.

Some people who just arrived greet the musicians, and others who are already leaving bid farewell, not without explaining the reasons why they need to leave so early in the evening. Also the director of the documentary movie bids his farewell to the musicians at this point. In these conversations, the musicians attempt to show that they remember the people they are talking with, and the ability of the musicians to remember at least first names is highly estimated. Taking into account that some musicians play almost every day during summer all over the island, this becomes a very demanding task that many musicians, however, cope remarkably well with. This contact with the audience by having short small-talks on arriving and leaving seems to play an important role for the musicians; when I told Psarogiorgis once that I had attended a concert by him in Istanbul, he flared his eyebrows and with a questioning look he asked me why I did not come to him onto the stage to greet him, despite the fact that at that time I barely knew him. Musicians are very used to exchange these types of conversations even while playing, and it is not uncommon for people to make musicians even shake hands while playing, or put a glass of raki to their lips. The stage is therefore not a secluded area for the musicians, but can be approached by members of the audience at any time to communicate with the musicians.

Zacharis announces into the microphone the number plate of a parked car that blocks the passage of another driver. These announcements are an important element of the breaks in all festivities, where the large amount of people coming to a small village by car causes sometimes chaotic conditions. Whereas the mobility in older times was

lower, and festivities attracted people from the surrounding villages, it is quite common to travel many kilometres by car to attend a festivity nowadays. This leads to situations, in which villages with often less than a hundred inhabitants host an event for many hundreds of people. In the most extreme case - the music festival in Houdetsi¹³ - the local organizers forbid the access to the village by car, and employ buses from the neighbouring larger village of Peza. The village of Houdetsi counts about 900 registered inhabitants, but the Houdetsi festival in 2014 attracted more than 35.000 people. While Avdou is far below these numbers, the number of visitors in this evening might be about ten times the number of permanent residents.

Towards the end of the break, the musicians take their seats again, and Zacharis, Giorgis, and Psaroyannis engage in a conversation about how to continue. Yannis plays some notes of a tune, and Zacharis picks up the mode and starts to play some improvised melody fragments, this way interweaving the first musical elements into the conversational atmosphere of the break.

00.58: *Kontyliés*

For the first time since the very beginning of the concert, the musicians perform *kontyliés* (Video Example 22, 11m30s). The performed *kontyliés* are not from the eastern part of the island, but rather from the central part, being characterized by a less playful and more heavily accented character (Sideris, 2016). While Psaroyannis has recorded these particular tunes on a CD in 1984 (Xylouris, 1984), now Giorgis sings the same *mantinádes* that his uncle had used in his recording. Once more, the older player cedes the central role in a performance to his nephew. Psaroyannis, however, plays the melodic phrases on his lute, while Giorgis plays the accompaniment, and Zacharis carefully doubles the tune played by Psaroyannis, watching Psaroyannis at many moments during this performance.

01.01: The fifth *seirá* of *syrtós* tunes

Zacharis starts this *seirá* with a well-known variation of the *prótos syrtós* tune, associated with the *mantináda Tin mana mou tin agapo* (Video Example 22, 13m49s). This variation was first recorded by the *lýra* player Harilaos Piperakis (1939),

¹³www.houdetsifestival.com

which constituted the basis for the most popular recording of the tune by Manolis Lagoudakis (Protomastores, 1994, CD3, Track 1), and can serve as a characteristic example for how a single tune is given new shapes by means of variation, as can be seen in the transcriptions provided by Kapsokavadis (n.d., p.21-22). As before, a popular tune at the beginning of a *seirá* serves the purpose to attract dancers to the dance floor, and as before the musicians achieve their goal: Throughout the duration of this tune more and more dancers join the circle.

For the first three tunes of the *seirá* the same dancer remains in the first position. He does, however, dance the basic steps and does not proceed to any improvisation. The dance circle consists of a large chain of dancers who are all equally contribute to the social and shared experience of the *syrtós* dance. No single dancer stands out by means of improvisation, and people in the circle laugh and communicate with the dancers next to them. As we will see in Chapter 7, it is this flexibility of this dance, in working both as a social experience and as a way to stand out by means of improvisation, that gives it its popularity.

Musically remarkable in this *seirá* is that the musicians return after some interwoven tunes back to another variation of the *prótos syrtós* (Video Example 23, 00m40s). This most popular *syrtós* tune will occur in four different variations throughout the duration of this *seirá*, and apart from opening it, also the final tune will be a variation of the *prótos syrtós*. As usual, Zacharis distributes the singing of the *mantinádes* with subtle gestures among the fellow musicians. Similarly, the transitions between the tunes are determined by Zacharis, with an exception of the transition to the fourth tune (after the second appearance of the *prótos syrtós*), where Giorgis communicates the tune he wants to sing next to Zacharis.

It is only in this fourth tune that the first dancer changes, and a young man starts improvising at the head of the circle, initiating the individualistic phase of this circular dance. As in the previous *seirés*, the dancers do not change in synchrony with the tunes, but the duration of their appearance (when improvising) is about the same as the duration of a single *syrtós* tunes, which is usually between two and three minutes (see Figure 5.4). It becomes almost impossible to discern the first dancer, due to the ever increasing crowd on the dance floor, which forms a spiral of seven or eight layers around the first dancer (Video Example 24). This creates an atmosphere of intimacy for

the first dancer, in which he or she is isolated from the audience sitting at the tables, and is only visible for the dancers around him, and for the musicians sitting on the elevated stage. Compared to the previous *seirá*, there are no exclamations from the musicians addressing the dancers, and even though the first dancer changed some times in this *seirá*, no expressive improvisation occurred.

In the later part of this *seirá* a lady from the local organizers enters the stage, and treats the musicians with a bottle of whiskey, not without asking each of the musicians - despite the ongoing performance - regarding his preference of how to drink it. As many musicians state, it is an art to avoid drinking too much alcohol while performing, since many people insist on treating the musicians, and rejecting it is difficult since it might be understood as an insult by the inviting person. Therefore, drinking in small sips, or even pretending to drink is a common approach. On the other hand, it can be often observed that musicians act increasingly under the influence of alcohol as the evening advances. In this particular evening, the musicians were very contained in their consumption of alcohol.

01.26: Break, *Tabachaniótiko*

The previous *seirá* did not pass into a leaping dance. Probably, the lack of dancers hungry for individual improvisation made Zacharis refrain from further increasing the intensity, but instead to introduce another phase of relaxation. After some minutes of smoking and tuning instruments, Giorgis starts improvising on his lute (Video Example 25, 07m59s). He uses a lot of gentle finger picking in this improvisation, an unusual way of playing the instrument. When Giorgis reaches the finalis of the improvisation in a low register, Zacharis engages in a short conversation with him, realizing that it is his turn to take up the thread of the improvisation. He quickly grinds his cigarette, and continues to improvise in the same mode, however in a high register and higher intensity than Giorgis on his lute. While the two lutes emphasize softly the finalis of the mode, the other two musicians wait for what is going to come. It is at this point - during Zacharis' improvisation - that Giorgis notifies Lambis about what is going to come next, in a discrete conversation behind the back of the *lýra* player.

After more than three minutes, a long time in Crete for an instrumental *taksími*, Zacharis starts playing the tune “*To meraklidiko pouli*”(Video Example 25, 11m14s).

This song is one of the most famous examples of the *tabachaniótika* songs, and became famous through the recording of the *boúlgari* player Stelios Foustalieris from Rethymno (Protomastores, 1994, CD4, Track 4). A small collision occurs at the beginning, when after a lack of coordination by either Zacharis and Giorgis it is not clear who will start singing. Yannis Papatzanis and Giorgis start both, but Giorgis makes a gesture to Yannis to continue and steps back from the microphone. Yannis plays softly on his *daouli* while singing, and the other instruments play the main melody heterophonically. The *lýra* plays only in the instrumental interludes, giving the whole performance a very gentle and soft atmosphere. The other three singers always set in to sing the repetitions of the *mantinádes* of the song.

In the final part of the song, while Lambis is singing, Psaroyannis makes a gesture to Giorgis that after the song he wants to take the initiative. While he was also previously in the focus of attention together with his nephew in some of the pieces, this is the first time he actively demands to take the lead. Giorgis then directs Zacharis' attention to this demand, and Zacharis nods affirmatively.

01.41: The sixth *seirá* (*syrtá kroustallovrachionáti*)

For the first time since the first hour of the concert, Psaroyannis takes the lead again (Video Example 26, 00m40s), by playing what may sound like an improvised introduction. However, it is in fact a composed introduction to a series of tunes he recorded together with his nephew Giorgis on the CD *Empolo* (Xylouris & Xylouris, 2004). After this introduction, he breaks the sequence as recorded on the CD, and plays the final *syrtós* tune on the referred recording, a *syrtós* known under the name *Kroustallovrachionati* and recorded first by the famous lute player Giorgis Koutsourelis¹⁴. His transition to the tune, however, is so rousing and enthusiastic that he is in danger to lose his fellow musicians for a short moment. Thanks to the awareness that all musicians have for the great lute master who shares the stage with them, they catch up on the first downbeat and Yannis Papatzanis calls into the microphone: "*Geia sou Psaroyanni, daskale [teacher]*".

¹⁴The recordings is contained in the Protomastores (1994) collection, and available online: <https://youtu.be/NTYpVNWLX9g>

However, after this energetic start the musicians' enthusiasm will be once more dampened by technical problems. For the whole evening the musicians have been struggling with continuous feedbacks of the microphones, and problems to hear themselves on stage. This finds a new culmination when Giorgis finds his microphone turned off when singing the first *mantináda* of this tune. Zacharis waves to the sound engineers, and Giorgis shakes the microphone, and the microphone is finally activated.

As for all technical problems, also this incident does not break the flow of the performance. Psaroyannis is the leading performer, playing the main melody on the lute together with Zacharis, and at the end of the tune both Zacharis and Giorgis are looking at Psaroyannis to catch his transition to the next *syrtós* tune. He chooses a tune that also Giorgis likes to play after *Kroustallovrachionati* (Xylouris, 2014), which is the *Azogirianos syrtós* (Video Example 26, 05m19s), assigned to the fisherman and composer Nikoli Tzeggas, who lived on the very north-western edge of Crete, in Gramvousa. The subsequent tunes in this *seirá* are chosen by Zacharis, who takes the initiative back from Psaroyannis. He chooses tunes assigned to the violin player Kostas Papadakis, better known as Navtis, which are known as the "*Oraia tou Navti*" (The beautiful pieces of Navtis) (Video Example 26, 08m15s). The dance floor is as crowded as in the previous *syrtá*. Throughout the duration of this *seirá* one young male dancer is in the lead of the circle, once supporting a young lady and then another young man as the second dancer. No improvisations are performed by the leading dancers, so that again the emphasis lies upon the social coexistence within the dense spiral of the circle.

Unfortunately, the sound problems are getting worse, and the monitor systems on the stage develop a very strong continuous low-frequent feedback. The musicians keep playing in this noise, in order not to interrupt the dancers, but discrete gestures are exchanged between the musicians that document their struggle with the conditions. After all, at some point Giorgis is forced to shout the name of the sound engineer into the microphone to attract his attention (Video Example 26, 10m25s). Giorgis calls the engineer to the stage and he has apparent difficulties to hide his anger in the short conversation with him. The musicians manage to bring this *seirá* to an end without interruption, but at this point no smiles are exchanged between the musicians, only Giorgis manages to salute the dancers briefly for their participation. The mood of

the musicians has obviously reached a low-point, but no further explicit attempts are made to improve the technical problem. Zacharis shakes his head, rubs his forehead nervously with his hand, and in the midst of the continuing feedback on the stage he starts the next tune. These moments illustrate that the most important thing is to keep the festivity in its flow, and not to risk disappointing the audience by investing some minutes to eliminate the massive sound problem on the stage. The comfort of the musicians and the sound quality are of secondary importance, when people want to dance.

01.57: The seventh *seirá* of *syrtós* tunes

After a two-minute break for tuning the instruments, Zacharis starts the next *seirá*, choosing to start with another variation of the *prótos syrtós* tune (Video Example 26, 14m40s). This time, however, the frustration about the sound seems almost to pour into the music performance. This version of the famous tune is played quite fast and Zacharis' body is trembling as he pushes this performance of the tune. He does not move his bow in a straight line over the strings, as in the more quiet *syrtá*, but modulates the pressure on the string in synchrony with the 16-th notes, creating rhythmic patterns with an energy that reminds almost of a leaping dance. This energy, which apparently emerged out of the unpleasant circumstances for the musicians, arrives on the dance floor and is transformed into a vigorous bodily expression by two young men who initiate the circle of this *seirá* (Video Example 27). Their steps move in perfect synchrony, large steps, and even their upper bodies bend forward and backward in synchrony, expressing their enthusiasm and their eagerness to improvise and take the energy of the *lýra* player up with their movements. On the third repetition of the *prótos syrtós* Zacharis moves the tonal basis to Sol in the high register on the *lýra*, a sign immediately understood by the young dancers. The first dancer waves his hand high in the air to indicate to Zacharis that he is ready to take off for his improvisation (Video Example 27, 02m05s). The enthusiasm spreads to Psaroyannis as well, who is playing some quite unconventional glissandi on his lute, making also the percussionist smile and salute Psaroyannis. The two young lads take turns in improvising now, each giving the other support and space to express himself for about half a minute at the head of the circle. After the second dancer is satisfied with his

improvisation, he looks around and calls a female dancer from the middle of the circle to enter at the first position (Video Example 27), 02m55s). At the same time, Zacharis turns the tonal basis back to Mi, to the first *gýrisma* of the *syrtós*, and to a lower register on the *lýra*. It is not possible to determine if Zacharis reacts with this change to the event of the invitation of the female dancer, both dancers and musicians seem to have entered a synchronous flow, in which actions and awareness merge to a shared immediate experience between musicians and dancers. The male dancer "is dancing" (*tin chorevei*) the lady in the front of the circle, which means that they form a couple formation, in which the female dancer dances in pirouettes, gently lead by the right hand of the male dancer. In these particular moments, the difference between female and male dance style in Crete can be clearly seen, with male dancers improvising with large leaps strongly supported by the second dancer, and female dancers improvising using much smaller steps, usually forming a couple with the (not necessarily male) second dancer. The musicians react to the changes between male and female dancers by shifting the tonal basis, a strategy that will be discussed in Chapter 6.

After these three improvisations, no further dancer seeks to take the first position, and the activity turns into a phase without improvisation of the first dancer. Zacharis reacts to this by singing the first *mantináda* in this *seirá*, thus filling the void of missing dance activity by adding a textual layer to the performance. After a while one more male and one more female dancer take turns in improvising, but when the female dancer finished her improvisation, another lady joins her, forming for the first time a female couple at the head of the circle. Zacharis reacts and turns the tonal basis to La for the first time in a *seirá* that centred so far around the *prótos syrtós*, with its tonal bases on Mi and Sol, thus accompanying the new event on the dance floor with a new tonal colour. Towards the end, after four female and three male dancers had taken the opportunity to improvise, the two young men who started the dance take the lead again. With a short improvisation of the dancer who had danced the first improvisation, the circle of events seems to be completed and Zacharis decides to finalize this piece. The young lad raises his hand again to greet Zacharis, and what had started from a negative mood due to the technical problems was successfully turned to a joyful dance at the climax of musical activity in collaboration between dancers and musicians.

02.10: *Pidichtós*

Zacharis does not take any break after the *seirá*, but starts the next *pidichtós* immediately (Video Example 28, 09m26s). Interestingly, Lambis, who was missing throughout all the previous *seirá*, has still not returned to the stage, but is apparently not missed by the other musicians. The dance is started by the same two men who were first in the previous *syrtós*. This underlines the function of the macro-musical structure that builds up the tension until the *pidichtós* (see Page 88): after a *syrtós* with a lot of improvisation activity, the musicians offer a *pidichtós* to the same dancers in order to further intensify their dance activity. During the most intense improvisations, the other dancers in the circle stop their dancing and clap their hands to appreciate the improvisation of the first (Video Example 29), 05m35s). After a series of improvisations, a female dancer starts her improvisation with a set of breath-takingly fast steps and pirouettes, and Zacharis signals Giorgis with a smile that he can break his monotonous rhythmic accompaniment and shall join in playing some of the very fast leaping dance phrases on the lute (Video Example 29), 06m41s). Zacharis takes up his *lýra* and plays it horizontally under his chin, playing in unison some of the phrases with Psarogiorgis. After that a couple of female dancers take the lead in improvising, and then, finally, another young lady accompanied by a male dancer, giving this particular *pidichtós* performance a particularly female expression. Whereas the majority of dancers in this dance was female, all dancers were of rather young age. As another characteristic phenomenon of the dance activity at least at such larger festivity, the faster leaping dances are left to a larger extent to the younger dancers, while the older generations take stronger part in the improvisation in *syrtós* dance.

02.22: Break

Many people approach the musicians on the stage to have a chat with them, and also Lambis turns back to his place after his longer absence from the scene. Body contact between musicians and visitors on stage plays a role in communication. Holding each others hands for more than a minute, or laying a hand on the shoulder is an essential part of the communication process. Furthermore, it is remarkable that almost exclusively men come to the stage to greet the musicians. Hence, a break in these festivities is not an opportunity for the musicians to get up and depart temporarily from

the stage and the centre of attention. On the opposite, the breaks fulfil an important communicative role in providing the opportunity for social bonding between the male parts of the audience and the (in most cases) exclusively male musicians. Whereas in most concerts the *lýra* player would be the most addressed person in these break communications, in this event Psarogiorgis is at the centre of the attention, once more underlining the central role that this lute player takes in the Cretan music scene. His uncle and teacher is approached by most people without establishing the physical contact that is used in the communication with Psarogiorgis and Zacharis, emphasising the respect of the mostly younger visitors on stage to the older generation.

After the wave of visitors the musicians sit in their places, smoke and converse, taking finally some time to relax. It is remarkable, however, that after about four and a half hours, all but Lambis have not left the stage for a single minute. In my interviews, musicians commented on the fact that they often perform for more than eight hours, without even leaving the stage to visit the rest-rooms.

02.30: *Kalamatianós*

Zacharis starts the next musical part with a short improvisation, which introduces the first *kalamatianós* tune this evening (Video Example 30, 05m05s). The played piece is called *O Argaleiós* (The Broadloom), and was recorded by the *lýra* player Kostas Mountakis (2014b), and later also by Nikos Xylouris, the uncle of Psarogiorgis and brother of Psaroyannis. Besides introducing new musical material, the lyrics of this song tell the story of a man who is lead into temptation by listening to the rhythmic sound that a beautiful young woman creates while operating the loom. Therefore, the textual content has a strongly humorous-erotic connotation, in accordance to the cheerful rhythmic style of the *kalamatianós*. On the dance floor, the vast majority of dancers are now female, thus adding a third new event to this evening, besides the *kalamatianós* rhythm and the erotic lyrics of the song.

The performance follows the high-level structure of a *seirá*, in that after the first *kalamatianós* tune, two more tunes are added without a break. An important difference, however, is that whereas in *syrtós* tunes the connection between the tune and the lyrics is often not fixed, in case of the *kalamatianós* this relation is fixed. Furthermore, the famous *kalamatianós* tunes usually follow a structure that features an interchange of

verses and a recurring refrain, contrasting also in this formal aspect clearly with the structures in a *syrτός*.

After the third *kalamatianós*, the next new element is introduced, when Zacharis plays a *taksími* over the ongoing rhythmic background of the *kalamatianós*, hence presenting the first instrumental improvisation in a metrical context. After the short improvisation he takes up the melody of the tune again to bring this performance to its conclusion.

02.42: *Sousta*

Without any interruption, Zacharis plays one characteristic melodic phrase that signals to everybody that they are about to begin the first *sousta* in this evening so far¹⁵. The dancers that took part in the circle of the previous *kalamatianós* form couples and begin this dance, which is the only frequently encountered Cretan dances that is not danced in a circle, but in couples. Since most of the dancers in the previous dance were female, a large part of *sousta* couples is both-female, but many mixed couples enter the dance floor as well, filling the dance floor with about 20 couples (Video Example 32). It is worth noting that throughout my years in Crete I have never seen a male couple dancing *sousta*, whereas female couples are a rather common phenomenon in this dance.

Zacharis starts singing the first *mantináda* of this *sousta*. With the lyrics of the *mantinádes* in this dance being usually of erotic content and with often titillating allusions, the choice to play a *sousta* forms a consistent line with the subjects of the *kalamatianós* before. Zacharis sings a very popular *sousta-mantináda*:

Το κάστανο θέλει κρασί, και το καρύδι μέλι
και το κοπέλι κοπελιά, κι η κοπελιά κοπέλι.

The chestnut goes well with wine, and the walnut with honey
the boy with a girl, and the girl with a boy.

After that Zacharis and Yannis Papatzanis take turns in singing further *mantinádes* in this *sousta* performance.

¹⁵The performance begins in the last seconds of Video Example 30, and continues in Video Example 31.

02.49: Break

After the previous sequence of *kalamatianós* and *soústa*, the musicians take again some minutes of break, sitting on the stage and chatting. They are in a visibly relaxed mood now, the sound problems have vanished and the festivity has reached a moment of temporary relaxation after these less intense dances. It is during this break that Zacharis leaves the stage for a short moment for the first time. After his return, he speaks with Giorgis, apparently to arrange which piece to play next, who then turns to his uncle to make arrangements regarding the next piece.

02.55: Syrtá Psaronikou

The *seirá* that follows (Video Example 31, 11m02s) this conversation represents another example closely assigned to the Xylouris family. It starts with a tune that was famously recorded by Nikos Xylouris and released after his death on the collection “*Pantermi Kriti*” in 1983, under the title “*Dikaioma na agapo*”(Xylouris, 1983). This is one of the tunes that is nowadays referred to as one of the *syrtá Psaronikou*, the *syrtá* of Psaronikos, and his brother Psaroyannis was his main lute player, forming what is the heart of a Cretan orchestra, the *zigiá* of Laouto and *lýra*. The sequence of tunes in this *seirá* follows the order as they were recorded in 2004 by Psaroyannis and Psarogiorgis on their CD “Empolo”, with the title *syrtá Psaronikou* (Xylouris & Xylouris, 2004).

These *syrtá* present another example where a famous recording established a relatively fixed connection between a *mantináda* and a tune. The present performance takes this connection even a step further, playing the *syrtós* tunes in a specific sequence as it was established on the “Empolo” disk. Such a consolidation of an originally fluent structure is not restricted to the tunes recorded by Psaronikos. It is also common for other famous Cretan musicians of the previous generations, who recorded individual tunes accompanied by specific *mantinádes*, thus establishing a text-tune relation. These individual tunes were then taken and combined to *seirés* which now form relatively static macro-structures in the Cretan repertoire, as it is the case, for instance, for the Pervoliana *syrtá*, which were first recorded as individual tunes by Manolis Lagos in the first half of the twentieth century (Punz, 2017).

During the performance of these first tunes of the *seirá*, a lady approaches Giorgis and asks him something, and comes back some minutes later with a large bottle of raki. She pours a large glass for each musician. Until now, this is only the second time the musicians are treated with drinks. In many events, one can observe how glasses and bottles with drinks pile up around the musicians, because various people and not only the host who is organizing the event treat the musicians. During this event, however, only small amount of alcoholic drinks can be seen on stage, and the musicians are very restrained regarding their drinking habits.

The *seirá* goes through the first six tunes of the *syrtá Psaronikou* as recorded on "Empolo", using the same *mantinádes* as in the recording for each tune. At the transitions between the individual tunes the musicians watch Psaroyannis carefully, in order to follow him exactly in his way to put the *seirá* together. The last tune of the *seirá*, however, is played instrumentally and Zacharis takes back the lead, focussing now on the dancers that improvise in front of him, raising the tempo in this final phase of the *seirá*. Whereas for most of this performance the structure adhered to a previous recording, this ending emphasizes once more the importance of the dancers in shaping the musical structure: Apparently, the dance activity did not allow ending the performance as in the recording, but demanded a continuation to enable all dancers to improvise.

03.09: *Maleviziótis*

The increase of tempo that Zacharis produced towards the end of the previous *seirá* built up the tension that prepared the field for the next *pidichtós* (Video Example 33). Zacharis is focused, as usually, on the dancers in front of him, and Giorgis provides the monotonous strumming on the lute, which together with the percussion strokes form the rhythmic basis. The other two musicians play a less important role in forming this basis. Psaroyannis enjoys the performance, and can rely on the strength of his nephew on the lute for the rhythmic accompaniment, but putting forth some short glissandi or melodic phrases every now and then, thus focusing his role to short but colourful additions to the sound texture. Lambis restricts himself to strumming his Boulgari while looking down on his own instrument, being clearly the most introverted musician

on the stage. So far, he contributed by singing most of the time only when prompted by Zacharis, and kept himself in the background most of the time.

The amount of dancers on the dance floor has decreased to a group of about forty people. The circle does not form a spiral any more, but one large circle that fills the whole large dance floor. The dance improvisation starts as one more example of female expression, with one male dancer in the second position “dancing” three different female dancers in sequence (Video Example 33, 02m44s). After that a younger lady emerges out of the positions further in the back of the circle, and dances alone in the middle of the dance floor while all dancers around in the circle stop dancing and clap their hands. She concludes her short and extroverted solo by swirling around the whole circle of dancers and joins the circle again. After she is reincorporated into the circle, all dancers start dancing again, and a young man takes the lead, supported by Zacharis by changing the tonal basis (Video Example 33, 06m24s). He starts his improvisation by dancing fast figures, in which he crosses one leg over the other, and then combines these figures with very fast knee-bends. He then increases the compass of his movements, starting leaps whereas he stayed on the ground in the first part of his improvisation, and beating his hands against his calves while jumping. Finally he leaves the hand of the second dancer that he had held so far and concludes his improvisation in a pirouette. The other dancers, who had stopped in the final culmination of his improvisation, start dancing again after he finds the hand of the second dancer. He looks around and invites a female dancer to take the first position. Zacharis turns the melodic material from rather short and fast phrases - which accompanied the young male in the culmination of his improvisation - back to a *kontyliá* that develops over several measures (Video Example 33, 07m40s). The young lady take her position facing the young man who invited her, while her right hand touches the finger tips of his right hand. She performs a pirouette, offers her left hand to the second dancer, and takes the first position in the circle. After a moment, she leaves his hand and takes the trajectory of a small circle that brings her back to the head of the dancers’ circle after one one period of the dance. She ends in a pirouette at the head of the circle, and then lines up again further back in the circle. Another male dancer takes the lead (Video Example 33, 09m12s), but instead of improvising he calls a female dancer to dance with him together at the head of the circle. They both

start dancing facing into the direction of the circles' momentum, doing fast knee-bends in synchrony. When they completed their improvisation yet another couple takes the lead (Video Example 33, 10m40s), this time again accompanied by a change in the tonal basis initiated by Zacharis. The lady leaves her partner after some moments to perform an elegant improvisation in the middle of the circle, doing pirouettes with both hands raised high into the night sky, accompanied by a rapid staccato of short motifs by Zacharis. When she finds her place back at the front of the circle, no further dancer approaches to improvise, and Zacharis finalizes the performance of this tune. Once more, we have seen a leaping dance with the majority improvisation by female dancers. Most of them took place by forming a couple with a male dancer, but in two moments the female dancers unbound themselves from the circle and took possession of the space in the middle of the circle. This space in the middle of a circle can be regarded a space for mainly female improvisation in general, as I cannot recall a single example in which a male dancer left the circle to perform improvisations in the middle of the circle, without support of the second dancer in the circle.

03.22: *Anogeianós pidichtós*

Zacharis announces, immediately after the *pidichtós*, to play an *Anogianó Pidichtó*, the first such dance during the whole evening (Video Example 34, 02m59s). As documented in Chapter 4, this leaping dance from the central Cretan village of *Anogia* is usually performed slower than the *maleviziótis*, makes use of a rather limited repertoire of melodic phrases, and is characterized by a distinct emphasis of the downbeat, both in the stress patterns of the musical accompaniment, and in the steps of the dance.

Psaroyannis leaves the stage at the beginning of the *Anogianó Pidichtó* for the first time this evening, and Yannis Papatzanis takes up his *daouli* only after having a swig of water. Lambis does not take up his instrument, takes a sip of Raki, and rubs his thighs as if freezing. In this moment, only Psarogiorgis is there to support Zacharis in playing the *Anogianó*, and for a short moment the orchestra of five is reduced to the essential Cretan musical backbone of a performance, the *zigiá* of lute and *lýra*. As usually, Zacharis and Giorgis pay attention to the dancers, and Zacharis affects the changes from one melodic phrase to the next, while Giorgis reacts to this by immediately

changing the tonal basis, if necessary. His rhythmic beating of the strings seems always slightly ahead, driving the performance, and is characterized by continuous changes between the various rhythmic patterns that accompany the leaping dances. It is only in his face that one could discern a slight suggestion of fatigue.

In the large square between the church and the dance floor, the crowd has thinned out and the tables far away from the dance floor are empty now. About 100 people have gathered at the tables close to the dance floor, and another 30 to 40 people take part in the activity on the dance floor (Video Example 35). The larger surrounding of the event has been widely abandoned, and the activity is even more focused on the activity on the stage and on the dance floor, with the number of dancers decreasing much slower over time than the number of visitors in general. The fact that the *Anogianos* is the first such dance this evening seems to motivate a larger number of people from the nearby tables to get up and take part in the dance as well. Two young men lead the circle throughout this dance, without however advancing to any extended improvisations, and the tempo remains at a moderate level throughout the dance. This equality of the dancers reinforces the impression of the circle as a large organism, built up by individual dancers connected with each other by their common movements and driven by the intoxicating monotony of the rhythm. The circle on the crowded dance floor forms a spiral, that contracts and diverges in synchrony to the directional changes so characteristic for this dance.

03.27: Break

After the end of the *Anogianós* Zacharis leans back, fools around with Giorgis, and both laugh at my colleagues Michael and Martina, when they enter the stage to check the audio recorders that lie behind their chairs. Psaroyannis turns back to his chair on the stage, and apologizes, with a smile in his face, to Zacharis for his absence, harvesting an amicable slap on the back and a laugh from Zacharis. In this break all musicians get up, walk around, and leave the stage for the moment, presenting the view of four empty chairs (all apart from Psaroyannis) for about a minute. Psaroyannis can be heard saying to Yannis Papatzanis: "I am tired, tensed up!" The festivity has entered a final, intimate, and relaxed phase, in which there is no need anymore to animate a large crowd of people, and in which the musicians may reveal their fatigue.

Two visitors take the opportunity to ask the musicians to play some specific pieces of music, and their requests are politely accepted. These are the two first orders that could be observed this evening. In other occasions, orders are much more frequent. In specific, in smaller and more intimate settings, for instance during winter in closed music halls, it is quite common for some man approaching the musicians and placing an order, along with a banknote of significant size. This exchange of order and money usually happens between the ordering male person, and the main musician, usually the *lýra* player. After that, the dance that has been ordered is considered to belong to the ordering person and his *paréa*, and at the beginning of the performance of the piece, the person is called to the dance floor by the musician with his name. The exclusivity of such a dance performance is a delicate and hard to understand subject. Whereas I have been told by friends in many concerts that one cannot simply enter such an ordered dance as an outsider, this exclusivity has been negated, for instance, by the dance teacher Giorgos Tzanedakis (2016), who stated that one could of course enter such a circle of friends even as outsider. The dancer Fey Mamidaki (2016) describes how she broke conventions, by intruding into a dance of a group of male family members dancing at a baptism, harvesting respect from the family for her style. As a matter of fact, however, I have not personally observed something like this to happen, and the dancer who ordered the dance is usually left to dance in the company of his chosen friends.

