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BLENDING REBETIKO WITH BLUES, JAZZ, AND ROCK: INTERCULTURAL SONGWRITING AND ANALYSIS

ATHANASIOS POLYZOIDIS

A thesis submitted in partial fulfilment of the
requirements of Bath Spa University
for the degree of Doctor of Philosophy

Bath School of Music and Performing Arts, Bath Spa University

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Abstract

This research explores shared characteristics in approach and conception between two distinct musical styles – Greek *rebetiko* and Afro-American blues – with the aim of conceiving a creative method for generating intercultural music and lyrics. These traditions both emerged in the late nineteenth century among marginalised communities: blues in the Deep South of the USA; and *rebetiko* in Greek ports. The study establishes a new language, a palette of rhythms, and instrumentation by identifying tools from the mixture of *rebetiko* and blues, as well as jazz and rock, leading to experimental cross-genre musical forms, by blending them in new original songs. Jazz has evolved from blues through the adaptation of modality, polyrhythms, complex harmonic structures of jazz, and other melodic elements from Western contemporary music, akin to *rebetiko*'s diverse vocabulary of modal scales and rhythms. Employing an autoethnographic methodology, this research captures the experimental aspects of creative practice, supported by song transcription, analysis, artist collaboration, interviews, and observation. Elements from established artists, who attempted to fuse *rebetiko* and blues, namely Pavlos Sidiropoulos and Georges Pilali, and the fingerstyle *rebetiko* guitar technique (*tsibití*), that was disentombed by Dimitris Mystakidis, are integrated into my songwriting practice, seen in the accompanying portfolio of eighteen songs. *Rebetiko* modes (*drómoi*) are collected, collated, and re-imagined from eighteen sources. The songs combine *rebetiko drómoi* with blues scales and jazz modes, alternating time signatures, employing slang-infused common lyrical themes, and juxtaposing instruments typical of *rebetiko*, blues and jazz. Unconventional songwriting techniques are mostly used to shape forms, rhythmical structures, and instrumentation with unorthodox playing. In my roles as songwriter, vocalist, multi-instrumentalist, arranger, engineer, and producer, I have developed a model for blending these genres. The exegesis delves into the underlying thematic elements, acknowledges their different qualities and limitations, and weaves a rich tapestry of connections through this compositional journey.

Keywords: *rebetiko* and blues; westernisation of *rebetiko*; intercultural songwriting; *drómoi* as modes.

Publication Statements

Ethics Statement

This study was approved by the Bath Spa University Ethics Panel on 13/03/2018. Should you have any concerns regarding ethical matters relating to this study, please contact the Research Support Office at Bath Spa University (researchsupportoffice@bathspa.ac.uk).

All participants provided written informed consent prior to enrolment in the study and for any associated datasets to be utilised as presented within this thesis.

Data Statement

All datasets are provided in full in the Appendices of this paper.

Copyright Statement

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‘Je n'ai fait celle-ci plus longue parce que je n'ai pas eu le loisir de la faire plus courte’

(‘I only made this one longer than usual, because I lacked the time to make it short’)

— Blaise Pascal, *Lettres Provinciales (1656-1657), no. 16*

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Translations - transliterations - transcriptions - italicisations

All translations, transcriptions and transliterations are my own unless indicated otherwise. For Greek words, ELOT 743 [1] standard was not followed, but instead, a combination of transliteration and transcription was used.

The following guidelines were applied to represent specific Greek letters and combinations:

Greek Letter/Combination	**Pronunciation**	**Transcription**
⟨γ⟩	[ɣ], and sometimes [ʝ]	⟨gh⟩
⟨δ⟩	[ð]	⟨dh⟩
⟨χ⟩	[ç]	⟨ch⟩ or ⟨h⟩
⟨αυ⟩ and ⟨ευ⟩	[av] and [ev], or [af] and [ef]	⟨av⟩ and ⟨ev⟩, or ⟨af⟩ and ⟨ef⟩
⟨η⟩ ⟨ι⟩ ⟨υ⟩ and ⟨ει⟩ ⟨οι⟩ ⟨υι⟩	[i]	⟨i⟩ ⟨i⟩ ⟨y⟩ and ⟨ei⟩ ⟨oi⟩ ⟨yi⟩
⟨ου⟩	[u]	⟨ou⟩
⟨γγ⟩	[ŋg]	⟨ng⟩
⟨γκ⟩	[g] in the beginning of word	⟨g⟩
	[ŋg] or [g] otherwise	⟨ng⟩ or ⟨g⟩
⟨μπ⟩	[b] in the beginning of word	⟨b⟩
	[mb] or [mp] otherwise	⟨mb⟩ or ⟨mp⟩
⟨ντ⟩	[d] in the beginning of word	⟨d⟩
	[nd] or [nt] or [d] otherwise	⟨nd⟩ or ⟨nt⟩ or ⟨d⟩
⟨κκ⟩ ⟨λλ⟩ ⟨μμ⟩ ⟨νν⟩ ⟨ππ⟩ ⟨ρρ⟩ ⟨σσ⟩ ⟨ττ⟩	[k] [l] [m] [n] [p] [r] [s] [t]	⟨kk⟩ ⟨ll⟩ ⟨mm⟩ ⟨nn⟩ ⟨pp⟩ ⟨rr⟩ ⟨ss⟩ ⟨tt⟩
Acute accent (΄)	Marks stressed vowel	
Diaeresis (¨)	Marks diphthong vowels	
Combination (΅)	Marks stressed diphthong	

Exceptions to these rules apply to words that have been transliterated differently in various sources, such as the Byzantine *échos* (ήχος), the *rebetiko drómoi* (δρόμοι), and

[1] ELOT is the abbreviation for the Hellenic Organization of Standardization.

personal names. Authors' and artists' (or their publishers') own transliterations of their names are used. Non-English words always appear in italics unless they are written using Greek characters.

Glossary

Archontorebétiko – Αρχοντορεμπέτικο

Literally translates as ‘posh *rebetiko*’ (from *archonto-*, ‘posh’ + *rebetiko*) or ‘bourgeois *rebetiko*’. A refined subgenre of *rebetiko* that originated during the commercialisation of *rebetiko*. Its representatives eliminated the eastern scales and the lyrics with marginal life themes to make it acceptable by the middle and upper classes.

Baglamás – Μπαγλαμάς (plural μπαγλαμάδες – baglamádhes, also transcribed as ‘baglamádes’). Also known as ‘baglamadháki’ – μπαγλαμαδάκι, literally ‘small *baglamás*’.

The most characteristic instrument of *rebetiko*, together with the *tríchordo bouzoúki*. It is one of the smallest versions of *tríchordo bouzoúki* and sounds one octave higher. The name resembles the Turkish *bağlama*, a similar but not identical instrument. Unlike *tetráchordo bouzoúki*, it is not associated with popular and folk pop music, and therefore its sound evokes the *rebetiko* tone.

Bouzoúki – Μπουζούκι (plural μπουζούκια – bouzoúkia).

The most characteristic instrument of *rebetiko*, together with the *baglamás*. It features a round body, reminiscent of mandolin, but has a long neck, and is played with a plectrum. Early *bouzoúki* had three pairs of strings, hence named *tríchordo* (three-course), tuned to D_3D_4–A_3A_3–D_4D_4. During the commercialisation of *rebetiko*, a fourth pair was introduced to what is called *tetráchordo* (four-course) *bouzoúki*. The tuning was also changed to C_3C_4–F_3F_4–A_3A_3–D_4D_4 to imitate the four bottom strings of a guitar, tuned one step lower. *Tetráchordo bouzoúki* is widely used in Greek popular and folk pop music, while *rebetiko* purists usually use the *tríchordo*.

Compañía – Κομπανία (plural κομπανίες – companíes). Also transcribed as ‘kompanía’ (plural ‘kompaníes’).

From the Italian ‘*compagnia*’. Primarily used for a company of friends. In music, it refers to a folk music band, and the term is extensively used in *rebetiko* and *laïkó*.

Drómos – Δρόμος (plural δρόμοι – drómoi).

Literally translates as ‘road’, ‘route’ or ‘path’. Based on Turco-Arabic *makam* (or *maqam*) and Byzantine *échos*, they essentially are the modal scales of *rebetiko*.

Échos – Ήχος (plural ήχοι – échoi).

The equivalent of a mode in Byzantine music, within the eight-mode system.

Hasápiko(s) – Χασάπικο(ς). Also transcribed as ‘chasápiko(s)’.

Literally translates as ‘the butcher’s [dance]’. In 4/4 or 2/4 metre.

Hasaposérviko(s) – Χασαποσέρβικο(ς). Also transcribed as ‘chasaposérviko(s)’.

Literally translates as ‘Serbian butcher’s [dance]’ (from *hasápis*, ‘butcher’ + *Sérvikos*, ‘Serbian’). A fast version of the ‘hasápiko(s)’ rhythm, usually written in 2/4, but sometimes written in 4/4 metre.

Kamiliériko(s) – Καμηλιέρικο(ς).

Literally translates as ‘cameleer’s [dance]’. 9/8 rhythm divided into 2+2+2+3.

Karsilamás – Καρσιλαμάς (from the Turkish ‘*karşılama*’).

Dance in 9/8, divided into 2+2+2+3.

Kombolói – Κομπολόι (plural κομπολόγια – kombológhia or kombológia).

Worry beads (from *kómvos*, ‘knot’ + *-lógio*, ‘collection’).

Kompanía – see Compañía above.

Koutoúki – Κουτούκι (plural κουτούκια – koutoúkia).

Small and usually underground taverna, where a small group of people play *rebetiko*. It is derived from the Turkish ‘*kütük*’.

Laïkó – Λαϊκό ([laiˈko] plural λαϊκά – laïká).

Literally ‘song of the people’ or ‘popular song’, but often described as ‘folk song’ or ‘urban folk music’. Koglin translates it as the ‘Greek working-class song’ (2016, p. 82).

Majoromínoro – Ματζορομίνορο (plural ματζορομίνορα – majoromínora).

Literally translates as major-minor (from major + minor). The meaning varies depending on the context. It can describe the songs that are either major or minor (not modal). It can also describe the scales and *drómoi* that have both major and minor qualities. Another use is for the *drómoi* that begin with a major pentachord or tetrachord that connects to a minor tetrachord or pentachord, and vice versa.

An equivalent Western term could be the German *Moll-Dur*.

Makam – [Turkish] *Makam* (plural *makamlar*). Also transcribed as ‘maqam’ from the Arabic ‘*maqām*’ (plural *maqāmāt* – maqamat).

The equivalent of a mode in the Turkish, Arabic, Persian, and Iraqi music. Despite the similarity in nomenclature, there are various differences between these musics, involving discrete microtonal subdivisions, *makam* names, and families.

Mángas – Μάγκας (plural μάγκες – mánges).

Before the First World War, a *mángas* was part of a social group that was known for behaving in a presumptuous way, dressing in a distinctive style with a moustache, having a limping walk and usually associated with *rebetiko*, either as a listener or as a musician himself. The nearest English equivalent would be ‘wide boy’ or ‘spiv’. Nowadays the term is used for either a tough guy, or it can be used as a slang similar to ‘dude’ in singular and ‘guys’ in plural.

Maqam – see Makam above.

Mastoúra – Μαστούρα.

A slang for the state of being stoned, derived from the Turkish ‘*mastur*’.

Mórtis – Μόρτης (plural μόρτες – mórtes).

The nearest English equivalent is ‘rascal’. There are various hypotheses about its etymology, with possible origins in Italian, Turkish, Venetian, or it is simply Greek idiomatic.

Potirokombolói – Ποτηροκομπολόι.

Literally translates as [drinking] glass worry beads (from *potíri*, ‘[drinking] glass’ + *kombolói*, ‘worry beads’). It is used to describe the technique of rubbing of the lip of a drinking glass against a *kombolói* that is suspended from a button of the performer’s shirt or jacket.

Rebetiko – Ρεμπέτικο ([re(m)ˈbetiko], plural ρεμπέτικα – rebetika). Also transcribed as ‘rembetiko’, or with the latinised spelling ‘rebetico’.

Rebétis – Ρεμπέτης (plural ρεμπέτες – rebétes). Also transcribed as ‘rembétis’.

A *rebetiko* musician, or a person who lives a certain way of life that is associated with the *rebetiko* culture.

Rebétissa – Ρεμπέτισσα (plural ρεμπέτισσες – rebétisses). Also transcribed as ‘rembétissa’ (plural ‘rembétisses’).

Female *rebétis*.

Taxími – Ταξίμι (from the Turkish ‘*taksim*’). Also transcribed as ‘taksími’ or ‘taksím’.

A freely improvised unmeasured prelude, which can occur at the beginning or at the middle of a song.

Tekés – Τεκές (plural τεκέδες – tekédhes, also transcribed as ‘tekédes’).

The pothouses and dives where *mánges* gathered to smoke hashish (Koglin, 2016, p. 73).

Tetráchordo – Τετράχορδο (plural τετράχορδα – tetráchorda).

Literally translates as ‘four-stringed’. While it can be used to describe any instrument that has four strings, it’s mostly used to distinguish the four-course *bouzoúki* from the three-course *bouzoúki*.

Tríchordo – Τρίχορδο (plural τρίχορδα – tríchorda).

Literally translates as ‘three-stringed’. While it can be used to describe any instrument that has three strings, its most common use is as a synecdoche for any instrument of the *bouzoúki* family that features three pairs of strings.

Tsiftetéli – Τσιφτετέλι. Turkish: *Çiftetelli*. Also transcribed as ‘cifte telli’ or ‘chifte telli’.

A dance rhythm in 4/4, widely used in Anatolia and the Balkans.

Tzourás – Τζουράς (plural τζουράδες – tzourádhes, also transcribed as ‘tzourádes’).

An instrument similar to the *bouzoúki*, but slightly smaller. It has a considerably smaller body, but larger of a *baglamás*, and slightly smaller neck, without having a fixed dimension. It is usually tuned to D_4D_3–A_3A_3–D_4D_4. It is the third most popular instrument of the *bouzoúki* family.

Zeïbékiko(s) – Ζεϊμπέκικο(ς)

An improvised dance that was strictly for males. It has a rhythmic pattern of 9/4, but in certain books and methods can be seen as 9/8. Two rhythmic patterns dominate that are described as ‘old’ *zeïbékikos* and ‘new’ *zeïbékikos* in literature. However, the names do not reveal their antiquity, as there is no evidence about which originated first.

0 Introduction

0.0 Beginnings

'Rebetiko is our blues' is a phrase that I heard from my school days. When I picked up the guitar as my main instrument and expressed the willingness to learn how to play blues and rock, I heard people saying, 'you know, the blues is like rebetiko'. As a self-taught guitarist, I gathered information from classmates and discussions with more experienced players, who not only taught me the pentatonic scale, but some claimed that it is responsible for the similar sound of blues and *rebetiko*. However, *rebetiko* is not based on pentatonic scales: it has its own tradition with over a dozen modal scales, called *drómoi* (literally 'roads', 'routes' or 'paths'). Neither is blues necessarily based on pentatonic scales. In subsequent years, I had a few relevant incidents, while I was giving music lessons. For example, music theory students have asked me if there are similarities between the two genres; a ukulele student was enthusiastic when I taught her some blues licks and turnarounds, as to her they sound like *rebetiko* that she loves; in contrast an electric guitar student was refusing to learn the twelve-bar blues progression because it reminded him of *rebetiko*, which he considered miserable.

Pavlos Sidiropoulos was the artist who believed these two styles can co-exist. Ntinos Dimatatis explains 'his great show of respect for rebetiko that he considered to be corresponding to the blues of the Greek scene' (1997, p. 18, my translation). He refers to the songs of Sidiropoulos's 1992 posthumous album as *rebetiko*, although Sidiropoulos described them as 'heavy Greek blues' (1997, p. 129, my translation). However, I would not describe the blues element as strongly as Dimatatis claims: 'clearly dominates in this album' (1997, p. 131, my translation). But I understand why he (and others) believe that Sidiropoulos's 'compositional pursuit gravitated towards the marriage of this genre (blues) with rebetiko' (1997, p. 131, my translation).

Even though I enjoyed both blues and *rebetiko*, as well as Sidiropoulos's music, I did not immerse myself in exploring the intersection of *rebetiko* with blues for several years. The reason is that it looked like the electric guitarists and the *bouzoúki* players in Greece had formed two rival fortresses that would mostly collaborate in commercial *laïkopóp* (folk-pop) works. The same applied to a large part of the audience that was divided into those who would go to concerts or bars that play rock and blues music, and those who would seek entertainment in *bouzoúkia* (*laïkó* and *laïkopóp* clubs).

Before a Jonathan Kreisberg concert that I co-organised with GuitarFor music school

in 2011, Kreisberg talked about a piece that he would perform, which is based on a Markos Vamvakaris *rebetiko* song. Observing an American jazz guitarist and composer speak highly of Vamvakaris and certain aspects of *rebetiko* was very inspiring. Having several discussions through the years I changed my perspective, which eventually led me to shape this PhD proposal.

Fascinated with songwriting and storytelling since I learnt my first chords, and subsequently after completing a Master's degree in songwriting, I decided to approach this research through a creative portfolio. As Igor Stravinsky pointed out 'We have a duty towards music, namely, to invent it […] the expression "inventor of music" seemed to me to fit my profession more exactly' (1947, p. 53). Resonating with his assertion, my duty extended to the creation of an innovative stylistic archetype that amalgamates the quintessential traits of *rebetiko*, blues and jazz in a rich textural intersection. The accompanying portfolio comprises eighteen songs. Links, information, lyrics, and lead sheets, are in Appendices I to IV.

Within the first year of my research, Dimitris Mystakidis released an album that includes more sophisticated interpretations of *rebetiko* songs that were recorded at the beginning of the twentieth century in the USA, with fingerstyle guitar, instead of *bouzoúki*. Mystakidis expressed that this technique needs further exploration so it can fit a contemporary environment. This inspired me to develop this technique and compose three fingerstyle *rebetiko*-blues songs. The remaining fifteen songs were primarily inspired by artists who attempted to blend *rebetiko* (and other Eastern Mediterranean musics) with blues, jazz, or rock, such as Sidiropoulos, Kreisberg, Georges Pilali, The Burger Project, Tzimis Panousis, Socrates Drank the Conium, Dave Brubeck, Gadjo Dilo, and Giorgos Zampetas, along with popular worldbeat songwriters like Paul Simon. These influences justify the use of 'rock' in the title, as well as the fact that the impact of rock is so apparent in contemporary blues and jazz that modern blues rock and jazz fusion artists are simply labelled blues or jazz. As David Temperley suggests, a number of other genres are generally included in a broader definition of 'rock' (2018, p. 5), which is indicated on the *Rolling Stone* list of 'The 500 Greatest Songs of All Time' that includes artists like Aretha Franklin, Marvin Gaye, and Public Enemy (2004, pp. 65–165). This broad definition of the term 'rock' was also accepted as the best available option by John Covach and Andrew Flory (2022).

0.1 Research Context

This research project offers an autoethnographic analysis and a reflection of the creative decisions that were taken during the compilation of the portfolio, with the aim of identifying links between the distinctive traditions of Greek *rebetiko* and African American blues.

According to urban myth, *rebetiko* has been described as 'the Greek blues' or 'the blues of Greece', as identified by several musicians, commentators, and critics. Dafni Tragaki claims that 'one of the most commonly applied descriptions of rebetiko song was that which described the music as "the Greek blues"' (2002, p. 52; 2007, p. 24). Daniel Koglin observes that 'a middle-aged man whom I knew to be the producer and frontman of several public television programmes about *rebetiko* — exclaimed this song was "pure blues"' (2016, p. 10). Christos Stavrinides states that 'It is no surprise that Rebetiko is often described as the "Greek urban blues"' (2011, p. 78). Stathis Gauntlett also mentions jazz: 'Two notable parallels are the dispute over the type of Greek folksong known as Kleftiko, and the vexed question of Blues and Jazz' (1978, p. 41), and recently wrote a chapter on '*Rebetika*, the Blues of Greece – and Australia' (2019, pp. 105–118).

