

ΚΑΡΠΑΘΟΣ

Σκοποί

KARPATHOS

Tunes

Μαριγούλα Κρησιώτη, τραγούδι - Μανώλης Κωστέτσος, λύρα - Βασίλης Κρησιώτης, λαούτο
Marigoula Kritsioti, song - Manolis Kostetsos, lyra - Vassilis Kritsiotis, laouto



Αφρο
ΦΑΛΗΡΕΑ

ΑΦ 74 - STEREO



INTERNATIONALE ORGANISATION FÜR VOLKSKUNST
THE INTERNATIONAL ORGANIZATION OF FOLK ART
COMITE INTERNATIONAL DES ARTS ET TRADITIONS POPULAIRES
МЕЖДУНАРОДНАЯ ОРГАНИЗАЦИЯ ПО НАРОДНОМУ ТВОРЧЕСТВУ

国际民族艺术组织

المنظمة الدولية للفن الشعبي

ORGANIZACION INTERNACIONAL DEL ARTE POPULAR
ΔΙΕΘΝΗΣ ΟΡΓΑΝΩΣΗ ΛΑΪΚΗΣ ΤΕΧΝΗΣ

UNESCO Status C

General Secretariat:
Hauptstrasse 38, A-2340 Mödling, Austria

Editor: Alkis Raftis

GREEK TRADITIONAL MUSIC No 1

ΚΑΡΠΑΘΟΣ

Σκοποί

Η Κάρπαθος είναι ένα από τα νησιά της Δωδεκανήσου στη νοτιοανατολική άκρη του Αιγαίου, ανάμεσα στη Κρήτη και στη Ρόδο. Έχει έκταση 300 τετρ. χλμ. και 5.000 κατοίκους. Αρκετές χιλιάδες απ' αυτούς έχουν μεταναστεύσει στο εξωτερικό αλλά επιστρέφουν συχνά στα χωριά τους. Είναι από τα μέρη της Ελλάδας όπου διατηρούνται περισσότερο οι παραδόσεις, ιδιαίτερα στο χορό και στη μουσική. Οι Καρπάθιοι είναι γνωστοί για την ευχέρειά τους να τραγουδούν αυτοσχέδιες μαντινάδες ανάλογες με την περίπτωση. Το κύριο όργανο είναι η λύρα που συνοδεύεται από το λαούτο. Στα κάτω χωριά παίζεται και το βιολί και στα βόρεια η τσαμπούνα. Οι τρεις εκτελεστές του δίσκου είναι από το χωριό Όθος.

Σχόλια: Μαριγούλα Κρησιώτη και Λάμπρος Λιάβας
Σχεδίαση εξωφύλλου: Κώστας Τζιμούλης
Ηχοληψία: Στέλιος Βράκας

- | | |
|-------------------------------------------------------------------------------------------|--|
| A1. ΜΑΝΤΙΝΑΔΕΣ ΤΗΣ ΑΓΑΠΗΣ
(Σκοποί: «Ζιμπούλι», «Μήλο της μηλιάς», «Δουσομαράκι») 8.50" | |
| A2. ΣΟΥΣΤΑ (χορός) 4.28" | |
| A3. ΜΑΝΤΙΝΑΔΕΣ ΤΟΥ ΧΩΡΙΣΜΟΥ
(Σκοποί: «Πάθος», «Παραπονιάρικος», «Βολαδιώτικος») 10.05" | |
| B1. ΑΠΟ ΓΡΑΜΜΑ ΜΑΝΑΣ ΣΤΟ ΠΙΟ ΤΗΣ
(Σκοποί: «Μωρό μου», «Βοσκίστικος») 8.45" | |
| B2. ΖΕΡΒΟΣ (Χορός) 4.50" | |
| B3. ΜΑΝΤΙΝΑΔΕΣ ΤΗΣ ΠΑΤΙΝΑΔΑΣ
(Σκοποί: «Της αυγής», «Της νύχτας») 7.22" | |
| B4. ΠΑΝΩ ΧΟΡΟΣ 3.03" | |