03.32: *syrtá* Skordalou

Following one of the two orders immediately, Zacharis plays one the most known *syrtós* tunes (Video Example 34, 13m11s), the *Spilianos syrtós* known by the *mantináda* “*Mono ekeinos pou agapa*”, a tune assigned to Thanasis Skordalos that was already featured in a previous *seirá* this evening. Two more *syrtá* of Skordalos are played, before Zacharis increases the tempo and turns towards a family of *syrtós* tunes (Video Example 36, 03m30s), known as the *Pervoliana syrtá*, named after the *Pervolia* area close to Rethymno and well-known from the historical recordings by Manolis Lagos, published later on as part of the Protomastores (1994, p. CD3). On the stage, signs of increasing exhaustion of the musicians become more apparent now. Lambis has left his place and returns only towards the end of this *seirá*, Psaroyannis hits the

strings only very gently, and Giorgis sighs and yawns at some points. Only Yannis Papatzanis and Zacharis seem not to be affected by the long hours of performing.

On the dance floor the crowd has further thinned out, only 20 people dance - five of them are ethnomusicologists from our excursion. As if to test if somebody wants to have another opportunity to improvise, Zacharis plays some very fast *syrtá* at the end of the *seirá* that would at an earlier point have motivated several dancers to improvise. Now, however, only a young man advances and does a short improvisation, but after that Zacharis' musical invitation to improvise seems to fall on deaf ears, and the circle of dancers spins quietly along to the fast tunes played by Zacharis. He looks up a final time from his *lýra*, and recognizing that nothing further will happen, he completes this *seirá*.

03.49: O ponos tou Irakli

In the short break following the *seirá*, Lambis addresses Zacharis, apparently announcing that he wants to sing a song. Zacharis starts playing a one-minute *taksími* on the *lýra*, and Lambis follows in turn with an equally short improvisation on his *boúlgari*. Thereupon, Lambis starts playing the *O ponos tou Irakli* (The pain of Herakles), a song that he had published on his CD *Mesogeios* (Xylouris (2001a), online: Xylouris (2001b)). Zacharis doubles the melody on his *lýra*, and Yannis Papatzanis has changed his *daouli* for the two djembe drums for the first time since many hours. The two lute players render the melody almost inaudibly, leaving the timbres of the *boúlgari* and the *lýra* to interweave in this slow song. Once more, however, the sound technology interferes with the performance, this time by creating very high frequent resonances on the stage, which leads Zacharis to striking his bow onto the strings of the *lýra* several times, before putting down his instrument for some seconds and rubbing his face in resignation. But the musicians continue despite the sound problems, as they did all the times before, and perform this song until the end.

03.55: Soústa

Giorgis announces the *soústa* "that you ordered", following the second request that the musicians had obtained in the previous longer break. The mood on the stage swings again as the musicians watch the dance activity that unfolds in front of them. Zacharis

smiles and utters an (inaudible to the microphone) comment to Giorgis, and Giorgis in turn salutes the dancers. The *mantinádes* of erotic content that are improvised by Yannis Papatzanis and Zacharis further contribute to the cheerful mood on and in front of the stage. On the dance floor almost 10 mostly male-female couples dance, presenting an entertaining picture of couples spinning around, walking straight forward while holding hands, or facing each other in various formations (Video Example 37). The square around the dance floor is now almost empty, and as this performance ends a few people applaud and then silence gets the upper hand instead of the lively atmosphere of conversations that had prevailed during all the hours before.

04:03: Break, Final *seirá*

After a five-minute break, Zacharis plays another *taksími* that opens for the *syrtós* tune *Xipna diamanti kai roubi* (Wake up, diamond and jewel), one of the many songs that Psarogiorgis coined with his characteristic voice (Xylouris, 2004). After the tune has been played two times, accompanied by the two *mantinádes* that are associated with the tune, Zacharis turns to two tunes that are associated with the *lýra* player Kostas Mountakis. It is astonishing that the repertoire takes such a turn this late in the evening, since Mountakis was the teacher and possibly most important musical influence for Zacharis. The tunes that are played are *Ego ekatadikastika* (I was convicted) (Mountakis, 2002), and *Ena matsaki giasemia* (A handful of jasmine) (Mountakis, 2014a). The majority of the people still present on the festivity are now on the dance floor, some of them even for the first time, possibly because sitting completely alone on a large village square while all other people are dancing is too boring even for those not interested in dancing. People laugh and chat with each other while dancing, one young man at the end of the circle stumbles when he almost falls asleep while dancing.

04:17: *Kontyliés, pentozális*

Zacharis passes from the short *seirá* of three *syrtós* tunes immediately to *kontyliés* from Siteia in east Crete (Video Example 38, 10m55s). This repertoire of tunes was among the first pieces performed this evening about six hours ago, and Zacharis takes them up again at the very end of the festivity. This seems to fit very well with the mood

of the dancers, who stand chatting on the dance floor and seem not to be disposed to sit again somewhere among the empty tables. The slow *siganós* dance that is danced to this tunes is arguably the easiest dance in Crete, and facilitates the continuation of the conversation while at the same time enjoying music and dance. For about ten minutes Zacharis, Giorgis and Yannis Papatzanis take turns in singing *mantinádes*, before Zacharis glances at Psaroyannis with a demonic smile and nods his head as a sign that he will now do the transition to the fast *pentozális* (Video Example 39, 03m06s).

Similar with the first fast *pentozális*, Zacharis and Psarogiorgis take turns in playing the melodic phrases of the *pentozális*. For the first time, it happens that Giorgis does not catch up the tonic frequency of the phrase that Zacharis is playing, and Zacharis shouts once “Re” and then “La” in order to correct him, who until now followed the *lýra* player like a shadow. Just seconds before the end, Giorgis looks at his uncle with an approving smile, as if to express his admiration that the older man still copes with the furious tempo of the *pentozális* after more than six hours of playing. Zacharis signals the finale of the *pentozális* to Giorgis and Psaroyannis, and puts aside his instrument immediately after the last note. He winks at Giorgis to clarify that this was the end of the concert. At 4.32 a.m. the musicians get up from their chairs and start packing their instruments, after a concert that lasted about six and a half hours.

5.3 Summary of the Event

The music at today’s Cretan festivities is characterized by a predominance of the *syrtós*. This was the fact in all Cretan festivities that I witnessed until now, independent of the geographic location or the involved musicians. Dancers and musicians explain this phenomenon with the large variety of melodies that the *syrtós* has, and the flexible combination of its melodies with *mantinádes*. Most importantly, this variety makes the *syrtós* popular among dancers. As I have documented in the above analysis of the event in Avdou, it offers room for social interaction in the circular dance, as well as for the display of personal abilities in dance improvisation. In order to illustrate the large share that the *syrtós* has in shaping the music events in Crete, the portions that specific elements took over the total duration of the event in Avdou are depicted in Figure 5.7. The figure shows that 44% of the event are *syrtós* performances.

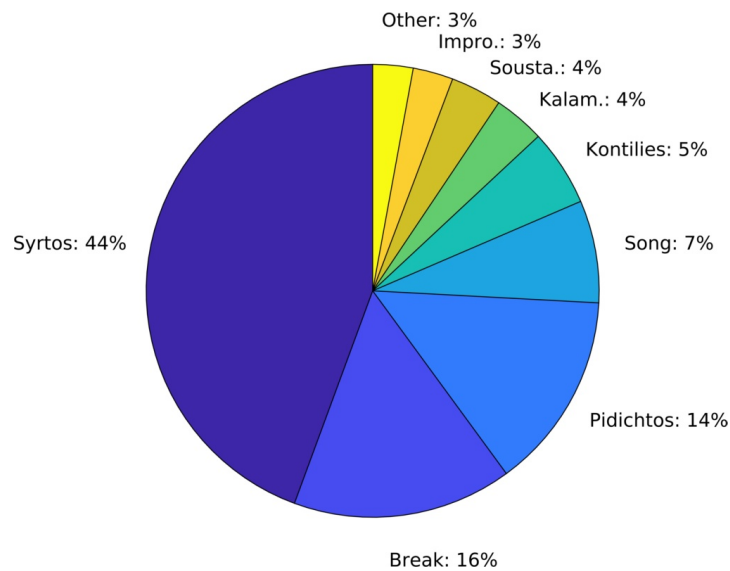


Figure 5.7: Percentages of the breaks and specific repertoires for the whole duration of the festivity in Avdou.

The total time of the event in Avdou 2014, from the first address of welcome until the farewell by the musicians, was six and a half hours. Events may even take longer, and extend until the early morning hours. Older generations report festivities that lasted several days, however, emphasizing that the musicians had the possibility to rest for some hours, and to continue later on (Sfakianaki, 2016). On a smaller scale, this happens in today's festivities as well; Breaks play an integral role in a festivity, as an opportunity for the musicians to rest, and as the time for social contacts between the musicians and the audience. The breaks are the time, when people can approach the musicians and start a chat, salute them, and express requests to the musicians. Whereas I have observed that in the festivities organized by cultural associations during the summer, such as the event in Avdou, only small amounts of money, if at all, are paid for these requests, in other performance contexts, such as events in night clubs or during marriages, significant amounts are paid by the persons issuing the requests. Therefore, apart from their recreational and social aspects, they also play an important financial role. The amount of time spent for breaks (in Avdou 16%) might be comparable to the time for a break that musicians take in the middle of a concert in many European performance contexts, and this offers part of the explanation how musicians cope with the long performance times in Cretan music.

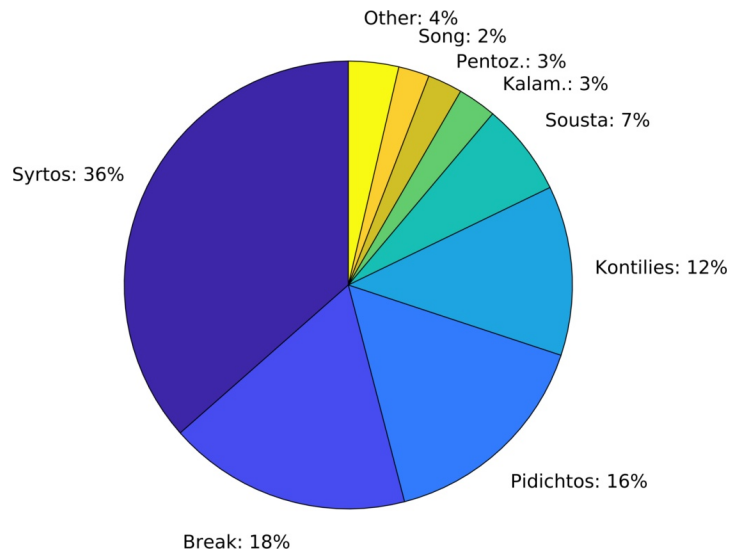
Other frequent elements of the Avdou event were variants of the *pidichtós*, and various songs not intended for dance, such as *rizítika* or *tabachaniótika*. Together with the

syrtós and introduced by often longer breaks, these elements form a macro-musical structure of break-song-*syrtós-pidichtós* that was frequently encountered in this event. The core of this unit is the *syrtós* that takes the majority of the time, in order to offer a variety of melodies and opportunities for dancers to get into the mood for improvisation. Including a song in this macro-musical structure is an option chosen four times in this event, but as we shall see in Section 5.4 other musicians have different preferences. However, common to all music events in Crete is the combination of a *syrtós* with a *pidichtós*, in the case when an intense improvisational activity of the dancers during a *syrtós* express their *kéfi* to a further culmination of tempo and energy.

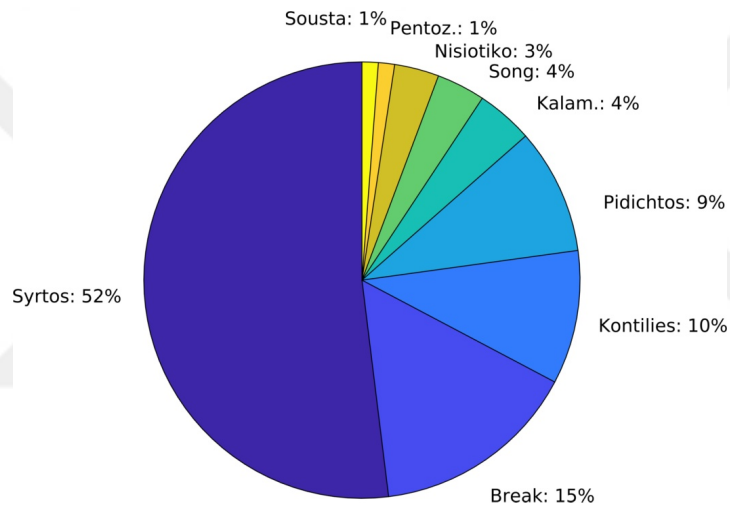
5.4 Comparison of Events

In order to obtain a more general picture of the structure of Cretan festivities, it is helpful to contrast certain characteristics of the Avdou event with other events that I witnessed. To this end, I chose two other events that were both recorded on our field excursion during summer 2011. Both events took place in the village of Mochós, only about six kilometres away from Avdou. This choice was motivated by the intention to focus on the structure of the music performances in a specific area, and to exclude possible variance that results from the musical preferences of audiences in other places in Crete. Such differences based on the location of the event may effect the chosen repertoire to some extent. For instance, Alexandros Papadakis (2016) stated that for his concert events in the east of Crete he studied the *pidichtós* tunes of these areas in order to be able to play the dance tunes in the way it is demanded by the local audience. On the other hand, in the west of Crete, fast *syrtós* tunes and the *pentozális* leaping dance may play a more important role, but since the majority of my personal field recordings and the recordings from our group excursions focussed on central and eastern Crete, such differences need to be explored in the focus of future studies.

One of the two events in Mochós featured the *lýra* player Dimitris Sgouros from the east Cretan village of Kritsá, accompanied by three lute players. The other event featured the *lýra* player Alexandros Papadakis from the village Árdaktos in the central Cretan prefecture of Agios Vasillos, again accompanied by three (different) lute players. These two concerts represent a rather typical instrumental setup, with the *lýra* accompanied by two or, as in these cases, three Cretan lutes. This underlines the



(a) Dimitris Sgouros



(b) Alexandros Papadakis

Figure 5.8: Percentages of the breaks and specific repertoires for the whole duration of two events in the village of Mochos.

exceptional character of an orchestra of five people in Avdou, and it is worth to point out that none of the events in Mochós featured percussion. This is, as discussed by Vrabl and Thalwitzer (2017), the common picture in Cretan music nowadays. As a common element of all Cretan music performances, the first lute player sits to the right of the *lýra* player (as viewed from the audience), forming the core of the otherwise flexible formation of a Cretan music orchestra.

As for the Avdou event, the complete duration of the events was annotated in a table, specifying the played pieces according to their genre and their individual durations. The emerging summaries are depicted in Figures 5.8a and Figure 5.8b for Dimitris Sgouros and Alexandros Papadakis, respectively. The three elements common to the

three events, as mentioned in the Section 5.3, are the dominance of the *syrtós*, the social and recreational function of breaks, and the important role of the *pidichtós* as a means of culmination.

However, regarding the *pidichtós*, a first difference emerges, which is the lower proportion of *pidichtós* tunes played by Alexandros Papadakis (9%). This results from the *pidichtós* tunes played by Papadakis in Mochos being generally shorter than the ones by Spyridakis in Avdou. As we will see in the following chapter, such aspects are the result of the number of improvising dancers and their *kéfi*; A large amount of enthusiastic dancers results in longer *pidichtós* dance tunes, since every dancer who expresses the desire to improvise needs to be able to take the front position at least once. The events in Avdou, as well as the Sgouros event in Mochos, had a larger number of active dancers and a larger audience than Alexandros Papadakis in his event in Mochos.

A second difference is that *kontyliés* took twice as much time in the Mochos events as they did in Avdou. This can be related to the musical preferences of the involved musicians. Both Sgouros and Papadakis come from areas with strong *kontyliés* traditions. Sgouros brings in the eastern Cretan *kontyliés*, whereas Papadakis incorporates many influences from the Amari area that is close to his home village. This coincides with the importance both musicians assign to the creation of *mantinádes*, with the *kontyliés* being a means to express larger amounts of *mantinádes* and tell complete stories using the form of *mantináda*. The leaping dance that is common to follow the *kontyliés* is the *pentozáliss*, and especially for Sgouros, an alternative to the *syrtós-pidichtós* combination emerges with the *kontylios-pentozalis* combination. Again, the dancers played a key role in restricting this aspect to Sgouros, since it was during his event that people chose to dance to some of his *kontyliés*, which pushed him to serve the dancers with a concluding *pentozális*. For Papadakis, on the other hand, no dancers entered the dance floor during his *kontyliés*, and therefore his *pentozális* are restricted to very short sequences only.

As a common element between all events, the role of the *kalamatianós* as a break of the monotony created by *syrtá* tunes can be emphasized. The *soústa* plays a similar role as well, and Sgouros adds further dances in his event, reacting to the requests of the local youth of the culture association. Sgouros is well-known for his effort to rediscover

historical tunes and dances, and in response to that the dancers take advantage of this opportunity to interact with him in enriching the repertoire of this particular event, in which even rare dances as the *angaliastós* and the *prinianós* were performed by Sgouros. Such interaction did not take place to this extent for the other events, which were therefore more restricted in their dance repertoire.

The total duration of the three events correlates with the amount of active participation in dance, with the Papadakis event being the shortest with 5 hours and 32 minutes, followed by the Sgouros event with exactly six hours, and Avdou being the longest event with the largest audience and a very strong and active dance participation. Finally, one specific characteristic of the Sgouros event is worth pointing out. About three hours into the event, he asked local musicians to enter the stage, and Sgouros and his lute players provided them with their instruments and leave the stage. It was only after four different *lýra* players and about 90 minutes of music performance that Sgouros enters back the stage. Whereas this duration and the amount of players represent a very extreme case, it is not uncommon to invite other musicians who are present in the audience to contribute to the event at a later stage.

5.5 Chapter Summary

The active inclusion of other musicians puts forward the most important conclusion of this chapter, which is that the structure of the event is only to a limited extent driven by the officially announced musician(s). Musicians underline the difference between a concert, in which the goal is to present repertoire and personal artistic qualities, and the *glénti* on the other hand, in which the musicians serve the dancers (Papadakis, 2016; Sideris, 2016). We saw in the analysis in this chapter that in a *glénti* dancers determine the length of pieces through their participation, and the choice of repertoire by means of requests. Even the actual musical performance is open for intervention by fellow musicians. Despite the fact that in today's festivities the musicians are separated from the audience by a stage, the shaping of the events is the result of a continuous negotiation with the participants in front of the stage. In addition, the long breaks are opportunities for the audience to get in contact with the musicians, and even during performances it is very common to approach the musicians on the stage. The negotiations between audience and musicians that shape the event can be regarded

as least strong in formal concerts, which might not even offer a space for dancers. The negotiation aspect becomes stronger in the *gléntia* organized by local culture associations, as analysed in this chapter. An even stronger influence of the audience, and respectively smaller degrees of freedom for the musicians, can be encountered in formal festivities such as marriages and baptisms, in which larger parts of the repertoire emerge as a result of (paid) requests by the audience.

The analysis and comparison of three events brought forward specific ways in which repertoire is combined within a festivity. In specific, it is common to increase the intensity for the dancers by using combinations of slow and fast dances, such as transitions from *syrτός* to the *pidichtós*, or from the *kontyliés* (accompanied with a *siganós* dance) and the *pentozális*. Slow songs serve as points of rest, offering opportunities for the audience to just listen or to talk with friends without distraction by dance activity. Other dances, in specific the *kalamatianós* and the *soústa* are used to increase diversity, and are introduced usually in the later stages of an event. Crucial for all these choices and the extent to which a certain part of the repertoire is applied, are the personal preferences of the musicians and, to an even larger degree, the preferences of the participating audience.

The dynamic structure of Cretan music, in terms of the combination of tunes and in terms of the tune-lyric relation, is often emphasized by musicians. In the example of the Avdou event, however, it was apparent how in many instances the existence of previous recordings transforms these dynamic relations into more static shapes. Audiences expect to hear certain tunes in combination with certain lyrics, which reflects a transition of the perception of music as a participatory process towards the perception of music as a reproduction of previously recorded material. We could see that this transition is not completed. Instead the concerts combine aspects of content that is shaped dynamically in collaboration with all active participants, and content that is rather statically reproduced.

The roles of the musicians are focused around the *lýra* or violin player as the leader of the ensemble and main communicator with the dancers, and the first lute player sitting to his left playing a central role in the coordination within the ensemble. However, the event in Avdou marked an interesting case, in which the focus was rather on the famous lute player, than on the equally talented and renowned *lýra* player. In Avdou,

the repertoire was also strongly influenced by the role of Giorgis Xylouris and his family within the creation of Cretan music throughout the past decades. But also the other two events emphasized that the personal style of a musician determines to some degree the repertoire that is played during the *glénti*.

This Chapter has provided a contextualization of the dance tunes that were analysed in Chapter 4. In particular the *pidichtós* plays an integral role as the final phase of an accumulation of dance activity, which is slowly build up through the preceding songs and *syrtós* tunes, offering opportunities for climactic improvisations by the dancers. Whereas the differentiation between the *sitiakós* and the *maleviziótis* was trivial in a corpus-analysis thanks to the available categorizations of the recordings, during a festivity the borders between these two *pidichtós* dances are fluent in the field. Melodic material played by the musicians might have indicated similarity to the *sitiakós* at several points, but the characteristic interchange of the two dance phases of the *sitiakós* was not observed in any of the three occasions. Therefore, in the next Chapter, the various aspects of the *pidichtós* will be focused upon from the perspectives of the musicians, and by means of a more detailed close-reading analysis of specific tunes. This close reading analysis will help to complement the high-level corpus analysis results from Chapter 4.

6. THE MUSICIANS' PERSPECTIVES: PLAYING THE FEET

This Chapter begins with presenting how the musicians conceive of the *pidichtós* tunes in Section 6.1. Two recordings will be analysed, one by the *lýra* player Dimitris Sgouros from Kritsa close to the east Cretan town of Agios Nikolaos, and the other by the violin player Kostis Vasilakis from Skalani in the area of Heraklion. These recordings have been chosen because they represent examples for the *pidichtós* of eastern Crete and the *pidichtós* of the Heraklion area, and because their particular recording environments – a seminar and an interview – provide them with a demonstrative character in the absence of interaction with dancers. This serves the goal to establish general formal aspects of the *pidichtós* tunes. After that, in Section 6.2, the focus will lie on the role that the dancers take in shaping the tunes. First, similar to the previous section, the perspective of the musicians will be documented, which reveals the importance of the collaboration between dancers and musicians in shaping the tunes. After that, four renowned musicians were presented with video recordings of their own performances and asked to analyse the aspects of the specific performances. This serves the goal to elaborate the functions of the formal elements in the tunes in the context of interactions with dancers.

6.1 The Old and the New Style in Pidichtos

Leaping dances are a large in number all over Greece, and are connected by the leaping character of the steps. When using the term "*pidichtós*" in eastern Crete, including the area of Heraklion, it refers to a strongly connected family of dances. The tunes within this family make use of very similar melodic motifs, a similar syntactic structure related to the order of these motifs, and to some extent the dance movements are similar (compare Figures 3.2 to 3.3). The names that have been applied to dances within this dance family help little to ease the confusion between the various members of the eastern Cretan *pidichtós*, and other leaping dances within Crete that differ more widely from it. Vangelis Vardakis explains the situation for the areas of Ierapetra and Sitia in

the East: "In Ierapetra, and in Sitia they called it Kritiko [*the Cretan dance*]. Stiako they called it, when the *maleviziótis* started coming here, in order to separate them" (Vardakis, 2016).

As an example from central Crete, Alexandros Papadakis states that he has difficulties with how older generations refer to the leaping dances: "The elder said *pidichtós* and I still did not understand which of the two did they refer to. *Pentozális* or *maleviziótis*? ... What was fast, was *pidichtó*" (Papadakis, 2016). Musicians from Eastern Crete - as Emmanouil Miaoudakis in the following example - confirm the close relation of the variants within this concept, using the most common comparison, that between the *pidichtós* of Sitia in the east of Crete, and the *pidichtós* of Malevizi area close to Heraklion:

Q: People say "we will play Stiako". What are the differences between *Sitiakós* and *maleviziótis*?

A: There are no, in my own opinion. The music is the same. This music of the Malevizioti, of the *Sitiakós*, of the *pidichtós*, however we prefer to call it, has one basic skeleton, (...) and apart from that there are the ornamentations that are applied to it by the individual. (Miaoudakis, 2000a)

While other musicians see differences between *Sitiakós* and *maleviziótis*, this statement by a renowned musician clarifies that these differences must lie in the detail of the performances and not in their general form. The most crucial differentiation between the members of the Cretan *pidichtós* family is related to the influence of the influential recordings in the mid of the 20th century, which established the new *maleviziótis*. Dimitris Sgouros describes this process of emergence of the new *pidichtós* from the old:

The *pidichtós* that we play in Eastern Crete with violins and *lýras* has the same character in general. We speak about its older version, because gradually a Maleviziotikos was shaped by some big *lýra* players, like [Thanasis] Skordalos, [Kostas] Mountakis, [Leonidas] Klados, they took the phrases from the older *pidichtós*, as they heard it. But they put their creative hands on it, and Skordalos shaped his own *Pidichto*, which carries the signature and the identity of Skordalos. (Sgouros, 2017a)

From the perspective of a musician from central Crete, in the heartland of the influence of Thanasis Skordalos, Alexandros Papadakis explains:

The *maleviziótis* is the representative of the *pidichtós* that prevailed. Leaping dances - related to the *maleviziótis* - exist from Kithira, over Crete, Dodekanissa, in the Dodekanissa it is the Soustes which they have over there, they are like our Pidichta. The version prevailed that the *lýra* players of Rethymnon and Central Crete played. (Papadakis, 2016)

Alexandros assumes that the reason for this was that the musicians of Rethymno were traditionally better paid for their work, and that they were able to establish their idiom among the economically influential Cretan community in Athens. Before the domination by the new *maleviziótis*, there was a *pidichtós* in central Crete that was more similar to the eastern Crete style than to today's *maleviziótis*: "The *pidichtós* of the area [of Pediada, close to Heraklion,] is more similar with our own Sitiako, than with the Malevizioti. And it has a different melody, more developed, it is much more similar to our own ones" (Vardakis, 2016).

Related to the more diverse melodic structure, the old form of the *pidichtós* is also characterized by a larger diversity in the dance, in specific by means of an interchange between two phases. The first phase (see Figure 3.1) has some resemblance with the dance movement of today's *maleviziótis*, by making use of a combination of steps that coincide with the general direction of the dance circle (*i.e.* forward), and another combination of steps that reverses this direction. The second is mainly danced in one place, this way slowing down the overall movement of the circle (see Figure 3.2). Dimitris Sgouros emphasizes:

The two phrases¹, which the *pidichtós* dance has in our area, that go forward and backward, the normal, in a way, of the *pidichtós*, and these which are "in the place" (*epitópio*), which is also called *stíva*. (...) When the *pidichtós* starts the dancers always start with the first way of the dance - the forward-backward - and then when you go up to the Ortses, above high, at the high Do, the *lýra* or the violin, they turn to the *stíva* to do their *tsalímia*. (Sgouros, 2017a)

Here, Sgouros makes a clear division between the two phases of the dance, and their change is co-situated with a change in melody, in this case a rise to the high Do. This change is considered as a signal for the dancers to improvise, to do *tsalímia*, and the transition to this state is described using the metaphor of "going up", that is of an ascending movement. The resulting picture of the dance, consisting of two phases, contrasts clearly with the *maleviziótis*, which - at least in its modern form

¹Sgouros indeed uses the term *gýrisma*, which is usually applied to melodic phrases, to describe the two phases of this dance.

- consists solely of a forward-backward movement with slightly different steps than the forward-backward part of the eastern *pidichtós* (see Figure 3.3). The *maleviziótis* moves almost immediately to the *órtses*, the phase in which dancers can improvise. This difference is reflected in the tempo progression of the *Sitiakós pidichtós* as compared to the one of the *maleviziótis*, as depicted in Figure 4.1. Vangelis Vardakis confirms the importance of the tempo for the character of the *pidichtós*:

The first rounds of the *pidichtós* are considered to have the character of a procession, and therefore need to be played with the according magnificence, we will never play them fast. We speed up slowly, stepwise, until the end of the *pidichtós* we increase the tempo, but a little, not suddenly. But it never reaches the speed of the Malevizioti that we all know. It never reaches this very intense tempo of the Malevizioti. (Vardakis, 1998a)

The immediate relation between the different tempi of the two dances and the body movements of the dancers is also confirmed by Giorgios Lapokostantakis, a violin player from the area of Ierapetra, who recounts his experience from a music event in Heraklion. When asked to play a *pidichtós* from Sitia for a local dance group from central Crete, he recounts the following events:

When I started playing, the dance group said "Faster, faster!", but then we are not in the dance of Sitia, we loose control. We go to the *maleviziótis*. The dance from Sitia is danced slowly, it is slow, with slow rhythm. And you see the difference even in the steps, in the *tsalímia*, they present you with a different grace. [...] This dance is danced by not moving the body, but only from waist downwards. The body stays unmoved and you see the feet that paint². (Lapokonstantakis, 1998)

The *lýra* player Zacharis Spyridakis generalizes the importance of a lower tempo and applies it to the old style of *pidichtós* dances in general, explicitly including the old style of the *maleviziótis*, and justifies his assumption with the lower tempo enabling the dancers to conduct the springy movements of the dance in a more natural way (Spyridakis, 2016). For Dimitris Sgouros, along with the temporal dimension of the dance style in two phases, the regional style of music and - more generally - the regional character of the society is an important influence. He states that, when young *lýra* players are playing,

²The expression that a dancer paints with his feet on the ground (*zografizei sto patoma*) is very common among musicians and dancers.

the rhythm is more intense. And it does not need to be so intense, in our area³ the rhythm is more reserved [...] It always starts slowly, and after that, OK, during the *órtses* you will add some, but again not as much as they do in today's Maleviziotiko, when the younger people dance. (Sgouros, 2017a)

The dividing line for contrasting between the eastern and the western style lies at Heraklion, sometimes including and sometimes excluding it. The discourse of all musicians and dancers related to this division is remarkably stable, contrasting "war-like", "offensive", and "intense" music of the west with more "smooth (*strotá*), melodic, harmonic, quiet" characteristics in the east (for instance, Psarakis and Papoutzakis (2011)). Dimitris Sgouros assigns such differences in the style of the music and of the behaviour of people to the concept of orthodoxy, which according to him shaped a mentality that is characteristic to the east of Crete, but not to the west:

Orthodoxy is ethos for us, it is behaviour, it is a life choice. I want to say that, you see people, who are measured, who are modest⁴, they do not have this egoism that you see today. Today, in the festivities, you see a different life choice, you see the egoism, the exaggeration. The effect.

Once more, the distinction is made along geographical lines - east and west - and in parallel along lines of traditional or modern life styles. In addition, it is very common to refer to the character of the environments in order to provide a reason for the origins of the contrasts between mentality and musical style between the east and the west, assigning the rougher style of the west to the influence of the rocky and rough landscapes in the western areas of Crete (Stafileas, 2011).

These conceptualization of a east-west dichotomy is reflected in differences of the traditional local musical repertoires. In the east of Crete, no great diversity of *syrtós* tunes is encountered, whereas in Rethymnon and further west there is no rich repertoire of *kontyliés* (Sideris, 2016). As a consequence, most musicians serve a local patronage, and only few musicians manage to be invited to festivity in the whole island of Crete. As Alexandros Papadakis, himself from the village of Ardachtos south of Rethymno, states:

Eastern Crete was more difficult for me to follow. We in the western part do consider them as less Crete. [...] Sgouros could not play in this area⁵, he does not know what people want here.

³Referring to the eastern areas of Crete.

⁴Uses the word *tapinós*

⁵He refers to his home area Agios Vasileos, the area of his home village Ardachtos.