Rebetiko and blues both originated and were developed by marginal people of different continents in parallel, the former in the ports of the Eastern Mediterranean and the latter in the southern United States, at the end of the nineteenth century. However, a *terminus ante quem* cannot be identified for the birth of *rebetiko*, and there are disputes between authors regarding the meaning of the term '*rebetiko*', the collection of songs that belong to this genre, as well as the different time periods of *rebetiko*. Gauntlett explains that 'The songs marked by this term had very little in common from a thematic, stylistic and musicological point of view.' (2001, p. 33). Panos Savvopoulos states, for example, that '[The word "rebetiko"] has been used and promoted as a commercial identifier for some songs that had absolutely nothing to do with real rebetika' (pl.) (2006, p. 11). Finally, Koglin points out that, 'various types of Greek urban folk music which are now commonly subsumed under the umbrella category "rebetiko" have given rise to much controversy' (2016, p. 23). Defining '*rebetiko*' is perhaps an impossible task that is beyond the scope of this thesis. Neither the disputes, nor the conflicting definitions of *rebetiko* — some of which are based on Elias Petropoulos's grouping of songs under the label '*rebetiko* songs' in his book *Rebetika Tragoudia* (*Rebetiko Songs*) (1968) — affect the aim of this thesis. Ultimately, the musical features of what is broadly described as *rebetiko* — which in fact

include what Gauntlett characterises as '*rebetoeidí*' ('rebetoid') songs (1978, p. 378) — are examined and blended with elements that typify other genres.

Rebetiko has been mixed with other styles, mostly for the creation of *rebetiko* cover versions of widely known songs, but not limited to that. Koglin noticed that '[…] it is mainly Piraeus-style rebetiko that has been mixed with globalized musical idioms. Blues has been tried by several artists'[2] (2016, p. 101), and he adds in a footnote:

> It is interesting, though hardly surprising, that rebetiko is often mixed with various older and contemporary 'subcultural' or 'underground' styles such as the blues (cf. the albums by Pavlos Sidiropoulos [1992], George Pilali [1994] and Stelios Vamvakaris [1995]) […] Metaphorical statements like the common 'rebetiko is the Greek blues' or 'rebetiko is protest music' have their musical equivalent in these stylistic fusions (Koglin, 2016, p. 101).

This research explores the common characteristics between *rebetiko* and blues by analysing their mixtures as well as by blending them in new original songs. It highlights their commonalities, differences and limits which allow their blending.

Even though *rebetiko* and blues share some sociocultural characteristics, musically the similarities are few. Koglin points out that, 'Musically, there is no single form typical of rebetiko, as with the twelve-bar blues form.' (2016, p. 4). This is also the case for scales, rhythms, and chord structures. For example, the generally accepted pitch sequence of the blues scale generates a hexatonic scale that has never been used in *rebetiko*. Nevertheless, there is a common ground in the lyric themes. Consequently, jazz has been considered an *a priori* better candidate, with a related sociocultural background, due to its connection with the blues. In this context, *'a priori'* signifies a preliminary assumption based on existing knowledge and general characteristics, before delving into more specific considerations. Even though its roots lie in blues, jazz was developed by adapting modality, polyrhythms, complex harmonic structures, and other melodic elements of Western contemporary music. *Rebetiko* had a comparable development, since *rebetiko* musicians have written music with the use of *drómoi*, which can be vaguely explained as equal-tempered versions of the Turkish and Arabic *makam*; irregular time signatures, such as the extremely common 9/4 *zeïbékikos* (that is divided into 4/4+5/4); and borrowed chords from Western music.

This research develops a new language by identifying tools from the mixture of *rebetiko* and jazz and produces experimental cross-genre musical forms. So, even though jazz employs the twelve-bar blues chord progression, the blends do not necessarily require

[2] Koglin identifies as Piraeus-style the '"old" or "classical" style of the 1930s' (2016, p. 29).

the existence of this form or a specific jazz/blues idiom. It involves the combination of blues scales, modes and *drómoi*, the alternation of time signatures, the selection of slang-infused common lyrical themes, as well as the coexistence of instruments that are typical of *rebetiko* and blues. Techniques that define the blues sound, such as string bendings and bottleneck, were applied to *rebetiko* instruments. The components of *rebetiko,* blues and jazz have been the basis for my compositional experimentation.

0.2 Discussion

The myth that *rebetiko* is 'the Greek blues' has been continuously regurgitated, and has been a product of discussion, or even intense debate between listeners, enthusiasts, journalists, and musicians. This inspired a few artists to try mixing *rebetiko* with blues. However, the key albums that Koglin foregrounds show great diversity, without any indication for common songwriting practices, and perhaps without the same intentions. For example, even though, Sidiropoulos's 1992 posthumous album *Τα Μπλουζ του Πρίγκηπα* (*The Blues of the Prince*) has been advertised as the epitome of *bluesorebétika* (blues-*rebetiko*) songs and songwriting, there is not enough evidence that his intention was to create such an album. In fact, the album contained demo tracks that were tape recorded in different houses, so there are controversial stories from his friends and bandmates about his plans with these songs. Pilali's 1994 album *Θεοκωμωδία* (*Divine Comedy*) mostly includes *rebetiko* and blues covers which have been brilliantly rearranged by Pilali. The practice of songwriting is therefore not present for a big part of the album, the majority of which can be seen as storytelling, with Pilali reciting stories over twelve-bar blues. Finally, Stelios Vamvakaris's 1995 album *Σ' ένα μπαρ του Μισισίπι, Ένας ναύτης απ' τη Σύρα* (*In a Mississippi bar, A sailor from Syra*) sounds like a *rebetolaïkó* (*rebetiko-laïkó*) album whose lyrical themes involve references to Mississippi, bluesmen, and harmonica, for example.

Therefore, this research project asks how songs may be created that blend attributes from *rebetiko* and blues. Achieving this not only involves consideration of blends of scales and rhythms, but also a blend of instruments that are typical of each genre. The primary and subsidiary research questions are as follows:

1. How can a songwriting practice be developed by blending divergent attributes between *rebetiko* and blues/jazz traditions?
    a. How might analytical discrepancies from previous definitions of *rebetiko*'s technical features be addressed?

b. How can a contemporary *rebetiko* theory/harmony be (re)conceived by employing methods of contemporary jazz theory/harmony?

2. How can musical features from *rebetiko* and blues/jazz traditions – e.g. forms, scales, rhythms, and lyrical ideas – enhance and expand a songwriter's creative palette?
    a. How can a contemporary and consistent vocabulary of *rebetiko* scales and chords be established?
3. What commonalities exist between *rebetiko* and blues/jazz features that allow these two styles to be blended in a coherent songwriting language? And what are the limits of these commonalities?
    a. Which artists blend *rebetiko* with blues/jazz and how do such artists successfully employ the two styles together in their work?
4. How can stylistic and technical differences between *rebetiko* and blues/jazz contribute to an evolving songwriting vocabulary?
    a. What can be learnt from the practice of established artists regarding their approaches to blending *rebetiko* with genres outside blues and jazz traditions?
    b. How can parallels be drawn between established blends of blues with popular genres and new blends of *rebetiko* with these genres?

Research Question (RQ) 1a) is an essential first step because it is impossible to extract information without having a proper and consistent set of features. Of course, there is an obvious limit to the role of such enquiry since songwriting can have multiple different approaches. A plethora of different songs can be created by blending *rebetiko* and blues/jazz, depending on the taste and the creative decisions of the songwriter. Hence, some limitations must be set in order to delineate a typology of features for application in the composition of songs.

That said, achieving such a typology is particularly problematic in relation to *rebetiko*. *Rebetiko* has traditionally been written with the use of *drómoi*, with their roots in Turco-Arabic *makamlar* [3] and Byzantine *échoi*, [4] played on fretted instruments, and therefore transformed to twelve-tone equal-tempered variations. Even though these *drómoi* have been documented, there have been many inconsistencies in onomatology and disputes between authors/musicians. Their number and construction are not agreed upon;

[3] Plural of *makam*. See Glossary.
[4] Plural of *échos*. See Glossary.

thus, pitch content or chord matching can differ from one author to another. In order to create such a typology of features, RQ 2a) must be addressed. This contemporary vocabulary will contribute not only to a songwriter's creative palette, but also to a smoother songwriting practice.

The necessity of conceiving a contemporary *rebetiko* theory/harmony becomes evident when considering the intricacies of *rebetiko*'s historical documentation and the variation in its scales and chords. A comprehensive and adaptable system is vital to provide a solid foundation for the envisaged songwriting practice, RQ 1b). For instance, referring to *The New Grove Dictionary of Music and Musicians*, *makamlar* and *échoi* fall into the modes (or an analogous) category (Powers, 1980, pp. 376–428), while Tragaki refers to 'the modal system of *dromoi*' (2019, p. 80). This insight allows us to consider organising *drómoi* from the brightest to the darkest, akin to the chord-scale system in modal jazz. Such an approach can significantly contribute to the enhancement of songwriting practices. However, to avoid an open-ended endeavour, it is crucial to define the boundaries of RQ 1b), as the (re)conception of a contemporary *rebetiko* theory/harmony can become an endless journey. Firstly, the *drómoi* and chords were collected from any possible source, without making personal assumptions from studying *makamlar* and *échoi*. Various authors that attempted this ended up drawing different conclusions. Additionally, tetrachords and pentachords have been taken into account but do not constitute the nuclei of the vocabulary, or the melody writing in the process of songwriting.

Once such groundwork is laid, it is possible to consider new commonalities and divergences between the two styles (RQ 3), establishing the common ground and heterogeneities between these genres. Some of these common attributes can be unearthed by transcribing and analysing songs that are regarded as *rebetiko*-blues blends, and by interviewing corresponding songwriters. Such work therefore addresses RQ 3a). Whilst many such artists have been acknowledged above, there are many additional approaches to consider. *Amerika* (2017) by the folk guitarist Mystakidis, for example, reconstructs a *rebetiko* guitar technique inspired by blues fingerpicking, which had previously only been used in the US (Mystakidis, 2017). Furthermore, to emphasise lyrical parallels and expand the material scope, selected songs underwent translation and transcreation. This process offers a nuanced understanding of shared themes and emotions, bridging cultural gaps. By uncovering common human experiences and emotional resonances, we illuminate the cross-cultural appeal of *rebetiko* and both blues and jazz. This exploration enhances our insight into successful genre blending, fostering a

deeper appreciation of their interconnected musical and lyrical narratives.

Finally, this research highlights the stylistic and technical differences between *rebetiko* and blues/jazz, RQ 4. Such a question asks us to consider the applicability of *rebetiko* features to styles beyond blues and jazz. This creates RQ 4a). *Rebetiko* has been blended with rock, reggae, gypsy swing, and less frequently with other styles. Exploring the creative ideas behind such blends informs the songwriting practice and the creation of the vocabulary not only within the context of these particular stylistic pairings, but also informing the combination of *rebetiko* with blues and jazz, RQ 4b). For example, the genre that combines elements of blues and rock was so successful that it has been part of the careers of several established artists and is widely known as 'blues rock'. The pitch sequence that is now mostly cited as the 'blues scale' was used extensively by these artists in a Western equal-tempered rock context. Similarly, this can inspire the creation of *rebetiko* rock songs and an even broader songwriting vocabulary.

By addressing such questions through the practice of songwriting, the emphasis of this thesis is placed on disinterring the musical interrelations between *rebetiko* and blues/jazz and exploring new interrelations between the styles. The primary objective is not to extensively explore the sociocultural and ethnographic comparisons between *rebetiko* and blues, or *rebetiko* and jazz, even though some interesting parallels and references naturally emerge during the literature review and analysis. Such an exploration would be the topic of a separate thesis.

Even though some of the products of the portfolio were released before the submission of this thesis, the audience reception, and journalists' reviews of any type of media are not measured or considered a variable of this project. By the same token, the creative decisions concerning the album covers, and the packaging art overall of the albums and singles, are not taken into consideration. Even though symbolism is involved in terms of metaphorical musical gestures and lyrical tropes – which are required to serve prosody – in general, semiotics and semiotic analysis were not set as aims of this thesis.

0.3 Methodology

A practice-based approach serves as the foundational methodology, engaging with the research questions through the medium of songwriting and autoethnographic analysis while allowing for a dynamic exploration of the intersections between *rebetiko* and both blues and jazz traditions. As Graeme Sullivan explains, 'The artist intuitively adopts the dual

roles of the researcher and the researched' (2009, p. 51). However, the research process employed is not an endeavour to portray or amplify my individual songwriting persona. Instead, it serves as a mechanism to explore and investigate the research questions at hand. The objective is not a comprehensive study of my personal songwriting habits and approaches in a general sense. Rather, it entails the application of my expertise as a practitioner to delve into the research questions, aiming to shed light on the intersection of musical traditions.

These knowledges encompass a range of aspects, including the nuanced understanding of tacit knowing-in-action (Schön, 1983), the dynamics of creativity (Csikszentmihalyi, 1997), and the sociocultural framework of habitus (Bourdieu, 1996). Sullivan aptly points out: 'If artists today pursue their art practice within the academy as well as the artworks, then it is necessary that they take on the roles of the practitioner, researcher and theorist, and in some cases, art writer and teacher' (2009, p. 42).

The typology and theoretical infrastructures are built in parallel with the creative portfolio, the analysis conducted simultaneously. Theorising without practice would perhaps result in vague conclusions. Most of the tools that have been brought to light were comprehensively analysed because they were practised by following the philosopher Emmanuel Levinas's principle, that is 'to comprehend a tool is not to look at it, but to know how to handle it' (1989, p. 121). This forms a practice-research-practice cycle (Smith & Dean, 2009, p. 8). The stages of the practice-research-practice cycle can be visualised in simplified steps:

(1) Practice-led, using the creation of the first songs as a vehicle for further enquiry, (2) Research-led practice, using such further enquiry to develop new creative materials, followed, (1) practice-led exploration of these outcomes (repeat).

Hazel Smith and Roger Dean describe the interaction between research and practice:

> It has included symbiosis between research and creative practice in which each feeds on the other; hybridisation of the many discourses surrounding them; transference of the characteristics of research onto practice and vice versa; and alternations between research and creative practice, often within a single project (Smith & Dean, 2009, p. 11).

In order to establish the validity of this research, and concurrently acquire an in-depth knowledge of the subject, a multi-source methodology is applied, particularly in the research-led stages of the project, involving music transcription and analysis, lyrics

translation and transcreation, interviews, documentation, observation, performance, songwriting, collaboration, recording, arrangement and music production. As Simon Biggs basically suggests, '[Practice-led methodologies] are often characterised by hybridity, appropriating methods from other research domains' (2009, p. 67).

Three artists have been selected based on recommendations in the literature, mentions in media sources, and anecdotal responses from audience members: Sidiropoulos, Pilali, and Mystakidis. Each has their songs transcribed into standard notation (utilising *Transcribe!* and *Sibelius* software) and subsequently analysed. The objective of these transcriptions and analyses is to discern the musical gestures and creative strategies employed within the songs. From the analyses, quantitative data were generated that describe the frequency of certain variables, such as scales and rhythmic features. Mystakidis, Pilali, Kreisberg, Pete Churchill, as well as guitarist Alexis Ioannou of the Burger Project, and guitarists Konstantinos Mitropoulos and Sotiris Pomonis of Gadjo Dilo were interviewed in 2018, 2020 and 2022 to discuss their thoughts on blending *rebetiko* with other genres. All interviews are semi-structured, recorded, transcribed, and translated (if appropriate) and provided in full as Appendices to the thesis.

Observation is a means of understanding ongoing processes of other practitioners working with *rebetiko*, for example, by attending concerts, conferences, and workshops. I attended two workshops in 2018-19 and 2020: one on songwriting, led by the singer-songwriter Foivos[5] Delivorias, who experiments with different genres; and one on Greek folk guitar playing, led by the virtuoso Mystakidis. Opportunities for performance were extremely limited due to the pandemic, leading to music playing primarily during music creation, rehearsals, discussions, and recordings, from summer 2021 to summer 2023.

[5] Also seen as 'Phoebus'.

1 Literature Review

1.0 Introduction

The amateur folklorist Petropoulos produced the first book dedicated to *rebetiko* in 1968a, with the title *Ρεμπέτικα Τραγούδια* (*Rebetika Songs*), which inspired other enthusiasts to explore *rebetiko*. His work, which includes publications from 1968b, 1978, 1979, 1987, and 1990, prepared the ground for further academic research. For example, Gauntlett destigmatised the study of *rebetiko* by conducting doctoral research and submitting his thesis with the title *To Rebetiko Tragoudi* (*The Rebetiko Song*) in March 1978, which was translated into Greek by Kostas Vlissidis, and published in 2001. This was the first doctoral thesis on *rebetiko*, in which Gauntlett acknowledged the contribution of Petropoulos. The singer-songwriter and *rebetiko* aficionado Savvopoulos pursued his fascination with *rebetiko*-blues and the origins of the word '*rebetiko*', through his publications in 2006 and 2014. Ethnomusicologists Tragaki (2007) and Koglin (2016) bring fresh perspectives to the subject of *rebetiko* in the academic world, supplemented with references to blues-*rebetiko* mixtures.

Since this research is grounded in practice, instructional material for playing blues guitar, and *rebetiko* and *laïkó* guitar, songwriting methods, and music technology and production books were also consulted, as well as recordings that mix *rebetiko* with the blues. The most significant albums can be seen in the Table 1.1 below:

Table 1.1: Albums that mix *rebetiko* with the blues

Original title	Translated title	Artist	Year
Τα Μπλουζ του Πρίγκηπα	*The Blues of the Prince*	Pavlos Sidiropoulos	1992
Θεοκωμωδία	*Divine Comedy*	Georges Pilali	1994
Το Blues Συναντά το Ρεμπέτικο	*Blues Meets Rebetiko*	Louisiana Red & Stelios Vamvakaris	1994
Ανέκδοτες Ηχογραφήσεις με την Κιθάρα του	*Unreleased Recordings with His Guitar*	Pavlos Sidiropoulos	2003
ΑΜΕΡΙΚΑ	*AMERIKA*	Dimitris Mystakidis	2017

1.1 Origins of *rebetiko*

The term *rebetiko* has been used to describe a style of urban folk music that is commonly thought to have originated in the prisons and ports of Greece by marginal people. While the majority of authors position it at the end of the nineteenth century, with few exceptions mentioning the middle of the same century, the exact time of its emergence remains a subject of debate (Arseniou, 2009, p. 20; Christianopoulos, 1979, p. 74; Dragoumis, 2009, pp. 180+188; Gauntlett, 2001, pp. 27–28; Holst, 1975, p. 28; Konstantinidou, 1987, p. 19; Petropoulos, 1975, p. 13; Savvopoulos, 2018, pp. 69–70; Stabouloglou, 2017, p. 12; Tambouris, 2008, p. 7; Tragaki, 2002, p. 17; Tragaki, 2007, p. 2). Some authors position *rebetiko*'s origins at the beginning of the twentieth century (Babiniotis, 2002, p. 1535; Manthoulis, 2005, p. 8), or even the end of the eighteenth century (Stathopoulos, 2018, p. 15), and others place *rebetiko* specifically in the *tekédhes* (hashish dens) of the Athens port, Piraeus (Faltaits, 2006, p. 17; Holst, 1975, p. 12; Maniatis, 2012, p. 17; Mystakidis, 2013, p. 385; Petropoulos, 1968b, p. 16; Petropoulos, 1990, p. 55) and associate it with the underworld. By contrast, Tragaki identifies *rebetiko*'s origins as 'the beginning of the 20th century in the great ports of the Aegean Sea' where it was 'associated with low-life culture' (2002, pp. 54–55; 2007, p. 25).

Petropoulos's first edition of *Ρεμπέτικα Τραγούδια* (*Rebetika Songs*) earned him a jail sentence, as it was regarded as immoral by the dictatorship (1978, p. 8). Despite its inaccuracies, the book has been the cornerstone and source of inspiration for many researchers (Christianopoulos, 1979, pp. 7+72–73; Gauntlett, 2001, p. 94), and the photographic material of its second edition is widely valued. Gauntlett points out some of Petropoulos's errors (1978, pp. 14+46+49), criticising his book as an 'unmethodical, lyrical patchwork of unsubstantiated informative fragments, full of contradictions, errors, and possibly constructions' (2001, p. 94). Nevertheless, the poet, novelist, folklorist, and scholar Dinos Christianopoulos supports the fact that Petropoulos established the term '*rebetiko*' (1979, p. 78). Gauntlett agrees that 'the term *rebetika songs* hasn't been established before 1968, when Petropoulos's homonymous book appears for the first time' (2001, p. 30, my translation). Gail Holst also recognises Petropoulos's book as the first to be published about *rebetiko*, which contributes to its myth (1975, p. 11). By contrast, the author nicknamed Pikinos (known for his stories of *bouzoúki* luthiers and interviews with people related to *rebetiko* or *laïkó* musicians) condemns Petropoulos's work as overrated (2018, pp. 13+35).