Μαριγούλα Κρησιώτη, τραγούδι
Μανώλης Κωστέτσος, λύρα
Βασίλης Κρησιώτης, λαούτο

Περιέχει φυλλάδιο

KARPATHOS

Tunes

Karpathos is one of the isles of the Dodecanese, in the southeast corner of the Aegean Sea, between Crete and Rhodes. It is 300 sq. km. in area and has a population of 5,000. Several thousand Karpathians have emigrated, but many often return to their villages from abroad. Karpathos is one of the regions of Greece which has preserved its traditions, particularly in music and dance. The ability of its inhabitants to compose improvised couplets, mantinades, befitting any occasion or situation is well-known. The main musical instrument is the lyra (a kind of three-stringed violin), accompanied by the laouto (a short-necked, plucked lute). In the southern villages the violin is also played, and in the north the tsamboúna (bagpipe without drone-pipe). The three amateur musicians on this record are from the village of Othos.

Commentary: Marigoula Kritsioti and Lambros Liavas
Cover design: Costas Tzimoulis
Studio recording: Stelios Vrakas

- | | |
|-----------------------------------------------------------------------------------------------------------------|--|
| A1. LOVE COUPLETS 8.50"
(Tunes: "Zimbouli", "Milo tis milias", "Diosmaraki") | |
| A2. SOUSTA (dance) 4.28" | |
| A3. COUPLETS OF SEPARATION 10.05"
(Tunes: "Pathos", "Paraponiarikos", "Voladiotikos")
ORSA (instrumental) | |
| B1. COUPLETS FROM A MOTHER'S LETTER
TO HER SON 8.45"
(Tunes: "Moro mou", "Voskistikos") | |
| B2. ZERVOS (dance) 4.50" | |
| B3. SERENADE COUPLETS 7.22"
(Tunes: "Tis avgis", "Tis nyctas") | |
| B4. PANO CHOROS (dance) 3.03" | |

Marigoula Kritsioti, song
Manolis Kostetsos, lyra
Vassilis Kritsiotis, laouto

Booklet in English included

Distributed by:
POP ELEVEN, 38 Pindarou St., 106 73 Athens, Tel.: 3630868

KARPATHOS

Melodien

Karpathos ist eine Insel des Dodekanes in der südöstlichen Ägäis, zwischen Kreta und Rhodos, mit einer Fläche von 300 km² und 5.000 Einwohnern. Mehrere tausend Bewohner sind ins Ausland ausgewandert, kommen jedoch häufig zu Besuchen in ihr Dorf auf der Insel. Karpathos gehört zu den Orten in Griechenland, an denen die Traditionen noch besonders gepflegt werden, vor allem der Tanz und die Musik. Seine Bewohner sind bekannt für ihr Geschick bei der Improvisation von Zweizeilern zu jeglichem Anlass. Das wichtigste Instrument ist die "Lyra" (einfache dreisaitige Geige), die begleitet wird von dem "Laouto" (Kurzhalblaute). In den südlichen Dörfern wird auch die Geige gespielt und in den nördlichen die "Tsampouna" (Dudelsack ohne Basspfeife). Die drei Interpreten auf der Schallplatte stammen aus dem Dorf Othos.

Kommentare: Marigoula Kritsioti und Lambros Liavas
Umschlag: Kostas Tzimoulis
Studio Aufnahme: Stelios Vrakas

- | | |
|---------------------------------------------------------------------------------------------------------------------|--|
| A1. ZWEIZEILER DER LIEBE 8.50"
(Melodien: "Simbouli", "Milo tis milias", "Dyosmaraki") | |
| A2. SOUSTA (Tanz) 4.28" | |
| A3. ZWEIZEILER DER TRENNUNG 10.05"
(Melodien: "Pathos", "Paraponiarikos", "Voladiotikos")
ORSA (instrumental) | |
| B1. ZWEIZEILER AUS EINEM BRIEF EINER MUTTER
AN IHREN SOHN 8.45"
(Melodien: "Moro mou", "Voskistikos") | |
| B2. SERVOS (Tanz) 4.50" | |
| B3. ZWEIZEILER FÜR SERENADEN 7.22"
(Melodien: "Tis avgis", "Tis nyctas") | |
| B4. PANO CHOROS (Tanz) 3.03" | |