I have to study to go to Mochos, it is not my area. [...] In the east they are different, they dance different. If they are older, you can see from their appearance from where they are. If you see this as a musician, you will try to respond to that. (Papadakis, 2016)

Here, he chooses the village of Mochos, which lies in the Pediada area that belongs to the region of Heraklion, thus underlining the contrast between the west and areas that are strongly related to the city of Heraklion. Once more, the difference is related to the musical repertoire, but generalizes to the style and the mentality of the people of the related area.

One central aspect of the musical repertoire of the eastern regions is the richness of *kontyliés*, which form the basic building blocks of the *pidichtós*. As a classic reference, the ethnographer Pavlos Vlastos who transcribed musical traditions in Crete in the late 19th century reported the existence of more than 200 phrases in the *maleviziótis* (Sgouros, 2011). The musicians themselves doubt the purposefulness of determining the number of phrases (Sgouros, 2017a; Vardakis, 2016), emphasizing that at each time new phrases may emerge by means of recombination of old material, or even the addition of new phrases. But, on the other hand, the richness of the repertoire is beyond doubt, and it causes even the most renowned musicians to state that almost nobody finds an orientation in attempts to map the material according to geographic origins (Paterakis, 2016). However, the basic skeleton, as stated above, may be identified, in form of the most common phrases and structures of the *pidichtós*. Formally "the *pidichtós* has mainly *kontyliés* with two measures, the basic *kontyliés* of the *pidichtós*" (Vardakis, 2016), and, as Iakovos Paterakis states "there are forms that you always follow, some standard phrases" (Paterakis, 2016).

The dividing line between the modern *maleviziótis* and the old *pidichtós* is not clear. For musicians from the east of Crete, such as Dimitris Sgouros and Vangelis Vardakis, the dividing line is formed by a combination of dichotomies along old and new, as well as eastern and central/western Crete. Even in the east of Crete, as we will see below, the question of which dance is performed at the moment is a matter of interactive negotiations between musician and dancers. But before turning my attention to this interactive process, I will illustrate basic elements, the skeleton, of the form of the old *pidichtós* by focusing on two particular performances.

6.1.1 Dimitris Sgouros: Meronas seminar 2017

As the starting point for the documentation of the form of the old *pidichtós* I chose to transcribe and analyse a longer seminar performance by Dimitris Sgouros (Video Example 40). During the summer seminar in Meronas, he was asked to play an example of the eastern Cretan *pidichtós*, and performed alone without accompaniment for about 17 minutes. I chose this recording, since Sgouros is referred to as possibly the greatest current *lýra* player in Crete by various other renowned musicians. The relevance of this recording is further supported by Sgouros' statement that

a musician, even when he does not see the dancer, it is as if he can see him [...] When I want to play in the old style, old style *pidichtos*, it is as if I see the dancer. Because I have the picture, I have such experiences, and this thing stayed with me and I know it. (Sgouros, 2017a)

After completing performance transcribed in Figure E.1, he looked around and excused himself among the students in the class for having been carried away from the attempt to provide a clear example to a more emotional interpretation of the *pidichtós*.

In the transcription on the following pages, the numbers on the top left corner of each system denote the measure numbers irrespective of the number of repetitions of intermediate measures. On the other hand, the numbers provided on top of the staff within the rows (for instance, 'p.21') denote the measure numbers when taking into account repetitions. This simplifies establishing the connection between the transcriptions and the actual performance⁶. I will use 'm.−' to refer to staff notated measures, and 'p.−' to refer to the measures as performed, respectively. Phrase boundaries are indicated by double measure lines, and the capital letters in boxes denote the phrases that are referred to in the text below.

Some rhythmic and tonal aspects of the performance need to be commented on, because they motivated certain decisions in the transcription process. First, the transcription applies 2/4-time signature as the most commonly used way to notate meter in leaping dances. However, whereas the timing of beats and downbeats is remarkably stable throughout the performance, the subdivision of the beat moves between binary and ternary. This causes frequent occurrence of notated triplets, or more complex subdivisions. For instance, in m.397ff, Sgouros shifts to an almost

⁶The audio recording of the transcribed performance and a table with measure numbers and time codes are provided on the dissertation media page Holzapfel, 2017b.

perfect ternary subdivision for a longer period. In many other instances, the timing of the subdivisions is in between binary and ternary, and to maintain readability, the subdivision type closest to the actual performance was chosen in the transcription. Second, Sgouros makes frequent use of micro-tonal inflections, and wherever such cases occur, accidentals were applied that specify the inflections with the accuracy of eighth tones as depicted in Figure 6.1.

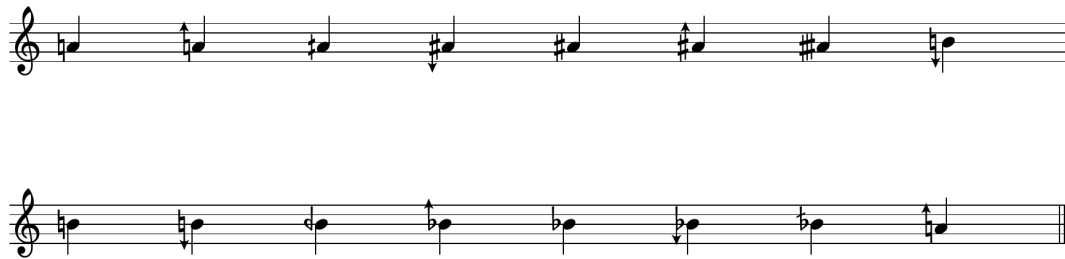


Figure 6.1: Accidentals with eighth tone accuracy as applied in the transcriptions.

At this point, the analysis of the piece will be focused on the first parts, in which Dimitris Sgouros presents several phrases and repeats them several times. In this first parts, he apparently has the seminar character of the performance in mind, and focuses on the illustration of central themes in the *pidichtós* and how they are connected. In these parts, I use labels for those phrases that the analysis focuses on. These labels do not aim to label all encountered phrases in the performance, but are meant to establish a clear connection between the analysis and the transcription. Apart from this focused analysis, the transcribed piece will serve as a basis for comparisons in later sections of this chapter.

After presenting the typical rhythm of the *pidichtós* in measures 1-4, he plays a two measure phrase (m.5-6, Phrase A) and repeats it four times. In the following measures (7-20), he uses the individual measures of this phrase by repeating the first measure of the phrase several times to create new four-measure phrases (e.g. m.7-10). Sgouros had emphasized this strategy of taking elements of a phrase, and using them to create new phrases, as one of the basic strategies that leads to the apparently very large number of phrases that are played in *pidichtós* performances (Sgouros, 2017a). This strategy has an interesting relation to the syntax of *parataxis* (see Page 33), because it implies that not only on the level of phrases the musician has freedom to recombine phrases, but that also the phrases themselves can be broken up in more basic motifs, which can then be concatenated by the musician.

The four measure phrase in measures 21-24 (Phrase B) uses again the first measure of Phrase A as inception, and it is largely identical with the most frequent *pidichtós* phrase that emerged from the computational analysis in Chapter 4 (Phrase A in Figure 4.9). This supports an interpretation of the measures until measure 21 as a preparation for this central *pidichtós* phrase, which started from the presentation of the basic rhythm and motivic building blocks to lead to this key phrase of the *pidichtós*. In measure 29, Sgouros presents a new four measure phrase (Phrase C) that he repeats several times in the following measures, to return to Phrase B in measure 35. Phrase C was identified as one of the most characteristic phrases in the computational analysis (Phrase L in Figure 4.9), and it will be encountered in the performance by Vangelis Vardakis as well (see Figure 6.12). Due to its positioning in the first measures in all analysed performances, the combination of computational analysis in Chapter 4 and the focused analysis in interviews in this Chapter support that it is indeed another central phrase for the *pidichtós*. On the other hand, phrases B and C are again related in a way typical for *parataxis* phrases: The first two measures of Phrase C are different from Phrase B, whereas the the last two measures of the two phrases are basically identical.

The next phrase (m.42-45, Phrase D) has also emerged from the computational analysis (Phrase J in Figure 4.9), adding a third phrase to our collection of central phrases for the inception of the *pidichtós*. Similar to Phrase C, Phrase D is characterized by a recombination of previous motivic material, with Phrase A being integrated in the last two measures of Phrase D (compare measures 44-45 with 6-7). Phrase E introduces some new melodic material, but in measure 55 Sgouros plays a variation of phrase E that uses the first measure of phrase B.

In measure 63 Sgouros plays one of the few eight-measure phrase that are common in the *pidichtós* tunes. It has a characteristic arc-shaped melodic progression, ascending one pitch per measure in its first part, and then descending back to the tonal basis. The ascending-descending phrase was also discovered in the computational analysis (Phrases D and M in Figure 4.9), which indicates that it is encountered in most *pidichtós* performances. With this phrase, Sgouros concludes the first part of his performance, for which he stated that the dancers would perform the forward-backward steps. Introduced by playing the scale on Do (m.71, 73, 75), Sgouros makes a transition to the higher octave in Do, a change that he conceives of as a change to the *órtses*, *i.e.*

the part in which the dancers perform the in-place steps and where the first two dancers would perform improvisations (Sgouros, 2017a).

This section intended for the in-place steps is started with a two measure phrase (Phrase F), which was encountered in similar form in the computational analysis in the first two measures of Phrase K (Figure 4.9). This phrase is then varied throughout the subsequent measures, until an octave descend (m.106f) announces the return to the lower octave, which is interpreted by Sgouros as related to the dancers changing back to the forward-backward steps. It is interesting to point out that Sgouros makes no use of the four measure phrases in the higher octave, which were discovered by the computational analysis (Phrases G, I, K, and N in Figure 4.9). He only makes use of such longer phrases in the *órtses* at a later stage, for instance in measures 447f. This is consistent with most analysed performances, in which such longer phrases in the higher octave occur at later stages in the performance.

The larger structure of the performance is thus determined by the changes that the musician performs imagining the transition between forwards-backward and in-place steps. The changes may be regarding the register, with the in-place steps related to the higher octave, or with modulations from one tonal basis to a different one, and for instance in measure 139 with this first modulation being from the initial tonal basis of Do to La. All subsequent modulations and changes in register are notated in Figure 6.2, along with the related pitches in the resulting sections of the performance. Whereas the interviews with Sgouros and Vardakis revealed that the musicians have a clear picture which phrases should accompany which steps of the dance, among the dancers such a clear understanding is extremely rare. For instance, in my interview with the dance teacher Nikos Rousakis (2014), the dance teacher assigned the in-place steps to the incept of the *pidichtós* performance. This underlines the statements of the musicians, that an in-depth understanding of the *pidichtós* shared between dancers and musicians is extremely rare due to the lack of long-term collaborations between musicians and dancers in today's performance environments.

6.1.2 Kostis Vasilakis: Kastrinos Pidichtos (2014)

The second transcription of a *pidichtós* stems from the field recordings during the student excursion in 2014 (Video Example 41). The Vasilakis family, who was



Figure 6.2: Scale material in the sections of the *pidichtós* played by Dimitris Sgouros. The tonal basis of the underlying mode in each section is underlined.

aware of the research by Michael Hagleitner on Cretan music, had invited us to the village of Skalani a few kilometres south of Heraklion, in order to provide us with information and also in order to organize a small festivity for us. When arriving in the village around noon, we were surprised to see advertisements in the whole village that announced the participation of musicians from Austria in the festivity - an opportunity that would bring participant observation to a further level with Michael Hagleitner and our students performing *kontyliés* later in the evening on stage. Before the festivity, we were invited to the house of the violin player Kostis Vasilakis in the village. At the

time of the recording, Kostis Vasilakis had returned from hospital a few days before, and was visibly affected by a long severe illness. Nevertheless, his relatives insisted on arranging this interview and wanted him to perform for us. I wondered if it would be a good idea to let him play especially fast violin tunes in his weak physical condition, but as soon as he started playing he perked up, and the experience of playing his tunes together with his friends on the two lutes and his nephew singing made him smile, and I decided not to push in any way, but also not to intervene. The family celebrated once more the musical capacities of their old violin player in this afternoon. In January 2016, in the age of 78 years, Kostis Vasilakis succumbed to his long-lasting illness. He was one of the last living representatives of the violin tradition in the central Cretan area of Pediada.

In our interview, he, his nephew Stelios Vasilakis, and Vangelis Petrakis - who had been his lute player for many years - confirmed the general picture of the development of musical style in the Pediada area: Until the 1950s, the violin was the main melodic instrument in Pediada, whereas the *lýra* was played not as frequently as the violin. The accompaniment was mainly by the guitar and the mandolin, and only later by the Cretan lute. The repertoire was strongly influenced by eastern Cretan tunes, with a specific emphasis on the violin player Stratis Kalogeridis who spent large parts of his life in Heraklion. Tunes from areas west of Heraklion entered the repertoire only gradually with the increasing popularity of the recordings by the famous central Cretan *lýra* players Mountakis, Klados, and Skordalos throughout the 1950s and 1960s.

Stelios Vasilakis announced the performance of the *pidichtós* with the words that his uncle plays an extraordinary *Kastrinós pidichtós*, that is, the *pidichtós* of the areas close to Heraklion (*Kástro*). The other musicians in the room, however, use the name *malevizíótis* in the following conversation, which underlines that at least nowadays the terms *Kastrinós* and *malevizíótis* are used exchangeable. The transcription in Figure E.2 depicts his performance. Before he started playing, Kostis Vasilakis announced that he would play mainly in the lower register (*apó mésa*) in order not to become too tired, but his nephew encouraged him to also play some of his beautiful phrases in the high register. Throughout the transcriptions, double measure lines denote boundaries of melodic themes, and bold measure lines denote the boundaries of sections. The sections have been identified as parts of the performance

with homogeneous scale material, and the performed scales within these sections are notated in Figure 6.3.

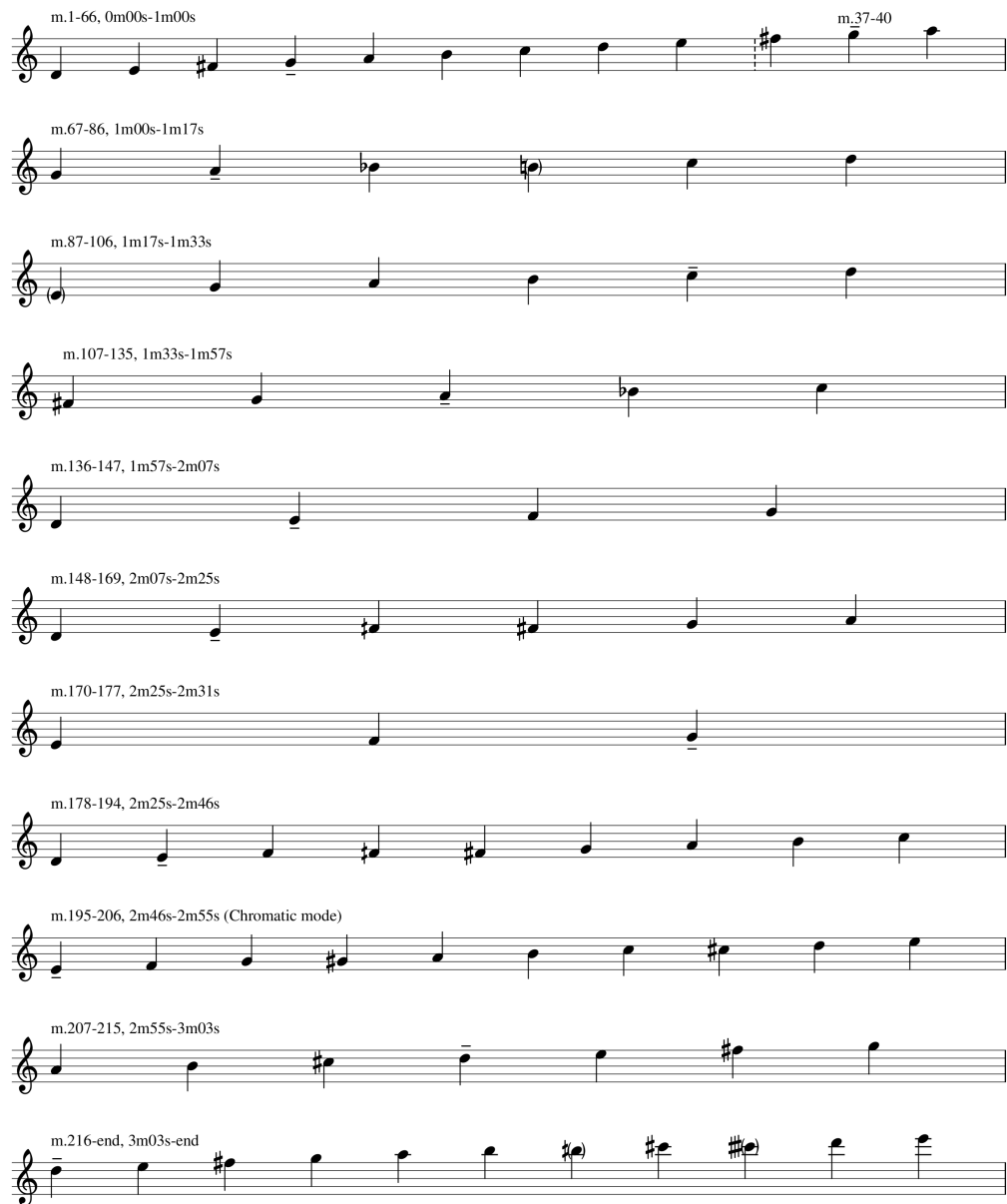


Figure 6.3: Scale material in the sections of the *pidichtós* played by Kostis Vasilakis. The tonal basis of the underlying mode in each section is underlined.

The performance starts on the tonal basis of Sol (m.1-66)⁷, and the scale of this first sections is provided in the first line in Figure 6.3. Kostis Vasilakis starts his performance in what Cretan musicians would refer to as major themes in Sol. This is the typically first tonality for the *pidichtós* of eastern Crete (Psaroudakis (1998), see also the notated *pidichtós* performances (nr. 7, 34, 130, 212, 259, 359) in the Thalitis

⁷The related timed in Video Example 41 are specified in Figure 6.3.

corpus (Amargiannakis, 2000)), whereas the initial major themes of the *maleviziótis* are usually played in Do⁸. However, Vasilakis plays the *maleviziótis* in Sol, whereas Sgouros begins the *pidichtós* of eastern Crete (Figure E.1) in Do, which indicates that the differentiation between *maleviziótis* and eastern *pidichtós* based on the initial tonality does not hold in general. It seems more likely that the common tonality to start a *pidichtós* is related to the instrument, with Sol being the most common tonality on the violin, and Do being the most common on the *lýra* (as for instance in the performance by Iakovos Paterakis in Section 6.3.4).

The first section (m.1-66) has a compositional structure with a central theme being presented in m.2-3, which is then extended to four measures (m.6-9), and presented in a repeated variation thereafter (m.10-17). Then Vasilakis presents his version of the characteristic arch-shaped *pidichtós* theme in m.18-36, two times with slight variations. In the middle of the first section (m.37), he extends the melodic compass to the upper register, playing the second half of the arch-shaped theme, but starting on the high La, instead of Mi as in m.22 and m.32. After that he presents new thematic material (m.47f), which is then extended to four bars and varied (m.51-58). Vasilakis concludes the first section with one more rendition of the arch-shaped theme (m.59-66).

Many of the themes in this section appear in similar form (in Do, however) in the performance by Sgouros. The theme played by Vasilakis in m.10-14 is played by Sgouros as well in the first part (m.21), the theme in m.51-58 is used by Sgouros as well, and the arch-shaped theme is common to most *pidichtós* performances in slight variations that depend on the individual musician. However, the theme that is played by Vasilakis at the beginning (m.2-3) can be considered as a very typical *maleviziótis* theme, which differs from the themes presented by Sgouros in his performance.

The following section (m.67-86) on the tonal basis of La takes a significantly different shape. Its scale contains a minor third on the tonal basis (La-Do) and extends only a major second below (Sol) and a fourth above (Re) the tonal basis. The melodic material comprises mainly of the variation of one two-measure theme, with larger melodic units of four or more bars missing from this section. Sgouros uses a similar theme in his

⁸Examples are the three *maleviziótis* performances by Leonidas Klados, Kostas Mountakis, and Nikos Xylouris, as transcribed by Perysinakis (2016, pp.82,88,94).

first modulation to La as well (m.142f), but extends and modulates the material to a chromatic (see Page 34) mode later on, a modulation that Vasilakis does not play in his performance.

The next section (m.87-106) turns again to a scale with a major third, this time on the tonal basis of Do. The main theme of this section (m.94-95) is encountered in a similar way in the performance by Sgouros on the same tonal basis (m.81ff). Within the eastern *pidichtós* it would have marked a turn to the in-place steps (*órtses*), a change in dance steps that is not present in the *maleviziótis* dance, but nevertheless present in the melodic material. After that, in m.107-135, Vasilakis turns back to the thematic material in La from his second section, with a shift of the compass downwards by one pitch (comparing lines 2 and 4 of Figure 6.3).

In m.136 Vasilakis modulates to Mi for the first time. This first section in Mi (m.139-147) presents a one-measure theme (m.139), which is then extended to a three-measure theme, an unusual length for a *pidichtós* theme. The compass of the melody is limited to a fourth interval in total. Whereas the one-measure theme resembles the first part of the theme presented in La previously, its particular shape as a one measure theme and a three-measure elaboration is not presented in this form by Sgouros. In m.149 the tonal basis is maintained but the scale is changed to a scale with a raised second degree (Fa) that is flexible in pitch, characterized by micro-tonal inflections that depend on the melodic direction. Sgouros applies a similar theme at the end of his performance (m.556) in Mi as well, however without the micro-tonal flexibility of Vasilakis. Common to their performance is the fast sequence of small intervals, creating the impression of an non-interrupted dense melodic flow, with longer parts of several measures (m.163-169 for Vasilakis) where no thematic boundaries larger than a measure can be found.

After a short intersection in Sol (m.170-177), Vasilakis returns to a scale in Mi (m.178-194) with a flexible second degree, and extends the compass to almost an octave. The section starts with the material of the previous section in Mi (compare m.135 and m.178), but is extended to reach Do in the two-measure phrase in m.182-183. He focuses then on the second higher-pitched half of this phrase by reducing the melody in the first part (m.184-187), then presents a reprise of the theme (m.188-189), and appends a four-measure coda that concludes the section

(m.190-194). The melodic material in this section has not been applied by Sgouros in his performance.

In the following section (m.195-206) Vasilakis uses a chromatic mode for the first time, again in Mi. Here he uses a part of what is usually referred to as the *kontyliés* of Foradaris, which will be discussed in detail later on (see Figure 6.9). This material stands out because of its large eight-measure themes, and represents central melodic material in most *pidichtós* performances. After the Foradaris theme, Vasilakis changes the tonal basis to a major mode in Re (m.206), and presents the characteristic *maleviziótis* theme from m.2-3, shifted from Sol to Re.

After closing the circle with this repetition of melodic material from the beginning, he stays in the major mode in Re, but shifts to the highest register on the instrument (m.216-end). Whereas he initially had announced that he would want to play only in lower registers, his nephew succeeded in motivating him to play this demanding part as well. This final section consists of two repetitions of the same material, in m.216-241, and m.242-end, respectively. Each of the repeated blocks start with a presentation of an *órtses* theme (m.221-222) that circles around the high Re. In the second rendition of this theme (m.223-224), its second measure is developed by increasing the rhythmic density, and the following two measures contain the second half of the two-measure theme in density-increased variations. Then the two-measure theme is repeated in its original form, and followed by a melodic descent by one scale pitch per measure over ten measures until the lower Re is reached. The concluding measures m.238-241 contain a reprise of a central *pidichtós* theme, which Kostis Vasilakis had presented in the first part of the performance (m.55-58) on the tonal basis of Sol. After that, the whole block is repeated, without the rendition of the central *pidichtós* theme at the end.

This way, the whole performance is framed by two major modes, with the beginning in Sol, and the end in Re. Both of these major modes have the characteristic of the largest melodic compass of more than an octave and longer themes consisting of either arch-type or descending melodic shape. On the other hand, most of the intermediate minor modes are very limited in compass, usually having a range of not more than a fifth. The themes in these minor modes are usually of two-measure length, with formal arrangements over the range of more measures being rather rare. Most of the themes were encountered in similar variations in the performance by Sgouros as well,

supporting the opinion of Sgouros that the *maleviziótis* in its old form and the *pidichtós* of eastern Crete are strongly related.

6.2 Collaborative Creation

A major motivation for the musicians to play their music is the satisfaction they experience when they play for good dancers. Iakovos Paterakis states: "When you see good dancers, you get the stimulus to do an extra effort. This is a moral satisfaction for us [musicians]" (Paterakis, 2016). Alexandros Papadakis from central Crete emphasizes that only a minority of the dancers are able to provide such a stimulus, but that he is not concerned about the endurance of this important interaction, because he always sees a sufficient amount of young dancers who are able to express themselves (Papadakis, 2016). On the other hand, Vangelis Vardakis, one of the most important living representatives of the east Cretan violin tradition, states:

This relation, that is between the dancer and the violin player is the reason why I play at festivities. I do not want to play my music, in order for the people to listen to it. I do not like that. Neither it interests me that the music is perpetuated. [...] The reason why I play at the festivities is this one: That I want to have this relation with the experienced, with the good dancers. But unfortunately, this gets rare today, so that it seems to me that I might leave all that for good. (Vardakis, 2016)

A tension exists between what the musicians strive for - an intense interaction with the dancers - and their disappointment how rare such an interactions became. This tension is particularly evident among the musicians of eastern Crete, such as Vangelis Vardakis and Dimitris Sgouros, who emphasize the importance of the old style of the *pidichtós* dance, and the infrequency of events where they are actually able to interact with dancers who are aware of the old style. The movements of a dancer have the potential to drive the performance of the musician, in a way that the performance emerges in a collaborative way, with the emphases embodied in the steps of the dancers guiding the musician in his performance. Dimitris Sgouros describes this process, but in a similar way as Vangelis Vardakis he laments that such a collaborative performance is not frequently encountered:

Basic thing is the rhythm. The rhythm that exists in the movement of the old dancer, in the movement of the younger, of every dancer anyway. From the movement of the old dancer a

rhythm emerges, when he dances in the old way, which, if you are able to understand it, also puts you to play in such a way, with such a rhythm, that matches, that coincides with the rhythm of the dancer. For example, it is the gait [*vimatismí*], the *kokkaliés*, the *kokkaliá*, the emphases that the dancer puts. When the appropriate persons dance, and dance really our own old-style *pidichtós*, and the *lýra* player plays like this as well, and the two things match each other, it is something very beautiful. It is very beautiful, but, unfortunately, you do not see it very often. It is rare that you encounter it. (Sgouros, 2017a)

In this statement, the nostalgia towards an old style is apparent, an old style that Sgouros as a musician strives for in his musical studies and his playing, but that in his perception only few younger dancers express bodily in their dance. The emphasis of Sgouros lies on the movements of the feet, in which he emphasizes two elements. First, he uses the word *vimatismí* instead of the word *víma*, reflecting a focus on the flow of the overall series of steps instead of the individual step (*víma*) of the dancer. Within this flow, equated to a gait with a particular pace, the dancer accents certain points with characteristic individual movements of the legs, the *kokkaliés* (singular: *kokkaliá*). This specific term has slightly varying interpretations, but is most commonly associated with the final, concluding step of the *pidichtós* dance. It is a remarkable connecting element between the *syrtós* dance and the *pidichtós* that the emphasis on a specific point within the steps of the dances is not on the beginning, but on the conclusion of the dance period. This parallels an emphasis among musicians on the conclusion of a musical phrase, as for example by Alexandros Papadakis (2016), who explains that it is important to know where a phrase ends, and where it starts - in this order- in order to properly accompany a dancer. The conclusion of the dance movement is more generally referred to as *tsákisma* when referring to Cretan dances (Paterakis, 2016), but I have encountered the term *kokkaliá* only in the discourse of musicians from eastern Crete, and only when referring to the *pidichtós*. According to the Encyclopedia of the Greek dance (Raftis, 1995), the word refers to the hip bone, which is called *kókkalos* (bone) in Cretan dialect, because the dancer bends his body using the hip when doing this particular step. According to the musician Simeon Kontaxakis (2000) the *kokkaliá* differs between the *pidichtós* of Sitia and the Malevizioti by being executed with a different foot (compare also Figures 3.1 and 3.3). Whereas Vangelis Vardakis confirms the interpretation of the *kokkaliá* as the final step of the *pidichtós*,

Dimitris Sgouros uses the term as a more general reference to the emphases that the dancer puts with the body while dancing:

In general, this thing [breathes a rhythm synchronized with the beat:] ha-hi-ha-hi, the accentuation, *kokkaliés* are these. The way in which the dancer emphasizes with his body. With his feet, with his waist, with all the body if you like. All that produces a rhythm that opens a path for you. (Sgouros, 2017a)

Even though the musicians of eastern Crete do not agree in the exact interpretation of the term *kokkaliá*, they share the conception of the dance movement of the dancer in the *pidichtós* as the source for their motivation, or even their ability to play. Reasons for the loss of knowledge among dancers and musicians regarding the interaction in the old style of the *pidichtós* are assigned to migration that dissolved the social communities of the villages (Papadakis, 2016), and the missing intimate relation that musicians used to have with individual dancers in former times, as Vangelis Vardakis states:

In former times, dancers used to have their own violin players. They said: "He gets me!". That does not mean mean he is the best, but he plays the *pidichtós* as I wanted him to play it. This relation does not persist anymore. I play with them [people in a specific village] once a year. (Vardakis, 2016)

On the other hand, young musicians have their share of the responsibility too, as Dimitris Sgouros points out:

But there is also a problem from the other side, there is a problem that they [the musicians] have lost perspective, musically. [...] There are many who have grown up from small age only with *skyládika*⁹. They will play *skyládika*. They even do not investigate to see what happens: Cretan music, what is it? Is it only what I have listened to, or maybe it is also something else? To go a bit backwards in time, to search. (Sgouros, 2017a)

Whereas Sgouros' opinion about the stylistic influences of many young musicians is quite emphasized, the above described dominance of the central Cretan music idiom all over the island plays an important role in the loss of awareness of a particular eastern Cretan style. Musicians refer to the increasing frequency of musicians from central Crete playing in festivities in the east, whereas an exchange in the opposite direction does not occur. Emmanouil Miaoudakis states:

⁹*Skyládika* is a pejorative term that is applied to music, which is stronger oriented towards commercial success than to artistic principles. For a detailed discussion, refer to Pavlopoulou (2011), and for a discussion of the origins of the term refer to Hagleitner (2017).

In our area an attack occurred from the side of the musicians of the west. Here in our area they only come from this region. They come and play at the weddings and the festivities and for the cultural associations. I rarely see anybody of our own [musicians] playing. And the locals here have been vaccinated with the musical experiences of central Crete, and the clean tune from Sitia is rarely to be heard. (Miaoudakis, 2000b)

The above statements draw a dramatic picture of dominance of a specific musical idiom within the island. In their extreme character, they might be considered exaggerations, but they are supported by a year long development policy that disadvantaged the eastern regions, for instance in terms of infrastructural development. From the perspective of year-long field work in the east of Crete, it is apparent that the picture of the old-style *pidichtós* is very rarely encountered in festivities of the area. Musicians refer to isolated events, where they were able to experience the old form, with the alteration of dance steps as described above.

For both central and eastern Cretan dances, gender and age of the dancers are related to certain ideas regarding the style of the dance movements. Hence, in an immediate way, gender and age are factors that influence the performance choices of the musicians. The *lýra* player Emmanouil Papoutzakis from the village Mochos in the Pediada area explains how he recalls the way the local *lýra* players used to do performance choices depending on the dancers: "When the women danced in front, the *lýra* player played a different rhythm, more mild, when the male dancer went to the front to do *chtipímata*, the *lýra* player went up" (Papoutzakis, 2011). Iakovos Paterakis, a renowned *lýra* player from Heraklion, confirms this picture from the past to be relevant for today's musical practice as well: "As I have it in my mind now, the male dancers want a high sound, and the women who toddle [*stratarízoun*] want a more *askomantoúra*-like sound" (Paterakis, 2016).