Both Gauntlett and Christianopoulos adopt Petropoulos's conventional division of

rebetiko's evolution into four periods, and more specifically to (a) '*Smyrnaíiko* (1922-32)', (b) 'Classic (1932-40)', (c) '*Laïkó* (1940-52)', and (d) '*Archontorebétiko* (after 1952)' (Christianopoulos, 1979, pp. 74–75; 1999, pp. 9–10; Gauntlett, 2001, p. 47, my translations). By contrast, Maria Stabouloglou recognises three periods: (a) the Early period (1900-1922), (b) the Classical period (1922-1940), and (c) the Working period (1940-1953) (2017, p. 13, my translations). However, Panagiotis Stathopoulos distinguishes eight time periods, starting with 1834-1900 (prison songs), and adding a period after *archontorebétiko*, between 1956 and today that includes light *laïkó* and *éntechno* (2018, p. 19). Similar disputes can be found in the literature concerning other musics that began as folk, such as the blues.

The birthplace of *rebetiko* is Smyrna (renamed İzmir in 1930) (Kounadis, quoted in Papakostas, 2015, p. 13). Between 1850 and 1922, various groups of musicians of different nationalities, including Greeks, Turks, Armenians, Jews, Arabs, and Europeans, created the most important music idiom, the '*Smyrnaíiko*' song, 'through fermentations and exchanges' (Papakostas, 2015, p. 23, my translation). Smyrna was a crossroad between East and West (Dimitropoulos, 2020; Stabouloglou, 2017, p. 12; Stathopoulos, 2018, p. 15), where various musical idioms, such as Byzantine, Greek demotic, Turkish, Armenian, Arabic, and European were kneaded and evolved together (Papakostas, 2015, p. 27). Two leading composers during this time were Panagiotis Toundas (1886–1942) and Spyros Peristeris (1900–1966) (Papakostas, 2015, p. 39). In Smyrna, both modal, based on *makamlar*, and Western tonal systems co-existed (Papakostas, 2015, p. 42). Spyros Dimitropoulos and Vangelis Poulios indicate the café-amán of Smyrna as places that later led to what is now called *rebetiko* (2020; 2016, p. 83). Poulios recognises that accomplished musicians were members of the city's orchestras (*Estudiantínes*) that had a large repertoire. The *Smyrnaíiki Estudiantína* performed in Athens, Thessaloniki, Paris, and London (2016, p. 83). Nikos Papakostas makes a distinction between *Smyrnaíiko* and *rebetiko*, claiming that the latter is deeply influenced by the former (2015, p. 47). After the Smyrna Catastrophe (1922), the two styles almost merged, but *Smyrnaíiko* dominated for approximately ten years, until the recordings of *bouzoukobaglamádhes* (*bouzoúkia* and *baglamádhes*) began (Dimitropoulos, 2020; Dragoumis, 2009, pp. 181+203; Konstantinidou, 1987, pp. 67–68; Papakostas, 2015, pp. 55–56). Musicians from Smyrna and Constantinople were highly qualified; hence, it was not difficult for them to perform *rebetiko* songs (Dimitropoulos, 2020; Papakostas, 2015, pp. 55–56). Holst claims that the two styles overlapped, and *rebétes* were influenced by the 'superior technical skill and

theoretical knowledge' of Smyrna musicians (1975, p. 44). Therefore, according to Papakostas, a new mixed music idiom between 1922 and 1937 could be described as '*Smyrnaíiko-rebetiko*' (2015, p. 56), which Holst also names 'Asia Minor rembetika' (1975, p. 34), and then Markos Vamvakaris became the pioneer who moulded the style to the shape that is widely known today (2015, p. 56). Stabouloglou claims that during the 1920s the *Smyrnaíiki* and *Polítiki* School of singing dominated, while throughout the interbellum, '80% of composers, lyricists and performers' were originally from Constantinople and Smyrna, which were also the 'cradles' of *hasápikos* and *zeïbékikos* (2017, pp. 26–27, my translations). The word '*Smyrnaíika*' (Smyrnaean) first appeared on record labels in 1906 (Dimitropoulos, 2020), whereas the term '*rebetiko*' initially appeared on two records in 1912 and 1913 in Constantinople, but the songs of the records do not resemble the sound and themes of what is now perceived as *rebetiko* (Savvopoulos, 2006, pp. 14–16).

While searching for the roots of *rebetiko* songs, Savvopoulos states that the first 'traditional' *rebetika* made their appearance in Smyrna, Polis (Constantinople), Piraeus, and Athens (2018, pp. 13+63). There is a distinction between *rebetika* and other urban songs that were present in these cities, assigning the creation of *rebetika* to the outlaws who haunted these large ports where sly dealings were taking place (Konstantinidou, 1987, p. 39; Savvopoulos, 2018, pp. 69–70). Babiniotis also mentions Piraeus, Syros, Thessaloniki, and Smyrna as examples of the commercial and industrial centres where *rebetiko* was developed (2002, p. 1535). Vlissidis also portray *rebetiko* as a 'terminological "umbrella"' that includes couplets of anonymous authors, *amanédhes*, *amanéoids*, *Smyrnaíika* and *Peiraiótiko* ('Classic') *rebetiko* (2004, p. 11, my translation). When defining *rebetiko*, Evgenios Voulgaris and Vasilis Vantarakis claim that it was based on the pre-existing urban music of Greece, in combination with the equivalent tradition of Smyrna and Constantinople (renamed Istanbul in 1930) (2006, p. 15). Considering the understanding of *makamlar* important, they provide a guide for understanding their modal system (2006, pp. 15–55) and argue that the application of equal temperament to the repertoire is sometimes inferior (2006, p. 59).

The portfolio concentrates on the 'Classic', 'Classical', '*Peiraiótiko*', or 'Piraeus-style' (Holst, 1975, p. 35) period, regardless of the differences in dates of origin since they both cover the period during which the *baglamás* and the *bouzoúki* dominated. During that era, the scales became equally tempered, and had not yet been limited to a surprisingly small number, as in the *'Laïkó'* or 'Working' period. For example, Anestis Barbatsis (2016) states that a large percentage (57.5%) of Vassilis Tsitsanis's repertoire between 1936 and 1948

was composed with the use of the harmonic and natural minor scales. The remaining portion was composed with the major scale (17.5%), and the use of only four *rebetiko* scales (25%) (2016, pp. 87–89). Elements are borrowed from other periods.

1.2 The word '*rebetiko*'

It is still quite unclear what the word '*rebetiko*' means, which still makes it the subject of some debate. In 1975, Petropoulos stated that the 'Research on *rebetika* hasn't yet begun' (p. 18, original emphasis), and Holst stated that the 'Research into the rembetika is still hampered by the lack of reliable sources' (1975, p. 9). More recently, Tragaki confirmed that 'Due to scarcity and the character of the currently available sources on urban popular music of those years, my attempt to reconstruct rebetiko prehistory was complicated and perplexing' (2002, p. 17; 2007, p. 2). In 2009, ethnomusicologist Eleni Kallimopoulou corroborated that 'Rebetiko and other urban popular cultural forms, which drew upon Ottoman traditions […] have generally been ousted from scholarly study, their Greekness consistently called into question throughout the twentieth century' (p. 118).

According to the Greek linguist, philologist and former Minister of Education, Georgios Babiniotis's dictionary, *rebetiko* is 'the greek urban laïkó song of the beginnings of the century, that expressed the life perception and the experience of the margin, the lower social classes … had varied subject matter (songs of the prison, tekés, professions, love, etc.)' (2002, p. 1535, my translation). In his dictionary of slang, Vrasidas Kapetanakis defines *rebetiko* as the song that is dedicated or referring to the life of the underworld. He claims that these songs are highlighted with the sound and time signatures of Turkish music (2014, p. 122). Savvopoulos has dedicated a large chapter and the title of his 2006 book to an etymological exploration of the word '*rebetiko*' (pp. 11–46). In a recent documentary on the son of *rebetiko* and *laïkó* singer-songwriter Vangelis Papazoglou, Giorgis Papazoglou explained that even though hundreds of books have been written about *rebetiko*, 'Vangelis [Papazoglou] had made it clear from the beginning: if you sing the pain of people, your longing is also included.' He becomes quite emotional in his account: 'if you talk about your own woe, you aren't a *rebétis*, you are *laïkós*' ('Rebetiko: The reason I'm back in Athens', 2021, 01:25–1:51, my translations).

Since its birth, *rebetiko* has been praised by some and fought over by others, including journalists, composers, dictators, and political parties, which has created a parallel discord among musicologists and other scholars. Tragaki devotes the chapter 'On

Rebetiko Debates' to these discrepancies (2002, pp. 117–135; 2007, pp. 93–108), while Koglin touches on it with a section on 'The Greek Rebetiko Debate' (2016, pp. 10–16).

Since the problematics of the word '*rebetiko*' have been exposed, the term '*laïkós*' must also be examined, as it raises similar issues. It literally means 'popular', however many authors translate it as 'folk', since it is mostly used to describe the Greek popular music in which *bouzoúki* plays a central role. Within the last three decades, the industry has invented the term *laïkopóp*, a compound word from '*laïkós*' and the English 'pop'. The word has various uses both positive and negative.

1.3 Origins of the blues

The term blues describes a style of music that originated in the Deep South of the United States of America by African Americans (Handyside, 2006, p. 14; Koopmans, 2006, pp. 8, 26–27; Marks and Sanderson, 1995, p. 4; Quill, 1971, p. 5; Uschan, 2012, p. 20). Its roots lie in people who were forced to leave West Africa to become slaves in the USA (Clay, 2018, p. 4; Elmer, 1999, p. 11; Handyside, 2006, p. 10; Vulliamy, 1982, p. 3). Interestingly, according to Graham Vulliamy, the music of some regions of West Africa was 'influenced by the music of the Arab countries' (1982, p. 6), which contributed to the development of *rebetiko drómoi* too. According to Zeb Jones, the religious musical tradition that slaves created evolved into gospel, while the secular songs with 'themes of love, sex, drink and work' evolved into the blues (2004, p. 7).

Blues began as a rural folk music (Handyside, 2006, p. 4), now labelled as country blues or folk blues (Koopmans, 2006, p. 26). Like 'Classic' *rebetiko*, the first musicians were 'unschooled' (Berle and Galbo, 1993, p. 4; Clay, 2018, p. 5; Koopmans, 2006, p. 26), and the early songs were called 'ditties' (Robertson, 2012, p. 20). The earliest bluesmen often built their own instruments out of various materials, such as the diddley bow (Handyside, 2006, p. 10; Jones, 2004, p. 29; Marks and Sanderson, 1995, p. 32; Robertson, 1996, p. 39; Vulliamy, 1982, p. 19). Other styles developed in parallel or preceded the blues, such as work songs, filed hollers, and spirituals (Vulliamy, 1982, p. 16), and bluesmen co-existed with tent-show singers, songsters, and minstrels (Marks and Sanderson, 1995, p. 19), all of which impacted its development.

Just as with *rebetiko*, a *terminus ante quem* cannot be identified for the birth of the blues, and many scholars position it at the end of the nineteenth century (Berle and Galbo, 1993, p. 6; Handyside, 2006, p. 10; Koopmans, 2006, p. 26; Quill, 1971, pp. 4–5; Uschan,

2012, pp. 8+20; Vulliamy, 1982, p. 16; Weissman, 2005, pp. 1+18). However, the style that is now popularised was developed at the beginning of the twentieth century (Marks and Sanderson, 1995, p. 4+19). During these first decades of the century, country blues musicians performed in towns and cities, and recorded commercial phonograph records (Titon, 1977, pp. xv-xvi). Therefore, a more suitable term would be 'downhome' blues (Marks and Sanderson, 1995, p. 54; Titon, 1977, p. xv), but sometimes the word 'rural' blues has been used (Elmer, 1999, p. 34). Jeff Todd Titon distinguishes only two kinds of blues songs at the time: (1) downhome, sung by men who accompanied themselves on guitar, and (2) vaudeville, sung by women, accompanied by a pianist or jazz musicians (1977, p. xv). Another distinction of country blues is geographic, distinguishing subgenres such as Delta blues, Texas blues, and Piedmont blues (Koopmans, 2006, p. 26). Contemporaries include Chicago blues, West Coast blues, as well as British blues in the United Kingdom.

The word 'blues' not only describes a particular style of music but is also associated with sadness and melancholy (Marks and Sanderson, 1995, p. 4; Quill, 1971, p. 5). If a person is melancholic or depressed, he has 'the blues' (Uschan, 2012, p. 20). Echoing Andy Jeffe, 'Blues can be thought of as … a state of mind' (1996, p. 35). Most blues are about women, whiskey, and money (Manthoulis, 2005, p. 109) and are full of sexual and political implications (Manthoulis, 2005, p. 29; Titon, 1977, p. 188). Additionally, some musicians were 'high as a Georgia pine' when recording, while continuously drinking between takes (Titon, 1977, p. 215).

1.4 Characteristics of blues music

Blues is a synthesis of African and European musical elements (Elmer, 1999, pp. 6–7; Jaffe, 1996, p. 35; Jones, 2004, p. 6) but is usually described as Afro-American (Baker, 2004, p. 3; Jones, 2004, p. 10) because it emerged in the Mississippi Delta region and other southern states (Uschan, 2012, p. 20). According to Anthony Marks and Ana Sanderson, there were three main centres of country blues: 'the Mississippis, *[sic]* Texas and the East Coast' (1995, p. 40), while Chicago became the focus between the 1920s and 1930s (p. 54). The earliest blues records were made by the composer W.C. Handy (Uschan, 2012, p. 8) who claimed that he discovered the blues (Quill, 1971, p. 4), and he was the first to publish a song with the word 'blues' in the title (Handyside, 2006, p. 15). However, Brian Robertson disagrees, claiming that the first song was 'The Dallas Blues' by Hart Wand, which was published in March 1912 (1996, pp. 7–8).

Blues is often described as the basis of jazz (Alexander, 2015, p. 4; Elmer, 1999, p. 7; Handyside, 2006, p. 4; Jaffe, 1996, p. 37; Jones, 2004, p. 122; Koopmans, 2006, p. 11; Manthoulis, 2005, p. 56; Marks and Sanderson, 1995, p. 5; Stroff, 1991, p. 97; Quill, 1971, p. 6), but according to various authors, it has contributed to or is even considered the root of rock 'n' roll (Baker, 2004, p. 3; Elmer, 1999, p. 7+47; Jones, 2004, p. 10; Quill, 1971, p. 6; Uschan, 2012, p. 8; Vulliamy, 1982, p. 4), rock (Alexander, 2015, p. 4; Jones, 2004, p. 122; Koopmans, 2006, p. 11; Marks and Sanderson, 1995, p. 5; Vulliamy, 1982, p. 4), country (Jones, 2004, p. 122; Koopmans, 2006, p. 11; Quill, 1971, p. 6), rap (Jones, 2004, p. 122; Quill, 1971, p. 6), hip-hop (Koopmans, 2006, p. 11; Quill, 1971, p. 6), soul (Elmer, 1999, p. 7), pop (Alexander, 2015, p. 4), swing, be-bop, gospel, bluegrass, rhythm and blues, Western swing (Baker, 2004, p. 3), and almost all popular music styles (Jones, 2004, p. 122; Koopmans, 2006, p. 11; Quill, 1971, p. 6, Vulliamy, 1982, p. 4). According to Michael V. Uschan, the legendary guitarist, singer, songwriter, and record producer B.B. King 'claimed that "rock 'n' roll was really rhythm and blues performed for white teenagers"' (2012, p. 78).

Besides W.C. Handy, who referred to himself as 'the Father of the Blues' (Berle and Galbo, 1993, p. 6), other notable bluesmen contributed to the development and popularisation of the style and guitar playing. Notable artists include 'Mississippi' Fred McDowell, Lead Belly, Blind Blake (Alexander, 2015, p. 4), Lonnie Johnson (Wyatt, 1997, p. 3), John Hurt, Sam Chatman, Skip James (Baker, 2004, p. 3), Bukka White (Berle and Galbo, 1993, p. 6; Clay, 2018, p. 4), Blind Lemon Jefferson (Alexander, 2015, p. 4; Wyatt, 1997, p. 3), Robert Johnson (Baker, 2004, p. 3; Clay, 2018, p. 4; Wyatt, 1997, p. 3), Charlie Patton (Alexander, 2015, p. 4; Berle and Galbo, 1993, p. 6), and Son House (Baker, 2004, p. 3; Berle and Galbo, 1993, p. 6; Clay, 2018, p. 4). In the 1940s, Muddy Waters went from Mississippi to Chicago and became responsible for the electrified Chicago blues sound that subsequently influenced blues-rock (Elmer, 1999, p. 41; Uschan, 2012, p. 70).

The instrument closely connected with the blues is the guitar (Uschan, 2012, p. 32). The guitar deeply influenced the development of the blues (Vulliamy, 1982, p. 18), on which it was popularised (Alexander, 2015, p. 4). Downhome blues were predominantly recorded with acoustic guitars (Titon, 1977, p. 41). Besides being portable, guitars were able to produce blue notes, which 'give the music its powerful emotional quality' (Koopmans, 2006, p. 30). Out-of-tune bendings made the guitar sound 'like a vocal cry' (Vulliamy, 1982, p. 18). Musicians would also place bottlenecks and other smooth items on the strings to produce 'whining' (Titon, 1977, p. 42) and 'howling' sounds (James, 2019, p. 48). The Delta

blues is chiefly associated with this technique (Vulliamy, 1982, p. 35), which was sometimes performed on aluminium-body Dobro or resonator guitars (Koopmans, 2006, p. 31), while the Piedmont style is associated with the twelve-string guitar (p. 32). The characteristic urban sound of Chicago blues is linked to amplified electric guitars (Hanson, 2007, p. 1; Jones, 2004, p. 61).

Early Mississippi blues songs would often consist of a single chord (Alexander, 2015, p. 63; Weissman, 2005, p. 24), and they did not have a fixed number of bars (Weissman, 2005, p. 23), whereas the classic twelve-bar form was standardised during the first decades of the twentieth century (Baker, 2004, p. 3), and remains the most popular structure of blues songs with its AAB rhyme scheme (Alexander, 2015, p. 63; Elmer, 1999, p. 23; Handyside, 2006, p. 13; Jaffe, 1996, p. 35; Jones, 2004, p. 10; Koopmans, 2006, p. 34; Stroff, 1991, p. 5; Titon, 1977, p. 23).

1.5 The blues of Greece

Rebetiko has been described as 'the Greek blues' or 'the blues of Greece'. Although the precise origin of this definition has not been established – Gauntlett identifies it 'from at least the 1970s' (2019, p. 105) – these descriptions have been repeatedly used in articles, interviews, album covers and promotional material, including posters. This description tends to be for commercial purposes, such as Paraskevas Grekis's 2015 album with the subtitle '*Blues, The Greek Way…*', and the 2000 compilation album *Café Rembetika* that is subtitled '*The Birth of the Greek Blues*'. *Rebetiko* as blues is also seen in concert posters that are usually addressed to mixed Hellenophone and Anglophone audiences.

Tragaki has noted an enthusiastic response from a *rebetiko* musician who characterised the blues as the American *rebetiko* (2002, p. 285; 2007, p. 214). Holst confirms that *rebetiko* songs have been called the blues of Greece, explaining that this is 'because they grew out of an impoverished underclass during a period of mass immigration and urbanization' (Holst-Warhaft, 2019, p. 220). She describes the urban blues of New Orleans, Harlem, and Chicago as a phenomenon similar to *rebetiko* (Holst, 1975, p. 91), which corresponds with Maria Konstantinidou (1987, p. 51).