Marigoula Kritsioti, Gesang
Manolis Kostetsos, Lyra
Vassilis Kritsiotis, Laouto

Beiheft auf Englisch im Umschlag

Vertriebt durch:
POP ELEVEN, 38 Pindarou Str., 106 73 Athens, Tel.: 3630868

Διανομή:
POP ELEVEN, Πινδάρου 38, 106 73 Αθήνα, Τηλ. 3630868

Εξώφυλλο:

Χορός στο Πλατύ (πλατεία) της Ελύμπου την Λαμπρή Τρίτη, 1981.

Φωτογραφία: Γ. Παραγός.

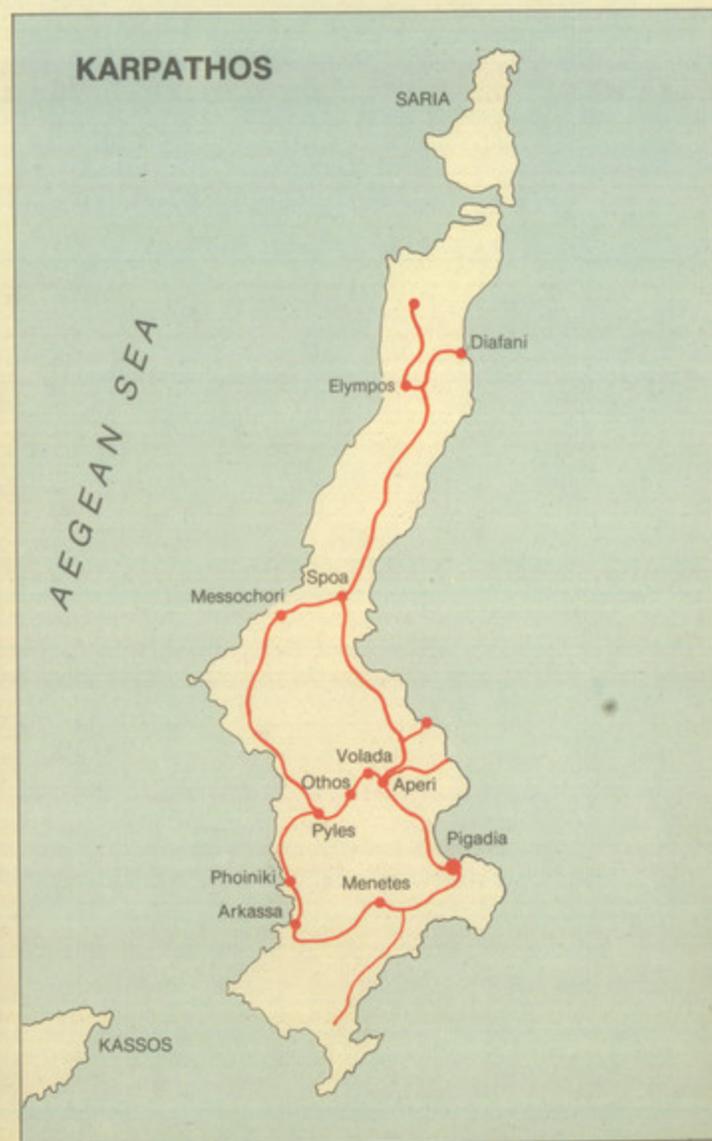
1. Οι εκτελεστές του δίσκου. Φωτογραφία: Β. Βουτσάς.
2. Χάρτης της Καρπάθου.
3. Άποψη του χωριού, Όθος. Φωτογραφία: Β. Βουτσάς.
4. Οργανοπαίχτες στον δρόμο, Μεσοχώρι, περίπου 1953.
5. Χορός στο πανηγύρι του Αγίου Παντελεήμονα στις Στες, Όθος, 1955.
6. Χορός στο Μεσοχώρι, 1974. Αφού συνόδεψαν τους άνδρες που πήγαν να κόψουν τα ξύλα για τον γάμο, οι καλεσμένοι στήνουν χορό στην άκρη του χωριού. Φωτογραφία: Μ. Γεωργιάδης.
7. Εσωτερικό σπιτιού που έγινε μουσείο, Όθος. Φωτογραφία: Β. Βουτσάς.