Two aspects of this quote will be clarified in the later performance analyses. First, the metaphor high-low seems to apply to gender, with high being associated with the male dancer, and low to the female dancer. Regarding the dance movement, this can be decoded by the female dance being beautiful when it consists of small steps (*toddling*), and larger steps or jumps and beatings (*chtipímata*) for the male dancer. If, however, the metaphor high-low applies to pitch, rhythm, dynamics, or to a combination thereof will become clearer only after an analysis of collaborative performance examples

in the later sections. The second aspect that needs clarification is the reference to the *askomantoúra* (i.e. bagpipe) sound. For the performance example of Vangelis Vardakis, I will provide a transcription of such a performance section (see Figure 6.10). It will become evident that the imitation of the bagpipe is a central element in the *pidichtós* performances of today. At this point, the tendency to associate the imitation of the *askomantoúra* with female gender, and indirectly with the metaphor *low* seems likely to be related to pitch aspects, since the tonal range of the bagpipe is limited and the related imitation on *lýra* and violin has a specific character of very fast small tonal intervals, as we will see in the later example. The lute player Dimitris Sideris brings up the gender aspects of tonality in Cretan music:

In a *malevizíótis*, you will play a bit higher for a young guy, I reckon. Sol major, somewhere up. For the girl, we usually play from inside [*apó mésa*], and for the young lads we play from outside [*ap' éxo*], the *lýra* player plays *órtses*, he plays ascents [*anevásmata*]. For the girl, however, he will rarely play ascents. [...] In general, for the girl we generally do not play major themes. (Sideris, 2016)

Again, we encounter the metaphor of high and low applied in a gender context. An interesting addition is related to the specificities of the Cretan instruments, by relating Sol major to high positions on the instrument. At first glance, this is astonishing, because Sol is the lowest of the three string of the *lýra*, which is tuned in fifth (Sol-Re-La). However, with the common emphasis of the third degree in Cretan modes with a major third, the central note will be played in the second position on the highest string of the instrument. Similarly, on the violin - and on the lute with its analogous tuning - the related themes would be played high up on the Mi string of the instrument. On the other hand, the tone related to female dances usually comes *from inside* of the *lýra*, which means by playing modes on the middle string of the *lýra* (Re), in lower pitch, and in addition to that in modes that are characterized by a minor third. The final aspect we can conclude from Sideris statement, is that rapid pitch ascents are more strongly associated with young male than with female dancers. This also coincides with the results of our formal analyses in the previous sections, in which ascents over a larger pitch range were documented mainly for sections in major modes (e.g. the characteristic arch-shape theme of the *pidichtós*).

From the above three statements, an apparently clear picture emerges, of relations between pitch and mode on the one hand, and gender on the other. Aspects of pitch and modality become a set of tools that - at least by default - is available to support the aesthetically appreciated gendered expression of dance. However, even though Sideris is the main lute player of Dimitris Sgouros from eastern Crete, his home town is Rethymno, deep in the central heartland of Crete, and also the other two cited musicians are more or less stronger related with central Cretan idioms. Two musicians from the east cast a slightly different light on gender aspects.

Vangelis Vardakis emphasizes the importance of the formation of a mixed-gender couple at the front of the circle: "The man improvises with his feet, while the woman dances the rhythm in a stable way, and the man watches the last step of the dance to get together with the woman" (Vardakis, 2016). This way – according to Vardakis' explanation – the women provide the rhythmic basis that men need to improvise. Emmanouil Miaoudakis (2000c) states that it was a rare phenomenon that a female dancer improvised alone at the front of the circle. According to Dimitris Sgouros (2017a), the woman had an important presence in all expressions of laymen's life, and emphasizes their active participation in singing, especially in weddings. The active participation of women in singing is very uncommon in central and western Crete, at least according to my year-long experience in the area. This observation obtains a historical dimension through the travel report of Pashley, who travelled Crete in the early 19th century, and focused on Western regions such as Sfakia, where he states that "it must, however, be observed that no woman of the island ever sings, [...] Sfakian women never even dance" Pashley (1837, p.255).

Taken as a whole, these statements on dance and gender reveal slight differences in the role women played in the past, in relation to dance but also in more general terms. Western and central regions appear to have been more strict in a clear assignment of dance aesthetics based on gender, or in some regions female dance was even highly unusual. In the eastern regions, female participation in dance has been definitely important, even though possibly more restricted than male participation. In addition, musicians in the east emphasize the importance of moderateness in dance movement in general, as they emphasize the more even and moderate character of their music as compared to the western parts of Crete. These differences might have widely

disappeared by now, but the formation of mixed-gender couples with both gender parts contributing almost equally is a more frequent phenomenon in the expression of the eastern *pidichtós*, according to my observation in festivities over the years.

The interaction between dancer and musician is mainly exercised between the dancer - or the dancers in case a couple is dancing in the front - and the violin or *lýra* player. The remainder of the dancers do not exercise an active role in shaping the performance, as Zacharis Spyridakis states: "Seventy percent of the dancers keep the dance [*kratáne sto choró*], they practically do not dance, they wait to emerge to the front in order to perform their personal dance, while all the others conform" (Spyridakis, 2016).

The degree of activity among the dancers within the circle differs depending on area, dance, and across historical periods. Nowadays, the *syrτός* dance in the western areas of Crete is danced only by the three dancers in front while the others only walk to support the general direction of the circular movement that the first dancers impose. Vangelis Vardakis states that in east Crete, in the village of Ziros, the *pidichtós* dance was danced in a similar way, with a couple of male and female dancer dancing in front, and only the third dancer executing the full steps of the *pidichtós*. The other dancers in the circle executed only the fundamental steps "three steps to the front, and three backwards", while holding their hands in crossed in front of their bodies, the left hand holding the right hand of the dancer on the right side, and vice versa. Interestingly, Vardakis refers to these basic two groups of three steps each as *kokkaliá* in this point of the interview, even though he referred to the *kokkaliá* as the concluding step only at another time in the interview. This second notion of the *kokkaliá* as the embodied rhythmic fundament of the *pidichtós* is in accordance with Dimitris Sgouros' interpretation of the term. The central importance of the first dancer is described by Sgouros by stating that he determines the changes between the in-place and forward-backward steps of the eastern *pidichtós*:

The first [dancer], the one who is in front, he arranges. He changes it [the step], hearing the *lýra*, and the others follow. The first dancer, if he wants to change it, but also hearing that the *lýra* changed phrase, he changes it, and the others follow. Maybe he also does not change it, maybe he maintains the same motif. And he changes it with the next, or any other phrase after that. (Sgouros, 2017a)

This statement underlines the role of the *lýra* to suggest certain movements in the dance, which the dancer may take up, or may decide to move in a different way. However, the importance to maintain a close relation with the *lýra* (or violin) player is expressed by a popular Cretan proverb, which in general states the importance to be able to adapt to conditions that the environment imposes on the individual by stating "You should dance in the way the *lýra* plays to you". These statements, taken as a whole, draw the picture not of a deterministic relation between dance and music, but rather that of a semiotic framework in analogy to Molino (1990), in which the musical sound produced by the musician may be bodily interpreted in a variety of ways by the dancer, however within the realm of the traditionally established forms of acceptable expression.

The confusion among dancers, who in many cases do not share the understanding of the expected forms of expression, is reflected in the musicians' lament that it is rare to encounter the old form of *pidichtós* dancing. Whenever Vangelis Vardakis plays a *pidichtós* from Sitia, "you will always see some people to dance Malevizioti, who destroy the whole situation" (Vardakis, 2016), or dancers will not execute the in-place steps at all, which are considered as the most valuable part of the *pidichtós* by both Sgouros and Vardakis. The dancers take their freedom to express themselves carried by the musical sound offered by the musician, but in the majority of cases – at least in the context of the *pidichtós* – they do not share a common understanding of the musical culture with the musicians anymore.

6.3 Examples of Collaborative Creation

In 2016 and 2017, I conducted interviews that aimed at obtaining a better understanding of how the musicians themselves conceive of their playing for the dancers. Apart from conducting a semi-structured interview with questions regarding style of Cretan music and dance, I presented each of my interview partners with high quality video recordings of *pidichtós* performances, where the musicians themselves were playing at festivities. The videos captured – as far as possible – pictures of the dance activity as well. I asked the musicians to analyse while watching the videos the structure of the music performance, and how it relates to the dance. These interviews were conducted with four renowned musicians. Two of them – Zacharis Spyridakis

and Iakovos Paterakis – are *lýra* players strongly related to central the Cretan idiom, and the other two are players from east Crete: the violin player Vangelis Vardakis, and the *lýra* player Dimitris Sgouros.

6.3.1 Dimitris Sgouros

During the interview with Dimitris Sgouros, I presented him a video of a *pidichtós* that he had played during a festivity in 2011¹⁰. He rejected the example, and watching further examples from the same location with the words:

It has good phrases inside. But it is not clear *pidichtós* of eastern Crete, it is again something in the middle. I put from the East, but I have also the Maleviziotiko in my mind, it is something in the middle. Because they did not do the *stíva* [*i.e.* the in-place steps] while dancing. They did not dance *pidichtós* of eastern Crete. They danced *maleviziótis*, forward-backward-forward-backward, this thing. (Sgouros, 2017a)

Instead of watching further examples that I had prepared, Sgouros proposed two different examples of his own performances that he considered as representative for the *pidichtós*. The first was recorded during a festivity in the forest of Kritsa, his home village in the mountains close to the city of Agios Nikolaos (Video Example 42). The reason for him to choose this particular performance is his interaction with a specific dancer, and old lady whom he remembered dancing in a wedding many years before:

In a wedding once upon a time, where a nephew of hers got married, she did a dance, she was younger back then. I have not seen a more beautiful *pidichtós*. The *pidichtós*, which we have here, where the women toddle like the partridges - really - I have not seen more beautiful dance. [...] This woman got up and danced there in the festivity in the forest, and I adapted to her, and I played in old style. If you listen from the beginning, this old style character emerges. Then she got tired and stopped dancing, and the younger people continued dancing, and they wanted faster, and then it turns, I turn it towards the faster [dance]. (Sgouros, 2017a)

After discovering the recording on the internet, we watched it together and Sgouros commented on what he observed. He stated that the old lady dances from the beginning of the tune as it is captured in the video. After a short while (0m40s) can be seen to tell the singer Vassilis Stavrakakis - who is sitting on his right side - to have a look at

¹⁰I refrain from further specification, because Sgouros did not approve the style of the dance that he saw, and I want to avoid embarrassing the local dancers at this festivity, which took place in a village with generally remarkable cultural activity.

the old lady dancing. Due to the large crowd, Vasilis needs to get up from his chair in order to have a better view on the old lady dancing (0m50s), and Dimitris pointed out disappointedly that the (unknown) person operating the camera should have filmed her. When turning to the high octave (1m00s) he remarked - without being able to see the dancer in the recording - that now the old lady is dancing the *stíva*. In the transcription of the seminar performance, this change of the initial phase of the dance towards the *stíva* is reflected in the performed tune at m.76 (Figure E.1), and the melodic motifs played by Sgouros in Kritsa are all encountered in the introduction (until m.76) and the first *stíva* part (m.76-m.111) of the seminar performance as well. When the camera finally turns towards the dancers (1m08s), Sgouros uttered almost desperately "but she is not there", and a few seconds later (1m14s) he called out triumphantly "There she is. Do you see her? Just a little." The old lady gives her right hand instead of her left to the younger lady next to her (1m19s). "Do you see how they hold their hands, with what style, with which beauty [*omorfíá*], with which humility [*tapeinosíni, tapeinótita*], and moderateness [*métro*]." After a minute, Sgouros can be seen to make a gesture towards the dancers (2m27s), "Here she stopped dancing, I tell her thank you for the dance. From here on, the thing will slowly change." In the following modulation to La¹¹, he makes use of similar motivic elaborations as transcribed in m.483ff, and stated "You change one note and it emerges a bit differently. You can consider this a variation, one note changes! But it is a bit different.", confirming his conscious approach to increasing the diversity of the dance tune by means of continuous elaboration and variation of basic melodic phrases.

The next performance recording Sgouros chose to refer to is from the presentation of his CD in 1999 (Sgouros, 1999b)¹². To this presentation, which happened in the cinema *Rex* in the city of Agios Nikolaos, he had invited his parents, one cousin, and two other people whom he considered to be good dancers, in order to dance while he and his fellow musicians would be playing. When watching the first couple taking a position opposing each other, Sgouros comments: "Look, how beautiful affectations [*pása*] they do, this is the way the dance is." (0m34s), and "how beautifully the two first frolic [*paichnidízoune*]" (1m08s). Then, immediately, the first dancer does the

¹¹Sgouros plays in a high tuning in this particular recording, which is about a third higher than the usual one.

¹²This recording is by an unknown member of the audience, and was accessed on the Facebook page of Dimitris Sgouros. A copy is provided in Video example 43.

transition to the in-place dance steps, the *stíva* (1m10s). Sgouros commented: "He turned it to *stíva*, before I went up to the *órtses*. And now when I went to the *órtses*, he goes forward-backward. Eh, ok, the normal [situation] would be the other way around but... it is, whatever does or says the first dancer." This documents a discrepancy between the ideal interaction as imagined by the musicians and the actual performance choice by the dancer, and underlines the freedom of the first dancer to decide about which performative action to take. The transitions between the dance steps from the forward-backward phase to *stíva* (1m10s), and then back from *stíva* to forward-backward (1m22s) are not in synchrony with the transition to the *órtses* as played by Sgouros (1m18s). In this situation, the musician clearly acknowledged the authority of the dancer to determine the emerging structure of the collaborative performance.

Sgouros carried on admiring the performance of the leading couple, who leave the circle upon the male dancer's initiative of changing the hand holding the second dancer (1m31s). The next change in the dance is initiated by Sgouros, upon a modulation to La (2m10s), which the couple takes up after two periods of the dance and turns to *stíva* (2m22s). Sgouros commented that with the change of the music "he [the dancer] found the opportunity to make *stíva*", emphasizing the initiative of the male dancer, whereas in fact both male and female dancer in the leading couple changed the step in exactly the same moment. Nevertheless, the musician assigns the initiative to the male dancer. The remaining dancers in the circle follow in general the changes that they observe in the leading couple, executing the same dance steps as the leading couple in a basic and repetitive form. Watching this phase of in-place steps, Sgouros stated (2m40s) "Look, how beautiful [*oraía*]. Simple things, but so beautiful [*ómorfa*]. And our own character emerges here, with measure [*métro*], joy [*chári*], delicacy [*leptótita*], gentility [*evgénia*]." Equally, the next change is suggested by the musician with a modulation (3m18s) and taken up by the dancers (3m20s) in the circle by changing to *stíva*. The leading couple however, when re-entering the circle (3m28s), drive again towards a change to the forward-backward step that is not accompanied by a change in the musical accompaniment, marking another example of the dancers taking the initiative in the shaping of the performance. Then, the cousin of Sgouros takes the lead of the circle (3m48s), admired by Sgouros (4m04s): "Do you see how they walk

[*perpatáne*], how they go here and there, go across,” and he pointed to the characteristic form in which the first dancer holds the hands of the second (4m15s). At the same time, the first dancer changes again to *stíva*, in synchrony with a modulation from Do to Re by Sgouros (4m08s). The melodic material chosen by Sgouros is identical with the material found after the modulation to Re in his seminar performance (m.317ff). Sgouros emphasized that the first dancer has the freedom to emerge from the circle (4m22s), whereas the remaining dancers continue performing the in-place steps of the dance. ”Now she will take them, and they will rush forward again” (4m30s), he described her power to shape the dance and to initiate the next change in the phase of the dance towards the forward-backward steps. Sgouros can be seen in the recording to look up and observe this change, and reacting to it with yet another change in the melodic material. The next change to *órtses* (4m58s) is again initiated by Sgouros by a modulation from Re to La, with the dancers following by changing to the *stíva*. With the next change, the initiative is again taken by the dancer (5m27s) changing to forward-backward, while Sgouros is still elaborating melodic material of the previous phase. He reacts to the initiative by the dancers with another modulation (from La to Do, 5m35s). This modulation motivates the mother of Sgouros, to emerge out of her position in the circle and to take the lead, ”to also do her part”. The next change to *stíva* (5m52s) is driven by Sgouros’ mother, without being followed by a modulation or clear change in melodic material, underlining the dynamic character of the relation between dance and music that follows no strict rules. Sgouros, with his final comment on this performance, suggested that the character of the observed dance has an immediate relation to the general ethos of the people: ”You see, how beautiful it is. And an ethos emerges from that. The ethos of the humans from our area emerges. And that what we call Orthodoxy, the orthodox ethos, is in there [in the dance].”

For Sgourós, characteristics such as humility (*tapeinótita*), modesty (*métro*), delicacy (*leptótita*), and gentility (*evgénia*) emerge from the *pidichtós* of eastern Crete. He contrasted these characteristics with those related to the (new) *maleviziótis* (see Section 6.1) of being more intense, as opposed to the old *pidichtós*. This way, movement of dancers, style of musicians, and attitudes of people in general are contrasted along the lines of old versus new, and east versus west. Music and dance movement play a central role for Sgouros to mark this particular identity of the east Cretan people, at least as he

wishes to conceive of them. It is worth emphasizing that throughout the years of field recording activities in Crete, I have not been able to encounter such a clearly structured interaction in the *pidichtós* of eastern Crete in any festivity. The interaction present in the analysed example was facilitated by the - literally - mutual familiarity of involved dancers and musicians, a familiarity that is largely absent from today's performance events in Crete.

6.3.2 Vangelis Vardakis

In late summer 2016, my colleague Michael Hagleitner and I visited the renowned violin player Vangelis Vardakis in his house in Ierapetra. He had invited us because he wished to explain his point of view on the historical background of some specific *kontyliés* to Michael, and I used the opportunity to play some videos of a festivity in the east Cretan village of Myrsini in 2014, where Vangelis and his fellow musicians had performed. The choice of the material was mainly motivated by the video recordings, which capture a lot of dance activity, and by the quality of the dancers, at least from my point of view at that time.

The first recording (Video Example 44) I presented to Vangelis is from the very end of the festivity, when most people had left, and only a small group of people had demanded to dance one more *pidichtós*. His first comment on the recording was that the second female dancer dances very beautifully, but then he commented on the melody (0m04s, Figure 6.4), stating that it is a phrase from the *lýra* player Kyrlimbass (Ioannis Solidakis, 1896-1980) from the village of Maronia close to Sitia. Vangelis Vardakis chose to focus on comments regarding the origins of phrases, in contrast to the other interviewed musicians. Because of this fact, his statements are at points impossible to verify, but taking into account that his expertise is widely acknowledged in the local community, I will reproduce his statements here.



Figure 6.4: *Kontyliá* of Kyrlimbass, as played by Vangelis Vardakis. Video Example 44: 0m04s.

The next comment Vangelis chose to do is related to the usage of a chromatic scale (0m50s), where he pointed out that the specific *kontylia* (Figure 6.5) is in *hitzaz*,

local dancers (Rousakis, 2014). The violin player Giorgos Kanitakis from Kavousi close to Sitia confirms Vardakis statement that musicians from Sitia play in a more "beating" (*chtipitó*) style, whereas the style of musicians in Ierapetra is rather smooth (*strotós*) (Kanitakis, 1998). In addition, he states that musicians in Sitia make more uses of phrases with Re as a tonal basis, whereas musicians in Ierapetra have more material on the basis of La. Such differences in the use of tonal bases may correlate with usage of different melodic materials. In a similar vein, the violin player Giorgos Varsamidis confirms differences in style, but claims that these differences tend to be more or less forgotten nowadays (Varsamidis, 1998). He stated that musicians in Ierapetra incorporated melodic material from the Mesara area further west, whereas musicians from Sitia did not tend to do so. Whereas some musicians, such as Giorgos Kataxakis from Lithines between Ierapetra and Sitia, see differences only on the level of the individual players but not between regions in eastern Crete (Kataxakis, 1998), there seems to be a large consensus among the musicians and dancers in the area that even between the close cities of Sitia and Ierapetra differences in melodic material, rhythmic style, and dance style exist.

Observing the first dancer, Vardakis stated that he is now playing his very own melodic inventions, as a reaction to the good style of the first dancer (1m40s). The dancers execute the forward-backward steps at this point, with the first dancer performing a series of fast knee bends (*káthisma*) (1m39s-1m46s), followed by a quick sequence of crossing-steps (after 1m46s). Vardakis introduces a modulation from Sol to Re¹³ (1m57s), and the dancer reacts by executing a twirl and clapping with his hands in the air (2m01s). In parallel, the second dancer has changed to *stíva*, and one of the musicians salutes the dancers with the common interjection *ópa!*. Vardakis pointed out that the *kontyliá* he plays (2m03s-2m15s) has its origins "deep from Sitia", and that he usually does not play this particular theme. It is one of the typical *órtses* that accompany the *stíva*, and in addition it illustrates, according to the musician, the above-mentioned more agitated regional style of the *pidichtós* in Sitia, as compared to Ierapetra (see Figure 6.7).

¹³The related example in Figure 6.7 is a typical example where the tonal basis of the accompaniment is Re, whereas the melody emphasizes the major third above Re, see the above reference to the Makam Segah.



Figure 6.7: *Órtses* phrase from Sitia, as played by Vangelis Vardakis. Video Example 44: 2m03s-2m16s.

Similar to Sgouros, Vardakis emphasized his appraisal of the in-place periods of the *pidichtós* (*stíva*), and clarified how the musician signals changes between the *stíva* and the forward-backward with the melodic phrases:

The *pidichtós* has two states, the forward-backward and the in-place, the in-place is the beautiful one. One Kontylia that insists, which is, let us say, monotonous. They should dance with the melodies, not with the rhythm. And waiting to hear the turn (*strofi*), the Kontylia, in order to rush away to the front [*i.e.* change to the forward-backward]. (Vardakis, 2016)

In order to illustrate the melodic character of the *kontyliés* that are related to the in-place steps, Vardakis takes his Lyra¹⁴ and plays the following two phrases, with a short break in between (implied by the double measure line):



Figure 6.8: Examples of two typical melodic phrases for the in-place steps, as played by Vangelis (Vardakis, 2016).

Through the examples in Figures 6.7 and 6.8 it becomes apparent that typical phrases that accompany the *stíva* extend a third above and below the central tone (Fa# in the Figure 6.7, and Re in Figure 6.8). The example in Figure 6.7 can be subdivided in two variations of the same *kontyliá* in each line. Using this perspective, it becomes clear

¹⁴During the interview in 2016, he chose to play examples on the Lyra, and not on the violin. This was mainly motivated by the fact that Michael Hagleitner plays *lýra*.

that in each of the played two-measure phrases in Figures 6.7 and 6.8, one measure starts with a clear display of the central tone (the second variation in the first example makes use of a glissando to the central tone), in a variation of what can be considered a central bowing pattern in the *pidichtós* (most clear in the final measure of Figure 6.7). Hence, the limited compass of the melody and the repeated use of variations of a basic rhythmic motif can be considered as specific musical traits that characterize phrases related to the *stíva*, and that create what Vardakis refers to as their insisting and monotonous character.

The next change back in the dance from the *stíva* towards the forward-backward steps is driven by the first dancer (2m38s), and Vardakis reacts to this change (2m47s) by shifting the tonal basis from Re to Sol. Vardakis described the flow of the movements of the first dancer "as if he was sliding on an oil slick" (3m03s), and laughs about his own playing (4m20s) "hey, I am really in the mood there as it seems". Vardakis changes to a series of phrases in a chromatic mode in La (4m53s), which he referred to as the *kontyliés* of *Foradaris*. The legendary *lýra* player Foradaris (Konstantinos Hatzantonakis) from the eastern Cretan village of Ziros was one of the main subjects of our interview, due to Michael Hagleitner's research focus on the melodies that are historically assigned to him. As described by Mihaicuta (2017), many of the melodies of eastern Crete are assigned to this musician, who lived until the beginning of the 20th century and was never recorded. The *kontyliés* of Foradaris as performed by Vangelis Vardakis (1998d) and transcribed by Michael Hagleitner were included in the work of Mihaicuta (2017), but are reproduced in Figure 6.9 for convenience of the reader. In the rendition of these phrases in the current *pidichtós* performance, Vardakis chooses to leave out the variations of the first theme (A1-A3), and starts with the second theme (B1).

As stated by Vardakis (2016), the melodic material depicted in Figure 6.9 is encountered in the *pidichtós* not only in the east of Crete, but also in the area of Heraklion. Vardakis (2016) further claimed that new *kontyliés* do not enter easily into the material used in the *Pidichto*, and therefore the phrases encountered in the *pidichtós* can be often considered to be old phrases. The old age of the particular phrase is further supported by its wide geographical spread in the *pidichtós*, from central Crete until the east. The *pidichtós* can be therefore considered to be built out of specific,

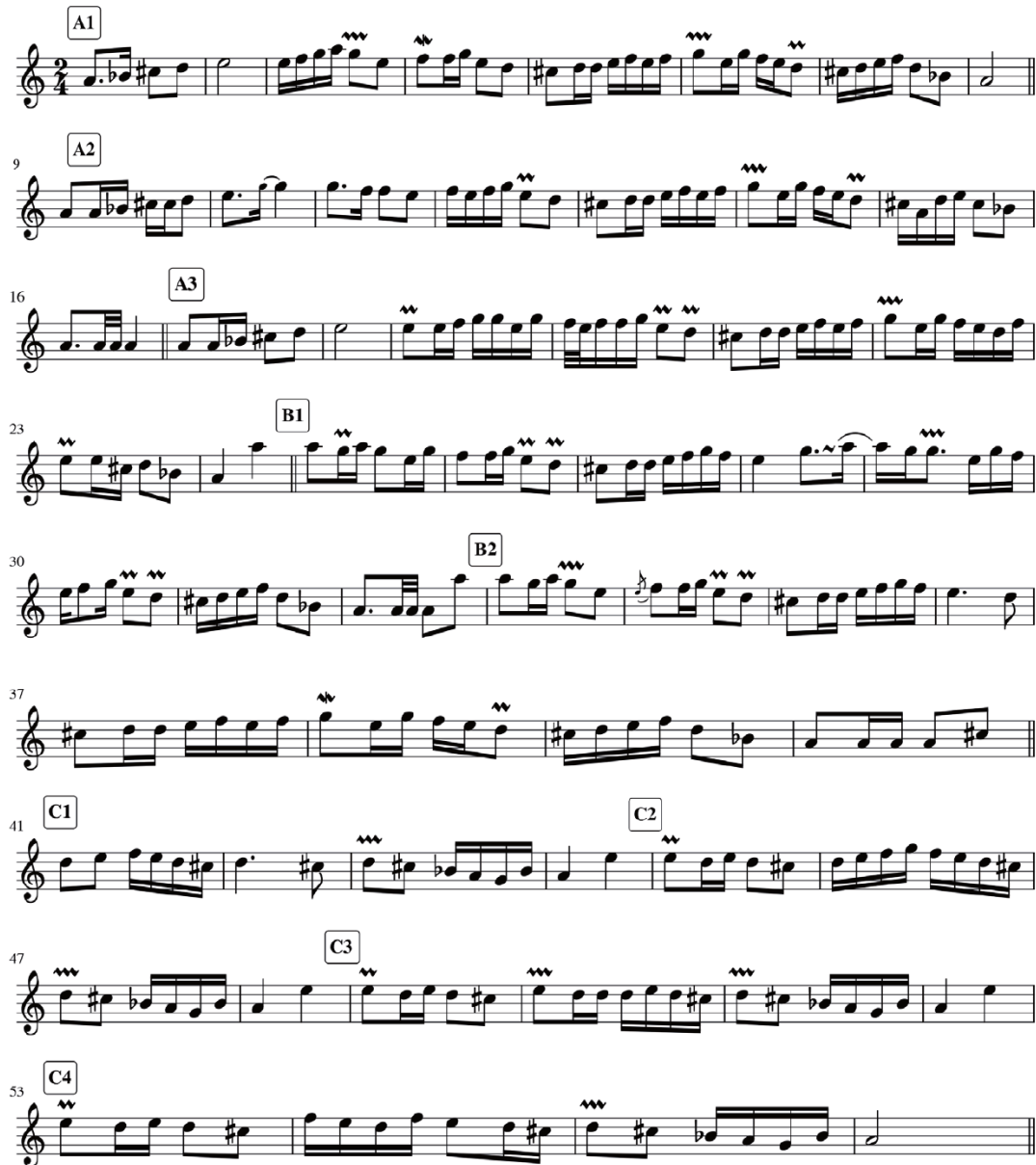


Figure 6.9: *Kontyliés* of Foradaris, as played by Vangelis Vardakis and transcribed by Michael Hagleitner.

older melodic phrases (*kontyliés*), that have their origins in the slower-paced musical genre of *Kontilies*. The *kontyliés* of Foradari stand out, because they do not span over two measures, as most of the previously depicted phrases, but four (C) or eight (A and B) measures. The combination of the frequency this material is integrated into the *pidichtós* by musicians of all areas¹⁵, despite the fact that it has a longer duration than the common phrases of the *pidichtós*, support the hypothesis that this particular melody has been in use in Crete for a long time.

¹⁵For instance, Dimitris Sgouros, in his seminar performance, uses the Foradaris material in m.317ff.

The next central element of the particular *pidichtós* performance is what is referred to as the imitation of the bag-pipe *Askomantoura* (5m12s), in particular in the style of the violin player Alis Soumanis, who lived in Ierapetra in the beginning of the 20th century. The main source of information about this Muslim musician is Vardakis himself, who defines him as one of the most influential musicians of this period in the area (Vardakis, 1998b). Playing the (imitation of the) *askomantoúra* is a typical element of the *pidichtós*, usually applied as a moment of climax towards the end of a performance (Vardakis, 1998a). The motifs in each measure, as transcribed in Figure 6.10, often group into phrases of two measures. For instance, measures (1+2) and (3+4) can be seen as variations of one *kontyliá*, and measures (10+11) can be interpreted as a variation of measures (8+9), thus creating the impression of a larger theme spanning from measure 8 to 11. However, these apparently regular structures are broken up by uneven structures in between, as, for instance, the triple repetition of measure 14, or the uneven number of three connecting measures between the apparently regular blocks in measures 1-4 and 8-11. This way, with additional contribution of the very high tempo of almost 160bpm, the *askomantoúra* section obtains a floating character without a clear supra-metrical structure of two or four measures. The concealment of supra-metrical structure can therefore be considered as an important tool for reaching the climactic function of the *askomantoúra* section.

The *askomantoúra* phrases appear to be another element that is shared between the various local variations of the *pidichtós*. Konstantinos Vasilakis (1998), from the village of Skalani close to Heraklion, states that these phrases could be placed at various places in the *pidichtós*, and not only at the end as stated by Vardakis, a fact that is reflected in the transcription of his performance in Figure E.2 where he plays the imitation of the *askomantoúra* in measures 136-170. Konstantinos Vasilakis (1998) also points out a gender aspect of the *askomantoúra* phrases, which according to him fits best when women are dancing "smoothly" (*strotá*). The gender aspect of the *askomantoúra* tune was pointed out by another musician from central Crete, Iakovos Paterakis, who states that "the women, who toddle [*stratarizoun*], need a more *askomantoúra*-like listening experience" (Paterakis, 2016). Vardakis plays these fast melodic motifs with a bowing pattern that changes direction only at the downbeat of each measure. He emphasizes the importance of this long bowing pattern, and another



Figure 6.10: *Askomantoúra* phrases, as played by Vangelis Vardakis. Video Example 44: 5m20s-5m46s.

influential violin player from Sitia, Giorgos Tsantakis (1998), confirms this observation stating that relatively calm movement of the bow may be imagined as the inflation of the bag-pipe.