Vlissidis created a bibliography for *rebetiko* which includes newspaper articles whose titles involve a 'blues-*rebetiko* meeting' (2002, p. 24) with *rebetiko* described as 'the blues of the big cities' (2002, p. 31). He includes an interview with the son of the legendary *rebétis* Markos Vamvakaris, Stelios Vamvakaris, who claimed to the journalist Panos

Geramanes that he played the blues with his *bouzoúki* (1990, cited in Vlissidis, 2002, p. 34). A 1995 music magazine, created by the students of the department of Music Studies of Athens, contains an article critiquing blues-*rebetiko* analogies. The author concludes that 'the only musicological similarity between them is the oral transmission of both genres from one generation to the next' (1995, cited in Vlissidis, 2002, p. 110, my translation). A 1994 article by music critic Giorgos Monemvasitis raises the issue of *rebetiko*-blues relationships (1994, cited in Vlissidis, 2002, p. 159), whereas another by Elias Barmpikas has the title '*Rebétes* sing the blues (and the bluesmen sing *rebetiko*)' (1994, cited in Vlissidis, 2002, p. 163). Two articles in foreign media were spotted by Vlissidis: the 1988 article 'Greece sings the blues' by Lisandros Pitharas in *The Guardian* (cited in Vlissidis, 2002, p. 287), and the 1985 article 'Blues that sound Greek to me' by Dennis Pryror in *The Age* (cited in Vlissidis, 2002, p. 287).

Gauntlett identifies two parallels to *rebetiko*: the Greek folk *Kléftiko*, and the 'vexed question of Blues and Jazz' (1978, p. 41). He detects some *rebetiko* mixtures:

> Between the experimental hybrids of the recent years, the renditions of Batis's songs in a Mississippi-blues style by Georges Pilali in the record *Θεοκωμωδία* (*Divine Comedy*) (Aristokrates CD A0001, 1994) stand out, as well as collaborations like that of Stelios Vamvakaris with the guitarist Louisiana Red in 'Blues meets rebetiko' (2001, p. 135, my translation).

He recently (2019) wrote a chapter about *rebetiko* not only being the blues of Greece, but also of Australia. He observes that soon the 'simile "rebetika *are like* blues" was inflated into a metaphor "rebetika *are* the Greek blues"' (2019, p. 105, original emphasis), which is perhaps the most crucial remark on this topic. He notices that the Australian media referred to *rebetiko* as 'Piraeus Blues' (2019, p. 105), and that in the 1920s the *rebetiko zeïbékiko* is translated 'Greek bum song', which can be an analogy to 'hobo blues.' Finally, he mentions that both genres consist of songs of complaint (2019, p. 106).

Stavrinides mentions that *rebetiko* 'is often described as the "Greek urban blues"' (2011, p. 78). Film and documentary director Roviros Manthoulis draws comparisons between *rebetiko* and blues in various parts of his book about the blues, providing analogies between their origins (2005, p. 8), the harmonica and the *baglamás* (2005, p. 9), *rebétes* and bluesmen (2005, pp. 18+20+69), their use of slang (2005, p. 29), their topics and bizarreness (2005, pp. 101–102), without explanation. Similarly, Sakis Papadimitriou points out the similarities between *rebetiko* and blues in a short chapter in Katharine Butterworth and Sara Schneider's book, where he mentions that it is mostly the history of

the urban blues that can be compared to the development of *rebetiko* (1975, pp. 41–45). The composer Stelios Koukounaras (2009) argues against the notion of *rebetiko* being the blues of Greeks. He specifically focuses his argument on the musical and morphological aspects rather than the lyrics, pointing out certain characteristics found in 'historic' blues that are noticeably absent in *rebetiko*, and vice versa. He raises thought-provoking questions that he believes will remain unanswered (2009, pp. 168–169). Musicologist and Byzantinologist Markos Dragoumis explains why *rebetiko* and blues continue to be so popular (2009, p. 203). Dionysis Maniatis includes a quotation of Jacques Lacarrière in his 2012 book *Hashish melodies*, according to whom the main *rebetiko* composers are 'equals to the greatest composers of the blues such as Louis Armstrong' (p. 266, my translation).

Savvopoulos strongly believes that there are too many similarities between *rebetiko* and blues, disseminating his ideas to various media. He describes the two traditions as 'parallel roads' in a music magazine article (2014, pp. 3–12), which was later published on the websites *24grammata* (2016), *pints.gr* (2016) and *Brigada* (Koustas, 2016). In his 2006 book that focuses on the meaning and origins of the word '*rebetiko*', Savvopoulos states:

> I must note that, since it's an exceptional coincidence, the ambiguity and indeterminacy of the word '*rebetiko*' immediately points to the corresponding relatives of the word 'μπλουζ' (blues) that characterises the well-known musical genre, with the revealing similarities, but also the distinct differences in relation to *rebetika* (2006, p. 12, my translation).

In his recently published book about the roots of *rebetiko* songs, he makes a reference to the first bluesmen and compares them to the first *rebétes*. Then he translates a few blues songs in Greek (2018, pp. 82–86). His blog-style personal website contains various articles and links associated to *rebetiko*. In his article 'Ξένοι και ρεμπέτικο' ('Foreigners and *rebetiko*'), he claims that *rebetiko*'s journey resembles that of blues and tango, and he presents various foreign bands and artists that perform *rebetiko*, either in Greek, or translated into other languages (2015). His contribution to the topic of *rebetiko* is significant. However, his perpetual references to the connection between *rebetiko* and blues at every opportunity errs towards the obsessive. Some of his subjective evidence includes the analogy of *rebetiko* and blues birthplaces, in Greek ports and the Mississippi Delta respectively, or even the photo of the Delta blues musician Charley (or Charlie) Patton, who, according to Savvopoulos, looks like a *rebétis*. He also perpetuates the myth that the *rebetiko* songwriter and *baglamás* player Yiorgos Batis's song 'Ο Μπουφετζής' ('The Buffet Runner') shares the same melody with the blues song 'How Dry I Am', and he

claims that this is the proof of the *rebetiko* and blues interconnection. (Den Spikaren, 2015, 2:01:10–2:06:39; mergadilios, 2014, 2:10:50–2:19:32). Strangely, originally the song 'How Dry I Am' was not a blues, but part of the song 'The Near Future' by Irving Berlin.

Koglin observes that this subject is a contentious issue. According to him, a middle-aged man exclaimed a *rebetiko* song was 'pure blues,' while a customer retorted snappily that this comparison 'was an "ideologically motivated" misrepresentation of the genre' (2016, p. 10).

Mystakidis published a folk guitar method where he claims that the *rebetiko* musicians that migrated to the USA and played the guitar, developed a technique that had 'several borrowings from the technique of the fingerstyle blues guitar, and special tunings' (2013, p. 6, my translation). By the end of the book, he analyses this technique, that he calls '*tsibiti*' and recognises that it was present in 'various music genres (folk, country and mostly country-blues)' (2013, p. 385, my translation). Mystakidis recreated fourteen songs recorded in the USA at the beginning of the twentieth century by Greek immigrants using this technique. Even though he plays solo fingerstyle acoustic guitar, his approach differs, since it must be an amalgam of his influences. These covers are contained in his album *Amerika* (2017), which can be appended to Koglin's list of *rebetiko*-blues mixtures. Mystakidis was interviewed by journalists and his concerts have been advertised on several websites. In both *Mix Grill* and *Athens Voice*, he posed the question: 'Why is *rebetiko* the blues of Greece, and why aren't the blues described as the *rebetika* of America instead?' (Tsipidi, 2016; Georgiou, 2016, my translations). Thanasis Gioglou refers to the songs of *Amerika* as 'the Greek blues' of Mystakidis (2017). The album received critical acclaim by the *fRoots* magazine's editor, Ian Anderson, who declares that this is the record that justifies the 'Greek blues' tag (2017, p. 57). Both Mystakidis and Fishbowl Music Tank reproduced this on Facebook (2017). Mystakidis toured in Europe with Ifigeneia Ioannou, and various venues or festivals advertised their performance as 'Greek Rembetiko Blues' (Saiten, 2019, p. 61). His subsequent album (2019) includes covers arranged in various styles, and one of the songs was promoted on Facebook as 'Tsitsanis got the blues' (2019). By contrast, blues guitarist Giotis Kyttaris's album *Monastiraki Blues* includes the piece 'Ρεμπέτικο Blues' ('*Rebetiko* Blues'), which does not feature any *rebetiko* elements (2006).

There are many similar references in magazines, websites, videos, and other media. Poulios dedicates a short magazine article (2016) to the similarities between *rebetiko* and blues. He points out that Stathis Damianakos, who studied the relationship between Portuguese *fado* and *rebetiko*, showed that both belong to 'a genre that could be defined

as the “International” of the outcast and marginal song’ (2005, quoted in Poulios, 2016, p. 89, my translation). To this, he also includes ‘homologous forms of other countries and continents’ (2005, quoted in Poulios, 2016, p. 89, my translation) and gives as an example the American urban blues. He concludes that all the collected evidence does not necessarily substantiate a relationship between *rebetiko* and blues (2016, p. 89, my translation). While Poulios raises important points about the similarities between *rebetiko* and other marginalised genres, it is essential to contextualise these observations within the broader investigation of the *rebetiko*-blues relationship.

Other uses of these or related terms include the following: Charitini Xydi published the book *Laïká & Blues*, which only contains poems (2018). A *rebetiko* band from the Netherlands uploaded a video with the title *Dervisia plays Rebetika: Greek ‘blues’ from Amsterdam* (Petra Klerkx, 2014). A YouTube video of Pepe de Alida, shows a *rebetiko* concert in Germany, performed by a quintet with the name *Rebetiko Greek Blues Band* (2017). Similarly, both a Dutch documentary, and the Randwick Council in Australia, advertise *rebetiko* as ‘the Greek blues’ (Anokatomichali, 2017; RandwickCouncil, 2013). Likewise, Onassis Foundation uploaded a video of a *rebetiko* music performance of the theatre writer, director, and actress Lena Kitsopoulou, which was advertised as ‘The Blues of Greece’ (2020). The television show *Οι Μουσικοί του Κόσμου* (*The Musicians of the World*, 2014) dedicated an episode to *rebetiko* and the foreigners, in which, amongst others, Savvopoulos disseminates information from his books and website, and he makes a reference to Pilali. In the same video, the American guitarist and ethnomusicologist Bob Brozman accompanies *rebetiko* musicians with various instruments, such as his resonator guitar, a *bouzoúki*, and a small instrument that looks like a charango (pektis spelare, 2014). Another television programme about *rebetiko* dedicated its third episode to the parallel courses of these genres. Guests included Savvopoulos, once again, and blues guitarist Elias Zaikos, and it was advertised in the communist magazine *Rizospastis* (2003). Savvopoulos regularly asks Zaikos to play a mashup of the blues version of ‘How Dry I Am’ and ‘Ο Μπουφετζής’. However, in a recent vodcast, Zaikos stated that the only commonality between *rebetiko* and blues is the matrix in which they are developed, as both come from philosophy and ‘the experience of a simple person that strives to live a better life’, but then he adds that this is a common ground globally (Piece of Cake, 2020, my translation).

Stelios Vamvakaris was described as ‘a contemporary *rebétis* of blues’ (*Antifonies*, no date, my translation). However, when Phontas Troussas listened to the reissue of the 1994 album of Vamvakaris with Red (2009), he expressed his bewilderment on a blog about

why there is a need for the blues to communicate with *rebetiko* and 'why do we insist on talking about some insubstantial "commonalities" between the blues and *rebetiko* instead of talking about their essential diversity?' (2009, my translation). In the press release of Vamvakaris's 2009 album, Lefteris Katsoulieris writes that Vamvakaris pursued the 'marriage of blues and rebetiko' (my translation). He adds that Vamvakaris's father's approach sounds like it is sonically related to 'the blues scales of Muddy Waters and John Lee Hooker' (2009, my translation), which is a very bold and groundless statement. Yiorgos Ktenas outlined Stelios Vamvakaris's 2015 album as masterpieces that meet at the corner of blues and *rebetiko* (2016), which is an enthusiastic exaggeration.

In the *Guardian*'s review of a concert at the Queen Elizabeth Hall, London, given by the bands Mode Plagal, and Krotala, the journalist Fiachra Gibbons describes '*rembetika*' as 'the Greek blues' (2003). Author and sociologist Mary Zournazi with Australian filmmaker Tom Zubrycki submitted their idea for a documentary film titled *My Rembetika Blues* for donations on the Documentary Australia website (2021), which was also communicated through *The Greek Herald* (2022). In the official trailer, posted on Facebook, she states that she often thought of *rebetiko* as 'the blues of Greece' (My Rembetika Blues, 2021). Yiorgos Psihoyios Trio's 2014 performance at the Athens Concert Hall was advertised as 'Από το ρεμπέτικο στην τζαζ' ('From *rebetiko* to jazz'), and during an interview that he gave for *Mix Grill*, he stated that *rebetiko* is very closely related to the blues and jazz (2014). The *bouzoúki* player Argyro Keramida has written an extended article about blues and *rebetiko* on her personal website. After presenting both genres, she demonstrates some similarities and differences of them, focusing on the common chronologies, their tendency to play in alternative tunings, the marginal life, hashish and drinking, the handmade instruments, the themes of the songs, the use of nicknames, the prison, and illegalities (2016).

Foreign websites that are dedicated to Greece and Greek news contain articles about this. According to *Greek News Agenda*, *rebetiko* 'has been accurately described as "Greek urban blues"' (Mosaidi, 2017). Likewise, when *rebetiko* was inducted on UNESCO's List of the Intangible Cultural Heritage of Humanity, the Greek American journalist Maria Paravantes not only described it as similar to the American blues and Portuguese *fados*, but the title of her article was 'The Rebetiko: Greece's "Blues" Recognised by UNESCO' (2017). Marios Lolos also announced this news on *XinhuaNet*, by stating that 'rebetiko, dubbed the Greek blues […]' (2017).

Matt Barrett has dedicated a page of his *Greece Travel* website to *rebetiko* and *laïkó*. While trying to define *rebetiko* he states that 'Rembetika were urban blues of a quasi-

criminal subculture', and then he tries to distinguish *rebetiko* from *laïkó* by explaining that '"Laika" literally means "popular" but it commonly means "urban folk" whereas Rembetika means "urban blues"' (Barrett, no date). The *Athens Music Tours* website advertises *rebetiko* in their morning tour as 'the "blues" of Athens and Piraeus' (no date). On *Tripin Adventures*, Dimitris Papageorgiou compares the birth of *rebetiko* to the birth of blues and samba and characterises them 'urban subcultural musical forms' (2016).

Stelios Vamvakaris and Panos Iliopoulos created the project Ρομαντικοί Παραβάτες (Romantic Offenders), and wrote *rebetiko* songs that incorporated rock and blues elements, having Sidiropoulos and Red as guests (1986). Singer-songwriter Nikos Portokaloglou covered Zampetas's song 'Αλήτη' ('Vagabond'), and he presented it on Facebook as a 'Zampetas blues' (2017). He also covered a traditional song from Epirus and presented it on Facebook as Epirus blues (2017). Simon Smith reviewed Brendan Perry's 2020 album, in which he talks about *rebetiko* and calls it 'the Greek Blues if you will' (2020). Eve Jackson wrote an obituary for Petropoulos for *The Guardian*, where she mentions his work on *rebetiko*, 'the so-called Greek blues' (2003). Tim Panaretos has released an album which is influenced by *rebetiko* and blues and performed on *bouzoúki* (2016).

An article on *The Yale Globalist* blog claims that *rebetiko*, which is known as 'Greek Blues', is a fusion of Anatolian and Greek music (2015). Nikos Davvetas described the *rebetiko* and *laïkó* singer-songwriter Tsitsanis as 'Greek Blues Master', he mentions that *rebetiko*'s origins chronologically coincide with those of the Argentinean tango and the American blues, and confirms that in the US, *rebetiko* has already been embraced as 'the Greek blues' (2017). The music workshop of Mundo Nuevo (referring to squatters who occupy a building) announced a presentation entitled 'rebetiko & blues: PARALLEL BIOS under the noses of the bourgeois' (2016). Another online article that highlights similar points is on *Eranistis* website, where it is clearly stated that the text is included in the 2003 book of jazz pianist Sakis Papadimitriou (2017). The title 'Rebetika: The Blues of Greece' was also used by Maria Kostala on the *Culture Trip* website (2017), as well as on the *musingsofaculturalmongrel* blog (2013). An article about *rebetiko* appears on the website *Greeker Than The Greeks*, where it is mentioned that *rebetiko* is often referred to as 'The Greek Blues' (no date). The article 'Rebetiko: Music of the Outlaws' of *Athens Insider rebetiko* is described as 'outlaw blues,' and before the end of the same paragraph as 'a Greek equivalent of "the blues"' (2020).

This whole idea has piqued the interest of a Mensa junior member, who wrote a short article about it for the Greek *Mensa magazine* (Aggelakopoulos, 2018, p. 54).

However, it has been a subject of debate between musicians, authors, and even *rebetiko* enthusiasts. Examples of this debate can be found in *rebetiko.sealabs.net* (2013) and *rebetiko forum* (2000).

Finally, in 2019 the Consulate General of Greece in New York announced a new module on *rebetiko* at New York starting in January 2020. Composer Pericles Kanaris created this module titled 'Songs of the Underdog: American Blues meets Greek Rebetiko'. This information was reproduced through their social media (2019), and various websites (GTP editing team, 2020; Keep Talking Greece, 2020; Kokkinidis, 2020; TornosNews.gr, 2019). However, there is no mention of the module on the University's website. When asked about it during an interview by Alexia Amvrazi, Kanaris vaguely attributed the idea to Consul General Dr Konstantinos Koutras, highlighting that this provided him the opportunity to make discoveries about similarities between the genres (9 April 2021), suggesting a very sketchy management of the topic that could have led to an unfinished syllabus. The characterisation of 'Greek Blues' was used in an article on the University at Buffalo's website, whose Department of Classics presented a programme about the relationship of *rebetiko* with the ancient lamentations of women (Donovan, 1998).

In conclusion, the characterisation of *rebetiko* as 'the Greek blues' has been a subject of interest and debate among musicians and scholars. While some see striking parallels between the two genres, others emphasise the distinctiveness of *rebetiko*. The evidence presented reveals a diverse range of perspectives, with artists like Pilali and Sidiropoulos incorporating blues elements into their work. However, it is essential to avoid oversimplification and recognise *rebetiko* as a unique musical tradition with its own historical and cultural context. The question of whether *rebetiko* is truly the Greek equivalent of blues remains open-ended warranting further research and a nuanced appreciation of both genres. However, it is likely that definite conclusions would remain elusive due to the conflicting viewpoints and narratives present within the literature. Some authors emphasise certain mythologies, while others perpetuate them due to personal biases, opportunism, or a lack of comprehensive understanding.

1.6 Jazz as a substitute analogy

There are instances where jazz is used as an analogy or a comparison to *rebetiko*. Manthoulis explains that when blues became more festive, jazz was born. This happened in the whorehouses just as it happened with *rebetiko* (2005, p. 41). Dragoumis sees the jazz

movement as a 'parallel phenomenon' that was pioneered by 'the negroes who belonged to the social fringes, just like the first *rebétes'* (2009, p. 188, my translations). Konstantinidou claims that the large jazz orchestras caused a special sensation, which influenced the format of the *rebetiko compañía* (band) (1987, p. 71). Vlissidis's bibliography includes a magazine article, in which a band is described as 'rempetiko jazz-rock band' (2002, p. 103). Palaiologos shows his distaste for both *rebetiko* and jazz (2006, p. 122), and Pagkalis expresses his disgust by equating *rebetiko* with the 'pseudo-romantic, sickening eroticism of jazz' (2006, p. 183, my translation). Floudas mentions that the Epirus pentatonic scales, that were used in *rebetiko* too, are nowadays developed in jazz music (2009, p. 44). Koukoulinis states that 'the SWING (the rhythm of jazz)' resembles the *hasaposérviko* (1997, p. 29, original emphasis, my translation). Finally, Koglin identifies two albums in which *rebetiko* has been mixed with 'Gypsy swing (The Burger Project 2013; Gadjo Dilo 2013)' (2016, p. 101). The band *Assoi tou Salvador*'s website describes them as a jazz sextet that 'performs covers, from *rebetika* to 30's swing and lounge jazz' (2016).

1.7 Key artists

1.7.1 Georges Pilali

Pilali was interviewed by Panagiotis Papaioannou for *Rock Time* (2017), where he acknowledged that some of his contributions to the music scene include the mixture of *rebetiko* and blues, and the 'special orchestration of blues with folk traditional instruments' (7 February 2017, my translation). Pilali comments that the blues contained in his album *Θεοκωμωδία* (*Divine Comedy*) were very well received by American bluesmen and the director of Alligator Records, Bruce Iglauer (7 February 2017). During the same period, he was interviewed by Giannis Alexiou, who said that '*Rebetika* and blues is the project of [Pilali's] lifetime' (10 February 2017, my translation). Pilali explained that blues was his love which inspired him to learn the guitar from a young age, but he doesn't have the same relationship with *rebetiko*, since he does not know, and is not even interested in learning how to play the *bouzoúki*. He concludes that he approaches this blend 'through history, through its myth' (10 February 2017, my translation). On the *Maison d' Europe et d' Orient* website he is described as 'an innovative avant-garde artist among whose attributes is the creation of the Rembetiko & Blues musical fusion' (no date).