Cover:

Dance in the Platy (square) of Elympos village on Easter Tuesday, 1981.

Photo G. Parayos.

1. The performers of this record.
2. Map of Karpathos.
3. View of Othos. Photo V. Voutsas.
4. Musicians on the road, Messochori, ca. 1953.
5. Dance at the feast of Saint Panteleimon, Othos village, 1955.
6. Dance in Messochori, 1974. After escorting the men who went to fetch wood for the wedding, the guests have a dance at the outskirts of the village. Photo M. Georgiadis.
7. Interior of a house in Othos nowadays a Museum. Photo V. Voutsas.





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GREEK TRADITIONAL MUSIC No 1

Η Κάρπαθος είναι το δεύτερο σε έκταση, μετά τη Ρόδο, νησί της Δωδεκανήσου. Το τοπίο της αναλλάσσεται από ψηλά βουνά σε μικρές επιπέδες εκτάσεις, από πρόσιες πλαγιές σε ρυμινές κορυφές, από απάνεμα αμμουδερά ακρογιάλια σε απόκρυμνα βραχώδη παράλια.

Οι Καρπάθιοι λένε τα βόρεια χωριά του νησιού, που είναι η Έλιμπος, το Διαφάνι, τα Σπώα και το Μεσοχώρι, *πάνω χωριά* και τα νότια: τις Πυλές, το Όθος, τη Βολιάδα, το Απέρι, τις Μενέτες, την Αρκάσα, το Φοινίκι και τα Πηγάδια που είναι η σημερινή πρωτεύουσα, *κάτω χωριά*.

Στην Έλιμπο, την κτισμένη στην κορυφή μιας ράχης, οι γυναικείες φορούν καθημερινά την τοπική τους ενδυμασία και όσες την εγκαταλείπουν κατά τη διαμονή τους στα ξένα την ξαναφορούν μόλις γυρίσουν στο δικό τους περιβάλλον.

Η παραδοσιακή αρχιτεκτονική της Καρπάθου εγκαταλείπεται στις καινοτέρμες κατοικίες. Ωστόσο πολλά σπίτια είναι παραδοσιακά χτισμένα και διακοσμημένα: χαμηλίνες ή κεραμιδιένες σκεπές, ξυλόγλυπτες πόρτες, ντουλάπες και σουφράδες (πεπρωμένα ξύλινα δάπεδα). Σπάνια βρισκόμαστε πια τα χαμηλινά ή βοτσάλιστά δάπεδα και τις πλακόστρωτες αυλές. Εσωτερικά είναι στολισμένα με πολύχρωμα υφαντά, μεταξωτές μαντιλάς, κοφτά τραπεζομάντηλα και κουρτίνες.

Είναι πολλά τα ξωκλήσια και οι εκκλησίες, μερικές απ' αυτές με περίτεχνα ξυλόγλυπτα τέμπλα και αγιογραφημένους τοίχους.

Οι αφορμές για διασκέδαση δίνουνται πολύ συχνά, ιδιαίτερα το καλοκαίρι που έρχονται οι ξενιτμαρμένοι να παντρούτον και να βαρσιτίουν τα παιδιά τους. Τα πανηγύρια είναι πολλά και γιορτάζονται παραδοσιακά με πλούσια φαγητά και κρασιά, τραγούδια και χορούς. Ο γάμος είναι σημαντικό κοινωνικό γεγονός, που οι ετοιμασίες και τα γλέντια του διαρκούν πολλές μέρες.

Karpathos is the second largest island in the Dodecanese Islands, Rhodes being the largest. High mountains alternate with contrasting sheltered coves and rocky coastal areas.

Karpathians call the northern villages: Elymbos, Diafani, Spoa and Mesochori, "Pano Choria" (Upper Villages) and the southern villages: Pylés, Othos, Volada, Aperi, Menetes, Arkassa, Fimiki and Pigadia, (the capital) "Kato Choria" (Lower Villages).