The performance ends with a series of further phrases after the *askomantoúra*, and the dancer, who has been in the lead now for almost all the duration of the dance, makes a gesture towards the musicians (6m39s). Vardakis reacts with another modulation from Mi to Re (6m41s), and then a few seconds later back to Mi. I asked if this gesture was meant to signal that the dancer had enough, and Vardakis stated laughing: "Yes, but I play as if to tell him: 'Dance!', did you see what he did to me? But I, before I finalize it, I play a weird and beautiful melodic turn for him, and then I close it!" This illustrates how the finale of the *pidichtós* dance tunes is not necessarily formed by taking up the initial melodic theme (usually in Sol, or Do, see the first measures of Sgouros seminar performance), but may well depend on the interaction between musician and dancer.

The second example of a performance that we analysed with Vardakis is again from the same event in the village of Myrsini (Video Example 45). As for the previous performance, I had chosen this example because the activities of the first dancers seemed to represent examples of good dance style, at least in my understanding. Another reason that made me choose the particular example is its high tempo, and the fact that from my point of view many dancers were dancing the new style of the *maleviziótis*. For this reason, I assumed that this might be an appropriate performance to discuss the differences between the *maleviziótis* and the eastern *pidichtós*. The first comment of Vardakis indeed concerned the rhythmic style of the performance: "We begin very tight [*sfichtá*]." I took this as opportunity to provoke: "If I hear the sound of this, I would say it is a *maleviziótis*," with Vardakis' only response being a short laughter. I weakened my previous statement: "It is similar, because..." Vardakis interrupted: "Yes, yes," and after a short moment of listening (0m34s) he emphasized that the musical form is not that of a *maleviziótis*:

But these are the melodic turns [*strofés*] of the *Sitiakós*. Be aware of this: There are also *pidichtós* from Sitia that are intense. I see young folks, I play intense, fast. This is not *maleviziótis*, it is *Sitiakós*, one form of the *Sitiakós*. (Vardakis, 2016)

The beginning of the performance (until 0m50s), which Vardakis' above statement relates to, can be seen in the transcription in Figure 6.11. The tempo annotations illustrate that this *pidichtós* contradicts Vardakis' own statements (cited above) that the *pidichtós* always starts in a moderate tempo, and never reaches the tempo of a *maleviziótis*. Compared to the mean tempo curves computed in Chapter 4 (Figure 4.1), the tempo of this particular performance reminds rather of a fast *maleviziótis*, because it reaches a tempo of 160bpm within the first minute of the performance. His statements clarify that this tempo choice is driven by the people who take part in the dance.

Regarding the melodic content of this first part of the performance, the beginning is on the tonal basis of Re, as compared to the previously analysed performance that started on Sol. Whereas Sol or Do (see the transcribed performances by Sgouros and Vasilakis in the previous Section) are the most common tonalities to present the initial *pidichtós* themes, I encountered the presentation of this material in Re several times. In addition, further tonal bases for this material may be added, if a musician plays a *lyraki*, a small *lýra*, which is usually tuned to higher pitches. So far, I was not able



Figure 6.11: Beginning of *pidichtós*, as played by Vangelis Vardakis. Video Example 45: 0m01s-0m49s.

to obtain a statement from musicians if these choices are motivated by specific goals, so that I need to assume that they simply serve the means to increase the diversity by presenting the *pidichtós* themes in various transpositions.

The melodic phrases that are used by Vardakis can be related to material in the seminar performance by Sgouros. Whereas Sgouros starts his performance that presented melodic material around the tonal basis of Do and the third Mi, Vardakis starts with a different phrase that focuses on the extension of a third below the tonal basis



Figure 6.12: Three *pidichtós* phrases that are common to the performances by Sgouros and Vardakis.

(Figure 6.11, m7ff). Taking into account the transposition relation, the material at the beginning of Vardakis performance occurs in Sgouros performance in m.29. Then in m.15, Vardakis presents the phrase that Sgouros played first (Sgouros:m.21). Then, in m.23 Vardakis chooses a phrase that Sgouros plays in m.42 for the first time. The phrase emphasizing the third degree (Vardakis:m.54) is presented by Sgouros at a later stage after the first return from the *órtses* in m.111. From these commonalities in the incepts of the two performances, we can establish three phrases that are central for the melody of the *pidichtós*, and that are depicted - transposed to the tonal basis Sol - in Figure 6.12. Whereas the order, in which these phrases occur is apparently a matter of choice, they provide a large part of the melodic material that is encountered at the beginning of *pidichtós* performances. As can be noticed from the two performance transcriptions, parts of these phrases are used to form shorter two-measure phrases throughout the performances, underlining the importance that they have as a basis for elaboration and variation.

After the clarification by Vardakis, that the musical form is strictly a *sitiakós pidichtós*, we pointed out that apparently many dancers dance the modern form of the *maleviziótis* (1m25s). Vardakis agreed but claimed that within the dancing crowd there are also dancers who dance the *Sitiakós*, and that he mainly pays attention to these dancers. On Michael Hagleitner's comment that we could then refer to his performance as a mixed *pidichtós*, he refused this title, and underlined once more that he plays a "clean *Sitiakós pidichtós*", and not any elements of the *maleviziótis*. But only a few seconds after this statement a modulation in the performance caught his attention. After the

initial tonal basis of Re, the performance had passed to Sol (1m02s), but at 2m09s Vardakis modulates to Do. He exclaimed:

Hey, *now* [emphasized] I turn towards the *maleviziótis*. I see that most of them dance *maleviziótis*, or they gave me a sign to play *maleviziótis*. Now I play *maleviziótis*. I see that the other one [referring to the *Sitiakós pidichtós*] does not appeal to them, what shall I do? (Vardakis, 2016)

The section from 2m12 to 2m30s referred to as a turn to the *maleviziótis* is transcribed in Figure 6.13. What could be termed as a typical phrase of the *maleviziótis* is the theme that occurs in the second measure, a theme that was also presented by Kostis Vasilakis as the first half of the first theme in his *maleviziótis* (m.2-3 in Figure E.2). Compared to the (eastern) *pidichtós*, it is apparent that - at least in the notated excerpt - phrases spanning more than a measure are missing. The material consists rather of repetitions and slight variations of short motifs of one or half measure length. Whereas this is not a strict rule, this form of material and elaboration marks quite a characteristic contrast between the *maleviziótis* and the *pidichtós*. In addition, the key themes of the *maleviziótis* are presented in Do at the beginning of a performance in most historical (lyra) recordings. As discussed above, for the *pidichtós*, the most common tonal basis at the beginning is Sol.



Figure 6.13: Turn to the *maleviziótis*, as played by Vangelis Vardakis. Video Example 45: 2m12s-2m30s.

The modulation following immediately to the excerpt transcribed in Figure 6.13 (2m32s) prompted Vardakis to point out further characteristics of the played melodic material. He assigned the phrase (Figure 6.14) starting from 2m35s as material from the Pediada area south of Heraklion, and explained that what he is playing here is the *pidichtós* of the Pediada area, not a *maleviziótis*. Whereas the material in Figure 6.13 is similar to the beginning of what Sgouros would refer to as the new *maleviziótis*, the material and elaboration used in the following parts were assigned by Vardakis to the old *pidichtós* style of the central Cretan area of Pediada. This implies that Vardakis agrees with Sgouros in the differentiation between the new *maleviziótis* and the old *pidichtós*, with the difference that Vardakis claimed to an extraordinary extent to be aware of the local origins of the old *pidichtós* phrases.

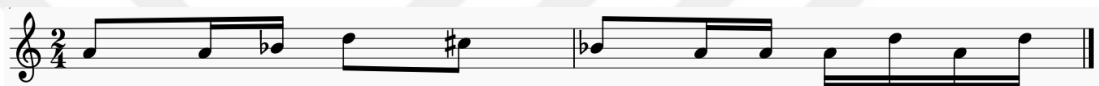


Figure 6.14: Phrase from Pediada area, according to Vangelis Vardakis. Video Example 45: 2m35s.

The phrase shown in Figure 6.15 (3m08s) was also assigned to the Pediada area by Vardakis. This phrase - as the three central phrases of the *pidichtós* in Figure 6.12 - spans four measures, which underlines the similarity in musical structure between the *pidichtós* tunes from various areas in Crete. Vardakis explained (3m22s): "They dance the *maleviziótis* and I play as traditional as possible in Heraklion style," and contemplated that "these things happen now inevitably in our era, but I also saw it correctly. What shall we do?" I add "You respond to what you see in front of you." And Vardakis confirmed "of course, [I respond] to what the people tell me. Could I, in this situation, continue to play them the old *Pidichto*, when I saw them going somewhere else? I played it later, you saw?" Saying this he implied that the intermediate short phase of the rather modern *maleviziótis* was a response to the dancers, and his motivation was to maintain a traditional style after this by integrating older phrases from central Crete after the "modern" intermezzo.

After that Vardakis introduces new melodic material into the performance (4m54s), after playing phrases related to Foradaris (see previous performance). In the interview, he announced in advance that the next step will be some of "his own variations" of this material (5m00s-5m46s). "These are my own, I include them like a garnish, a



Figure 6.15: Phrase from Pediada area, according to Vangelis Vardakis. Video Example 45: 3m08s-3m13s.

gimmick. A bit of improvisation.” Him being aware of this “improvised” section in advance clarifies that improvisation in the context of the *pidichtós* - or even generally in Cretan dance tunes - usually means the previously planned introduction of variations of specific melodic phrases. As discussed above, otherwise unrelated melodic material is not frequently entered to the *pidichtós* by most renowned musicians, and even what musicians might refer to as improvisation does not deviate widely from the phrases that are common in the context of the *pidichtós*. From this perspective, the sequence - as transcribed in Figure 6.16 - is remarkable in many ways. First, it makes use of a chromatic mode that is rather rare in the context of Cretan music, since it resembles the Makam *nikriz* on a tonal basis of Sol. In this mode, the interval of an augmented second is not - as for instance in the Foradaris example - between the second and the third degree, but instead between the third and the fourth degree. Moreover, the example transcribed in Figure 6.16 goes far beyond variations of typical *kontyliés*. Instead, its structure reminds rather of a Syrtos from Asia Minor, a resemblance reflected in the melodic mode as well. With borders of phrases emphasized by double bar lines, the section can be analysed as an exposition of two themes in measures 1-4, and measures 5-12, respectively. Measures 13-23 contain a climactic development, extending the tonal material to higher pitches, reminding of the compositional *meyan* structure (Ederer, 2011) in Turkish makam music. Then in measures 24-29, Vardakis returns to motivic material from the first theme, and concludes with another 8-measure theme (30-37), which he repeats in a variation with a conclusion that leads to the following modulation. It is apparent that this idiosyncratic material has been carefully composed by Vardakis in order to be introduced to the *pidichtós*.

Immediately after this block of Vardakis’ own elaborations, he adds a short section that he referred to as “slightly monotonous” melodic material from the central Cretan



Figure 6.16: Section with particular structure, played by Vardakis. Video Example 45: 5m00s-5m42s.

area of Mesara (5m50s, as transcribed in Figure 6.17). This phrase makes use of a chromatic mode, on the tonal basis of La, similar to the *kontyliés* of Foradaris in Figure 6.9. Thus, the basis has been shifted back from Sol to La, whereas the scale material basically remains the same, resembling a shift from *nikriz* in Sol to *hicaz* in La, in terms of Turkish makam music. The melodic material in its "monotony" may be seen as a contrast after the elaborate composition depicted in Figure 6.16.



Figure 6.17: Phrase from Mesara area, according to Vangelis Vardakis. Video Example 45: 5m55s-6m00s.

The performance finishes with *askomantoúra* phrases as transcribed for the previous performance in Figure 6.10 (6m40s), with some additional different phrases attached

(6m57s). Vardakis stated that this marks a return to the *pidichtós* of their own area (eastern Crete), even though the *askomantoúra* - as stated above - is played by violin players in central Crete in the *pidichtós* as well. This is also a reminder to take with a grain of salt statements about the clear assignment of material to specific areas.

Whereas I informed Vangelis Vardakis at the beginning of the interview, that I am in particular interested in the interaction between musicians and dancers, Vardakis conducted a rather formal analysis of the tunes throughout the process. In contrast to all other musicians, he made clear statements regarding the origins of some of the musical phrases. As became clear in his previously cited statement, however, the interaction between him and the good dancers is what keeps him playing at music events. Similar to Sgouros, he has a permanent employment that secures his economic basis, and he does not depend in any way on the financial aspects of his activity as musician. He further stated in the same interview, that he could not play without being himself able to dance, and without carefully observing the movements of the dancers. Regarding gender aspects, he stated that it does not affect his choice of melodic material if the person dancing in the first position of the circle is male or female. Related to the *askomantoúra* I already pointed out that – at least in all material available to me – the association between the *askomantoúra* phrases and female dance emerges only from statements from central Crete. We will see how a more gender focused picture emerges from the performance analyses with Zacharis Spyridakis and Iakovos Paterakis, who are both stronger related to central Cretan idioms than both Vangelis Vardakis and Dimitris Sgouros.

6.3.3 Zacharis Spyridakis

The analysed *pidichtós* by Zacharis Spyridakis was performed at the Avdou event (Video Example 46), which was described in detail in Section 5. Because this event was recorded in collaboration with a larger group of students, video material of the musicians and of the dancers was available over the whole duration of the event. I chose the specific *pidichtós* performance, because it occurred in a later phase of the event (at 3.09 am, see page 108), and the number of dancers had decreased to the extent that the circle did not form a spiral of many layers, so that the first dancer can easily be seen on the recording. As described on page 108, the dance performance featured

some remarkable improvisations, especially by a larger number of female dancers. Therefore, this performance was chosen to be discussed with Zacharis Spyridakis, in order to obtain his analytic angle on the interaction between musicians and dancers, and on the musical form itself.

Spyridakis begins the *pidichtós* on the tonal basis of La, a highly unusual choice for the beginning of a *pidichtós*. All other performances analysed in this chapter start from the common major keys in Sol or Do, and in one case from Re. A transcription of the beginning of this performance is depicted in Figure 6.18, with phrases and sections emphasized by double bar lines. The selection lasts from the beginning to the first modulation to Do (0m46s), which leads to melodic material more typically encountered in *pidichtós* tunes. Spyridakis starts with two bars that define the beat by playing quarter notes on the tonal basis of La. He plays the note on both the open high La string and on the middle (Re) string, and maintains playing the open La string as a drone throughout the next measures (the drone not being included in the transcription). This playing of a drone is more common in *soústa* performances, and the tempo at the beginning is also rather in the typical range of a *soústa*. Spyridakis introduces a two measure theme (m.3-4), which he plays in small variations until measure 14. There he returns to an emphasis of the tonal basis, playing a rhythmic pattern characteristic of the *pidichtós* (compare with Figure 4.2). In measure 16 he introduces a new one-measure theme in six repetitions, before returning again to the drone that provides this inception with its clear compositional structure (m.22). He returns to the one-measure theme in measure 25, and presents a variation of it in measure 26. This variation is then integrated as second half into a new two-measure theme as presented first in measures 27-28, and then repeated three times in variations. In measure 34, he introduces a surprising modulation over two measures by raising the second scale degree, which he immediately reverts in the next measure and returns to the tonal basis, thereby marking the next section. The measures 35-38 obtain the character of a coda for the previous development of motivic elaborations. In measures 42-43, he presents the two versions of the one-measure theme in reverse order as done in measures 25-26, and presents another two times the two measure theme from measures 27ff, conducting this way a short reprise of the previous melodic development. In the second rendition of the two-measure phrase, he changes the concluding half measure to lead to the new

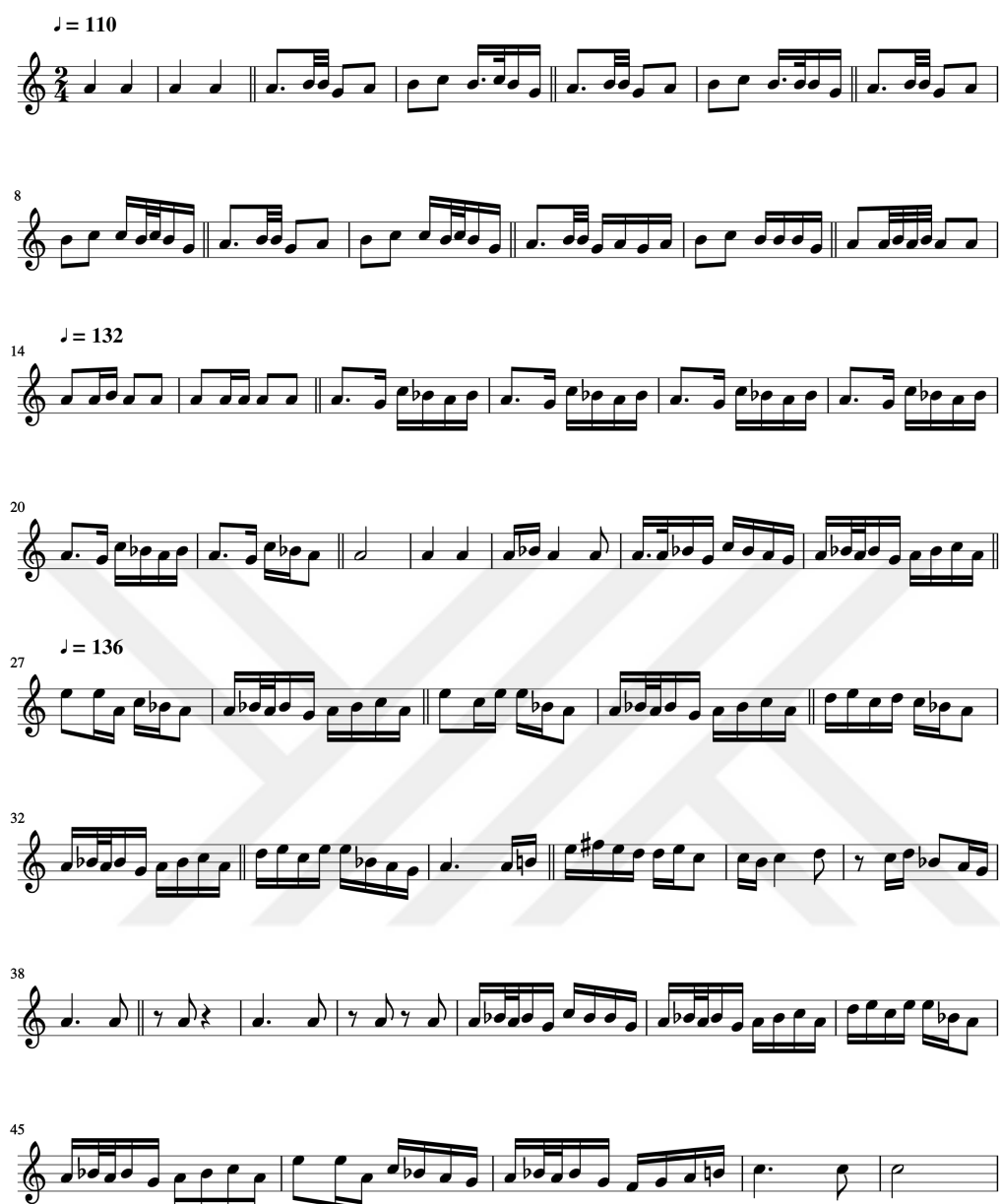


Figure 6.18: Beginning of a *pidichtós* in La, as played by Zacharis Spyridakis. Video Example 46: 0m00s-0m47s.

tonal basis of Do, which concludes the elaboration as presented in Figure 6.18 and proceeds to the introduction of new melodic material.

When the performance begins, the lute player Giorgos Xylouris closely watches Zacharis Spyridakis, strumming a mostly straight eighth note pattern on his lute. Towards the end of the section notated in Figure 6.18 Giorgos can be seen addressing Zacharis. I clarified with Zacharis if this communication is about the upcoming change in tonal basis, but Zacharis stated: "No, he asks me if the rhythm is good." Apparently,

the experienced lute player was astonished about the unusual inception of this tune as well, and wanted to ensure that his accompaniment supports what Spyridakis has in mind. This confirms explicitly the conclusions I drew from Figure 5.5, which indicate the central function of the lute player in maintaining a direct communication with the *lýra* player.

Spyridakis stated (1m15s) that he would characterize this performance as *pidichtós*, not as *maleviziótis* or *kastrinós*, *i.e.* not as a *pidichtós* in a specific local idiom related to central Crete. "I do not assign a name to it, it is parts of *pidichtós*." During this statement, he is heard playing the material transcribed in Figure 6.19a, which can be considered as three renditions of a four-measure theme as divided by the double measure lines. A few seconds and some measures with short melodic motifs in the higher octave of Do, he stated (1m46s) that the performance contains elements also from the *maleviziótis*. This statement coincides with the melodies as transcribed in Figure 6.19b (1m39s-1m56s), which starts with the descent from the high octave in measures 1-8. The following phrase (m. 8-11) is repeated once in a variation, and the fact that it coincides with Spyridakis' statement regarding the performance containing elements of the *maleviziótis*, these measures along with the transition from the higher octave may be considered as typical for the *maleviziótis* from his perspective.

At 2m06s Spyridakis changes the tonal basis from Do to La, from the typical major mode of the *pidichtós* to the parallel minor mode. Before starting the first melodic phrase, Spyridakis commented: "Obviously, when I perform this turn (to La), there is maybe some female dancer in front." At this point, no camera picture of the dancers is available from the field recordings, and Spyridakis made this association between the mode and the gender of the dancer without any previous discussion about this subject, which emphasizes the central importance that the gender of the first dancer has for his playing. At the next change of the tonal basis back to Do (2m44s), the camera shows the dancers for the first time, and at the front of the circle a female dancer performs together with a male dancer, who change from the forward-backward step towards the typical in-place steps of the *pidichtós* (2m48s). The change to the higher octave occurs in synchrony with a change the female dancer in front (3m12s), and Spyridakis commented: "A younger lady in front, the spirits rose, right? I played low for the first lady who guided me with her feet." Spyridakis implied that the rise in pitch in



(a) Video Example 46: 1m07s-1m20s.



(b) Video Example 46: 1m38s-1m55s.

Figure 6.19: *Pidichtós* themes in Do, as played by Spyridakis.

his playing was motivated by the appearance of a younger lady, whereas the previous female dancer, with her in-place steps not taking a large compass, motivated him to play in the lower octave of the tonal basis of Do.



Figure 6.20: Melodic phrases played by Zacharis Spyridakis. Video Example 46: 2m47s-3m03s.

The melodic material played by Spyridakis bears a resemblance with the melodic material present in the seminar performance by Sgouros, as will be described using the example played from 2m47s until 3m03s (Figure 6.20). The phrase played by Spyridakis after 2m47s (m.1-2) is similar to the phrase played by Sgouros in m.5-6, with the difference that Spyridakis plays a phrase that extends a fourth below Do (to Sol), leading to a stronger melodic emphasis of the basic tone Do by Spyridakis, compared to a stronger emphasis of the third (Mi) in the theme played by Sgouros. A similar movement up by one pitch of the major scale as the one played by Spyridakis after 2m56s (m.11ff) is played by Sgouros after m.62. However, he starts the pitch ascent from Mi (measure 11), whereas Sgouros starts at the tonic of Do (m.62). Since both turn towards a descending pitch progression after reaching La, the resulting ascending motion played by Sgouros longer (six measures). Spyridakis reaches the pitch of the tonal basis (Do) again after a descent of six measures, resulting in the ascending-descending motion spanning over nine measures (m.11-m.19). Sgouros, on the other hand, includes a short return to the tonic within only three measures (m.68-m.70), which results in the same overall length of the two ascending-descending motion of nine measures, however with an inverted asymmetric shape in the case of Sgouros, with the ascending motion being longer than the descending motion. Vangelis Vardakis, in his performance of the *pidichtós* available in the Thalitis collection (Vardakis, 1998c), plays the ascending-descending movement (here on the tonal basis of Sol) in measure 24ff. Vardakis performs a similar asymmetric themes Sgouros with a longer ascent, suggesting that the asymmetry in this theme may be characteristic to the *pidichtós* in eastern Crete. However, that it is not so trivial to draw a dividing line according to geography becomes clear when considering the *pidichtós* transcriptions of historical recordings as compiled by Perysinakis (2016). Whereas Kostas Mountakis from central Crete, the teacher and main influence of Zacharis Spyridakis, plays a similar theme as Zacharis Perysinakis (2016, p.88), so does Pantelis Baritantonakis from Ierapetra Perysinakis (2016, p.78), one of the influences of Vangelis Vardakis. This supports the suggestion by Sgouros, that the local differences in the *pidichtós* are not large. At least in relation to the investigated theme from Figure 6.20, the conclusion is that variations seem to be related to personal choices of the musicians. Whereas the ascending-descending theme - mostly in Sol or Do - is a wide-spread element in *pidichtós* performances, the example of the recordings

by Yannis Dermitzakis (Dermitzoyannis) represent examples of influential *pidichtós* recordings that do not make use of the particular theme at all (Protomastores, 1994, CD 5, piece 8).

Back to the Spyridakis performance, the tempo at this stage is almost stable at 140bpm, after the tempo increase in the first phase (see Figure 6.18). The two lutes strum the first rhythmic pattern  identified by Kaloyanides (1975) (see Figure 1.1), and the percussion on the *daouli* plays . Zacharis Spyridakis commented on the tempo of the performance (3m48s): "This is the rhythm of the *pidichtós*: Not very fast, so that the dancer keeps up." Because Spyridakis did not apply the term *maleviziótis* to this performance, I brought up the term: "In general, for a *maleviziótis* it is still at a low tempo, it is not very fast," and Spyridakis replied: "I think that this was its old tempo." Here he made an interpretation of the stylistic division of the *pidichtós* that is similar to the one of Sgouros, which is a division not along *maleviziótis* and eastern *pidichtós*, but rather between the old and the new style, with the old style being characterized by a more moderate rhythmic expression. Spyridakis further elaborated:

I have this picture, this impression, because you see that the dancer can keep up doing this spring-like movement [*soustárisma*]. It is unnatural to dance a movement very fast which contains a lot of movement with the foot and has many dance-related elements. Now you see that they effortlessly produce the movement. (Spyridakis, 2016)

The tonal basis, which was for a long period on Do, changes to Re (5m00s), and Spyridakis explained: "Now I am in Re, which is again a melody that is related to the dance of a female dancer in who is in front." For Spyridakis, the tonal bases are strongly related to specific melodies, which he in turn assigns with clear gender attributes. That certain melodic phrases and scales are played mainly on specific tonal bases is common to the *pidichtós* tunes. However, with his strong association of gender and melodic material he clearly offers a point of view that differs from the statements by Sgouros and Vardakis. The transcription of the related melody is depicted in Figure 6.21. In the first four measures the central one-measure theme is introduced four times, and its last rendition a variation is introduced that leads to its integration into a larger four-measure theme. In measure 13, Spyridakis picks out the incept of the four-measure theme to start a short series of variations based on the melodic materials of the four-measure theme. In measure 19, he returns once to the four-measure theme, and introduces

a new two-measure theme (m.24). This theme has a characteristic emphasis on the second eighth-note, which supports the spring-like movement that he referred to as central for the *pidichtós*, and that has a rising movement of the foot at this particular metrical position. The following variation maintains this rhythmic characteristic, but varies the pitch of the first note in a process from measure 29 to measure 34. After that, Spyridakis decreases the note density, reducing the theme to its rhythmic essence in measure 37. In measure 42, the initial one-measure theme comes back, and Spyridakis uses it immediately to perform a modulation of the scalar material by lowering the second degree (Mib). The following staccato series of sixteenth-notes represents the climax of this compositional unit, before he returns to a final reprise of the one-measure theme, now using the modulated scale material.

One characteristic of the melody depicted in Figure 6.21 is its leaps in the melody - in particular towards the incept of a measure - for instance, in the first and third measure of the first four-measure theme (m.5-8). These leaps are interweaved with motifs that consist of sequences of 16-th notes, progressing through small intervals in usually descending (m.1), or arch-like (m.4) shape. These motifs are mainly applied in the second half of a measure. The scale material of the example makes consistent use of a scale with a minor third, and does never extend above the interval of a fifth above the tonal basis. The rhythmic basis for the melody is mainly shaped by the pattern of notes in the first one bar scheme, with an interlude of the rhythm shaped by the theme in m.24-25. It is unclear, if some of these characteristic motivate Spyridakis for the association of the melody with female dancers, but issues of tonality and interval structure seem to play a role in the context of gender for many musicians from central Crete.

Later on (6m39s) a male dancer takes the first position, and Spyridakis emphasized the outstanding performance of this dancer and stated: "The dancer is male, but the dance is low regarding the feet, and the tension is high. (...) Basically he dances following the way I play." The related melody as transcribed in Figure 6.22 is still on the tonal basis of Re, and based on the same scale. However, the elaboration, compared to the example in Figure 6.21, is minimal and the two-measure themes are repeated several times each. The phrase in measure 5-6 results from replacing the second half only with new material, contributing to an overall static melodic expression. The high tension



Figure 6.21: Melody in Re, as played by Zacharis Spyridakis and associated to female dancers. Video Example 46: 5m08s-5m55s.

might be reflected in the continuous flow of 16-th notes, and again the intervals are mainly neighbouring tones of the scale, an aspect that may therefore be associated with the low steps of the dancer. Apart from the lack of variation, this example differs from the previous in moving in the higher octave of the scale in Re, and by the pitch alternation re-la-re, which occurs consequently in every second measure. The higher general pitch, and larger pitch alternations between neighbouring notes in specific motifs might therefore be associated with the male dancer.

The same male dancer changes his style later on (7m20s), and Spyridakis observed: "Now he decides to rise up high. For this reason, I decide to imitate the *askomantoúra*



Figure 6.22: Melody in Re, as played by Zacharis Spyridakis and associated to male dancers. Video Example 46: 6m39s-6m51s.

here, in order to give him power.” The imitation of the *askomantoúra* was applied by Vangelis Vardakis as well (see Figure 6.10), and the phrases played now by Spyridakis have a similar form, even though played on a different tonal basis. Similar to Vardakis, Spyridakis applies this element to create a moment of climax, to support the dancer in his improvisation. It is interesting to observe that Spyridakis chooses this element for a male dancer, which disagrees with the statement of Iakovos Paterakis (2016) that the *askomantoúra* from his point of view is related to female dance steps. This indicates that a female gender connotation of the *askomantoúra* applies for some musicians, but that this cannot be considered as an element exclusively applied for female dancers in any area.

The next melodic section (7m39s) takes up melodic material of the *kontyliés* of Foradaris, which in one performance by Vardakis preceded the imitation of the *askomantoúra* (see Page 156). The occurrence of this element in performances by all three musicians considered so far further underlines the central importance of this material in the *pidichtós*.

When a female dancer takes the first position (7m52s), Spyridakis changes to the tonal basis to Sol, and he plays the second of the *pidichtós* themes (8m06s), which were identified as common to the performances of Sgouros and Vardakis (see Figure 6.12b). This further emphasizes the central role of these particular phrases, and again we encounter them in Sol, which can be considered as the most common tonal basis in the *pidichtós* of eastern Crete. Interestingly, the application of this major theme to a female dancer demonstrates that the opinion of major and minor modes having male or female gender connotations (Sideris, 2016) does not strictly apply. Upon the change of the tonal basis from Sol to Mi (8m50s) Spyridakis commented: “I lower it, because I see that she is in the mood to dance low.” Since there is no change in dynamics, and

the tempo remains constant at 146bpm, Spyridakis must have referred to pitch or tonal aspects of his performance. Indeed, the pitch shifts down by a third from Sol to Mi, and again Spyridakis performs an imitation of the *askomantoúra* (8m57s). Here, he apparently contradicted his own previous statement, in which he motivated his choice of the *askomantoúra* for the male singer with the dancers' decision to "rise up", whereas here the *askomantoúra* is chosen for low steps. This leaves as single explanation for a relation between dance style and melodic material the correlation between high or low pitch range and high or low dance style.