Music journalist and producer Manolis Daloukas wrote an article about Pilali in his

blog, where he described *Θεοκωμωδία* as an album that comprised of 'Rock, Blues elements, *Tachidrámata* (Fast Dramas) and Rebetika Songs' (my translation). Then he adds that Pilali did some remarkable efforts to '"marry" Rebetiko with Rock' (my translation). In the same article he mentions that Sidiropoulos was thinking of '"marrying" Rock with Rebetiko' (my translation), but after some unsuccessful attempts to collaborate with folk bands, he only left rough recordings of his *rebetoid* songs that were released in his 1992 posthumous album. Therefore, according to Daloukas, only Pilali made a complete statement with *Θεοκωμωδία*. However, Daloukas criticises Pilali for too few references to *rebetiko* and for concentrating only on *rebetiko*'s hashish themes (2014). Pilali's approach plays a pivotal role in the creation of my songwriting material: Despite his disinterest in learning the *rebetiko* scales, theory and instruments, his arrangements have bestowed a distinct characteristic sound upon my compositions, bridging the realms of *rebetiko* and blues in a way that inspires my own musical exploration and artistic vision.

1.7.2 Pavlos Sidiropoulos

During his interview for *ΗΧΟΣ & HiFi* magazine in 1990, Sidiropoulos talks about how *rebetiko* inspired him to turn *rebetiko* songs into rock, and how he was enchanted by Markos Vamvakaris (1990). Music journalist Giorgos Haronitis wrote that 'Pavlos always believed in the relative roads of blues and rebetiko' (quoted in Ladikos, 1998, p. 323, my translation). An article in *Newsbeast* reports that Sidiropoulos 'married blues with *rebetiko*' (2013, my translation) in his experimental recordings that were released in 1992, which was also reproduced in a blog about *rebetiko* (*To Rebetiko Tragoudi*, 2013). The 1992 album is presented on a website in honour of him, where it is mentioned that Sidiropoulos called *rebetiko* 'the greek blues' (Sidiropoulou, 2011, my translation). At the end of the album presentation, there is a reference to a live recording of one of his *rebetiko* songs in his 1989 album (Sidiropoulou, 2011). Melina Sidiropoulou's text that accompanies the presentation of the 1992 album appears on another website that is dedicated to him (Romoudis, 2016). Singer-songwriter, actor, and radio producer Dimitris Poulikakos defends his friend Sidiropoulos's choices in an interview about his life, saying 'Blues is rebetiko and rebetiko is blues […] Proportionally, for Europe we are considered blacks, too' (2017, my translation). Music producer Nikos Mouratidis wrote an article about Sidiropoulos in his blog, without making references to Sidiropoulos's efforts to blend blues with *rebetiko*, but

he names the article 'A Zeïbékiko blues for him…' (2022, my translation).

Besides Sidiropoulos's 1992 album, another posthumous EP (2003) must be added, in which he shows a different perspective of mixing *rebetiko* with blues, since it consists of alternative versions of three songs from *Τα Μπλουζ του Πρίγκηπα*. Both records contain noisy demos that were tape-recorded in three houses by Sidiropoulos's friend Iliopoulos. According to the liner notes in *Τα Μπλουζ του Πρίγκηπα*, the songs were recorded between 1979 and 1981 in New Stira, Santorini Island, and Athens, whereas the recordings of the 2003 EP took place in 1979, 1980 and 1982 in Athens (Iliopoulos, 1992; 2003). An alternative version of a song appears in Sidiropoulos's 1989 live album, most of which is sung *a cappella* with pitch inaccuracies, as various notes are out of key. Iliopoulos claims in the liner notes of Sidiropoulos's 1992, 1997 and 2003 records that he was trying to 'marry Blues with Rebetiko' (my translation) for a significant period. However, the drummer of Sidiropoulos's band, Kyriakos Darivas stated that Iliopoulos's actions were not always altruistic, and with reference to *Τα Μπλουζ του Πρίγκηπα*, he affirmed that 'Pavlos [Sidiropoulos] ended up in a house with a guitar and Iliopoulos started recording him with a cheap cassette recorder' (2016, my translation). Sidiropoulos had every intention of finding the right musicians for recording these songs, and according to Iliopoulos, the most likely candidate was the band *Οπισθοδρομική Κομπανία* (*Opisthodromiki Kompania*). Nonetheless, Stelios Vamvakaris stated that Sidiropoulos had asked him to write *bouzoúki* introductions for the songs (2018), while bass player Alekos Arapis declared that Sidiropoulos had already signed a contract to record his songs with his band *Οι Απροσάρμοστοι* (*Oi Aprosármostoi*) (2017).

1.7.3 Stelios Vamvakaris

According to Vamvakaris's personal website, he is one of 'the pioneer musicians that dealt with the common roots of the American blues and the *bouzoúki*', describing his songs as a 'blend of Piraeus *rebetiko* and blues' (http://www.steliosvamvakaris.gr, 2019, my translations). In his 2018 interview, he is described as a '*ρεμπετομπλουζίστας*' ('*rebeto-bluesman*'). Nevertheless, his 1994 collaboration with Red sounds like a jam session, where a bluesman and a *rebétis* coexist and just do what they know. Likewise, his 1995 album sounds more like *rebetolaïkó*, with minor themes and story lines that connect to the blues. For these two reasons, even though he has been recognised as one of the key artists, his

contribution to my practice has been insignificant.

1.7.4 Dimitris Mystakidis

Mystakidis's 2017 album can be exploited as a *rebetiko*/folk guitar study, in combination with his guitar method (2013). His mixtures of well-known *rebetiko* songs with popular blues/rock songs are an additional creative idea that can mostly be inspected in his live concerts. For example, I witnessed his mixture of Tsitsanis's song 'Το σκαλοπάτι σου' ('Your doorstep') with Eric Clapton's 'Tears in Heaven', but the video of this performance has been taken down from YouTube, perhaps due to copyright infringement (2018).

1.8 Other styles and artists

Parallels between *rebetiko* and other styles of music have been made. Portuguese *fado* and Argentinean tango are already mentioned. Manthoulis also identifies flamenco and salsa (2005, p. 15). Vlissidis cites articles by the composer Manolis Kalomoiris who compares *rebetiko* with tango (Kalomoiris, 2006, pp. 126–127; Vlissidis, 2002, p. 105); Dos Santos Joao, examines the parallel courses of tango, *fado* and *rebetiko* (2002, p. 277); Lepidis Clement wrote a small text about the analogies between *rebetiko*, tango and flamenco (2002, p. 284); and Steingress Gerhard wrote a chapter about the comparative history of the same three genres (2002, p. 290). Holst also compares *rebetiko* to flamenco and tango, since they all attracted '*aficionados* inside and outside Greece since the 1960s' and then likened them to 'proto-hippies' (2019, pp. 220–221). She had previously stated that *rebetiko* is 'half-western, half-eastern', and thus it reminds her of flamenco, blues, Turkish and Arabic music (1975, p. 18). Christianopoulos criticises the comparison of 'sweetly tango' with *rebetiko* as a 'hypocrisy of the music societies' (1979, p. 15, my translations). Tragaki mentions that one of the musicians she met during her ethnographic research claimed that 'Reggae is like our rebetiko! It talks about people's problems. African stuff… They have also a kind of hash songs, marihuana', while another one claimed that 'What is rebetiko? It is our rock!' (2002, p. 283; 2007, p. 213).

The famous Greek singer Dimitra Galani described the *rebetiko* musicians admired by Sidiropoulos (Vamvakaris, Tsitsanis, etc.) as rock pioneers (*Πολιτισμός Δυτικά*, 29:14–30:24). Sidiropoulos himself stated, during an interview, that *rebetiko* 'is the Greek rock 'n'

roll of the Oriental music culture' (punk rock radio, 2019, 7:34–7:56, my translation).

Koglin identifies mixtures of *rebetiko* with other styles of music. More specifically, 'hip hop (Terror X Crew 1997), reggae (Locomondo 2008), and post-punk (Kyriakides and Moor 2010)' (2016, p. 101). Petropoulos claims that besides *rebetiko*'s most famous dances – *zeïbékikos*, *hasápikos*, and *tsiftetéli* which cover 90% of the repertoire – the remaining are written in the rhythms/dances of 'the island *bállos*, *syrtós*, tango, waltz, rumba' (1990, pp. 80–81). Kyriakides and Moor also released another album with *rebetiko* covers while experimenting with new sounds (2014).

Poulikakos created a rock version of the *rebetiko/laïkó* song 'Υπάρχω' ('I exist') (2004) and has taken part in various concerts and projects of Pilali. Spyridoula, who released a rock album with Sidiropoulos in 1979, recorded a rock-*rebetiko* song about a rocker that transformed to a *rebétis* (1982). Villagers of Ioannina City covered a *rebetiko* song in a mixture of Greek folk and stoner rock style (2014). Magic de Spell wrote a rock song in *zeïbékikos* rhythm (1995).

Imam Baildi is an electronic band with core members being two brothers that experimented by remixing old Greek songs of the 1940s to 1960s. Their family has a long connection with *rebetiko*, since their father and his brother owned the emblematic record store POP 11, and the label '*Αδελφοί Φαληρέα*' ('Falireas Brothers'), which was the first to release rare recordings of *rebetiko* songs, previously available only in the USA. Imam Baildi sampled some of these songs to create their own mix (Chomenidis, 2018; Imam Baildi, 2007, 2010, 2014, 2016, 2019; Leontios, 2007; Thanasoulas, 2019). Electronic music with elements of hip-hop and dub was mixed with *rebetiko* in *reBEATiko EP* by BTaste (2017). The singer-songwriter Vassilikos also covered Tsitsanis's songs in an indie pop, electronic way (2013).

The surf rock band Dirty Fuse covered *rebetiko* songs in *Surfbetika!* (2013). Alex Iossifidis arranged 10 *rebetiko* songs for solo piano (2018). JazzMaTazz released a mixture of Gypsy jazz with *rebetiko* (2014). The American jazz guitarist and composer Kreisberg covered a *rebetiko* song in jazz style (2011). Mystakidis released a reggae-*rebetiko* single (2020) that he introduced on Facebook as his new '*reggetiko*' work (2020). N-Carkade created a metal-*rebetiko* parody, entitled 'Ρεμπέτης Μεταλλάς' ('*Rebétis* Metalhead'), (2001), with a very similar subject to that of Spyridoula's 1982 song. The band Reggetiko Project explores mixtures of *rebetiko* with reggae music (2016; 2016). A compilation album by Soundeyet involves covers of *rebetiko* songs by various artists (2012).

The London-formed band Trio Tekke had previously covered various *rebetiko* songs

in the style of reggae and ended up creating original *rebetiko*-style songs infused with Afrobeat, Cumbia, acid rock, psychedelia, and jazz (2009; 2011; 2017; 2020). The Italian singer-songwriter Vinicio Capossela was inspired by *rebetiko* and in 2012 he released the album *Rebetiko Gymnastas* with songs in both Greek and Italian. A recent post about the Greco-Parisian artist Katerina Fotinaki announces her cover of the song 'Kiss Off' as 'Punk meets Rebetiko'. The cover is part of her album *MIXOLOGY*, in which she mixes 'genres, styles, and regions of Earth' (Teeple, 2021). A similar statement can be found in French ('le punk à côté du rebetiko') in her press kit for her album release (Acces Concert, no date).

Leonidas Balafas, a singer-songwriter who started his career as a talent show winner performing pop songs, sometimes in English, transitioned from a pop sound in his debut single (2007) and album (2009) towards rock. By 2013, he began experimenting with sounds reminiscent of *rebetiko* of Smyrna. His subsequent albums (2014; 2016; 2018; 2021; 2022) contained elements of *laïkó*, Greek traditional and folk, reggae, ska and *rebetiko*.

Finally, some well-known singer-songwriters have included *rebetiko* elements in their music, mostly either in terms of rhythm (usually the use of *zeïbékikos*), or by incorporating lyrical/thematic ideas. Some examples are Nikolas Asimos (1978; 1979; 1982; 1986; 1987; 1992), Foivos Delivorias (2007; 2015), Tzimis Panousis (1987; 1992; 2002), Dionysis Savvopoulos (1972; 1979) and Pavlos Sidiropoulos & Aprosarmostoi (1989; 1991).

1.9 World music and musical hybrids

Simon Frith (2000) brings up the discourse of 'World Music' from its first press release that states that any world music that does not constitute an individual category, such as blues or jazz, is classified under the 'world music' label (2000, pp. 305–306). Timothy Taylor (2007) describes the mixture of different 'cultures' as a hybrid. However, the term has various meanings and uses, not necessarily related to music, that are frequently 'intertwined in complex ways that can complicate investigation' (2007, p. 140). He asserts that the term hybridity is widely used as a descriptor of cross-cultural outputs, nevertheless 'it is sometimes used as a prescriptor' (2007, p. 141). For example, some artists deliberately create hybrids, because those recordings tend to sell better than albums of traditional musics, as they usually feature commercial western pop styles or western producers (2007, pp. 141–142). Taylor also explains that 'blackness' is the most mystified racial/ethnic category within the area of hybridity discourses and refers to Paul Simon and Peter Gabriel for the following example: if a stylistically hybrid music is written by a

superstar, this music will be labelled as rock or pop music, whereas the hybrid music that is written by a person with dark skin will be labelled as world music (2007, pp. 155–160). Richard Middleton points out that 'systemic disturbance to the established musical language is associated with "blackness"', which is supported by the 'minor-ish tendencies of African American "blues notes"' (2000, p. 63).

Benjamin Brinner (2009) acknowledges the problematic use of the terms 'hybrid' and 'fusion'. According to him, fusion denotes the combination of disparate elements into a whole, but some musicians criticise the term due to its diverse use in popular music, advertised and labelled as fusion. Brinner claims that these musicians often lack sufficient knowledge of the elements they are merging, resulting in unsuccessful combinations. Critics, on the other hand, prioritise a deeper understanding of the sources and value aesthetics and artistic integrity over commercial appeal. Brinner proposes that, even though there are numerous possible ways to combine elements from different musical practices, there are three main categories of musical fusion: contrast, dominance, and blend. During the 1960s, Indian instruments saw widespread adoption in popular bands like the Beatles, the Kinks, and the Byrds, seamlessly integrating them into their musical repertoire (Born and Hesmondhalgh, 2000, p. 25). Brinner points out a notable contrast when examining the Arab *maqam*-based melody and comparing it to blues guitar styles. Despite both utilising pitches that lie 'outside' the conventional chromatic scale, they do so in markedly different ways (2009, pp. 215–218). While Indian instruments found a place in contemporary Western music, the juxtaposition of the Arab *maqam* and blues guitar styles highlights the unique and distinct approaches in incorporating non-chromatic elements.

Brinner also explains that the label 'Arab music' is problematic since it includes music that has been performed by non-Arabs, such as Jews, Turks, Armenians, Greeks, and other ethnic groups of the Middle East (2009, p. 227). He gives examples of musicians who incorporated blues elements into their country's folk music, such as Taiseer Elias, who 'made frequent use of the flatted fifth and third degrees of the scale in his improvisations, pointing toward a blues idiom' (2009, p. 260). However, he explains that emphasis was given to these notes through articulation, dynamics, and repetition, and by bending them. In addition, Elias interpreted the raised fourth degree of certain pentachords and tetrachords as the flat fifth of the blues scale to 'bridge to a blues modality' (2009, p. 260). Brinner identifies a 'sophisticated adaptation of a twelve-bar blues' when it was grouped as a 3+2 five-beat metre (2009, p. 272).

Sarah Weiss (2014) offers valuable insights into lesser-explored aspects of the terms

'hybrid' and 'authentic' through her ethnographic study of listeners-students at various universities. In her findings, Weiss highlights that authenticity has historically been held higher than hybridity, and her students' assumptions about originality and purity presented challenges. Moreover, her work exposes inconsistencies in defining the term 'hybridity', which have reverberated in discussions on globalisation, postcoloniality, and postmodernity. Weiss also points out that similar imprecisions apply to 'category-marking terms such as popular, traditional, folk, tribal, high art, urban, and rural' (2014, pp. 506–510). A similar observation has been made by Franco Fabbri and Goffredo Plastino (2009), who argue that world popular music holds substantial appeal both locally and transnationally by stating that it 'is no less popular than rock 'n' roll, r&b, disco, [...]' (2019, p. xiii). They also claim that it is 'no less full of history and passion, no less danceable, socially relevant and commercialized' (2019, p. xiii). They then provide examples of successful genres, including Argentinian tango, Brazilian *bossa nova*, Greek *éntechno*, *J-pop*, Portuguese *fado*, and French *auteurs-compositeurs-interprètes* (2019, p. xiii). This perspective highlights the widespread reach and influence of world popular music across diverse cultures and regions.

1.10 Songwriting

Pat Pattison's (2009; 2011) and Andrea Stolpe's (2007) books on songwriting and lyric writing provide a set of exercises, ideas and routines that develop lyric writing, creativity, and productivity. Jimmy Webb's *Tunesmith* (1988), and Ralph Murphy's *Murphy's Laws of Songwriting* (2011), provide a more philosophical approach, while supplying sets of rules, structures and forms, and empirical insights that distinguish the songwriter from the singer-songwriter. Paul Zollo's *Songwriters On Songwriting* (2003) is perhaps the most well-known book on the field, comprised of meaningful interviews with accomplished songwriters. Its sequel (2016), which remains comparatively widely unnoticed, follows similar principles. Edited volumes by Justin Williams and Katherine Williams offer a more academic approach to thoughts and concerns that a modern singer-songwriter may have (2016; 2017) and confirm that 'the academic literature on singer-songwriters has been sparse' (2016, p. 1).

1.10.1 Scales and rhythms

The *rebetiko* scales, called *drómoi*, differ from the blues scale(s), pentatonic scales, and Western modes. *Drómoi* are derived from the Turkish and Arabic *makamlar* and the Byzantine *échoi* but have mostly been played with fretted and keyboard instruments. This distinguishes the '*Smyrnaíiko*' from the 'Classic' *rebetiko*, as the unfretted *sandourovioliá* (*santurs* and violins) were replaced by fretted *bouzoukobaglamádhes* (*bouzoúkia* and *baglamádhes*), resulting in *drómoi* being an equally tempered interpretation of *makamlar* and *échoi*. Additionally, they are used over Western harmony, mostly incorporating major and minor triads, and diminished seventh chords, so they essentially are a collection of hybrid scales/modes. The term 'blues scale' is actually a misnomer (Jaffe, 1996, p. 39). The generally accepted pitch sequence (Aebersold, 1996, p. 5; Aebersold, 2000, pp. 12–15; Alexander, 2014, p. 215; Balena, 2014, p. 52; Berg, 2005, pp. 36–37; Berle, 1997, pp. 68–70; Blatter, 2007, p. 88; Boling, 1993, p. 55; Celentano, 1998, p. 15; Chappell, 2007, p. 26; Charupakorn, 2015, p. 19; Clay, 2018, p. 28; Duckworth, 2010, p. 209; Ferguson, 1999, pp. 20–21; Fischer, 1995a, p. 26; Fischer, 1995b, p. 38–39; Ganapes, 1995, p. 46; Ganapes, 2000, p. 5; Gelling, 1998, pp. 13–14; Govan, 2002, p. 129; Griffiths *et al.*, 2015, p. 33; Harnum, 2001, p.222; Harrison, 1999, p. 285; Harrison, 2009, p. 55; Hewitt, 2008, pp. 247–248; James, 2011, p. 182; Levine, 1995, p. 219; Neely and Schroedl, 1997, p. 54; Nettles & Graf, 1997, pp. 98–100; Pyrgiotis, 1995, pp. 53–54; Ring, 2018; Rubin, 2012, p. 22; Schmidt-Jones, 2007, p. 159; Schroeder, 1998, p. 71; Sheldon & Skinner, 2001, pp. 7–18; Vogl, 2007, p. 41; Wharram, 2005, p. 72; Winterson and Harris, 2014, p. 47; Wyatt, 1997, p. 47; Wyatt and Powers, 1979, p. 10), also called the 'minor blues scale' (Beato, 1990, pp. 32–33; Gavalas, 2013, p. 11; ; Greenblatt, 2004, pp. 3–36; Hewitt, 2013, pp. 137–138; Rawlins and Bahha, 2005, p. 30), generates a hexatonic scale that has not been used in *rebetiko*.