In Elymbos, a village built on the peak of a high ridge, the women wear traditional costumes. Most women abandon their costumes while residing elsewhere only to resume wearing them when they return to their island homes.

The traditional architecture is being eliminated from newer homes. However, some homes are built in the traditional style and decorated accordingly: clay or tiled roofs, hand carved wooden doors, closets, and interior lofts (soufa).

Rarely do you find mud or pebble floors and slate walks. The interiors are decorated with colorful woven rugs, silk kerchiefs and embroidered tablecloths and curtains.

Both large and small churches are elaborately designed with ornate woodwork and tableaus. Iconography decorates the walls.

There are numerous occasions for celebrations, especially during the summer when many native villagers return to marry or christen their children. There are many "panigiria" (religious holidays) which are celebrated according to Karpathian customs and with much food, wine, songs and dances.

The wedding is a significant community affair for which there are elaborate preparations. The wedding itself lasts for several days.

Μαργιούλα Κρησιώτη

Margoula Kritsioti

melismatic, still not so simple, melismatic melodic.

Harmonically, the most characteristic quality of Cypriot music is the use of the *kythara* (lute) and the *kanon* (flute). The *kythara* is a four-stringed lute with a long neck and a sound hole in the body. It is played with a plectrum and is used to accompany the voice. The *kanon* is a long, thin, reed instrument with a long neck and a sound hole in the body. It is played with a plectrum and is used to accompany the voice. The *kythara* and the *kanon* are the most characteristic instruments of Cypriot music. They are used to accompany the voice and to play the melody. The *kythara* is a four-stringed lute with a long neck and a sound hole in the body. It is played with a plectrum and is used to accompany the voice. The *kanon* is a long, thin, reed instrument with a long neck and a sound hole in the body. It is played with a plectrum and is used to accompany the voice.

The melody of the *kythara* is a simple, melodic line. It is played with a plectrum and is used to accompany the voice. The *kanon* is a long, thin, reed instrument with a long neck and a sound hole in the body. It is played with a plectrum and is used to accompany the voice.

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to be "a good five-player with strong bowing technique is as good as ten players." We should not forget the old singer often heard in Kyrenia: "Hold well my bow, my fall disturbance."

Apart from its role as a melodic and accompaniment instrument in its own right, with which an accomplished virtuoso musician is the central technique of playing the five being essentially suited to the short, sharp bow movements defining the traditional dance forms such as *Siklos* or *Piko* Choro.

In the playing of Manolis Koutakas, who surely qualifies as one of the most gifted five-players of the *Kato Chorio*, we may admire the authentic style and ethos of the *Kyreniotes* (the which — also — will become increasingly rare in years to come). Worthy of mention too is the manner in which Vassos Koutakas accompanies him on the *kythara*. An exponent faithful to tradition, he provides the guitar-like accompaniment which has been the province of rural Greek music in recent years.

It is common also the emotional expressive singing of Manolis Koutakas who, although the has lived in Kyrenia for several years, maintains close ties with the life of his birth and its music. The melody he sings of his father (who is a priest) and the women of his village, Othos. The melody is modified by her island while residing in the Turkish city. For we should never forget that the folk tradition of Kyrenia owes a great deal to its migrant children, who fondly remember their native island.

Lambros Lianos

ΤΡΑΓΟΥΔΙΑ

It is common also the emotional expressive singing of Manolis Koutakas who, although the has lived in Kyrenia for several years, maintains close ties with the life of his birth and its music. The melody he sings of his father (who is a priest) and the women of his village, Othos. The melody is modified by her island while residing in the Turkish city. For we should never forget that the folk tradition of Kyrenia owes a great deal to its migrant children, who fondly remember their native island.

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SONG

Music and song are traditions still very much alive in Kyrenia, particularly in Hymbos, its northernmost village. Its poetic wealth is expressed in both many-voiced songs and charming couplets (*manastirades*).

There are songs recounting death and tales far removed from everyday life, songs offering to men's life cycle and songs associated with customs and religious feasts, such as those sung at carnival time and the feast (dedicated). Many of these are sung while seated (kathistikoi) table songs, of which there are few and which are not accompanied by instruments. The *manastirades* are long drawn-out, narrative songs sung to the *kythara* (rare is simple, melodic melody, gradually gathering momentum as it progresses). Other songs are also sung, lighter in content and in melody.