The appearance of the next dancer – a male dancer – is again accompanied by Spyridakis by a change of the tonal basis from Mi to Sol, a reversal of the previous change, an operation that can be considered a lifting-up (*anévasma*). Instead of improvising, however, the dancer calls a female dancer from the opposite side of the circle to dance with him. Spyridakis remains in Sol, in which he commented (10m06s): "Here I have not yet understood what she intends to do, she is just dancing." When the female dancer takes a parallel position to her male partner (10m10s), and both dance together, he stated: "Now, since I saw that she dances together with the man, I changed to La." He did not specify his motivation for this particular change, and the important aspect seems to be that Spyridakis reacts to a change in the dance formation to a change in the tonal basis. A bit later on, the female dancer takes again the position in the front of the circle for her own, and dances the standard steps of the *maleviziótis*. Spyridakis explained: "I remain in the same melody to see what she will do," and while giving this explanation another young man rushes to the front (10m41s). "And now the male dancer appears, and I turn the tune to Do, high." Again the change in tonal basis up a minor third (here from La to Do) is interpreted as lifting-up, and is a reaction to the appearance of a male dancer in front of the circle. These characteristic changes coincide with a change from a scale with a minor third and a minor second (in La), to a scale with a major second and a major third (in Do), intensifying the lifting up of the tonal basis with a lifting up of the scale material from a minor mode to a major mode. When immediately after this change to Do another young female dancer rushes to the front (10m48s), Spyridakis laughed and set forth: "But the young lady comes at the same time, too. However, I will remain [in Do], because I cannot do these changes all the time, because it would be weird." When the female dancer emerges from the

circle and rushes into the centre, Spyridakis commented: "I see that she dances on her own, and I imitate the *askomantoúra* at some points." (11m19s, measures 8 ff. in Figure 6.24) Spyridakis motivated the staccato rhythm that he plays (11m25s, measures 21 ff.): "Look, she is doing turns (singing the rhythm of his staccato figure). I do this to help her to perform these turns." In these moments the collaboration between *lýra* and lute with the goal to support the dancer is very apparent: In measure 20, the rhythmic density of both *lýra* and lute is minimal, with the lute strumming eighth notes, and the *lýra* emphasizing the tonal basis in quarter notes. When the *lýra* changes towards the rhythmically most dense pattern in measure 24, the lute reacts immediately by switching to a continuous tremolo of 16th notes. The relation of these rhythmic devices to the dancer is immediate. When the *lýra* introduces the staccato pattern in measure 21, she begins to turn. The moment when the female dancer increases the frequency of her spinning coincides with the onset of the 16th note tremolo of the lute. In this process, the *lýra* takes the initiative (e.g. measure 24), and both lute and dancer follow the proposal of the *lýra* one measure later. Figure 6.23 depicts the development of the rhythmic density in the section transcribed in Figure 6.24. The top of the black bars denotes the total number of onsets played by lute and *lýra* in one measure. Measure 20 marks a temporary resting point, after which Spyridakis takes up the staccato motifs, and the rhythmic density rises by a factor of three within only five measures, or about four seconds. This is the process that creates the momentum for the dancer to start spinning.

When the young lady has completed her turns, she re-enters the circle at the first position, and Spyridakis described: "For me, the dance has finished here. I do not see anything else happening in the circle, or somebody who would be in the mood to be next. Because of that, maybe somewhere the whole thing will stop." Indeed, only a few measures, and one rendition of the musical phrase later, Spyridakis plays the final notes of this performance. These statements explain the strongly varying lengths of the *pidichtós* performances in festivities. If only few dancers are in the mood to improvise, and are satisfied after one turn, such a performance may last only a few minutes. However, with a circle full of eager dancers, these performances can take much longer. Both the total duration, and the structural changes in the performances are shaped in interaction with the dancers. Spyridakis, in contrast to

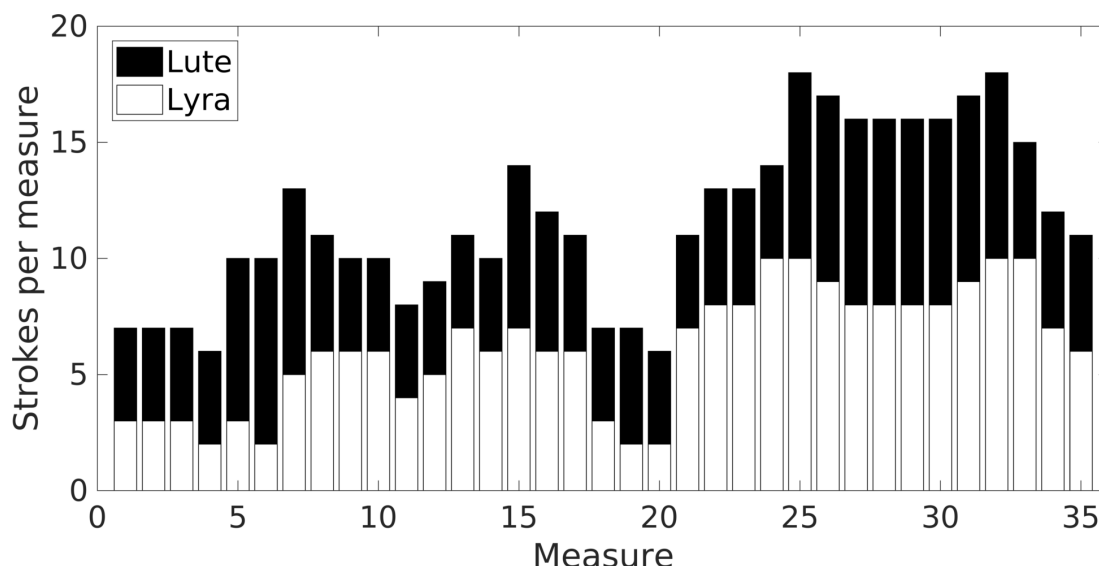


Figure 6.23: Number of notes per measure played by the *lýra* (white bars), and by the lute (black bars). The summed number of lute strokes and *lýra* notes is given by the total height of the (black+white) bars (e.g. seven in the first measure).

Vardakis and Sgouros, emphasized the importance of changes in tonal basis, and the gender connotations that these changes have for him. Spyridakis concluded:

P: I told you exactly what I had in mind in that moment [while playing], seeing it happening again in front of me. If I was able to encode it in this moment, because I remember - seeing the dancers- in the same way I would have reacted now as well. If I would play this again, maybe I would have done almost the same thing with different melodic themes.

I: But similar changes in tempo and tonality, simply with different phrases?

P: Yes, but as you saw, the groove [sic] was continuous, it was stable, only minimal changes occurred that would have turned it towards the slower or towards the faster. Maybe it was our mood which made it a little bit more quick [*petachtós*] or slow [*kathistós*]. Analogous, if you play very dense and continuous phrases, it seems to you that it speeds up. But it is not like this, it just gives you the mood.” (Spyridakis, 2016)

Spyridakis’ ability to reproduce his own performance in his mind was illustrated by his exact understanding of the approaching end of the performance, and his final statement emphasizes the central tools to control the lifting-up (*anévasma*), and the letting-down (*katévasma*). One tool, emphasized during his performance analysis, is the change in tonal basis. Another one is not primarily the change in tempo, but rather the changes in rhythmic density in the played phrases. As it was documented in the transcribed excerpts the performance remained at an almost stable tempo, slightly above 140bpm, and only at the climactic moment of the final female dancer performing turns, the

Lyra

Lute Strokes

7

Lyra

Lute

12

Lyra

Lute

18

Lyra

Lute

24

Lyra

Lute

28

Lyra

Lute

33 Pitches in the following two bars hardly discernible

Lyra

Lute

Figure 6.24: Melody as played by Zacharis Spyridakis, and lute strokes as played by Giorgos Xylouris to accompany a female dancer performing a solo in the middle of the circle. Video Example 46: 11m09s-11m37s.

tempo reached 148bpm. This rhythmic tool serves the means to maintain a tempo at which - according to Spyridakis - the dancer can perform the spring-like movements of the dance in a natural way, while at the same time emphasizing increasingly more subdivisions of the beat to lift-up the dancers.

6.3.4 Iakovos Paterakis

In late summer 2016, I contacted Iakovos Paterakis for an interview, and he invited me to his house in a suburb south of the centre of Heraklion. From the age of six until the age of fourteen he was a student of the *lýra* player Kostas Mountakis, and in the following years he also studied *lýra* with another famous *lýra* player of central Crete, Leonidas Klados (“Κρήτη Πόλεις και Χωριά,” 2016). He was born in Athens in 1975, but the fact that his family is from the central Cretan village of Spili connects him to another of the most successful *lýra* players of the post-war era, Thanasis Skordalos, who is from the same village. In the years when I was living in Crete (2004-2010), he was one of the most popular Cretan musicians of Heraklion, and during the summer months he plays at some of the most popular festivities in central Crete. It can therefore be said that he is strongly rooted in the idiom of the central Cretan *lýra* players, and less connected musically to style in the eastern part of Crete.

The chosen performance (Video Example 3) was recorded by Michael Hagleitner in the village of Elia, about 20 kilometers east of Heraklion, a village that hosts several larger events with Cretan music in every summer. During the chosen event, a dance association performed several dances in the early phase of the festivity. The interaction between the musicians and the member of such an association follows a different structure than the interaction with dancers outside of such a dance demonstration. The associations usually stage a precisely rehearsed choreography, with minute changes between dancers, and mostly pre-arranged dance improvisations of the first dancer. It can therefore be said that in the context of such dance demonstrations, the musicians are forced to adapt to the arranged structure of the dance as it unfolds in front of their eyes. The musicians usually do not practice with the dance associations beforehand, who in most cases practice their dance performances in weekly - or more frequent - meetings with the accompaniment of recorded music performances. So far, all musicians I interviewed have a more or less critical stance towards such performances, since they all express their unease about the pre-planned structure. Iakovos emphasizes the importance of not losing the ability to spontaneously shape individual dance expression:

You can attend a dance association in order to learn the steps of a dance, but then you should continue on your own. It is not necessary to learn also the figures [of the improvisation]. Some technical aspects may be necessary, but then the important thing is what emerges from inside of you. (Paterakis, 2016)

The musician Emmanouil Miaoudakis does not hesitate to phrase his opinion about the influence of dance associations:

We have to say that especially the dance of today - the one that especially the associations dance - has absolutely no relation with the dances that I remember and that also the elder remember and who decry that these are not dances but only home-made creations of today's dance teachers, who have transformed the *sitiakós* traditional dance, the Cretan dance, the *maleviziótis*, or whatever we want to call it, to a show, to a home-made folklore, a ballet that has more the goal to impress the clueless who do not know, instead of preserving the tradition of the dance from Sitia. (Miaoudakis, 2000a)

This is the most extreme statement of a musician concerning the dance association that I have come across so far, but to some degree most musicians I interviewed share Miaoudakis reservations to some degree. This represents a line of conflict between musicians and dancers, because most people in Crete reside in urban areas, and dance associations are in most cases the only opportunity to be involved in dance activities on a regular basis. The same holds for my case, in which various dance associations were the most convenient opportunity to learn the basic steps of the Cretan dances. Whenever I visit Crete to conduct field work, I encounter new dance teachers and members from dance associations I had never heard of before. Whereas their exact number is hard to estimate, in the city of Heraklion I am aware of about 10 associations, and their number must have doubled since the days I first came to Crete and attended my first dance lessons. The dance teacher Giorgos Tzanedakis from Rethymno commented:

Simply, the people in the recent years tend to have an inclination towards Cretan music, and increasingly so among young people. The motivation is to learn, the thirst of the student who has not occupied himself with it for so many years. It is a heavy heritage. (Tzanedakis, 2016)

Hence, the activity of dance associations reshapes the form of dances in Crete, and thanks to the strong interest among young people in learning both music and dance, the institutionalized forms of knowledge transfer such as music and dance schools play

an important role in music and dance expression. This motivated me to document the case where a musician confronts a recording in which a dance association took part.

At the beginning of the performance (Video Example 3), the dancers set up in a semi-circle in front of the stage, facing the audience. The teacher of the dance association, Yannis Panagiotakis, does not take part in the performance, but can be seen standing on the right side of the stage. From there, he can be heard giving instructions both to the dancers and the musicians throughout the duration of the performance. For instance, after 0m44s both of the two dancers in front are engaged in a short conversation with him, from which the instruction "Go ahead!" can be clearly discerned. The dance continues without improvisation from the first dancer, who signals to the lady at the end of the circle to take action (1m04s). At the same time, Iakovos plays the high octave in Do (0m59s), which as stated by Zacharis Spyridakis before, would be a clear lifting-up that enables the dancer to improvise, but this invitation is left out by the dancer at this stage. Nevertheless, Iakovos commented that until now the dancers are doing a good performance.

The female dancer at the penultimate position emerges from the circle and takes position in the centre (1m16s), following the previous prompt from the first dancer. Iakovos modulates the tune from Do to the parallel minor tonality in La (1m32s), and declared: "You see that I turned [the tonality], because the girl takes action. I changed the scale [*klímaka*]." When this female dancer has finished her performance, and she enters the circle again, Iakovos changes to Mi to prepare for the next dancer's improvisation (1m57s). Another female dancer emerges from the circle, and Iakovos applies a combination of themes that we have encountered in mutual proximity in all previous performances as well, which is the *kontyliés* of Foradaris (2m11s), followed by the imitation of the *askomantoúra* (2m23s), here accompanying low steps and turns of a female dancer as in the second *askomantoúra* example by Zacharis Spyridakis.

"Now we go to Sol, and the male dancer takes the lead," (3m00s) were Iakovos comments when the male dancer who has been leading the circle for the whole duration performs a short improvisation consisting of high leaps and beats of the hand against the leg (*chtipímata*). When the leading dancer emerges out of the circle together with three of his fellow male dancers in an obviously pre-arranged choreographic element, Iakovos commented: "It is a beautiful *maleviziótis*, but I never like such fixed things."

A further culmination of pre-arranged choreography is reached when the remaining female dancers break through the row of male dancers to take the lead, again facing the audience in a straight line. Iakovos clearly states that he had never seen the formation of female dancers forming a row in front of the audience, while the male dancers stand in the back and clap their hands. He states that at this moment he clearly felt uneasy playing, while facing this unusual performance.

Another aspect that is critically viewed by Iakovos is the fact that at the end of such a performance, it is usually expected from the musician to terminate the performance in perfect synchrony with the dance.

Most of the associations want that we cut the piece at the end, so that we are together with them. How shall that work, since we did not do any rehearsal? I do not know if I will be in the middle of the melody, when you will finish. And I will leave the melody in the middle in order to finish? [...] They think because we are professionals, we are gods. (Paterakis, 2016)

Since this performance situation is just a representative case for the concerns of the musicians regarding their interaction with dance association, it is apparent that a lack of communication between the musicians and the dancers from formal educational environments creates the major line of conflicts. The connection of mutual interaction is often broken, and it is this connection that is the most important motivation for the musicians to perform their music.

6.4 Chapter Summary

The four performance analyses document how the musicians make use of a set of tools for lifting-up (*anévasma*) and letting-down (*katévasma*). These tools are related to, (a), the rhythmic density that enables musicians to create the impression of an increased tempo while maintaining almost stable tempi in order to facilitate a natural flow of dance movements, and, (b), the tonal basis, which itself is strongly connected to specific scales and phrases. For instance, the tonal bases Do and Sol are mostly related to modes containing a major third, whereas chromatic modes are played mostly in La and Mi. In turn, the former is exemplified with the characteristic arch-shaped theme of the *pidichtós*, whereas the latter is exemplified by the *kontyliés* of Foradaris (Figure 6.9).

Differences between performances are less interpreted according to local styles, but rather along the parameter of old and new style of the *pidichtós*. An important difference between the old and new style is related to the attitude of the dancers, with the old style being referred to as moderate and smooth (*strotós*). As moderate dance movements are often assigned to female dance style, it seems that within the old style of the *pidichtós* the female dancers might have played a different role than in the new style. This assumption is supported by the more active role in various cultural activities of women in the eastern areas of Crete, as documented in historical sources and in my conducted interviews.

As a final word on my initial intention when conducting these interviews to investigate the emotional connotations of specific melodic phrases for the musicians using the methodology of Zentner, Grandjean, and Scherer (2008), the musicians did generally not use the presented vocabulary for assigning (Greek) emotion terms to their performance sections. Instead, they chose to focus mostly on descriptions of how they choose the tools to serve the particular events that unfold in the dance in front of them, or - in the case of Vardakis - made references to the local origins of phrases, which are highly interesting, but need to be examined in future work.

As I will document in the following, concluding section, the approach to ask dancers for their experiences while dancing, provided a much more immediate insight into the emotional context of Cretan dance.

7. THE DANCERS' PERSPECTIVES

This chapter documents my approach to analyse the motivations that make Cretan people dance. I begin the chapter with a detailed documentation of the responses that I obtained from dancers, when I asked them to describe their strongest experiences (*dynatí empiría*) while dancing to me. Whereas this approach is inspired by the work of Gabrielsson and Wik (2003), the presentation in this chapter is of rather qualitative nature. This was necessary because the interview processes and related arrangements were too time-consuming to allow for a larger data collection that would have facilitated a quantitative analysis of the essays. Instead, I document the related excerpts of the interviews almost in full-length because of their expressivity.

7.1 Strong Experiences in Dance

Episode 1: Nikitas Tritsaris

In June 2016, a good friend of mine recommended me to visit the teacher of the dance group in Heraklion, in which she attended lessons of Greek traditional dances. The dance teacher Nikitas Tritsaris invited me to the dance school in a suburb of Heraklion. After preparing some small finger-food and filling a small carafe with Raki, we started the interview. As in all the following interviews, I asked the main question that I was interested in only after a longer conversation, and after I felt that my partner feels comfortable in our conversation. As an answer to the question asking about the most intense experience when dancing, Nikitas referred to an event further back in his past:

Look, I remember a lot [of events]. As for example that I got married by means of dance, I met my wife in the dance. I will remember a situation when we danced, it had, however, nothing to do with that [refers to emotions], it was simply a very intense moment, and it is the moment where one gets past one's own limits. We had done a [dance] performance of one-and-half hours in 1990, with very many dances, various areas. Back then I was 18 years old, well, and we danced for one-and-half hours [dances from] various regions, very intense, and at the end we closed the performance with a *maleviziótis*. And this performance was two times, we did the first one, we had half an hour break, and again the same performance from the beginning. Ergo,

it was three hours of intense dance in one afternoon. In the last Malevizioti, after I had imbibed.. e during the break I had one and a half litre of water like this, with one sip. I had given all the sweat I had, I was thinner, there was nothing anymore, I had burnt it all [...]. At the end, you will say 'Is that an emotion? It is a medical issue', but [pause] gall came to my mouth. That is, my organism did not have anything left to burn, and a bitter gall came to my mouth, and I felt that I have a bitter thing in my mouth, 18 years old. And at this hour, as I told you: If I would manage to finish that thing, to finish this *maleviziótis*, to hit, to do, to show, and so on, then I will have accomplished everything in my life [laughing]. It is these moments when you rise above your own self. And, yes, this is what happened back then. [...] Many moments, many moments of beauty during the dance take this intensity of emotion, which is, which was somehow negative, it sounds negative, for me, however, it was a stepping stone, that is, to get past my own limits. This is the desideratum for me in life, to be able to get past my limits, in order to find the new ones. (Tritsaris, 2016)

Episode 2: Areti Sfakianaki

When I discussed my research plans with another friend of mine, she suggested that I should talk with her aunt, whom I had met occasionally some years before. Her aunt, Areti Sfakianaki (59 years old at the time of my interview in June 2016), was among the first dancers of the culture association *Líkeio Ellinídon* in Heraklion. She had decades of experiences in taking part in dance performances organized by this organization, and enjoyed dancing also beyond her activity in the *Líkeio*. She and her husband were happy to invite me to visit them in their house a few kilometres west of Heraklion. When I arrived I was welcomed by her husband Andreas, and was invited to have a look at their beautiful house. Afterwards I sat with Andreas on the terrace with a breath-taking view of the city of Heraklion in the late afternoon sun, while Areti was preparing some food in the kitchen. Later on, she joined me at the table, Andreas left us, and we began a long discussion about her life in Cretan dance, at the end of which I asked her the following question:

I: If I asked you specifically for the most intense experience that you ever had while dancing, does something specific come to your mind?

P: [smiles] Yes, yes, yes, very intense.

I: Will you tell me about it?

P: The first performance in which I participated as dancer of the *Líkeio*, with dances not only from Crete but from all parts of Greece, was a performance that the *Líkeio* organized at the Astoria cinema [in Heraklion]. I was 14 years old. Well, it was the first time, actually the first performance in which I participated together with boys, in the *Líkeio*. [...] For us, for the group

that we constituted with back then about 20 to 25 people, which was the whole size of the *Líkeio* at that time, it was unprecedented to dance apart from Cretan dances with Cretan traditional dresses also dances from Corfu, from the rest of Greece, from Thessaly, with traditional dresses that the *Líkeio* had borrowed [...]. We, these 20 people, had to dance 120 dances. 20 people, 120 dances, within two and a half hours. We had to change the dresses, with the support of the musicians. I had to change my dress four times during this performance, four times!

I: And to change a traditional dress is not an easy thing to do.

P: Not easy at all! [...] We were not able to have the theatre at our disposition for many days, we had it only for two days. Therefore, we had to give all our performances within these days. The first day was: in the morning dress rehearsal in the theatre. This rehearsal was done with all the traditional dresses, as well as with the musicians, some of whom we had brought from other parts of Greece, and we could not afford neither to pay these musicians for many days. The expenses had to be limited, since the *Líkeio* did not have a lot of money. Well, in the morning dress rehearsal, many hours as you understand, one full morning program until noon. In the afternoon the first performance for the children of the primary and secondary schools. And then the evening performance for the people of Heraklion. When the performance was about to finish, the final dances were the Cretan dances. [...] The final dance was a Cretan *pentozális*. [...] When I went down afterwards, when I found myself in the backstage area of the theatre, even though I was full of happiness because the performance had gone extraordinarily well – we had standing ovations, it was the first time the *Líkeio* did such a performance, and also our teacher was enthusiastic, the ladies of the *Líkeio* were enthusiastic, as was all the audience – my reaction, even though I wanted to laugh and to be glad, was to begin sobbing. I was exhausted, and although I wanted to laugh, I cried instead. [...] I had now reached my limits. And although I was glad, I sobbed. [My body] wanted finally to calm down, to come undone, it could not express this in a different way, I do not know why, but I expressed myself in this way. I could not hold back the sobs [laughing]. Due to the exhaustion I expressed myself this way. [...] Look, I experienced this again, I can tell you, I experienced this again when I gave birth [laughing]. Yes, from the exhaustion of the birth, the joyful fact that I saw how I gave birth to a child. After that, from the exhaustion my eyes filled with tears, I wanted to cry. These are the emotions that one can feel. [laughing] (Sfakianaki, 2016)

Episode 3: Christos Tzanedakis

One day in the last week of May 2016 I attended a concert at the old fortress looking over the city of Rethymno. Musicians from Azerbaijan presented their repertoire, and played together as well with Cretan musicians. One of the musicians had told me about this concert, the lute player Dimitris Sideris, who was playing together on this evening with three other Cretan musicians, covering the repertoire of their island. A traditional Cretan dance group was performing the dances that I had not seen in a performance

so far. They were mostly younger people, in the age of about 20. Since I liked their performance, I went to them after the performance and congratulated them. I asked the leader of the group, Christos Tzanedakis, if he would have time to meet with me for an interview. We exchanged phone numbers, and one day the next weeks we met in a café at the seaside in Rethymno, which is popular among younger people. When I asked him about his strong experience, he hesitated, and did not know at first what to answer. After that, he produced his answer taking some time and making shorter pauses, apparently to rethink his wording:

I: One last one, which is..

P: [interrupts] Go ahead!

I: If I ask you which was the strongest experience which you ever had while dancing, is there a moment that you can tell me, something that comes to your mind?

P: Experience?

I: Experience, like, a strong experience, strong in the sense that you will never forget it? That something important has stayed with you from that, maybe something emotional. I don't know.

P: [longer pause] One strong experience was when we held a dance¹ in one festivity with all my uncles, with my relatives, my uncles and my father, and we danced as a family, and I was able to admire them, that is like I saw them, let's say, like the my gods in dancing. [...]

I: How old were you then?

P: I was [pause] ten. I admired the harmony and the propriety [*semnótita*] that existed on the dance floor.

I: Was it a *syrτός* dance.

P: *Syrτός*, yes, *syrτός*. Now, as far as the experiences while dancing are concerned, I have a lot of them. From festivities, since I like them a lot and I go to a lot of festivities, but also from companies with friends [*parées*], as well as from dance performances that we did all over the world. That is, there were strong moments of agitation [*sygkínisi*] and enthusiasm [*entousiasmós*], when we were dancing in China. There were, let's say, 12000 people down in front of us, because I wanted to showcase the true Crete, what we are speaking about now, in order for them to understand what is Crete, since I cannot speak to them. Did you understand? To show, in this very moment all that what we have been speaking about until now, I wanted to produce it, you understand?

I: By means of dancing?

P: Yes. So these are for me the experiences. That your are able to support and to produce correctly what you have lived, and what you have learnt from the generations of your father and your family, from your teacher, from your homeland [*tópos*]. That you go somewhere, where

¹The Greek expression *piasame horo* is quite common to state the action of entering a dance activity.

they do not know you, and they understand with one dance what Crete is. [...] So that they understand the propriety [*semnótita*], the simple turn of the dance, the powerful beating, the *talími*, the togetherness [*omadikótita*], the enthusiasm of the first [dancer]. (Tzanedakis, 2016)

Episode 4: Valia Prasinaki

In the attempt to illustrate the emotional underpinnings of the dances in Crete through interviews with both genders, I found it a bit odd to approach female dancers unknown to me and ask them for an interview. Therefore, I asked one of my main consultants – the dance teacher Yannis Panagiotakis – to establish the contact with some female dancers from his group. He provided me with a list of four contacts, and I was able to conduct interviews with two of them in June 2016. I met the first dancer, Valia Prasinaki, around noon on 25 June 2016, at the central lion square in Heraklion. We chose to sit in a nearby café, in order to conduct the interview. She hesitated a bit, since she mentioned that she has not been participating in Yannis' group for a long time, and she did not consider herself a particularly experienced dancer. On the other hand, she told me that she asked Yannis herself if she could take the interview, this way expressing her interest in talking with me about Cretan music. On the question regarding the most intense experience that she had while dancing, she referred to the following event:

P: I remember when I did a marriage two years ago, I was the maid of honour, in Halkida [place in central Greece], in a place where they usually do not dance Cretan dances, but they dance dances from central Greece to the widest extent. And because the bridal pair wanted to dignify me since I was from Crete, they made a surprise for me, by making the DJ play Cretan music, without me having anticipated this at all. And I was so delighted that I danced for a long time, I went out to the centre [of the dance circle], I did a lot of dance figures, I danced a lot, the people were roused because it seemed special to them that in the mid of all the monotony of the clarinet music I went to dance to the sounds of the lyra. Also some people got up to dance together with me who did not know to dance, but they participated in the rhythm.

I: Which dance?

P: *Maleviziótis*. But afterwards others were also dragged along who maybe knew [to dance], as for example my parents, my sisters, my uncles, also they got up in order to help me with what they saw that I had started to do. And this way a very large chain of people developed who danced for quite a long time together with me, and I saw that they enjoyed it. Because they saw that also I did enjoy it, and so did they. And it was something that was very beautiful for me as a surprise, as a gift from my bridal pair for me.

I: Indeed very beautiful.

P: Because it is very important for us here in Crete that when we do an important beginning in our life our joy is accompanied by our lyra. Either this is our marriage, or the baptism of our child, or if it is you who unites a family as the best man. Whenever we have the need, when we celebrate and enjoy, to listen also to our lyra. (Prasinaki, 2016)

Episode 5: Fey Mamidaki

The contact to the female dancer Fey Mamidaki was established by Yannis Panagiotakis as well. I met her the same day as Valia in the centre of Heraklion, and similar to Valia, Fey referred to a wedding festivity as well:

I: If I asked you to tell me about a moment when you were dancing that remained in your memory as a very strong experience in your life related to dance, an event, something that happened, do you remember something specific?

P: Yes, I remember. I remember it was on this marriage that I told you about, where we went to *Haniá* and the best man was dancing, and they told me that I should not get up [to dance] because now the men are dancing. After their first dances finished, [...] they danced a *malevizíótis*. And I could not hold back. My character is generally [pause] I like to [pause] I don't know now, [pause] I like to provoke. Anyway, I liked these people so much and the way they were dancing. It was like an earthquake, and I wanted to be a part of this thing. So, after they finished their first [...] dances, I went to dance the *malevizíótis* together with them. [...] They were impressed, surprised, and I went exactly into the middle between them [...]. And at some moment I stepped out of their middle, and I left and did turns and a solo in the centre of the circle. Well, they stopped dancing, and started clapping their hands. And I felt that this was an approval [*apodochí*], and I felt very good, I turned, and turned, and turned, then I enter again into the middle of their circle, they started dancing again, and after the dance was finished, the best man approached me and asked me to be introduced. [laughing] I consider this a tremendously strong moment, because I think that he recognized within my movement the courage [*tólmi*], the courage to break the tradition, and to break their dance in the middle, among so many men. On the other hand, I think he recognized that I did not enter as a woman into a group of men, like an intruder [uses the English word], in order to annoy, but I entered as a dancer, whose legs will not hold him back in such a dance [uses male gender here]. And this was proved when I stepped out into the centre and danced, that is as a (female) dancer, I gave all my self, I gave everything I am. And he saw this as *levantiko*², he regards this as courteous [*evgenikó*], he regards it as courageous [*tolmiró*], but also as courteous. And I believe that this, by means of a simple movement without words, only by means of the poise of the body, and with my movement as a dancer, triggered his interest to ask who I am, and to get introduced to me. A contact without words that has something to say.

I: Such a contact would have never happened in a different way?

P: No, if I would not have gotten up to dance, to break their dance a little bit and to get into their middle, and to make him impressed, obviously he would not have paid any attention to me. I was

²The term *levéntis* is commonly applied to emphasize the gallantry of a male person.

in the middle of the crowd. I stood out without saying a word. Hence, there is communication, you can come close, without saying anything. For that reason dance is very important.

I: Because it establishes a different level of communication which is where words do not reach?

P: Exactly, and it puts a different basis, because you do not start from zero. We do not sit next to each other and chat, where you start from nothing. No, you have a basis. [...] It makes you think 'the other, in order to do that, must consider some things as given'. That is, in order to break the circle, she understands what she is doing. In order to love the dance so much that she cannot hold back, she must be a human who is open-hearted, good-hearted, she must be a person of joy, so you start with some knowledge given. (Mamidaki, 2016)

Episode 6: Areti Markogiannaki

In the end of June 2016, I attended a music seminar in the village of Agios Vassileos, about 20 kilometres south of Heraklion, with the renowned Cretan lute player Giorgis Xylouris. Together with about 20 other musicians, playing various instruments, we studied Cretan tunes, with Giorgis making great efforts of explaining the history and structures of the tunes. One of the other attendants of the seminar revealed to be a dancing teacher called Areti Markogiannaki, who had been recommended to me for an interview already a year before. We took the coincidence as an opportunity to take the time in one of our noon breaks to sit in the small tavern at the village square close to the school building where the seminar took place, and to discuss about Cretan dance. In the tranquillity of the noon hours, softly interwoven with Cretan music from the radio in the tavern, our discussion went to quite some detail on Cretan dance and emotions. When asked about her most strong experience while dancing, she replied:

P: You cannot describe that.