This inaccuracy is confirmed by the fact that twenty-two other versions of the blues scale can be found, most of which vary between pentatonic to decatonic. However, each of these can be detected in either one, two or three of the following sources (Balena, 2014, p. 53; Beato, 1990, pp. 32–33; Benward and Saker, 2009, p. 43; Bernstein, 1939, p. 54; Blatter, 2007, p. 89; Blesh, 1946, p. 106; Bolt, 1991, pp. 8–9; Charupakorn, 2015, p. 24; Clay, 2018, p. 28; Dineen and Bridges, 1997, p. 21; Fischer, 1995a, p. 75; Gavalas, 2013, p. 12; Greenblatt, 2004, pp. 3–36; Harnum, 2001, p. 223; Hewitt, 2013, pp. 139+247–248; Jaffe, 1996, p. 39; Kadmon, 1991, p. 149; Krenz, 2010, p. 71; Lateef, 1981, p. 122; Marks and Sanderson, 1995, p. 6; Mathieu, 1997, pp. 126–127; Pease, 2003, p. 10; Rawlins and Bahha, 2005, p. 30; Ring, 2918; Rubin, 2012, p. 23; Russell, 2001, pp. 13–18; Sargeant, 1959, p.

160; Schuller, 1986, pp. 45–47; Smallwood, 1980, pp. 100–104; Sokolow, 1998, p. 5; Titon, 1977, pp. 154–159; Vai, 2019, pp. 20–21; Viera, 1993, pp. 33–34). The 'major blues scale' can be found in six of these references, even though other sources cite the 'major blues scale' as a discrete scale. For example, Govan calls it 'Country' hexatonic (2002, p. 129). Finally, six blues octatonic modal scales appear in *Modalogy* (Brent and Barkley, 2011, pp. 193–199). All these are illustrated in Appendix V.

Since *rebetiko* has been passed from one generation of musicians to the next in the form of an oral tradition, there are many inconsistencies in onomatology and disputes between authors and musicians. For example, although *drómoi* have been documented, their number and construction are not agreed on. *Drómoi* with the same name may differ in pitch content or chord construction from one author to another. To determine which names and pitch sequences to use, all these options were collated from eighteen sources, and duplicates were eliminated. The names with the most references were given priority and are used in the final selection. Additionally, only five authors from the list discuss the corresponding chords of *drómoi* (see Chapter 2 and Appendix VI) and still there are discrepancies between their choices and the categorisation of the chords as primary and secondary (Balena, 2014; Floudas, 2009; Gavalas, 2014; Goumas, 2013; Hewitt, 2013; Konstantinidou, 1987; Krionas, 2003; Mystakidis, 2012; Mystakidis, 2013; Nikolopoulos, 2013; Papakostas, 2015; Payatis, 1987; Payatis, 2010; Pyrgiotis, 1995; Polykandriotis, 2009; Sarakatsianos, 2011; Stamatis, 2011; Stylianou, 2019; Zotos, 2011). Few of the above include *rebetiko* dances/rhythms (Mystakidis, 2012, pp. 18–20; Mystakidis, 2013, pp. 26–31; Payatis, 2010), as well as Koukoulinis (1997, pp. 12–36). Additional sources are Fred Bolder's collection of Greek rhythms for drums (2016), the anonymous *Οι Ρυθμοί στο Ρεμπέτικο τραγούδι* (*The Rhythms in Rebetiko song*) (2000), and Voulgaris and Vantarakis's book about 1922 to 1940 *rebetiko* (2006, pp. 56–58). Most instructional and theory books do not include the word '*rebetiko*' in their titles, because authors favour the term '*laïkós*'.[6] During my 2018 interview with Mystakidis, he noted the lack of a precise *rebetiko* definition as a reason for not including the term in his book title, aiming to avoid conflicts. He believes that this approach is adopted by other authors as well (18 March 2018). For the complete interview, see Appendix XI.

A categorisation of *drómoi* is essential due to the diverse historical influences and the challenges posed by an oral transmission of *rebetiko* across generations. As these *drómoi* have been subject to varied interpretations, leading to disagreements among

[6] The term 'folk' has been used for the translation of these titles.

authors and musicians, addressing these complexities and providing a comprehensive understanding becomes crucial. To achieve this, I propose a categorisation of *drómoi* after conducting an in-depth analysis of the collated data, followed by their contemporisation and westernisation. Drawing inspiration from George Russell's argument that Lydian must be the parent scale (1953) (Stroff, 1991, pp. 123–124), as well as insights from Ron Miller's jazz harmony book (1996), I employ the concept of brightness and darkness in the classification process. This concept, though briefly mentioned in *Modalogy* (2011, p. 60) and Vincent Persichetti's earlier harmony book (1961, p. 35), enables us to explore the intricate relationship between *rebetiko* and various scales and harmony, offering valuable insights into its adaptability and unique musical expressions within modern musical landscapes.

1.10.2 Production

Modern-day songwriters need to undertake the role of a producer, too. Since the composition portfolio comprises professionally recorded songs, literature on music production techniques has also informed my practice, with notable references to Simon Zagorski-Thomas *et al* (2012; 2014; 2020; 2020). According to Richard James Burgess, there are three types of producers: songwriter producer, music lover producer, and engineer producer (1997, pp. 8–9). However, after describing the role of the 'traditional producer', as well as the bedroom producer, Russ Hepworth-Sawyer and Craig Golding condense them into two main types: the musician producer and the engineer producer (2011, pp. 7–8). After outlining several models of production, André Perry highlights the exact same two types (2020, pp. 94–95). As I see myself as a musician producer, following the above classifications urged me to partner with engineer producers to achieve the telos of this project as effectively as possible.

Timothy Warner explains that 'many recordings of popular music are composed simply and directly through interaction with recording technology' (2010, p. 137), while Hepworth-Sawyer and Golding state that 'some music cannot necessarily exist without the associated technology' (2011, p. 11). The creation of the accompanying portfolio heavily relies on the interaction with recording technology. Some of my ideas were abandoned due to trial and error, while others were inspired by this very interaction. Additionally, certain songs are challenging to perform live, making recording techniques like overdubbing

essential for their realisation.

The portfolio can be perceived as 'phonographic schizophonia' according to Peter Doyle and Patrick Feaster (2015, pp. 534–535; 2015, p. 520), since all layers were recorded separately and there is no guarantee that they can be recreated in a live situation. Similar to Tanya Tagaq, who, as noted by Sophie Stévance and Serge Lacasse (2020), skilfully blends the traditional practice of the *katajjaq* tradition with contemporary practice in the studio, mine is also a path to craft a 'signature style', and a 'right to modernity' through the process of cultural blending (2020, p. 22). By harnessing the capabilities of the recording studio as a 'transnational music production tool', I have curated a portfolio that interweaves two (or more) traditions and other elements, made possible through the creative use of technology (2020, pp. 21–25).

Drawing inspiration from both Søren Kierkegaard's (1983) dialectic of repetition and Gilles Deleuze's (1994) idea of art's repetition as a 'singularity without concept' (1994, p. 1), my portfolio is not a plain repetition of certain musics of the past with the use of technology. It embraces novel interplay of diverse traditions, woven together with cutting-edge technology, and a shared reverence for the creative power of difference. The construction of this portfolio involves a process that borrows codes that cross geographical and cultural boundaries, creating a rich tapestry of musical influences and sounds. The cross-cultural amalgamation is an integral part of its contribution to the contemporary music landscape. For this reason, I must visualise the texture of each category of tracks with the model that Allan Moore describes as 'the "sound-box" rather than the "mix"' (Moore 1993, p. 121), so that I can take a distance from it for some time, and hear it as a listener, rather than the producer. Such a dynamic and diverse approach is of vital importance to the creative exploration and innovation in my musical endeavours.

2 Analytical discrepancies within *rebetiko*

2.0 Introduction

The purpose of this chapter is to identify the analytical discrepancies between discussions of *rebetiko*'s technical features, as well as to establish a contemporary and consistent vocabulary of *rebetiko* scales and chords. Rhythm is the only other musical parameter that raises disputes. Listening to numerous representative *rebetiko* songs reveals a consensus regarding the performance of rhythms. This consensus is also demonstrated in lessons and online tutorials. However, inconsistencies arise from their written representation, but these are not significant enough to trouble a potential songwriter who would normally rely more on recordings rather than notation.

2.1 *Rebetiko drómoi* (scales/modes)

The songs in the accompanying portfolio were written with the use of *drómoi*. Owing to both their *makam* (mode of the Turco-Arabic music) and *échos* (mode of the Byzantine music) descent, and basis within an oral tradition, a lack of consensus between authors has led to controversies between musicians. For example, the number and construction of *drómoi*, their onomatology, key signatures, pitch content or starting point (tonic), can differ from one author to another.

Ethnomusicologist Yona Stamatis lists the *drómoi* that *bouzoúki* player Haris Hrisinis demonstrated to her:

> There exist many different versions and interpretations of the modes. Three well-respected bouzouki players dictated the modes to me in different ways. In addition, there exists some freedom in the way in which chromatic passing tones are included in a mode (PhD thesis, 2009, p. 166).

In his book about the early work of Tsitsanis, Anestis Barbatsis describes the problem of comparing *drómoi* with the *makam* system (2016, pp. 85–87). He recognises that while Asia Minor refugees were playing their music with the use of unfretted instruments, the Piraeus musicians were interpreting the broader context with the use of (fretted) *bouzoúki*. There is thus a principal difference between Ottoman music and Greek folk. The former is a system that uses microtones (cents), and the latter uses tempered tones and semitones. He also acknowledges that the *laïkós drómos* is 'a communication

code that was used by the Greek musicians, and it is transferred through oral tradition' (2016, pp. 85–87, my translation).

Papakostas confirms this statement by emphasising that there is no absolute unanimity among *drómoi*. He explains that a complete and agreed upon theoretical framework does not exist and causes confusion and disagreements that will remain unresolved (2015, p. 143). Papakostas identifies approximately twelve *'drómoi-makámia'* (2015. p. 49), whereas Savvopoulos estimates over eighty 'modes-*échoi-drómoi*', agreeing that they 'cannot be subjugated and controlled with the equal tempered instruments and the "*majoromínora*" [7] of the westerns' (2006, p. 52, my translation). He perceives the ancient mode, Byzantine *échos*, 'traditional' *drómos*, and 'oriental' *makam* as 'sister "scales" of the East', attributing to them characteristics of meaning, faith, symbolism, and ethos that he believes distinguish them from Western music (2006, p. 117, my translation).

Konstantinidou claims that the terms '*drómos*' and '*makám*' were to *rebetiko* musicians what the terms '*échos*', 'MAKAM' *[sic]*, '*perdé*' *[sic]*, and '*ráglas*' were to the Byzantines, Arabs, Persians, and Indians respectively (1987, p. 43, original emphasis, my translation). Conversely, Fotis Haloulakos describes *drómos* as a variation of a scale, which can either be major or minor. So, the necessary sharps and flats are placed in the corresponding places to vary the original scale (quoted in Maniatis, 2012, p. 264).

In his folk guitar method, Christoforos Gavalas describes *laïkoí dromoi* as transfers of the Byzantine *échoi-makáms* and recognises an ambiguity regarding the nomenclature of some *drómoi* (2013, p. 19). In Mystakidis's folk guitar method, he describes *drómoi* as 'a "mutation" of makam' (2013, p. 33, my translation). Voulgaris and Vantarakis declare that *rebetiko* is 'mostly approached through the empirical model of "*laïkoí drómoi*"', a set of equally tempered scales, and that on account of their oral dissemination, these *drómoi* present 'nomenclatural and conceptual contradictions' (2006, p. 11, my translations).

In his folk music harmony book, Thanasis Polykandriotis refers to *drómoi* as folk modes and describes them as Byzantine sounds whose origins lie in Ancient Greek modes 'played in a western way' (2009, p. 14). Yiannis Kaimakis prefaces the book by describing Greece as 'a "melting pot" of Western and Eastern musical influences.' He explains that 'non temperamented *[sic]* modes of the fretless or movable fret instruments of the lute family had to be arranged within the bouzouki's European fingerboard'. (quoted in

[7] Ματζορομίνορα: compound word from 'major' plus 'minor' whose meaning varies depending on context. Here the word is used in plural as it implies the songs that are either major or minor (not modal).

Polykandriotis, 2009, p. 7).

All these properties explain the inconsistencies and disputes between authors, as well as the idiosyncratic character of the *drómoi*. Nonetheless, there are additional causes, such as the fact that *drómoi* are built by connecting pentachords and tetrachords (and less often trichords). Simple inconsistencies in nomenclature aside, the dissimilar connections proposed by different authors suggest a heterogenous theoretical framework originating from divergent ways of thinking. The impact of these discrepancies is not limited to the melodic usage of *drómoi*, but also affects the construction of chords and their distinction in primary and auxiliary degrees, which will be examined in the corresponding section.

The *drómoi* must be seen as a hybrid form of scales/modes, which are equally tempered interpretations of *makamlar* and *échoi*. The exact make-up of that hybridity varies from one author to another. Where the *makam* is the basic ingredient of hybridisation, micro-intervals link certain *drómoi* to specific tonics. Conversely, when there is a greater degree of westernisation, a moveable tonic is the only logical choice.

The popular *Hijáz* (Χιτζάζ) *drómos* can be used to demonstrate some typical discrepancies. According to Voulgaris and Vantarakis, the *Hijáz drómos* is the most widely used mode in *laïkó* (2006, p. 40), while Payatis states that 'most people are familiar with the "sound" of it' (1987, p. 14, my translation). Due to its popularity, it might be expected that there would be complete agreement about its tonic, pitch content, construction method (combination of tetrachords and pentachords), and diatonic chords, throughout the sources. There is unity between some of the principal authors: Mystakidis (2012, p. 120; 2013, p. 268), Payatis (1987, p. 7; 2010, p. 14), Polykandriotis (2009, p. 20), Krionas (2003, p. 59), Papakostas (2015, p. 144), Gavalas (2014, p. 27), Nikolopoulos (2013, p. 8), and Stamatis (2011, p. 166) present the sequence D E♭ F♯ G A B♭ C D. Hewitt (2013, p. 113), Balena (2014, p. 27), and Sarakatsianos (2011, p. 89) present a sequence that follows the same interval pattern, starting on C (C D♭ E F G A♭ B♭ C). Stylianou (2019, p. 624) copies Payatis's sequence but without defining the tonic. Floudas (2009, p. 29) and Goumas (2013, p. 18) identify the sequence D E♭ F♯ G A B C D, noting its descending form as D C B♭ A G F♯ E♭ D. Pyrgiotis (1995, p. 78) presents both sequences without distinguishing ascending and descending forms or specifying a particular tonic. Only four – Mystakidis, Payatis, Gavalas and Goumas – detail the combination of pentachord and tetrachord defining *Hijáz drómos*. Mystakidis and Gavalas propose a G minor pentachord – which Payatis names *Kiourdí* – attached to the D *Hijáz* tetrachord, while Goumas outlines an ascending *Hijáz drómos* as D *Hijáz* tetrachord connected to a G *Rast* pentachord, and a descending form as G *Bouselík*

pentachord attached to a D *Hijáz* tetrachord.

To aid navigation of these discrepancies, it is useful to consider the *drómoi* from the perspectives of contemporary Western music and modal jazz harmony. The final names (see Table 2.2) have been decided according to how frequently they appear in the literature (including instructional sources), and classified according to whether they are major, minor, dominant, or diminished. Since the authors select tonics and key signatures based on their own criteria, I use scale spellings[8] instead of pitch names to avoid further controversy. This approach ensures each number signifies its intervallic relation to the tonic, aiding straightforward comparisons. Since the target is to use these *drómoi* in a westernised bluesy environment, any further excavation, from the simple comparison of the building blocks of pentachords and tetrachords to the exploration of *makamlar* and *échoi*, is unnecessary and out of the scope of this project.

The inclusion of these systems would elevate the research questions to a highly complicated problem that could remain unresolved while also creating a futile vocabulary. Hypotheses can only be formulated concerning the decisions made by *rebétes*, given that we do not have direct access to their thought processes. The key lies in visualising the *drómoi* in a contemporary context, based on information collected from the published literature. While performances and recordings offer insights, relying on published literature provides a consistent foundation for analysis, ensuring a standardised basis for examination. Considering *makam* theory, Byzantine music theory, and oral traditions theories extends beyond this study's focus on *rebetiko* blending with blues and jazz. The present work centres on this specific analysis, while acknowledging potential future avenues for exploring Ancient Greek music and broader Eastern Mediterranean traditions.

The most efficient comparison between sources was achieved by transcribing the *drómoi* in eighteen books from music notation to scale spellings. The pages were collated to form a comparative 'map' of *drómoi*. Table 2.1 assembles the authors and titles of their books and methods (translated from Greek where necessary). The third column provides identification letters, one for each author. The authors of these books are either musicians who learnt from different 'schools' or did their own research that led to different conclusions. The collated pages clearly reflect their disputes. All this information is incorporated into the syncretic Table VI.1 in Appendix VI.

[8] The representation of musical notes with Arabic numerals.

Table 2.1: Sources of *drómoi* and authors' identification letters

Authors' names	Book titles	ID
Dimitris Mystakidis	(1) *Folk Guitar* (2) *Folk Guitar: Modality & Harmonisation*	a
Haralambos Payatis	(1) *Folk* Drómoi (2) *Greek Folk* Drómoi *and their Practical Approach*	b
Georgios Floudas	*The Scales* (Drómoi) *According to Equal & Unequal Temperament System*	c
Michael Hewitt	*Musical Scales of the World*	d
Giorgos Krionas	*Method for 3-string* Bouzoúki-Baglamás-Tzourás	e
Spyros Goumas	*5th Summer Seminar for* Rebetiko	f
Nikos Papakostas	*The music school of Smyrna and* Rebetiko	g
Thanasis Polykandriotis	*Folk Harmony*	h
Nicholas Stylianou	*Heptatonics: A Structured Catalogue of Musical Scales*	i
Francesco Balena	*The Scale Omnibus*	j
Dimitris Pirgiotis	*Applied Harmony*	k
Panos Gavalas	*Folk* Drómoi *and Scales for Guitar*	l
Marios Sarakatsianos	*Christos Zotos: From Theory to Practice.* Drómoi, taxímia *and accompaniment techniques*	m
Christos Nikolopoulos	*Modes of Greek Folk Music for all the music instruments*	n
Maria Konstantinidou	*Sociological History of* Rebetiko	o
Yona Stamatis	Rebetiko *Nation: Hearing Pavlos Vassiliou's Alternative Greekness Through* Rebetiko *Song*	p

It must be noted that Sarakatsianos recorded the *drómoi* based on the indications of his teacher, Christos Zotos, and likewise Stamatis recorded *bouzoúki* player Haris Hrisinis's demonstration.

Several *drómoi* only appear in one source; others may differ, even though they are identical in two or three books. Each cell in the left column of Table 2.2 displays the final name along with alternative possibilities, the second column provides the scale spellings, where a second line of reverse numbering shows the descending form of the *drómos*, and the fourth column displays the indicators that links each row to the authors. For more details about the associations of the alternative names with authors, see Table VI.2 in

Appendix VI. The rare *drómoi* – those that either appear in one or two sources or are only used for improvisation – are listed below the double line. This definition of 'rare' roughly matches Holst's statement that 'the commonest roads were *rast*, *houzam*, *hijaz*, *hijazkar*, or *piraiótiko*, two closely related roads' and then adds *'nihavend'*, *'sabah'*, *'sega'*, *'husseini'*, *'kiourdi'*, and *'ousak'* (1975, p. 78). *Piraiótiko* is alternative spelling of *Peiraiótikos*. Likewise, *sega* and *husseini* are alternative spellings of *Segiá(h)* and *Houseiní*, respectively.