Songs accompany dances, too, i.e. the *Zorba* and *Gonastiriki*, and heavily songs are sung for the dances performed at carnival time. Many such songs have been forgotten, and with them their associated dances, such as *Agonastiriki*. Some have survived but are sung while seated, such as the song "Nite Pite kai me Galina / Panagiotakos...". which used to accompany the dance known as *Mikros Ymirakios*. Songs are sung not only at feasts but frequently accompany the dances *Panastiriki* and *Makris kai Kato Chorio*.

Special categories of songs for a particular purpose include lullabies, "nursery rhymes", children's songs, work songs and carols. The *manastirades*, an important part of the folk poetry of Kyrenia, are charming three-stanza couplets which the islanders compose with amazing facility. Greeting, admonitions, congratulations, teasing, past reflections and petty vexation are all expressed in verse when the occasion demands. Once sung, a *manastirade* is not repeated. Each is composed at a specific moment and is more easily understood by those familiar with the people and the life and ways of local life. The most successful are impressed on the villagers' memory and are often referred to years later. Many have been collected and published in numerous anthologies — lullabies and laments, scenes of persons and events, narratives of personal death and social customs, good wishes at births, baptisms, betrothals and marriages, others sung in the course of the *Kato Chorio* dance, and those associated with such customs as its *kythara* and the *kythara*.

Two noted *Kyreniotes* concerned in *manastirades*, sending one another greeting cards on feast days and some days, congratulating and commiserating through the columns of the local newspapers, whole pages of which are filled with such charming verses. For it is an honour to be addressed in *manastirades*, be they written or sung. One may hear literally hundreds in the course of a single night of merry-making.

The tunes to which *manastirades* are sung differ from those of other songs. There are many such tunes, mostly plaintive and slow, rather than brisk and lively. The singer may sit by *manastirades* in any time. Most do not have particular names but some are referred to by the

Αλοίμονο τσαι πάλι αλί
εράσια σα το γυαλί
Πόσες φορές δεν ήκαμα στρώμα τα σκαλοπάδια
Αλοίμονο αλοίμονο γυιλό μου δεντρολίβανο
τσαι πάλαγμα τον ουρανό να (δω) τα δυο σου μάδια
Στα όρη βγαίν' η κάταρη
τα λόγια σου 'να ζήγαρη.

Σκοπός: «Της νύχτας»
Ξύπνησε διαμαντόπετρα τσ αθθέ του μαλαμάτου
τσ έχω δυο λόγια να σου πω του παραπονεμέτου.
Γυιλό γυιλό πηραίνε μετρώ τα τσιμάτα
μ' αρέσουν οι χαβιάς τσαι τα τσικίματα.

Ξύπνησε διαμαντόπετρα τσ αθθέ του παρα(δ)είσου
να κούσας τα κινέματα τσαι πάλι θος τσιμήσου.
Γυιλό γυιλό πηραίνε τα τσιμάτα μετρώ
τσιανούργια αγάπη κάνε παλιό δε λησιμονά.

B4. ΠΑΝΩ ΧΟΡΟΣ

And listen to the praise and then sleep once more
I travel along the sea coast and count the waves
In search of new love, but never the old forget.

B4. PANO CHOROS

ΓΛΩΣΣΑΡΙ

ανετρινίζω = ανανετρινίζω = ρίχνω βλέμμα από κάτω προς τα
πάνω, κοιτάζω
γέννη = δένω
γυαίνω = θεραπεύω (από το υγθαίνω).
γίω = δίνω
θόγγω = κοιμώμαι (θος = κοιμήσου).
τσιμάλικος = σινομηλικός.
συναλλίκι = σχέση, συναναστροφή.
συρμιλί = σύρμα μεταξίω = λεπτή κλωστή μετάξι.
σταλαμιτζίω = στάζω.
φιλιό = αγάπη.
χαβιάς = σκοπός, μελωδία (χαβατζίω = τραγουδώ).
χογλακούλια = χογλιάκια = χαλιάκια.