I: But you remember?

P: I remember, but if I could describe it, it would not be that kind of experience that you want me to tell to you. [pause] I will tell you about the first experience that I had. [...] Since then I had others which were much more strong, but those which are actually deep and strong cannot be described. It is not possible, it is not that I would not want to.

I: I do not expect you to describe for me the emotion, but rather what actually happened.

P: The context. I will tell you the first [experience] I had, where I actually felt that there is something else that is moved inside me by the dance. And not only the steps [of the dance]. I was at the university, student, I have been dancing for a whole year, imagine that our schedule consisted of five or six hours of dance lessons every day. We passed through all the areas of Greece, for two months Epeirus, two months only Macedonia, and so on, of course with a different teacher at each time. We were ready to be examined on 200 dances at the end of this

year, teaching methodology, and so on. I got so excited, because when I went to university I only knew to dance the Cretan dances, that was what I knew about – my own [dances]. And I went and I entered into this plenty of dances in Greece, and I was mesmerized. I heard instruments, I heard melodies, I danced, it was an unbelievable journey for me, as for every region, I felt yet another emotion. [...] I pass [the exam], [university] finishes, I take my diploma, and if I am not wrong in the same summer, in July, I was about to attend a conference about dance which was held in Drama (northern Greece). There it was that I had the first strong experience inside me, which made me feel that something is happening, that I have to explore it even more. In the context of this conference they brought us to the border area with Bulgaria to a feast. There, of course, because the dance does not have geographical borders, whatever they played was the same as what people played about 20 kilometres further up [in Bulgaria]. Here was Greece, and over there was Bulgaria. That was not important. There I was delighted because they had local musicians who played, we were dancing all night the dances of the area. I felt very happy and I thought how beautiful it is that I experience this thing, and I live at the very place, in the village, in the physical place, the authentic event. And in one moment, there was someone, I do not even remember if he was Cretan – I reckon he was not – and he just played lyra. Just like you as you play Cretan music on the lute. And as he played on his lyra, he played a *maleviziótis*. In the middle of all the other sounds, suddenly I hear Malevizioti. There was my first strong experience in relation with dance. I felt that this is what I wanted to dance at this moment, and I danced it with a different emotion. There I felt how it is when you dance something that touches you because it is your place [*tópos*]. And you hear it suddenly miles away from it [i.e. place], whereas also all the other [dances] so far I had danced with joy, and with involvement, I would say, I thought I had a spiritual involvement. When I heard this dance from my place, in this very moment, I danced because I felt it, I was almost about to cry. There I felt that dance is also something else. It is not only about achieving knowledge of steps, of music, of rhythm. After this event there were other [events], but I tell you about the first because it was defining for me. This was where I started to search in relation with emotions that dance creates inside me, and not with the other aspects.

I: Because it created this strong surprise?

P: It was affect [*singínisi*]. [...] But if you live such experiences, you simply live them, you experience [*vióno*] them. After that it is like a door opens for you, and this door takes you somewhere. This door that opened for me in this moment inside of me, without any importance of the reason why it happened, made me to reach and to search in a different way.

I: You mean you understood that this emotion exists that dance creates inside of you?

P: That there is something more deep, that has nothing to do with the external characteristics. [...] When you dance with this deep emotion [*synáisthima*] inside of you, it is of no importance what happens around you or who is watching you. Inside of you a condition is created where you simply find an answer. That's it. You cannot analyse that any further. (Markogannaki, 2016)

7.2 Dance and Emotion

Apart from asking my consultants for their strongest experiences while dancing, I also asked explicitly which dances they liked most, and which emotions they could assign to this particular dance. Areti Markogiannaki was the most explicit regarding her thoughts on dance and emotion, enabled by her stated motivation to investigate the relations between dance and emotions. She described the acquisition of a dance as a process of ascending a staircase, with the lower steps being related to the acquisition of the steps of the dance. While these lower levels of the staircase relate to, as she states it, external characteristics of the dance, the higher stair-steps obtain a more spiritual dimension.

P: As Kazantzakis said: "When angels want to pray they dance". The upper stair-step is when you dance with a religious emotion. You know why? The Minoans never danced for entertainment. They only danced for reasons of worship.

I: I do not know about that.

P: Every traditional procedure is also a continuation. This dance is our root, which reached through the passage of ages as traditional dance in Crete. It is not anything else, the root is there.

I: It is a very long root. But maybe dance changes more slowly than melodies or rhythms? (Markogannaki, 2016)

At this point she corrects my interpretation of her constructing a continuation of the dance movements from Minoan times:

P: The movement may have no relation whatsoever, but now we are talking about the emotion. I try to explore the continuity of the emotion, at least as I have experienced it personally, maybe it is not like that at all. The upper stair-step is when you dance with a religious emotion, not necessarily for a specific god, but an emotion that makes you finally feel the sacredness of the dance. Do you understand me? [laughing]

I: Yes, yes, yes.

P: What I am doing is something sacred for me at least. I respect it. It helps me to become a better human being, it helps my soul to take nutrition, as [our seminar teacher] Giorgis said today. That is not a small thing, when you have felt that dance gives life to you, the life that you live, that you breathe. That you cannot live when you do not hear music, if you do not dance. After that, you look up to it, you consider it sacred. (Markogannaki, 2016)

Asked specifically about the emotional connotations of various dances, Areti Markogiannaki explained her view of the differences related to emotion between leaping and dragging dances:

P: You will express other emotions when you dance *maleviziótis*, a leaping dance, and other [emotions] in a *syrtós*. Even without the [lyrics of the] *mantinada*, the emotions are different.

I: Can you be more specific?

P: Yes, let us take an example. If I as a woman want to express my propriety [*semnótita*], my gentility [*evgénia*], the esteem [*sevasmós*] that I show towards somebody, then I will not do that I dancing a *maleviziótis* or a *sousta*. I will do that by dancing a *syrtós*, in a kind way. The other two dances do not provide me with the possibility to express such emotions. (Markogannaki, 2016)

A remarkable aspect of the above statement is the clear classification of propriety, gentility, and esteem as emotions. Especially the word for propriety (*semnótita*) has been used very frequently in my interviews when describing female dance performance. When I asked Nikitas Tritsaris, which emotions he thinks his favourite dance, the *maleviziótis*, expresses, he answered:

P: I will tell you that not only for this one dance, because [what I will say] happens in many dances. [...] What I believe that the dancer is searching for in the moment he dances and appreciates what he is doing, is *theosis*. To become god. That you are able to move your body rhythmically, with a beautiful rhythm in the way you want it, and importantly, not in the way as your body imposes it. And that you create something, movements in the air that pass and vanish, but that leave a beautiful harmony from the beginning to the end. That bears a divineness inside. Therefore I believe that it is not incidental that dance began in a sacerdotal form. It began by dancing sacraments, around altars, trying to establish contact with god. I believe that this continues to be the goal of a dancer. (...) The goal, in the end, is *theosis*, that you are able to understand and produce things from inside of you, which you did not know that they are there. That you manage to make your instrument, which is your body, to express your emotions. (Tritsaris, 2016)

Here, Nikitas states the process of becoming god through the dance movements as a central goal of a dancer, something that he also expresses as getting past one's own limits. It is remarkable how the crossing of limits is a connecting elements that comes up in many of the descriptions, such as the physiological limits of extreme exhaustion (Areti S., Nikitas), the limits imposed by the rules of a tradition (Fey), or the opening

of a door towards emotional states that could be opened only by means of dance (Areti M.).

Also Areti Sfakianaki refers to *malevizíótis* as her favourite dance. When I asked her for the reason, she answers with some phrases that almost sound stereotypical, by relating the dance with the wider historical context of the freedom wars of Crete:

P: It is also artistic, very artistic, it has a lot of technique. It is very lively [*zoirós*]. I reckon that Crete in its completeness, all the mentality of the Cretan spirit, of the Cretan *levantia*, of the Cretan vivacity [*zoirada*], can be expressed with this dance.

I: With which words would you describe the emotions of this dance?

P: First of all it is like I literally feel Crete inside of me. I feel like my dad, my mum, my granny, are inside of me. All the struggles of Crete for freedom, I mean, I relate the vivacity with the – with all these things that Crete has gone through, with the struggles of Crete. With this dance a lot of emotions can be expressed, but on the other hand it is also a sweet dance with its artistry. The *pentozális*, for instance, would have only the one side [i.e. the struggle], whereas the *malevizíótis* has also the sweetness of the emotions of the Cretans, who are open-hearted [*anichtókardos*] people, people with a smile, as also all the dancers on a stage have to be. On the stage you have to smile. Then you feel that the dancer loves what he is doing, he feels it, he feels the joy, the joy is the dance. [...] The music provides you with an exaltation of your soul [*anátsi psichís*], in general, if a dancer begins not to think about his feet only, then his soul begins to be visible through his whole body. (Sfakianaki, 2016)

At the end of the interview, when I asked her again about words to describe what happens during the activity of dance, she refers to its importance for creating a social bond with friends and within her family:

P: Yesterday evening I was at a wedding. We had got to know each other with the father of the bride as dancers, we had [attended] a lot of festivities [*glendia*] together, and this bond made him to ask me to baptise his daughter. We became very closely connected, and yesterday evening that emerged again. A lot of time had passed since we last met. Yesterday evening we formed a group, our joy was clearly visible, we remembered our old lives, our festivities, the beautiful moments that we experienced together. And we repeated these yesterday. And there were also our children, and they participate. (Sfakianaki, 2016)

For Christos Tzanedakis, emotions are the main motivation to take the first position in a circular dance and to "do what the lyra is writing inside of you in this very moment" (Tzanedakis, 2016). He believes that, independent of the type of dance, a dancer will be able to express whatever he wants in the specific constellation of a dance. When I

asked him about the relation of specific tunes to specific emotions, he first emphasized the all-embracing capacity of the improvised lyrics to direct the emotional expression:

P: You might listen to *kontyliés*, and somebody might sing three *mantinades*. And these three *mantinades*, will take you from a state where you are great, to a state where you start crying. It can touch you so much, that a thought or an image emerges in your mind, because the verse touches you, or a word, the *mantinada* touches you, and can put you to a certain emotion. I: But that means that the musical phrase, or the *skopós*, on its own does not... B: Yes, it does. I believe that also the music touches the character of the Cretan. It touches the emotion of the Cretan. There are melancholic tunes, there are renegade [*antártikos*] songs, there are a lot. (Tzanedakis, 2016)

I tried to get to a more specific level by asking him about his personal favourite dance, which is the *syrτός*. He likes this dance most because of its richness in melodies, in poetic improvisation in form of the *mantináda*, and because it offers a large variety for dancers to express themselves. I asked him to tell me some words that describe the emotions that this specific dance affords:

P: The first that it educes is the *meraklíki*, you have to get into the mood [*na merakloseis*] in order to dance. But you can dance when you are worried. I tell you the positive side. Then, when speaking about the *syrτός*, you can play a slow *syrτός*, a toddling [*strataristó*] *textitsyrτός*, more decent [*semnós*].

I: *Strataristo* is a word that relates immediately to movement.

P: Bravo.

I: But it is also something that has relation to emotion?

P: Yes, it is slow *syrτός*, [...] and the dancer will dance it *strataristo*, he should toddle while dancing, make pretty movements, no bouncing. (Tzanedakis, 2016)

The descriptions of emotions chosen are strongly related to motions, with a contrast between intense and more limited motions. The characteristics of these body motions seem to be directly related to specific emotional states, something that Christos shares with many other dancers and musicians whom I spoke with in Crete.

Fay Mamidaki likes fast dances, and she likes most the fast *pentozális*, and second comes for her a fast *syrτός*, as it is common in the Hania and Kissamos areas of Crete. She says these dances are vigorous [*dynamikós*], and cheerful [*charóúmeno*]. I then asked her to tell me some more words, apart from cheerful, that express the emotions

to some extent that she has when she dances a *pentozális*. Open-hearted as she was all through the interview, she did not hold back:

P: The music is cheerful, I like it very much when I dance it. I feel proud [*perífani*], I feel self-confidence [*avtopepíthisi*], I feel that I can achieve everything. I feel optimism. I feel hope. I feel power [*dýnami*], either when I dance or when I watch others I feel that there is power, there is this energy that makes you achieve things. That you have uplift [*anátasi*]. You throw away old things, bad things. You have the potential to leave them behind you. I think that those whom I see dancing in front are monumental, they are giants, they are titans. And I feel also – I do not know how to express that – certainty [*sigourιά*]. A feeling of safety, that tells you as long as you can do this, as long as one dance gives birth to these emotions [...], there is hope. You can reach at very high things, even until the sky, even until god. You can reach perfection. This is what dance is for me. (Mamidaki, 2016)

It is interesting to note that she immediately differentiated between the emotion of the music, and the emotions that the dance elicits in her, a differentiation that reminds of the differentiation between felt and perceived emotion as established by research in the context of mainly Eurogenetic classical music Zentner and Eerola, 2010. She then adds a series of positive emotion-related words, and cumulates them until she reaches a spiritual interpretation of the emotional efficacy that dance has for her. Later in the interview she emphasized that in order to reach such a level of experience, the interaction with the lead musician is a crucial factor:

P: I have observed that when I am, driven by my enthusiasm, leaving the circle to go to its front, and I want to express myself freely, it has happened to me that the lyra player seduces me. While he played a stable rhythm, he seduced me with his music into a more intense rhythm, into more intense dance figures. It can be a *mantinada* that he sings, in order to salute me in this very moment, in order to eulogize me. A *mantinada* according to what you wear or about your hair, and you feel that this verse is for you, it will encourage you, it will make you a giant, and you will find yourself on the height of the event, and you will do your movement even more beautiful, even more delicate, even more elegant – more free, and more enthusiastic in your movement.

I: [At this point I could not resist to try if the metaphor of the staircase used by Areti Markogiannaki and Nikitas works also for her.] Like a support to step up one more step on a staircase?

P: [Interrupting my question] Yes, yes, like this! In order to reach even higher. And I believe that they do this very regularly, also to male dancers. (Mamidaki, 2016)

This displays an astonishing consistency in the metaphors about emotional states between various people, as well as their emphasis on the synchronous importance of

music and words that the musicians use deliberately to lift up the dancer at the front of the circle.

Valia Prasinaki's favourite dance is the *syrtós*, or, as she refers to it, the *haniótis*. When I asked her about the emotions that she relates to that dance, she answered after repeating the question without further hesitation:

B: Joy [*hará*]. Air. Especially when you step out the circle to dance in its centre, or when you dance as the first dancer, the opening of the arms in this moment gives me the impression that I fly, like I find myself in the sky. I like this dance so much, which creates such unbelievable joy for me, energy, and calm [*iremía*]. Because it is a calm dance. Tranquillity [*galíni*]. (Prasinaki, 2016)

The dance is lifting up her emotional state, and she equates this similar to most of the other dancers to an almost spiritual event of rising up to the sky. In this context, it is interesting to note that she uses two different words to describe a state of peacefulness, which are *iremía* and *galíni*. While these words are almost synonymous, the latter is less commonly used and refers often to a calm state of the atmosphere or the ocean. This can be read as a reference to her *in the sky* metaphor, implying her equating inner peacefulness with the tranquillity of the sky that the dance lifts her up to. In contrast, the *maleviziótis* dance seems to afford quite different experiences for her:

At some times I have the need to dance a more intense [*éntono*] dance, for instance a *maleviziótis*, especially when I have a large tension inside of me, either because I am very furious because of problems that I might be thinking about in this moment, or from energy, that is that I feel that I have to dance, that I have to do something intense, something lively. (Prasinaki, 2016)

This makes these two dances, from Valia's point of view, take two opposite functionalities. The one, for the *syrtós* is a joyful soothing of the dancer's soul, the other is an intense approach to relax internal tensions.

7.3 Thematic Analysis of Interviews

Some common themes emerge from the statements of the six dancers. Four of the consultants (Nikitas, Areti S., Areti M., Giorgos) refer to what could be described as an initiation, *i.e.* an event far back in their past that shaped their own self-definition as a dancer. These events seem to mark points of reference for their future activities

in dance, which remained strong in their memory up until the present. Existential and transcendental aspects (Gabrielsson & Wik, 2003) play a strong role, in particular religious experiences, such as the feeling of becoming and establishing contact with god (Nikitas), of reaching until god (Fey), or the to dance with a religious emotion (Areti M.). These aspects emphasize the religious connotation that the dancers see in their actions, as well as the possibilities to change their own existence through the act of dancing. Prominent in this striving for an extension of the possible experiences by means of dance is the goal of uplift (*anátasi*), expressed through the metaphor of ascending a staircase with the goal to reach perfection and to open a door to spaces that were not open to the subject without the mediation through dance.

A remarkable aspect is the rarity of explicit references to the musical characteristics of the performances that lead to strong experiences. None of the tools regarding melody and form described by the musicians and documented through the computational analysis in the previous chapters were described by the dancers. Fey Mamidaki (2016) states that in moments, when she expresses herself freely in dance, the lyra player seduces her by increasing the rhythmic density in his playing. Apart from her reference to rhythm as a tool, both she and Giorgos Tzanedakis (2016) refer to the lyrics chosen by the musician as an important tool to channel the experienced emotions in particular directions. This emphasis of the sung text is shared between dancers and musicians, who state how a specific tune may be given very different emotional expressions by combining it with *mantinádes* (Papadakis, 2016) of a content that fits to the particular dancer. This underlines the importance of the loose connection between tune and lyrics in Cretan music, because it enables the adaptation of the performance to the situation in a way that is immediately understood by the dancer. Whereas the actual musical form is not explicitly commented on by the dancers, the interaction with the musicians – especially the lyra player – is emphasized by many of them, and rhythm and lyrics seem to be the most consciously perceived aspects of this interaction on the side of the dancer.

All dancers were aware which dances lead to the strong experiences, and in five of the six present cases, the strong experiences were related to leaping dances. Only Giorgos Tzanedakis (2016) referred to an event related to a *syrτός* dance, in which he emphasized the experience of admiring the elder of his family in a dance event. This

is related to the experience category of the social aspects of experiencing a community (Gabrielsson & Wik, 2003), and is consistent with the picture of the *syrτός* as a social dance that emerged in Chapter 5. Whereas individual improvisations play an important role in the *syrτός* as well, the aspect of being together with others is facilitated through its comparably slow basic steps, and it has been emphasized by musician consultants as well (Sideris, 2016). The leaping dances, and in particular the *maleviziótis*, have been described as lively (Sfakianaki, 2016) and intense (Prasinaki, 2016), and seem to afford stronger experiences through the fast tempo of both music and dance movement.

Among the seven categories of strong experiences in music as suggested by Gabrielsson and Wik (2003), the most frequently encountered is – as mentioned above – the transcendental experience when dancing. Less frequent are statements in which the dancers find it hard to express their experiences in words. Only Areti Markogannaki (2016) initially stated that the experiences cannot be grasped in words, but advances nevertheless to a very colourful description of her experiences, and only Giorgos Tzanedakis (2016) hesitated shortly before describing his experiences. In general, the dancers have a remarkable eagerness to share their experiences, and are able to make them explicit in words to a remarkable extent. Physical reactions play an important role as well, for instance by describing experiences that made them cry, or that drove them to the border of physical exhaustion. This exhaustion seems to be instrumental to them for reaching new states of consciousness, an aspect that has been frequently described from the observer's perspective of the ethnographer in trance rituals in cultures around the world (Becker, 2004; Rouget, 1985). The third category – perception – is not very frequently expressed; perceiving certain aspects in the music is not frequently commented on, and mainly the visual perception of other dancers interacting and supporting the own performance is given emphasis. The cognitive aspects of strong experience are mostly related to a changed perception of the own body and loss of control, in the context of the above mentioned transcendental experiences. Besides the transcendental experiences, references to social and personal aspects are the most frequent. Examples are the facilitation of contact to other people that is enabled through the participation in dance, be it through the conscious breaking of rules of the tradition Mamidaki (2016), or by expressing the culture of the Cretan homeland by the means of body movement in order to connect to people in other

places (Prasinaki, 2016; Tzanedakis, 2016). A key to this ability is the connection to the homeland (*tópos*) through a life-long experience, which is catalysed through the sound of the lyra (Markogannaki, 2016; Prasinaki, 2016).

A connecting thread through all the discourse with dancers seems to be the music as evoking emotion, driven by the dance motion. At the same time it is considered that the others around can comprehend this bodily expression as clearly as, or even more easier than a verbal expression. Therefore, many of the emotional terms relate to motion characteristics, and have often connotations in the realm of social behaviour. It is tempting to step to an exclusive explanation in terms of cultural codes communicated by dance, but it is important to keep in mind that most dancers emphasize that they do the whole action of dancing for themselves. The goal is to experience a special moment for oneself, to give nutrition to the soul. At the same time, this clearly egocentric goal can be achieved only by the social cohesion with others. By all dancers the importance of being with other people is emphasized, even though transmitting a message is not a goal. It is rather that the process of getting the maximum emotional reward in the individual dance process can only be gained by a synchronization with a multitude of other human beings. In this process of synchronisation, attention is varied in direction, but usually leading to a climactic moment, in which the dancer at the height of her exaltation purely focuses on the communication with the lyra. From the dancer's perspective, this communicative process takes the lyra as sonic input, and produces an output in the form of body motion. The leaping dances can be seen as the most efficient means towards this goal, which provides an explanation for their role in festivities. As explained in Chapter 5, the leaping dance are performed after a continuous increase in event density in the music performance, which goes through slow non-dance songs, the *syrtós*, and culminates in the performance of the leaping dance. This way, the macro-musical structure supports the main goal of the dancer to be lifted up. The underlying musical processes of choosing specific melodic phrases, putting particular emphasis in the rhythm, and carefully increasing the tempo throughout the performance were documented in Chapter 4, but are mostly not consciously perceived by the dancers. The musicians however, in most cases good dancers themselves, were documented in Chapter 6 to make conscious use of these

musical elements while continuously observing the dancers and adapting their musical actions to the needs of the dancers.

In conclusion, a keyword often used by the dancers is the word *singkínisi*. The most appropriate translation to English language is probably *affect* in this context, but a consideration of the etymology of the Greek word is revealing. It consists of the prefix *sin*, which implies togetherness or relatedness, and the word *kínisi*, which means *movement*. *Moving together*, with other dancers and with musicians, finding a state of togetherness is the facilitator for the strong experiences in dance. The conducted qualitative analysis of the interviews needs to be extended by the inclusion of more interviews with dancers. The emphasis on the leaping dances may well be related to the fact that most interviewed dancers come from the area of Heraklion, and it is an open question, if other dances will be emphasized by dancers from western Crete, the homeland of the *syrτός*. In a wider context, similar studies on strong experiences while dancing in other cultural contexts need to be conducted. The focus of research in music psychology has been mainly the experiences of passive listeners. The transcendental experiences reported by dancers in this study may indicate that an enacted music experience through dance facilitate other qualities of strong experiences. In order to further explore strong experiences in dance, more interdisciplinary research is needed that connects ethnography, music psychology, and computational analysis.

8. CONCLUSIONS

This dissertation provided answers to the two-fold research question (Page 5):

What melodic, rhythmic and formal structures are characteristic for the east Cretan leaping dance tunes,
and what functions do these structures serve in today's festivities in the interaction between musicians and dancers?

Using computational analysis approaches in Chapter 4 helped to address the first part of my research question. I demonstrated that recordings of the east Cretan *sitiakós* differ rhythmically from recordings of the *maleviziótis* in two aspects. First, the rhythmic accompaniment in the *sitiakós* makes less use of patterns that emphasize the beginning of the 2/4 measure, and, second, the analysed *sitiakós* recordings begin in a more moderate tempo than the *maleviziótis* recordings. However, the clearest difference between the dance tunes does not lie in the rhythmic aspects, but rather in the melodic phrases that are performed by the violin or lyra player (see Figure 4.6). Some of the leaping dance tunes - such as the Anogianos - make almost exclusive use of phrases that occur only in tunes related to this particular dance. The largest amount of shared phrases was observed between the *sitiakós* and the *maleviziótis*, a result that is consistent with the statements of musicians documented throughout the thesis. As illustrated in Chapter 3, musicians from central and western Crete played the main role in the beginning of the recording industry in Crete, and this contributed to the fact that a modern form of the *maleviziótis* is the main *pidichtós* that is performed in Crete nowadays. In its musical form, the modern *maleviziótis* borrows mainly from the melodic material of the *sitiakós* and other older *pidichtós* variants, while reducing the older *pidichtós* in terms of its diversity regarding melodic phrases and dance movement. Some of the melodic phrases that occur less in the modern *maleviziótis*, and more frequently in the *sitiakós*, and which can be regarded as examples of this reduction process emerged out of the corpus analysis (Figure 4.9).

In Chapter 5, the analysis of music events facilitated a description of the functions that the various leaping dances fulfil throughout the long duration of such events. The Sousta - documented to have rhythmic and melodic traits that distinguishes the tunes from other leaping dance tunes - fulfils a particular function that relaxes the general musical form that goes through most events. This form can be characterized as a cycle that often begins with a break, followed by a piece not meant for dancing. Then the cycle is continued with a syrta dance, and the climactic phase of the cycle is marked by a *pidichtós* performance. Whereas in the computational analysis the differentiation between types of *pidichtós* (i.e. mainly *malevizíótis* and *sitiakós*) was facilitated by the labels assigned to the recordings, within the festivities this distinction makes no sense in many cases. Musicians might use phrases of one particular *pidichtós*, but dancers in today's festivities perform in most cases the steps of the *malevizíótis* dance. This observation is related to the large overlap of musical phrases documented between *malevizíótis* and *sitiakós* in Chapter 4. Methods of quantitative analysis were instrumental to illustrate the amount of time that certain tunes are performed in an event (Figures 5.7 and 5.8), how the attention of the musicians is directed throughout the performance (Figure 5.5), and how tempo and event density develop in performances (Figures 5.3 and 5.4). This form of analysis adds another layer of representation to the ethnographic approach, and facilitates the visualization of underlying processes by means of counting events and duration.

Conducting a series of interviews from east and central Crete enabled me to further investigate the tensions that exist between the *malevizíótis* and the *sitiakós*. Musicians express the distinction of these two dances in dichotomies of Old and New, and of East and West. Musicians state that the diversity that is characteristic for the old style of the *pidichtós* - both in terms of dance movement and musical form - is reduced in the new style, and especially the musicians from the east bemoan the rareness of encountering dancers that express the old style of dancing *pidichtós*. In collaborative analyses of performance videos, a musical form of the old *pidichtós* began to emerge that makes use of phrases identified in the previous computational analysis. The overarching structure of how the phrases are connected was documented to have large degrees of freedom, but not to the extent of arbitrariness that the concept of parataxis implies. The main goal of the interviewed musicians is the interaction with good dancers, and the

musicians are clearly aware of the tools that they use to lift up the dancers. These tools lie in processes of tempo and event density, pitch changes, and changes in modality of the used phrases. Interestingly, musicians from central Crete appear to have a more strictly gender-specific way to apply these tools.

The final main chapter of the thesis documented the significance of the *pidichtós* for the dancers to reach experiences that they can only reach by means of dancing. In the interviews with dancers, experiences that are remembered as starting points as dancers were frequent. Existential and transcendental aspects, such as reaching or even becoming god were expressed, and there is a clear agreement with the musicians towards such a transcendental role of dance in the terminology of *lifting up*. Throughout the chapters of the thesis, and throughout my process extending my engineering perspective, it became increasingly evident that the computational analysis can only provide starting points and high level statistics of music performances, whereas the social and physiological aspects of dancing that give meaning to corpus-analytic results can only be revealed through interviews and specific observations. Only this way, the connection can be understood that exists between the neutral level of the sound (Molino, 1990) and the actions of musicians and dancers that aim at specific experiences. Whereas the *pidichtós* plays a key role for the interviewed dancers, the selection of the interviewed dancers might have an impact on this finding: The interviewed dancers were mainly middle-aged and from the area of Heraklion. Which events would dancers from the East or West of Crete refer to as intense experiences while dancing remains to be explored.

Nevertheless, in order to achieve their affective goals, the collaborative creation of sonic event and dance motion is essential in Cretan music. Since this is common in many dance styles throughout the world, it is important not to restrict development of technology for the analysis of static recordings, but to take into account the communicative aspects of music performance. Only by analyzing the ways in which musicians produce sounds, and in which dancers interact with musicians in this creation process, we can arrive at a better understanding of music as a whole. Multiple possibilities exist to approach this, such as multimodal signal analysis and motion capture technology, but most importantly the combination of disciplinary perspectives on music analysis.



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APPENDICES

APPENDIX A : Map of Crete

APPENDIX B : List of Recordings

APPENDIX C : Algorithmic approaches

APPENDIX D : Glossary

APPENDIX E : Larger Music Transcriptions





Appendix A: Map of Crete



Figure A.1: Map of Crete (Source: Wikimedia Commons).



Appendix B: List of Recordings (Corpus Analysis)

Table B.1: List of the analysed recordings in the computational corpus analysis in Chapter 4.

Rec.	Dance	Artist	Track	CD title
1	Anogianos	Alexandros Papadakis	6	Stou karaviou tin plori
2	Anogianos	Vasilis Skoulas	7	Kritika tragoudia kai chori
3	Anogianos	Yannis Chairetis	16	Anogianomonofatsiotikes Rizes
4	Anogianos	Nikiforos Aerakis	4	Vradies Arolithou Vol. 2
5	Ethianos	Konstantinos Papadakis 'Lyratsaki'	19	CD2 of Book: Asterousia mousikes fotografies
6	Ethianos	Kostas Kakoudakis	14	CD2 of Book: Asterousia mousikes fotografies
7	Maleviziotis	Alexandros Papadakis	13	Kanari mou
8	Maleviziotis	Vasilis Skoulas	17	Kritika tragoudia kai chori
9	Maleviziotis	Kostas Papadakis (Navtis)	9	Mousikes Parakatathikes
10	Maleviziotis	Kostas Mountakis	12	Rare live recordings CD2
11	Sousta	Nikos Xylouris	3	I Kriti kai ta tragoudia tis
12	Sousta	Alexandros Papadakis	11	Kanari mou
13	Sousta	Alexandros Papadakis	13	Stou karaviou tin plori
14	Sousta	Thanasis Skordalos	8	Ichografiseis Arxeiou Th. SKordalou 1972-74
15	Sousta	Kostas Mountakis	10	Rare Live Recordings CD1
16	Sousta	Kostas Mountakis	11	Rare Live Recordings CD3
17	Sousta	Kostas Mountakis	1	Rare Live Recordings CD3
18	Sousta	Manolis Lagos	12	Protomastores Vol.3
19	Sitiakos	Vangelis Vardakis	13	Anatolika tis Kritis
20	Sitiakos	Yannis Vardas	6	Mousika Apothemata
21	Sitiakos	Dermitzoyannis	8	Protomastores Vol.5
22	Sitiakos	Manolis Frangoulis	9	Me ti skepsi sti Sitia



Appendix C: Computational Methodology

This section describes the methodology that was applied to the music corpora. So far, it contains texts from previous publications of mine, and will be further edited to provide a more intuitive understanding of the applied computational methods.