It was difficult to reach definite decisions about which scale spelling had to be assigned to each *drómos* of the pair of *Segiá(h)* and *Houzám*, as well as to *Nikríz*, which is also noted as *Poimenikós* (minor) in several sources. *Segiá(h)* and *Houzám* are regarded as a pair due to the existence of a version of *Segiá(h)* documented as *Houzám* by some authors, and vice versa. These *drómoi* are also interconnected by their historical context, although the definition of 'family' requires more elaborate explanation, which will be delved into the subsequent Chapter 3. For these reasons, both names are included in the corresponding cells of Table 2.2. As for *Nikríz*, the problem was that some sources present its first version and label *Poimenikós* as an alternative name, while others adopt the second version and list *Nikríz* as the alternative term. The solution to that was to detach it from *Poimenikós* minor, resulting in two distinct *drómoi*.

Tsingánikos is identical in all sources when ascending, but its descending form differs. *Moustaár* and *Mousteár* differ between sources, and thus one of the three versions has been removed by applying the *reductio ad absurdum* method. The remaining two are both listed since neither of them appears in any of the sources with an alternative name. *Souzinák* is listed as an alternative name of both *Poimenikós* minor and *Tabachaniótikos*, as both options are supported by an almost equal number of sources. In most cases when there is an almost equal number of sources supporting the identification of *drómoi*, the differentiation usually concerns the seventh degree.

Table 2.2: Table of *drómoi* after merging the sources

Rebetiko drómoi	**Spelling**	**Type of mode**	**ID**
Major scale, *Mahur*, Basic, *Tsergiáh*/*Tsargiáh*	1 2 3 4 5 6 7 8	Major	a b c e g i k l m n o p
Rast	1 2 3 4 5 6 7 8 8 ♭7 6 5 4 3 2 1	Major Dominant	a b c d e f g i l (n) p
Houzám or *Segiá(h)*	1 ♯2 3 4 5 6 7 8	Major * Dominant	a b c e g i j l (n) p

	(8 ♭7 6 5 4 3 ♯2 1)		
Segiá(h) or *Houzám*	1 ♯2 3 4 5 ♭6 7 8 8 (♭)7 6 5 4 3 ♯2 1	Major * (Dominant)	a b c d e g i k m (n) p
Natural minor, *Nisiótiko* (Island) minor, Diatonic minor, *Bouselík*, *Houmagioún*/*Houkangoúr*	1 2 ♭3 4 5 ♭6 ♭7 8	Minor	a b c e g k l n p
Harmonic minor	1 2 ♭3 4 5 ♭6 7 8	Minor	a b e g h i k l n o p
Nihavént(i), *Nevesér(i)*, *Pireótiko* Minor (Dawn's minor), Demotic	1 2 ♭3 ♯4 5 ♭6 7 8	Minor	a b c d e f g h i j k l m n o p
Nikríz, *Nigríz*	1 2 ♭3 ♯4 5 6 7 8 8 ♭7 6 5 ♯4 ♭3 2 1	Minor	a c f m
Poimenikós minor, Romanian minor, *Souzinák*	1 2 ♭3 ♯4 5 6 ♭7 8	Minor	b d e g i j k p
Hitzáz/*Hijáz*	1 ♭2 3 4 5 ♭6 ♭7 8	Dominant	a b d e f g h j l m n o p
Hitzazkiár/*Hijazkiár*, *Sehnáz*	1 ♭2 3 4 5 ♭6 7 8	Major	a b c d g h i j k l m n p
Ousák/*Ussák*	1 ♭2 ♭3 4 5 ♭6 ♭7 8	Minor	a b d e g h i j k l n o p
Karsigár/*Kartzigár*	1 2 ♭3 4 ♭5 6 ♭7 8	Diminished	a b e g i j (n) p
Sabáh *Sabáh* alternative	1 2 ♭3 ♭4 5 ♭6 ♭7 8 1 2 ♭3 ♭4 5 ♭6 ♭7 ♭8	Minor * Diminished *	a b c d e g h i k l n p
Kiourdí/*Kurdí*	1 2 ♭3 4 5 6 ♭7 8	Minor	b e g i k (n) p
Peiraiótikos, *Rebétikos*, *Zergioulelí Souzinák*, *Evíds*	1 ♭2 3 ♯4 5 ♭6 7 8	Major	b c f g h i k l m n p
Melodic minor	1 2 ♭3 4 5 6 7 8 8 ♭7 ♭6 5 4 ♭3 2 1	Minor	b e p

Tabachaniótikos, *Souzinák*	1 2 3 4 5 ♭6 7 8	Major	a b g i j l
Tsingánikos (Gypsy) *Tsingánikos* (Gypsy)	1 ♭2 3 4 ♭5 6 ♭7 8 8 ♭7 ♭6 ♮5 4 3 ♮2 1	Dominant	b d i j
Houseiní	1 2 3 4 5 6 ♭7 8 8 ♭7 ♭6 5 4 ♭3 2 1 (1 2 3 4)	Dominant Minor	b g i l
Scale of Andalusians of Spain	1 ♭2 3 4 5 ♭6 7 8 8 ♭7 ♭6 5 4 ♭3 ♭2 1	Major Minor	b
Moustaár	1 ♯2 3 ♯4 5 6 ♭7 8	Dominant	c
Moustár	1 ♯2 3 ♯4 5 6 7 8 8 ♭7 6 5 ♯4 3 ♯2 1	Major * Dominant	m
Rast Saz-Kiar	1 ♯2 3 4 5 6 7 8	Major *	f
Zergioulelí Hitzáz	1 ♭2 3 4 5 ♭6 7 8 1 ♭2 3 4 5 6 ♭7 8	Major Dominant	f
Ouzál	1 ♭2 3 4 5 6 ♭7 8	Dominant	f
Kiotsék	1 2 ♭3 4 5 6 ♭7 8 ♭9 8 ♭7 6 ♭5 4 3 2 1	Minor Dominant	f
Pentatonic Minor *Pogonísio* Minor	1 ♭3 4 5 ♭7 8	Minor	c k m
Pentatonic Major *Pogonísio* Major Alternative	1 2 4 5 6 8 1 2 3 5 6 8	Major	c k m

An asterisk indicates a specific feature of some *drómoi*. The major * *drómoi* include an augmented second (♯2), while the minor * *drómoi* have a diminished fourth (♭4). Their enharmonic equivalents (♭3 and ♮3 respectively) can turn them to hybrid major-minor *drómoi*. Some musicians call them '*majoromínoro*'.[9] The diminished * *drómoi* are described as such due to their diminished octave (♭8).

[9] This is a different use of the term '*majoromínoro*', which refers to scales and *drómoi* that can function and have both major and minor qualities. Another use of it is for the *drómoi* that begin with a major pentachord or tetrachord that connects to a minor tetrachord or pentachord, and vice versa. An equivalent Western term could be the German *Moll-Dur*.

2.2 Blues and jazz scales and modes

Even though some authors express the problematic nature of the generally accepted hexatonic blues scale, it has become a recognisable sound, typical in teaching material. Not only has it been used by electric blues artists, from B.B. King and Buddy Guy to Eric Clapton and Stevie Ray Vaughan, but it has also been regarded as a 'blues influence' in jazz, rhythm and blues, soul, funk, blues rock, and has been anecdotally observed many times in pop rock, hard rock, progressive rock, psychobilly, metal, and more distant genres. Occasionally, the 'major blues' scale is used in some of the above genres. Thus, the hexatonic blues scale has been considered the most suitable candidate for the representation of blues in the blends.

There are no substantial disputes regarding the scales that have been used in jazz, perhaps because it embraces a wider vocabulary, from the blues scale to bebop scales, pentatonic scales, the major scale and its modes, melodic and harmonic minor and their modes, the whole-tone scale, the octatonic diminished scales, and others. In addition, the chord-scale system is employed, and chromatic passing notes are often involved.

2.3 Harmonisation of *drómoi*

Both Gavalas and Mystakidis mention in their folk guitar methods that the harmonisation of *drómoi* presents some theoretical impasses, since the rules of European western music are being attempted to be applied to *drómoi*, which were originally monophonic structures (2013, p. 19; 2013, p. 33).

Kaimakis describes this as 'an exceptionally interesting pairing of eastern melody and western harmony', so that melodies can be accompanied by the guitar, the piano and other polyphonic instruments (2009, p. 7). Holst also refers to western style harmony and explains that *rebetiko* players used basic chords (1975, p. 55). Nevertheless, she points out that regardless of the gradual westernisation and hybridisation, musicians kept using the *drómoi*, creatively combined with chords (1975, p. 55). Koglin also touches on hybridity in *rebetiko*, but as a combination of antitheses. He cites Samuel Baud-Bovy, Charis Xanthoudakis, Dragoumis, and Holst-Warhaft to describe European harmonies blended with 'instruments, melodies and rhythms of Asia minor', and that *rebetiko* involves a 'fusion

of Oriental and Occidental elements' (2016, p. 121).[10]

The widely used *Hijáz drómos* will serve again as the example to demonstrate discrepancies between authors. Only five of the sixteen authors provide the corresponding chords of the *drómoi* in their analyses. For such a *drómos* there is some homogeneity, as four of them recognise the tonic major triad (I), the lowered supertonic major triad (♭II), the subdominant minor triad (iv), and the subtonic minor triad (♭vii) as the primary triads (Gavalas, 2014, p. 27; Mystakidis, 2012, pp. 120–121; Mystakidis, 2013, p. 268; Papakostas, 2015, p. 144; Payatis, 1987, p. 7; Payatis, 2010, p. 14). Mystakidis distinguishes the lowered supertonic triad (♭II) as the major substitute of the subtonic minor triad (♭vii). Where these authors differ is the secondary degrees. Mystakidis lists the mediant diminished triad (iii^{o}), the dominant diminished triad (v^{o}), and the submediant augmented triad ($♭VI^{+}$), surprisingly only in his 2012 book. Papakostas and Payatis only list the tonic dominant seventh chord (I^{7}), and the mediant diminished triad (iii^{o}), which is the common triad with Mystakidis's documentation. Gavalas does not provide any secondary degrees. Polykandriotis lists seven triads, identical to those that Mystakidis proposes, but without separating them into primary and secondary (2009, p. 20).

As with *drómoi*, a corresponding strategy for harmonisation must be initially followed. All discrepancies are compared to identify the uniformity in chord choices and potential conflicts. When the authors are in agreement, the chord choices must not be disregarded even if they seem incompatible with the pitch content of the *drómos*. The reason is that these chords have been used by *rebetiko* musicians who did not have formal music training, but they have still been part of the standard repertoire. Conversely, Risto Pekka Pennanen (1997) believes that 'the works of non-academic writers are based only loosely on actual performance practice' (1997, p. 74). He claims that 'many dromos scales produce triads that are not acceptable in popular styles' (1997, p. 74), and melodies are built in such a way that leads to 'a harmonic logic different from the Western one' (1997, p. 74). Moreover, he criticises Payatis's example of harmonisation as 'totally alien to the traditional style' (1997, p. 91).

[10] In this context, the phrase 'Oriental and Occidental elements' is used to describe the blending of musical characteristics from regions with distinct cultural heritages. It is important to note that the term 'Oriental' has historical associations with colonialism. While its usage continues in some contexts, it is acknowledged that the term may carry unintended connotations. The goal here is to convey the intersection of musical traditions, rather than perpetuate colonialist perspectives. Also, worth mentioning, the Greek word for 'Oriental' is commonly used in Greece with a different historical and cultural backdrop.

The books by Mystakidis, Gavalas, and Goumas, as well as Payatis's second book were published after Pennanen's article. The introduction of chordal harmony is already a westernisation of *rebetiko* music. As the majority of given chords are triads, with a few exceptions of dominant seventh and diminished seventh tetrads, more options must be provided. To avoid unclarity, these options will be based on western music theory. A contemporary reharmonisation of each *drómos* is proposed, with the aim of introducing extended chords, up to the interval of a thirteenth. Alternative versions of certain degrees are also given, by taking into account enharmonic equivalences. For example, the ascending form of *Houzám drómos* has an augmented second, a major third, a perfect fifth, and a major seventh. The default approach would therefore be to build a major triad, adding the major seventh to form a tetrad, and then the sharp nine to extend to the pentad (maj7♯9). For the alternative version I interpret the augmented second as a minor third, so the outcomes are a minor triad and a minor/major seventh tetrad, but without the ability to form a pentad.

Once again, I transcribed all the *drómoi* from music notation or chord symbols (depending on the source) from seven books to Roman numerals. The information and data are comparatively few. They are clearly presented in the syncretic Table VI.4 in Appendix VI. By comparing the data of Table VI.4, it can be assumed that Gavalas copies Mystakidis, and Papakostas often copies Payatis. Considering this, along with the disproportionate number of sources, and Polykandriotis not distinguishing primary from secondary degrees, complicates the task of forming an objective merged Table. Some decisions are obvious, but inevitably others were made more intuitively, as presented in Table 2.3.

Table 2.3: *Drómoi* degrees after merging the sources.

Rebetiko drómoi	**Primary degrees**	**Secondary degrees**
Major	I, IV, V, V^7	ii, iii, vi, vii°
Rast	I, ii, IV, V, v, ♭VII	iii, vi, vii°, I^7
Segiá(h)	I, IV, V, V^7	IV^7 or $IVmaj^7$, vii° or $VII^{(♭5)}$, vi, iii, i
Houzám	I, iv, V, V^7, i	iv^7, iii, $♭VI^+$ or vi, vii° or $VII^{(♭5)}$
Nisiótiko (island) minor Diatonic minor	i, iv, ♭VII	ii°, ♭III, v, ♭VI

Harmonic minor	i, iv, V, V^7	ii°, ♭III$^+$, ♭VI, vii°
Nihavént(i)	i, ♯iv°, V	♭III, ♭VI, ii°, vii
Hijáz	I, iv, ♭vii, ♭II	I^7, iii°, v°, ♭VI$^+$
Hijazkiár	I, iv, V, ♭II, ♭vii	vii°, iii, ♭VI$^+$, (♭II^7)
Ousák	i, iv, ♭vii, ♭II	♭III, ♭VI, v°
Karsigár	i, ♭iii, IV, ♭V, ♭VII or ♭vii	ii, vi°
Sabáh	i, ♭III, ♭IV, ♭VII, ♭VII^7	ii°, ♭IV^7 or ♭IVmaj^7, ♭IV$^+$, v, ♭VI
Peiraiótikos	I, ♭II, V, ♯iv°	vii°, iii
Tabahaniótikos	I, iv, V	ii°, iii, ♭VI$^+$, vii°
Houseiní	I, IV, ♭VII, v, vi, ii (ascending) i, iv, ♭III, ♭VII, v, ♭VI (descending)	
Melodic minor	i, IV, V, V^7	vii°, ii, ♭III+, vi
Kiourdí	i, IV, ♭VII, v	ii, ♭III, vi°, IV^7
Peiraiótiko minor	i, II$^{♭5}$, ♭III$^+$, ♯iv$^{add9♭5}$, V, vi°, vii	
Poimenikó minor	i, ♯iv°, ♭VII, v	II, ♭III, vi

The problematic relationship of the *Segiá(h)-Houzám* pair is noticeable once more, which leads to a disorientation between Tables 2.2 and 2.3. It looks as if the *Segiá(h)* degrees match the *Houzám drómos* of Table 2.2, and the *Houzám* degrees must be used to harmonise the *Segiá(h) drómos*. Thus, even with the use of Table 2.3, care must be taken when composing music with these chords. This is one of the reasons that in the next chapter I present the contemporary westernised (re)harmonisation of *drómoi*.

2.4 Rhythms, forms, and lyrics

As stated in the introduction to this chapter, discrepancies and inter-discrepancies among authors and musicians mainly concern aspects other than rhythm, form, or lyrics. Koglin points out that 'Neither does one find a single rhythmic pattern running through the vast majority of the songs, as in tango or reggae; quite the contrary, there is a wide variety of metric structures' (2016, p. 4). Folk musicians and authors convey rhythms/dances accurately through instructions, demonstrations, and performances. Nevertheless,

occasional discrepancies and nuanced variations emerge when translating these rhythms into music notation, as portrayed in the following paragraphs. Tables 2.4 and VII.1 (Appendix VII) showcase rhythms that serve as the foundational lexicon for musical notation, as well as vital ingredients for integrating *rebetiko* and blues or jazz rhythms.

2.4.1 *Rebetiko* rhythms/dances

This is a good example of how folk musicians who learnt music through oral tradition do not prioritise using notation properly in practical contexts. An illustrative case can be found in the teaching methods of Konstantina Kosteli, a *bouzoúki* instructor with a YouTube channel (Κωνσταντίνα Κωστέλη - Konstantina Bouzouki Lessons, 2020). In her lesson on *zeïbékiko* rhythms, Kosteli displays handwritten rhythm notations accompanied by the title '9/8 ζεϊμπέκικο' ('9/8 *zeïbékiko*'). The first rhythm corresponds to the 'old' *zeïbékiko* and aligns correctly, albeit with values summing up to 9/4, not 9/8. The second rhythm represents the 'new' *zeïbékiko*, with values that total 7/4 (or 14/8). While her demonstration of these rhythms on the *bouzoúki* conveys their correct auditory effect (2020, 1:03–4:13), her approach to notation raises questions.

Out of curiosity, I posted a comment on Kosteli's video, pointing out her proficient playing and suggesting an adjustment to the notation for the second rhythm (Conqueso, 2020). Kosteli's response was somewhat dismissive, as she stated, 'Mate, it's the same thing.' and concluded with 'The old folks were writing it exactly as I show it … We are talking about the same thing anyways' (2020, my translations). This exchange underscores the challenge of conveying accurate notation even among proficient performers.

This example encapsulates the paradoxical situation in which folk musicians may flawlessly convey the intended rhythm through performance while simultaneously propagating inaccuracies in notation. While students who replicate Kosteli's playing will grasp the rhythm correctly, they may unknowingly internalise incorrect notation, highlighting the potential disconnect between performance and formal musical literacy.

According to Petropoulos, approximately half of the *rebetiko* songs are *zeïbékika*, while the remaining are *hasápika* (1968b, p. 15), but he later stated that the most famous *rebetiko* dances are the *zeïbékikos*, the *hasápikos*, and the *tsiftetéli*. The first two have been used in approximately 80% of the discography, whereas the latter does not surpass 10%, since other rhythms/dances have been used, such as the island *bállos* (μπάλλος), the *syrtós*

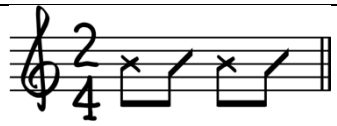
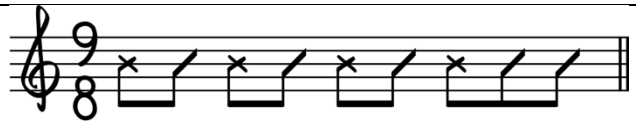
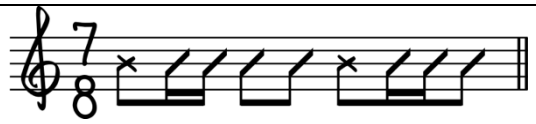
(συρτός), the tango, the waltz, and the rumba (1990, pp. 80–81). Dragoumis (1975, p. 24), Holst-Warhaft (2019, p. 223), Konstantinidou (1987, p. 38), and Ted Petrides (1975, p. 33) also recognise *zeïbékikos* and *hasápikos* as the most characteristic dances of *rebetiko*. Petrides finds that the *zeïbékikos* is 'unquestionably the most frequent form of dance expression' of *rebétes*, and he mentions the *tsiftetéli* and the *karsilamás* (καρσιλαμάς), as additional but less common dances (1975, pp. 33–34). Both Arseniou and Christianopoulos claim that the main *rebetiko* dance is the *zeïbékikos*, Christianopoulos calling it 'wild' (2009, p. 34; 1979, p. 61, my translations). Papakostas recognises *zeïbékikos* as the principal and most important dance in *Smyrnaíiko rebetiko*, written in 9/4 or 9/8. He then adds *kalamatianós* (καλαματιανός) in 7/8, *hasaposérvikos* (χασαποσέρβικος), *hasápikos*, *syrtós* in 7/8 or 2/4, *bállos* in 2/4, *karsilamás* in 9/8 and finally *tsiftetéli* in 4/4 or 8/8 (2015, p. 36).