C1 Tempo

In order to investigate how tempo develops in the audio corpora, I need to annotate the beat of the pieces, which in this specific case are the positions of the quarter-note pulse of the 2/4-meter. In order to accomplish the beat annotation in an automatic fashion, both beats and downbeats were automatically tracked with a Bayesian meter tracking algorithm (Holzapfel, Krebs, & Srinivasamurthy, 2014), and corrected manually where necessary. Afterwards, the tempo $T(t)$ in beats per minute (*bpm*) at each time-instance t of a piece can be obtained using the duration between two neighbouring beats b_t and b_{t+1} in seconds by calculating $T(t) = 1/(b_{t+1} - b_t) * 60$. The obtained bpm-values $T(t)$ were then median-filtered in order to compensate for eventual local inaccuracies in the manually corrected annotations. In order to be able to compare the tempo developments of different pieces, the entire duration of each piece is divided into 200 parts of equal length. All obtained $T(t)$ were spline-interpolated to obtain a set of 200 tempo values (one for each part). This results in a trajectory of 200 tempo values in bpm that describes the tempo development in each recording.

C2 Rhythmic patterns

As a starting point, we use the beat and downbeat annotations obtained for the tempo annotation. These provide us with the information about the time instances of beats, and of the inceptions of each 2/4 measure in a recording. Then, we use the approach applied by Krebs, Böck, and Widmer (2013) to measure positive energy changes in the recorded signal. In our case these energy changes are most likely to be caused by the strokes of the lute accompaniment, since most pieces do not contain any percussion instruments. These energy changes are measured with a temporal resolution of a 1/64 note, which results in a energy histogram containing 32 bins for the 32 1/64-notes within each measure. As a result we obtain accent patterns of one measure length that describe where within a measure most energy related to lute strokes are located.

After obtaining these bar-length accent patterns for each individual measure in a corpus, we need to obtain some insight into which patterns occur most frequently. Starting from a global perspective, the whole set of obtained measure-patterns from all samples in a corpus was analysed using a k-means clustering algorithm. This algorithm attempts to assign all individual patterns to one of k groups¹. Each of these k groups can be represented by its geometrical mean, a pattern that lies in the middle of all the

¹I conducted several experiments with the number of clusters k ranging from 4 to 6, with the results remaining qualitatively the same.

patterns assigned to the group. I use these cluster centroids in order to interpret the occurrence of specific rhythmic patterns in the data.

C3 Melody

C3.1 Pitch Estimation

In performances of Cretan music, the most common line-up consists of Cretan *lýra* or violin as main melodic instrument, and one or more accompanying Cretan lutes. If more than one lute is present, usually one lute doubles the main melody with the lead instrument in a heterophonic way. In order to estimate the melody in such (non-monophonic) recordings, I applied the analysis algorithm presented by Salamon and Gómez (2012), which is tailored for the task of estimating the lead melody out of a music signal.² The approach computes the melody after separating salient melody candidates from non-salient ones. If there are no salient candidates present for a given interval, that interval is deemed to be unvoiced. The algorithm using the default parameters treats a substantial amount of melody candidates as non-salient (due to the embellishments and wide dynamic range), and dismisses a significant portion of melodies as unvoiced. In our case, we include all the non-salient candidates to guess prominent pitches. The pitch estimates are converted from Hz to cent values with a fixed reference pitch, in order to enable for a more musical comparison of pitches.

C3.2 Similarity Matrix Computation

Initially, the whole recordings are beat- and downbeat-annotated automatically using the approach presented by Krebs, Holzapfel, Cemgil, and Widmer (2015). This enables us to segment each recording into chunks of four bars, which usually contain at least one repetition of a kontylia. The distance matrix, $D^p(s_n)$, between the prominent pitch of one such pattern, $p(s)$, and the prominent pitch of another pattern or a whole recording, $p(a)$, is obtained by computing the pairwise Hc distance between each point of the features, i.e. city block (L_1) distance (Krause, 1987), as:

$$D_{ij}^p(s) = |p_i(s) - p_j(a)|, \quad 1 \leq i \leq q \text{ and } 1 \leq j \leq r \quad (\text{C.1})$$

where $p_i(s)$ is the i^{th} point of the prominent pitch in vector s , and $p_j(a)$ is the j^{th} point of the prominent pitch (of length r) from vector a . City block distance gives us a musically relevant basis for comparison by computing how far two pitch values are apart from each other in Hc.

The melody extraction algorithm by Salamon and Gómez (2012) is optimized for music that has a clear separation between melody and accompaniment. Since performances of Cretan music involve many musicians playing the same melody in different octaves, melody extraction algorithm by Salamon and Gómez (2012) produces a considerable number of octave jumps. Therefore, the value of each point in the distance matrices, D_{ij}^p , are octave wrapped such that the distances lie between 0 and $\frac{53}{2}$ Hc (Holderian comma), with 0 denoting exactly the same pitch class.

In the distance matrices, there are diagonal line segments, which hint the locations of the identical phrases between the two pitch vectors. However, the values of the points

²I use the Essentia implementation of the algorithm (Bogdanov et al., 2013).

forming the line segments may be substantially greater than zero in practice, making it harder to distinguish the line segments from the background. Therefore, we apply binary thresholding to the distance matrices to emphasize the diagonal line segments, and obtain a binary similarity matrix $B(s_n)$ as:

$$B_{ij}(s_n) = \begin{cases} 1, & D_{ij} < \beta \\ 0, & D_{ij} \geq \beta \end{cases} \quad (\text{C.2})$$

where β is the binarisation threshold. The binary similarity matrix $B(s_n)$ of a section s_n shows which points between the score feature and the audio feature are similar enough to each other to be deemed as the same note. In our experiments, this value was set to a semitone tolerance, which compensates for divergent tunings to some extent.

C3.3 Line Detection

After binarisation, we apply Hough transform to detect the diagonal line segments (Duda & Hart, 1972). Hough transform is a common line detection algorithm, which has been also used in musical tasks such as locating the formant trajectories of drum beats (Townsend & Sandler, 1993) and detecting repetitive structures in an audio recording for thumbnailing (Aucouturier & Sandler, 2002).

The angle of a diagonal line segment is related to the local tempo differences between the compared phrases. If the tempo of the performance is exactly the same with the tempo, the angle of the diagonal line segment is 45° , and we allow for a small tolerance of $\pm 5\%$.

We pick only the points in the Hough transform, which lie in the tempo tolerance range, which have a length of at least one bar, and which are identical except of a duration of maximum an eighth note.



Appendix D: Glossary

boúlgari String instrument from the family of *tambouras* lutes, with relatively small pear-shaped body, and long neck with movable frets. While it was apparently more frequent in the beginning of the 20th century in Crete, until recently, it almost died out in Crete. In the 21st century, some players like Lambis Xylouris and Yannis Paksimadakis published recordings on this instrument, contributing to a revival. 14, 42, 67, 70, 71, 85, 86, 100, 113

chtípima *lit.*: beat, hit. Refers to the loud stamping of a foot onto the ground. 142

daoúli Greek term for the Davul drum, a small two sided drum that is associated with local traditions mainly in the east of Crete, but nowadays only rarely encountered in Cretan music performances. 42, 73, 94, 100, 110, 113, 172

figoúra Short motion sequences of a dancer that deviate from the basic steps of a dance. 30

glénti Social events that take place in Crete mainly throughout the summer season in the Cretan villages. In many cases the local culture association invites a musician who plays on a stage in the central village square, a school yard, or in or in front of the building of the association. Compared to marriages and baptisms, these events are less formally organized, and the usually low entrance fee includes food and some mostly local drinks (wine and raki). These events start usually after 10 in the evening, and may last until the early morning hours. The invited musicians play continuously throughout this duration. 1, 5, 65, 66, 120–122

gýrisma Term that is used to refer to the theme within a *syrtós* dance. 32, 33, 74–76, 90, 92, 103

Haniá City on the north coast of western Crete. 10, 12–14, 31, 39, 42, 73, 78, 190

Heráklion City on the north coast of central Crete. Largest city of the island. 6, 13, 14

kalamatianós The only popular dance in Crete that has a meter in 7/8. It was brought to Crete, as the name suggests, from the Peloponnese area, but become part of the Cretan repertoire with a larger number of very popular tunes especially by the lyra player Kostas Mountakis. 10, 105–107, 119, 121

kéfi In the context of music and dance, most appropriately translated with *cheerfulness*. 117, 119

kokkaliá In its most common interpretation, the final step of the *pidichtós* dance. 140, 141, 145

kontyliá Short melodic phrases that are the main building blocks of many tunes mainly in eastern and central Crete. When used in its plural form (*kontyliés*), the word can either refer to several of these phrases, or more generally to the related musical form of central and eastern Crete. In this form - *kontyliés* - phrases are played on the main melodic instrument, in moderate tempo, and lyrics in *mantináda* form are improvised over the series of melodic phrases. 2, 3, 15, 33, 53, 71, 72, 90, 94, 95, 97, 114, 119, 121, 127, 128, 133, 138, 151–157, 164, 165, 175, 182, 196

levéntis According to Hanks (2003): “From Italian levanti ‘Levantine’, ‘people from the East’, i.e. the eastern Mediterranean, in particular armed sailors or pirates during the Middle Ages. [...] in Greek the term has positive connotations of fearlessness and gallantry. It is also a reduced form of surnames with Levento- as a prefix, e.g. Leventogiannis ‘John the gallant’”. 190

Líkeio Ellinídon An organization founded in 1911 by the Greek feminist Kallirroí Siganou-Parren, with the goal of providing education for women. In Heraklion, the chapter of the organization was founded in 1953, with the department for traditional dances being part of the *Líkeio* in Heraklion from the very beginning. While in the beginning the activities were addressing women exclusively, the first dance performance by the organization that included also male dancers was held in 1971. 186

maleviziótis Leaping dance with origins in the central Cretan area around Heraklion, which is called Malevizi. This dance is also referred to as *Kastrinós pidichtós*, in reference to the historical name of the city of Heraklion, the *Megalo Kastro* (the large castle). After the *syrtós*, this dance is nowadays the most common dance in Cretan festivities. 4, 6, 9, 29, 35, 37, 38, 40, 42, 43, 88, 110, 122, 200

mantináda Omnipresent lyrical form in Crete, which consists of two rhymed political verses. 10, 33, 56, 72–74, 76, 78–80, 82, 83, 85, 89, 92, 93, 97, 98, 100, 101, 103, 106–108, 112–115, 119, 196, 199

meraklíki The love towards one’s action. A typical characteristic of a person referred to as *meraklís*. 196

órtses Term related to Cretan dance, which refers to the ecstatic (Panagiotakis (2011)) phase of a dance, in which the first dancer takes the opportunity to improvise. In the east of Crete, the term refers rather to specific phrases in the *pidichtós*, usually in a high pitch range and with often limited melodic ambitus (Vardakis (2016)). 80, 90, 126, 127, 131, 132, 137, 138, 143, 149, 150, 153, 161

paréa In relation to music, this term signifies a participatory musical performance, in which borders between performers and audience are dynamic and subject to permanent negotiation. In a wider context, it refers to a group of people gathered in an activity (e.g. eating, hiking, driving to work). 65, 112

pentozális A leaping dance with origins in west Crete. It is, however, popular among dancers throughout the whole island. 9, 10, 117, 119, 121

pidichtós Leaping dance. Can, in general, either refer to all dances with related character of the dance motion, or, more specifically, to a family of dances from eastern and central Crete. In this thesis, I use the term "leaping dance" to refer to the general large group of dances, while the term "*pidichtós*" refers to the specific dance family. 2, 6, 35, 37, 43, 74, 88, 94, 116, 117, 121, 140

rizítiko Vocal repertoire from the White Mountains in the Hania prefecture. 29, 73, 87, 88, 116

seirá A series of *syrτός* tunes. 70, 74, 78–85, 88–94, 97–99, 101–105, 107, 108, 112–114

siganós Literally, *the slow*, referring to a slow dance, danced as most Cretan dances in a circle. The steps of this dance are quite simple, but there are several variations in Crete. It is danced to a musical performance of *kontyliés*. 72, 114, 121

sitiakós Leaping dance from the city of Siteia in eastern Crete. Strong relations, mostly in melodic content, with the very popular leaping dance *maleviziótis*. 35–38, 40, 43, 122

skopós Term that commonly refers to the abstract melodic concept behind a specific performance, that could be most appropriately translated by using the term "tune". Since being an oral culture, a definite correct notated form is hard to arrive at for most tunes. Most musicians would play even the basic tune slightly different when asked for. The term applies mainly to vocal songs and syrtá dances, and less clearly to *kontyliés*-based tune families like most *pidichtós* dances. 196

soústa Leaping dance from the central Cretan area of Rethymno. The only leaping dance that is not preformed in counter-clockwise circle, but in couple formations. 4, 7, 9, 15, 38, 39, 107, 121

stíva One of the two phases of the old-style *pidichtós*, which is danced with dance steps 'in place' (*epí t*). 125, 147–150, 153–155

syrτός One of the Pancretan dances, with origin from western Crete. Musically, a *syrτός* tune (*skopós*) consists of two themes (*gyrísmata*) of either 4, 6, or eight beats length. At the same time, the word *syrτός*, which means "dragging", is a commonly applied category of Greek dances, as opposed to the category of *pidichtós* (leaping) dances. 2, 6, 10, 29, 31–33, 35, 37, 40, 42, 70, 74–81, 85, 87–95, 97, 98, 100–107, 112–119, 121, 122, 127, 140, 145, 196, 198–202

tabachaniótiko Urban Cretan music, mainly assigned to the cities of Rethymno and Hania. It is subject of discussion since when this term is in use, but the most famous representative for this repertoire is Stelios Foustalieris from Rethymno. Whereas the tonal modes bare strong relations to modes used in Asia Minor, it is unclear when this repertoire came into existence in Crete. 29, 77, 78, 100, 116

taksími Non-metered instrumental improvisation, often only some seconds in length, that introduces the mode of a piece that is going to be performed after the improvisation. 70, 71, 77, 79, 99, 106, 113, 114

tsalími Skilful movements by the dancers, often related to the concept of improvisation. In Cretan circular dances, it is always the first in the circle who can take the role to do *tsalímia*. Origin of the word from the Turkish term *çalım*. 125, 126

zigiá Refers to the combination of the two instruments lyra/violin and lute. The term emphasizes the importance of a specific couple of musicians in Cretan, and more generally in Greek, music. 42, 67, 70, 110



Appendix E: Larger Music Transcriptions

E1 Pidichtos by Dimitris Sgouros

$\text{♩} = 84$
Tonal Basis: Do

A tr 4x

7 tr p.13 tr tr tr p.17 tr

13 tr p.21 3x tr p.27 tr

B tr p.31

25 tr p.39 **C** p.43

30 p.47

35 1., 2. | 3. tr **B** p.59

40 3x **D** p.71

45 1., 2. | 3. **E** p.83

51 **E** $\text{♩} = 92$ p.87 **E'** p.95

Figure E.1: *Pidichtós* of east Crete as played by Dimitris Sgouros, 9 August 2017, Meronas, Crete. Video Example 40: 0m09s-2m15s.

56

61 p.101

67 p.107 3x p.126

73 3x p.138 High Do: Ortses p.142 F

80 F 3x

86 p.157

92 p.164 p.171

97 p.177 p.183 3 3

103 p.194 1., 2.

110 ♩ = 96 3. Return from Ortses p.208 1.

Figure E.1 (Cont.): *Pidichtós* of east Crete as played by Dimitris Sgouros, 9 August 2017, Meronas, Crete (page 2). Video Example 40: 2m16s-4m41s.

115 2. 3x p.218 3x

120 1., 2. p.228 1., 2.

125 Ortses

131 p.240 p.245

136 Modulation to La 3 p.255

142 3 3 p.260 3 3

146 7 4x 3 p.271

150 1.-5. 6. p.282 3x

154 p.290 1. 2.

159 ♩ = 98 p.295 1. 2. p.300

Figure E.1 (Cont.): *Pidichtós* of east Crete as played by Dimitris Sgouros, 9 August 2017, Meronas, Crete (page 3). Video Example 40: 4m42s-6m33s.

164

169 ³ p.309 ³ 1. 2. 3.

174 p.326 ⁵ ³ ³ ³

179 ⁵ ^{3x} ³ p.337

185 ³ ³ ^{3x} p.347 ³ ³

189 p.351 ³ ³ ³ ³

193 ³ ³

198 ³ ³ p.363 ³ ³

202 ³ ³ ³ ³

207 $\text{♩} = 98$ p.369 Three measures incomprehensible due to noise. ³ ³

Figure E.1 (Cont.): *Pidichtós* of east Crete as played by Dimitris Sgouros, 9 August 2017, Meronas, Crete (page 4). Video Example 40: 6m34s-8m08s.

Modulation: Sol to Do (Ortses)

214 p.379

219

225 p.391

230 p.399 4x p.403

234 p.408 1., 2.

238 3.

243 Modulation: Do to La p.419 p.424

250

254 p.429 3 4x p.437 3

258 ♩ = 98 p.441 3 3x 3

Figure E.1 (Cont.): *Pidichtós* of east Crete as played by Dimitris Sgouros, 9 August 2017, Meronas, Crete (page 5). Video Example 40: 8m09s-9m35s.

262 p.452

266 1. 3 2. 3 p.459

270 1., 2. 3.

274 p.469 1., 4.

278 5. p.481

282 3x p.493

287 Modulation: La to Do p.501

294 p.507

300 ♩ = 98

305 Modulation: Do to Re

Figure E.1 (Cont.): *Pidichtós* of east Crete as played by Dimitris Sgouros, 9 August 2017, Meronas, Crete (page 6). Video Example 40: 9m36s-11m06s.

311 Ortses p.525

316 3 3

320 3 p.537

324 3 3

328 p.546

333 3 3 3

339 3 7

343 3 3

349 p.565 3 3 3

♩ = 98

354

Figure E.1 (Cont.): *Pidichtós* of east Crete as played by Dimitris Sgouros, 9 August 2017, Meronas, Crete (page 7). Video Example 40: 11m07s-12m09s.

359

364 p.582

369

373 Modulation: Re to Sol p.593

379

385 3 p.604

391

397

403 3 p.622

409 ♩ = 99

Detailed description: The image displays a musical score for a single melodic line, likely a lyra part, in treble clef. The score is divided into measures, with measure numbers 359, 364, 369, 373, 379, 385, 391, 397, 403, and 409 marked at the beginning of their respective lines. The music features various accidentals (sharps, flats, naturals) and rhythmic markings. Notable features include triplets (indicated by a '3' over a bracket) in measures 359, 379, 385, 397, 403, and 409. Dynamic markings 'p.582', 'p.593', and 'p.622' are present. A modulation instruction 'Modulation: Re to Sol' is placed above measure 373. A tempo marking '♩ = 99' is located below measure 409. The score concludes with a double bar line and repeat dots in the final measure (409).

Figure E.1 (Cont.): *Pidichtós* of east Crete as played by Dimitris Sgouros, 9 August 2017, Meronas, Crete (page 8). Video Example 40: 12m10s-13m18s.



Figure E.1 (Cont.): *Pidichtós* of east Crete as played by Dimitris Sgouros, 9 August 2017, Meronas, Crete (page 9). Video Example 40: 13m19s-14m29s.

463

468

474

479

484

490

494

498

502

508

Modulation: Sol to La

Modulation: La to Mi

♩ = 126

p.710

p.720

p.731

p.737

p.746

p.767

3x

5x

Figure E.1 (Cont.): *Pidichtós* of east Crete as played by Dimitris Sgouros, 9 August 2017, Meronas, Crete (page 10). Video Example 40: 14m30s-15m34s.

513 5x

518 3x p.788

523 3

528 p.798

532 3

537 p.806

543 3

547 p.816 4x p.825

552 3x p.832

Note: Since p.803,
open A string sounded, but was not notated.
Here Sgouros changes to E.

♩ = 133

557 3 3x 3

Figure E.1 (Cont.): *Pidichtós* of east Crete as played by Dimitris Sgouros, 9 August 2017, Meronas, Crete (page 11). Video Example 40: 15m35s-16m44s.



Figure E.1 (Cont.): *Pidichtós* of east Crete as played by Dimitris Sgouros, 9 August 2017, Meronas, Crete (page 12). Video Example 40: 16m44s-17m13s.

E2 Pidichtos by Kostis Vasilakis

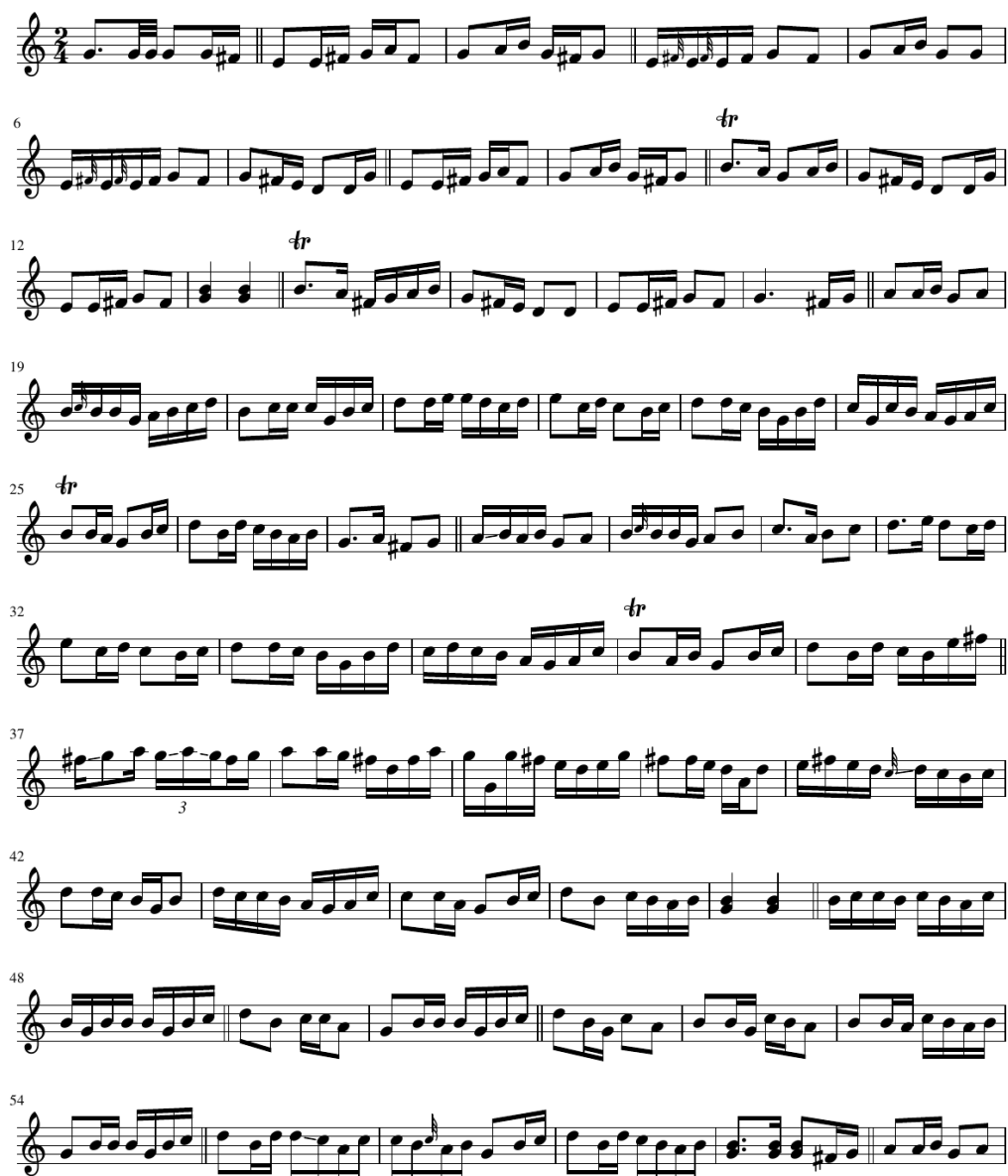


Figure E.2: *Pidichtós* played by Kostis Vasilakis. Video Example 41: 0m02s-0m52s.

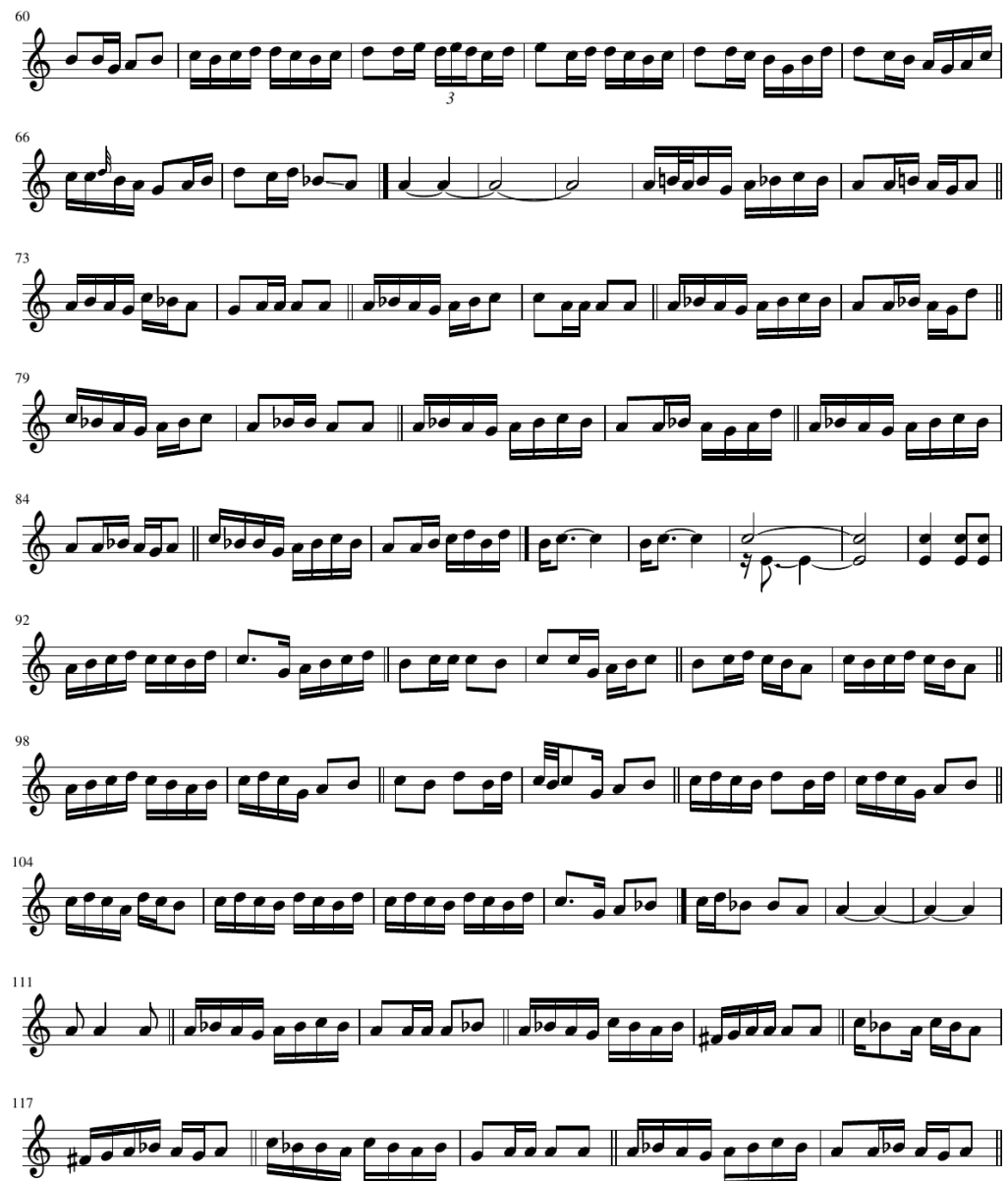


Figure E.2 (Cont.): *Pidichtós* played by Kostis Vasilakis (page 2). Video Example 41: 0m53s-1m45s.



Figure E.2 (Cont.): *Pidichtós* played by Kostis Vasilakis (page 3). Video Example 41: 1m46s-2m36s.

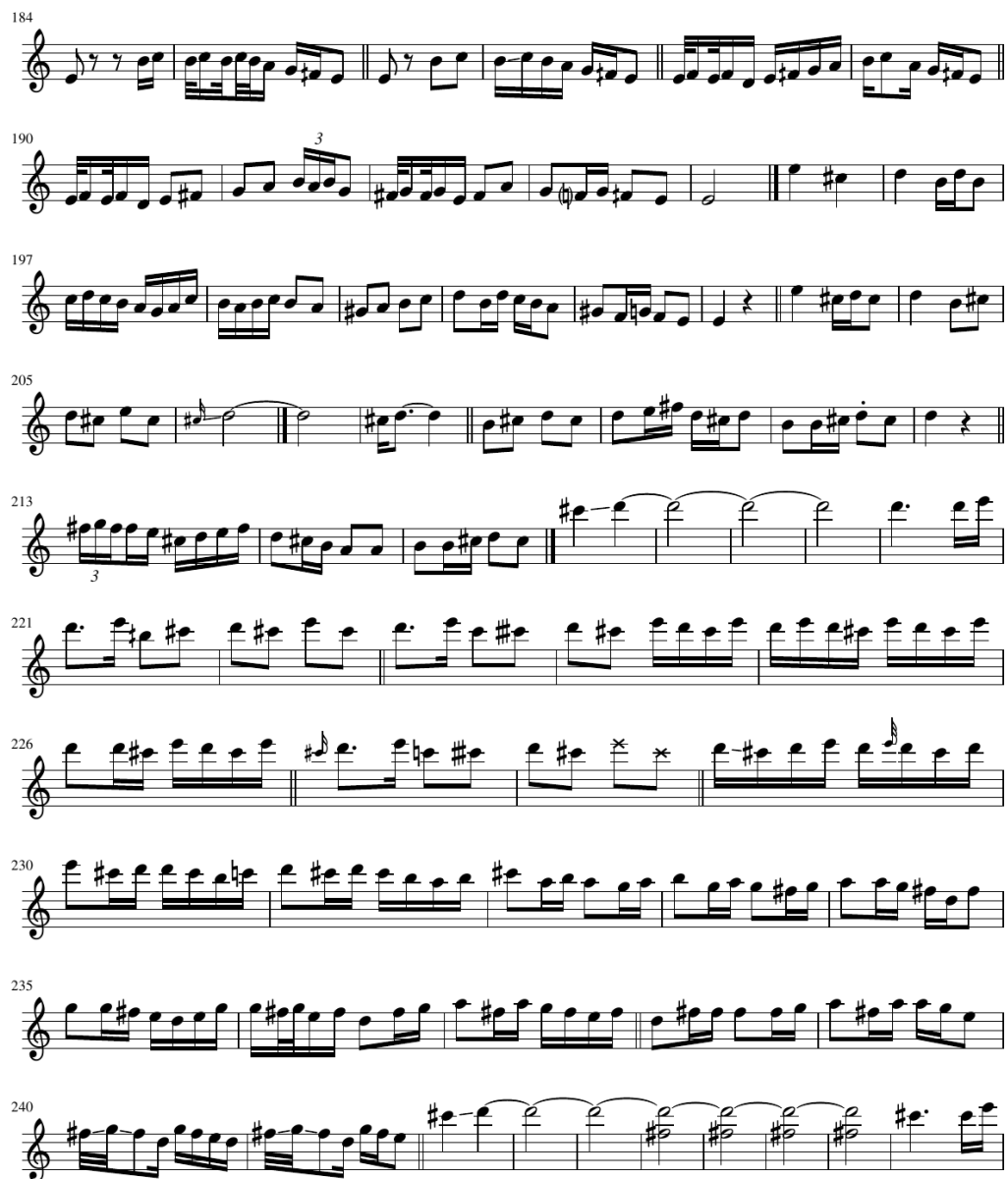


Figure E.2 (Cont.): *Pidichtós* played by Kostis Vasilakis (page 4). Video Example 41: 2m37s-3m29s.



Figure E.2 (Cont.): *Pidichtós* played by Kostis Vasilakis (page 5). Video Example 41: 3m30s-3m44s.



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OTHER PUBLICATIONS, PRESENTATIONS AND PATENTS:

please refer to <https://www.kth.se/profile/holzap/publications>