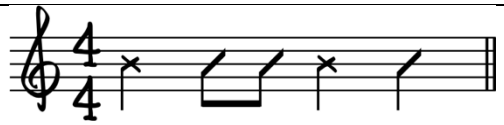
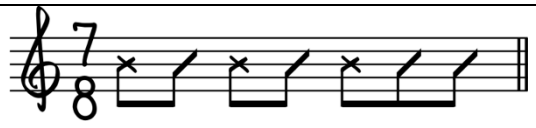
In his *rebetiko* and folk guitar method, Koukoulinis presents *zeïbékikos* third, after *hasápikos* and *hasaposérvikos*. He introduces *zeïbékikos* by explaining that together with *hasápikos*, they appear in most *rebetiko* songs (1997, p. 15). Koukoulinis, and Voulgaris and Vantarakis present *zeïbékikos* in 9/8, as most older musicians would, whereas Mystakidis presents it in 9/4 (2012, pp. 19–20; 2006, p. 56; 2013, p. 30). They all include other rhythms/dances, and more specifically *aptálikos* (απτάλικος), *kamiliérikos* (καμηλιέρικος), *tsiftetéli*, rumba, *baio(n)*, *guaracha*, *kalamatianós*, *tsámikos* (τσάμικος), *bálos*, Cretan *soústa* (σούστα), *zonarádhiko* (ζωναράδικο), waltz, *pentári* (5/8), *exári* (6/8), *eptári* (7/8), *agrilamás* (αγριλαμάς), and *bolero*. The *zeïbekikos* is divided into two main types, the 'old' and the 'new', although, *kamiliérikos* can be seen as another type of *zeïbékikos*, and *aptálikos* as a variation of *zeïbékikos* (Koukoulinis, 1997, pp. 19–35, Mystakidis, 2012, pp. 18–20; Mystakidis, 2013, pp. 27–31; Voulgaris and Vantarakis, 2006, pp. 56–58).

Based on these observations, I have compiled the following Table:

Table 2.4: List of *rebetiko* rhythms

Name of dance	**Rhythmic representation**
'New' *zeïbékikos*	
'Old' *zeïbékikos*	
Kamiliérikos	

Hasápikos	
Hasaposérvikos	
Tsiftetéli 1	
Tsiftetéli 2	
Aptálikos 1	
Aptálikos 2	
Karsilamás 1	
Karsilamás 2	
Karsilamás 3	
Agrilamás	
Tsámikos	
Kalamatianós	
Anápodos Kalamatianós	
Bállos	

Syrtós 1	
Syrtós 2	
Hellenised Rumba / *Syrtós*	
Zonarádhiko	
Cretan Soústa	
Baio(n)	
Bolero 1	
Bolero 2	
Triári / Waltz	
Pentári 1	
Pentári 2	
Exári	
Eptári 1 / *Syrtós* 4	
Eptári 2	

Guaracha	

In an interview, Haloulakos provides and extreme perspective, unorthodoxically asserting that the 'classic' *zeïbékiko* is in 11/8, and the *aptáliko* in 18/8 (2012, p. 264).

2.4.2 Blues and jazz rhythms

The most characteristic blues and jazz rhythmic element is the swing feel (or time), also known as shuffle. In comparison with the straight time (or feel), in which the crotchets split into equal subdivisions, in swing time, swung notes have unequal durations that involve alternately longer and shorter consecutive notes to create long-short patterns within a pulse. This does not exclude blues music from being in straight 4/4; the few examples that can be found usually belong to the early country blues songs. For more information see Appendix VII.

2.4.3 Form and lyrics

Traditional *rebetiko* and 'classic' *rebetiko* songs mostly consist of couplets and instrumentals, in which the iambic octosyllabic and decapentasyllablic lines dominate over the others, with the trochaic metre being the second most popular option. The 'commercial' *rebetiko* songs maintained these, but also included a large number of quatrains. A source of data is Gauntlett's documentation in his DPhil thesis that includes over one thousand songs (1978, pp. 492–537).

During its commercialisation, *rebetiko* adopted forms other than the strophic, such as the verse-chorus. This was embraced by Sidiropoulos, in his *rebetiko*-blues songwriting. In a similar vein, *rebetiko* can welcome forms such as the prominent twelve-bar blues, and its variations. Various combinations of forms have enriched the accompanying portfolio. For example, the blues chord progressions were used as a separate form in the acoustic songs, and more specifically: (i) the twelve-bar blues form underlies the 'Confluence Horizons', (ii) the same form was adapted to six 9/4 bars for the 'Meliphagous Man Blues', and (iii) the eight-bar blues form underlies the 'Καψουρλού' ('*Kapsourloú*'). The twelve-bar

blues was used as a basis in the verse-chorus form for ‘Dear John’, ‘Uncannily Alike’, and the verses of ‘Σουρουκλεμές & Γιαβουκλού’ (‘*Sourouklemés & Yiavoukloú*’) and ‘Tsámikos Quintuplet Swing’. It was also used in combination with the verse-chorus-bridge form in ‘Cathartic Love’, and the AABA song form in ‘9 + 7 = 8’. Similarly, the eight-bar blues was combined with the strophic form in ‘Μπασκίνες’ (‘Flatfoots’) and ‘Lethe’s Ship’. The AABA, verse-chorus, and verse-chorus-bridge forms were used without being combined with the blues progressions in ‘Politicians’, ‘Moveable Feast’, ‘Shanty Nights’, ‘The Stoners’ Parade’, ‘Left | Right’, and ‘Το Μπλουζ του Αποχωρισμού’ (‘The Blues of Separation’).

3 Stylistic commonalities between *rebetiko* and both blues and jazz

3.0 Introduction

In this chapter, I propose a contemporary *rebetiko* vocabulary. Employing methods of contemporary jazz theory and harmony will result in a hierarchisation of *drómoi* from the brightest to the darkest, the creation of relationships within their families, and reharmonisation with extended chords. Artists that have blended *rebetiko* with blues or jazz are identified and their approaches are exhibited. Given the limited number of artists who have delved into these blends, songwriters fusing *rebetiko* with various other genres, such as rock, ska, and their subgenres (including surf rock, reggae, and others), will also be examined. Furthermore, it will be exemplified how the established blends of blues with popular genres, like blues rock, can be used as blueprints. Ultimately, the presentation of the common ground between *rebetiko* and both blues and jazz features is pivotal to showcasing how these genres can be methodically blended in a songwriting language.

3.1 *Rebetiko drómoi* from the brightest to the darkest

In February 2023, I asked the new Artificial Intelligence chatbot ChatGPT what *rebetiko* is, and interestingly its response contained the property 'bluesy': 'Rebetiko is characterised by … its bluesy, improvisational musical style …' (OpenAI ChatGPT, 2023). In a follow-up question, it replied that 'Rebetiko shares some musical characteristics with the blues' (OpenAI ChatGPT, 2023). However, as demonstrated in Chapter 2, the *rebetiko drómoi* do not have any similarities with the blues scale. Some *drómoi* resemble the blues scale, such as the *Poimenikós* minor and the *Karsigár*, since they all feature a minor third (♭3), a minor seventh (♭7), and a tritone (♯4/♭5). Nevertheless, the second does not have a subdominant degree, the third does not have a dominant degree, and they are both heptatonic. *Karsigár* is also identical with the sixth variation of the blues scale (Table V.1), which can be found in only two sources (Balena, 2014, p. 53; Smallwood, 1980, pp. 100–104), and thus the argument for a scalar common ground is weak. Likewise, *Kiourdí drómos* is identical with the thirteenth version of the blues scales (Table V.1), which not only was derived from one source (Bolt, 1991, pp. 8–9), but is in fact the Dorian mode.

Drómoi have been used for different purposes because of their distinct flavours,

and therefore they can be compared to the modes. Jazz musicians and contemporary composers have been using the modes to improvise or compose music with discrete senses. Apart from this characteristic, which can be subjective for different people, based on experience, taste, culture, education, or even bias, the modes of the major scale can be listed in an order of 'brightness'. Besides, when more modes, or *drómoi*, are involved, it is quite difficult to find ways to smoothly combine or juxtapose them, by thinking in flavours. Nonetheless, listing them from the brightest to the darkest provides a clear map with the relationships between them.

I was introduced to the concept of brightness by the jazz composer, pianist, singer, conductor, arranger and educator, Pete Churchill in 2011, during the Trinity Jazz Course, at the Trinity Laban Conservatoire of Music and Dance. Churchill demonstrated the logic behind the arrangement of the modes of the major scale and added a type for each of them according to their usage, as presented in Table 3.1.

Table 3.1: Modes of the major scale from the brightest to the darkest

Modes	**Spelling**	**Type / Usage**
Lydian (4th mode)	1 2 3 ♯4 5 6 7 8	Major
Ionian (1st mode)	1 2 3 ♮4 5 6 7 8	Major
Mixolydian (5th mode)	1 2 3 4 5 6 ♭7 8	Dominant
Dorian (2nd mode)	1 2 ♭3 4 5 6 ♭7 8	Minor
Aeolian (6th mode)	1 2 ♭3 4 5 ♭6 ♭7 8	Minor
Phrygian (3rd mode)	1 ♭2 ♭3 4 5 ♭6 ♭7 8	Minor
Locrian (7th mode)	1 ♭2 ♭3 4 ♭5 ♭6 ♭7 8	Diminished

He explained that by adding an extra flat to Locrian, the result is Lydian, a semitone lower than the initial tonic. He believes that this idea was implied by Russell, in his 1953 *Lydian Chromatic Concept of Tonal Organization*. Churchill stated that this is applicable with some conventions, to the modes of the harmonic minor, melodic minor, and harmonic major, so he did not present them in detail. Finding further explicit information about this idea was quite challenging and for this reason, I met Churchill in September of 2018, to interview him at the Royal Academy of Music where he teaches jazz composition, and to discuss these ideas more extensively. The transcription of the interview, as well as his handwritten notes and their transcription are in Appendices VIII and IX, respectively.

Perhaps, Persichetti was the first to present this idea in his *Twentieth-Century Harmony*, where he explains that:

> The greatest number of flats that can be applied to a modal scale on a particular tone will produce the "darkest" mode, the Locrian. Subtracting flats (and then adding sharps) in diatonic signature order will produce an arrangement of modes from "darkest" to brightest" (1961, p. 35).

Miller also presented this idea in *Modal Jazz Composition & Harmony*, in which he constructs the modes by combining tetrachords (1996, p. 17). The intention in this Chapter is analogous to Miller's, since he introduces the tetrachords by stating that 'the main goal of this section is to establish a harmonic palette for the composer of modal compositions to use in a manner similar to that of the visual artist. The "colors" are to be bright or dark, tense or relaxed, and to have emotional effects' (1996, p. 16).

In *Modalogy*, Jeff Brent and Schell Barkley list the modes in the same way (2011, p. 60), and in 2013, Gary Burton presented this online through the platform of Coursera, and included the categorisation into types according to their usage (Berklee College of Music, Boston, 2013). On his website, Anton Schwartz proposes that there is a notion of brightness and darkness as directions along the circle of fifths (2012). In 2015, this concept was included in the widely accessible theory guidebook of Rockschool, without the provision of any explanation (Griffith *et al.*, 2015, p. 22). Finally, the singer-songwriter and multi-instrumentalist Jacob Collier explains that he has adopted and expanded this idea to compose his music (June Lee, 2017).

3.1.1 Brightness points

The bassist, composer and YouTuber Adam Neely embraced this hierarchisation of modes and presented it in his blog, where he adds brightness points to the modes of the major, the harmonic minor, the melodic minor, and the harmonic major scales. The number of sharps equals positive brightness points, whereas the number of flats subtracts points (2010). This is illustrated in Table 3.2 for the modes of the major scale, with the addition of their usage, taken from Table 3.1, and the remaining are in Appendix X.

Table 3.2: Brightness points for the modes of the major scale

Modes	Brightness	Type / Usage
Lydian (4th mode)	+1	Major
Ionian (1st mode)	0	Major
Mixolydian (5th mode)	-1	Dominant
Dorian (2nd mode)	-2	Minor
Aeolian (6th mode)	-3	Minor
Phrygian (3rd mode)	-4	Minor
Locrian (7th mode)	-5	Diminished

More modes can be derived from other scales, such as the modes of the Double harmonic major scale, as shown in *Solfege.org* website (no date). Additionally, according to Miller, Ionian ♭2 ♯5, which he also names Melodic minor ♯5, functions as a parent scale, as well as Ionian ♯2, which he neither analyses, nor offers the names of its modes (1996, pp. 16+119). The Tables of these scales filled with the equivalent brightness points were added in Appendix X.

The intention is to classify the *drómoi* based on this logic. However, some problematic dimensions must first be identified: (1) The modes of the major scale progress from major to dominant to minor to diminished. The remaining Tables, even though they begin with a major and end with a diminished mode, are mixed in between. (2) The modes of the major scale move anti-clockwise in the circle of fifths. For the remaining Tables there is some consistency, but not throughout. For example, in the modes of the harmonic minor, there is an anti-clockwise movement, then there is a 'bounce' a few steps away, and then three anti-clockwise movements. (3) Some major modes feature a ♯2, which can sound like the enharmonic equivalent ♭3, while some minor modes feature a ♭4 that can sound like the enharmonic equivalent ♮3. These can have a hybrid major-minor functionality, just like the *majoromínoro drómoi*.

After setting the conventions and establishing the final names of *drómoi* in Chapter 2, an arrangement in order of brightness was possible, like Miller's 35 modes of five parent scales (1996, p. 122). This is accompanied by the application of Neely's 'brightness points', in Table 3.3:

Table 3.3: Brightness points for the *drómoi*

Rebetiko drómoi	**Brightness**	**Type / Usage**
Moustár †	+1½ (+2, +1)	Major * / Dominant
Moustaár †	+1	Dominant
Rast Saz-Kiar †	+1	Major *
Houzám or *Segiá(h)*	+1 (or +½)	Major *
Major scale, *Mahúr*, *Tsergiáh*	0	Major
Segiá(h) or *Houzám*	0	Major *
Rast	-½ (0, -1)	Major / Dominant
Nikríz / *Nigríz*	-½ (0, -1)	Minor
Poimenikós minor, Romanian minor, *Souzinák*	-1	Minor
Peiraiótikos, *Rebétikos*, *Zergioulelí Souzinák*, *Evíds*	-1	Major
Tabachaniótikos, † *Souzinák* †	-1	Major
Nihavént(i), *Nevesér(i)*, *Pireótiko* Minor (Dawn's minor), Demotic	-1	Minor
Melodic minor †	-2 (-1, -3)	Minor
Hitzazkiár / *Hijazkiár*, *Sehnáz*	-2	Major
Houseiní †	-2 (-1, -3)	Major / Minor
Kiourdí / *Kurdí*	-2	Minor
Harmonic minor	-2	Minor
Zergioulelí Hitzáz †	-2	Major / Dominant
Ouzál †	-2	Dominant
Tsingánikos (Gypsy) †	-2½ (-3, -2)	Dominant
Kiotsék †	-2½ (-2, -3)	Minor / Dominant
Hitzáz / *Hijáz*	-3	Dominant
Scale of Andalusians of Spain †	-3 (-2, -4)	Major / Minor
Natural minor, *Nisiótiko* (Island) minor, Diatonic minor, *Bouselík*, *Houmagioún* / *Houkangoúr*	-3	Minor
Karsigár / *Kartzigár*	-3	Diminished
Ousák / *Ussák*	-4	Minor

Sabáh	-4	Minor *
Sabáh alternative	-5	Diminished

A '†' symbol is placed after the names of the rare *drómoi*, to make them easily distinguishable. The pentatonic scales are not included in this Table, due to the difference in the number of notes. Some *drómoi* have a different form when descending, thus the points in parenthesis distinguish the ascending points from the descending ones.

3.1.2 Mirrored *drómoi*

Returning to the major scale, its construction pattern WWHWWWH[11] is effective only when the scale is ascending. When descending the pattern becomes HWWWHWW. By applying the latter pattern to create an ascending sequence, the C Phrygian mode is generated. Therefore, C Phrygian is the mirrored version of C major or C Ionian (Persichetti, 2002, pp. 175–176). It is noticeable in Table 3.1 that Ionian appears second from the top, whereas Phrygian is the second from the bottom. This symmetry is applicable to the whole Table. Locrian is the mirror of Lydian, Aeolian is the mirror of Mixolydian, and Dorian is palindromic. This is presented in Table 3.4, accompanied by the construction patterns.

Table 3.4: Mirrored modes of the major scale

Modes	Construction of mode
Lydian (4th mode)	WWWHWWH
Ionian (1st mode)	WWHWWWH
Mixolydian (5th mode)	WWHWWHW
Dorian (2nd mode)	WHWWWHW
Aeolian (6th mode)	WHWWHWW
Phrygian (3rd mode)	HWWWHWW
Locrian (7th mode)	HWWHWWW

This 'mirroring' can be applied to all the remaining modes. Since Dorian is a symmetrical scale, it can be considered as the new 'neutral' or 'ground zero' mode.[12]

[11] 'W' represents whole tones (steps), and 'H' represents semitones (half steps).

[12] The symmetry of Dorian is supported by the fact that it can be constructed by playing an

Persichetti refers to Dorian as 'the middle point' which 'sets the norm' (1961, p. 35). Neely supports that Russell's 1953 book can be taken one step further by converting it to '*Dorian Chromatic Concept of Tonal Organization*', which would mean Dorian carries zero brightness points. Then the Table would become symmetrical (Neely, 2010), see Table 3.5. The rest of the Tables are in Appendix X.

Table 3.5: Brightness points for the modes of the major scale when Dorian sets the norm.

Modes	Brightness	Type / Usage
Lydian (4th mode)	+3	Major
Ionian (1st mode)	+2	Major
Mixolydian (5th mode)	+1	Dominant
Dorian (2nd mode)	0	Minor
Aeolian (6th mode)	-1	Minor
Phrygian (3rd mode)	-2	Minor
Locrian (7th mode)	-3	Diminished

The mode that appears in the middle of every Table (3.5, X.7, X.8, X.9, X.10, X.11, X.12) always features zero brightness. The modes of major, melodic minor and double harmonic major scales have symmetrical points of brightness. Like Dorian, the Mixolydian ♭6 and the Ionian ♭2 ♭6 are palindromic. The modes of the harmonic minor and harmonic major scales are cross-symmetrical: the mirror of the Aeolian ♮7 is the Mixolydian ♭2. The mirrors of the harmonic minor modes appear on the opposite side of the Table of the harmonic major modes. The mirrors and the above observations are displayed in Tables X.13, X.14, X.15, X.16, X.17, and X.18, where 'T' stands for trisemitone.

Applying this idea of setting the brightness to the *drómoi* with Dorian as the norm results in Table 3.6. This is relatively more symmetrical in comparison to Table 3.3, as demonstrated below.

Table 3.6: Brightness points for the *drómoi* when Dorian sets the norm.

Rebetiko drómoi	**Brightness**	**Type / Usage**
Moustár †	+3½ (+4, +3)	Major * / Dominant

equal number (three) of perfect fifths in each direction.

Moustaár †	+3	Dominant
Rast Saz-Kiar †	+3	Major *
Houzám or *Segiá(h)*	+3 (or +2½)	Major *
Major scale, *Mahúr*, *Tsergiáh*	+2	Major
Segiá(h) or *Houzám*	+2	Major *
Rast	+1½ (+2, +1)	Major / Dominant
Nikríz / *Nigríz*	+1½ (+2, +1)	Minor
Poimenikós minor, Romanian minor, *Souzinák*	+1	Minor
Peiraiótikos, *Rebétikos*, *Zergioulelí Souzinák*, *Evíds*	+1	Major
Tabachaniótikos, † *Souzinák* †	+1	Major
Nihavént(i), *Nevesér(i)*, *Pireótiko* Minor (Dawn's minor), Demotic	+1	Minor
Melodic minor †	0 (+1, -1)	Minor
Hitzazkiár / *Hijazkiár*, *Sehnáz*	0	Major
Houseiní †	0 (+1, -1)	Major / Minor
Kiourdí / *Kurdí*	0	Minor
Harmonic minor	0	Minor
Zergioulelí Hitzáz †	0	Major / Dominant
Ouzál †	0	Dominant
Tsingánikos (Gypsy) †	-½ (-1, 0)	Dominant
Kiotsék †	-½ (0, -1)	Minor / Dominant
Hitzáz / *Hijáz*	-1	Dominant
Scale of Andalusians of Spain †	-1 (0, -2)	Major / Minor
Natural minor, *Nisiótiko* (Island) minor, Diatonic minor, *Bouselík*, *Houmagioún* / *Houkangoúr*	-1	Minor
Karsigár / *Kartzigár*	-1	Diminished
Ousák / *Ussák*	-2	Minor
Sabáh *Sabáh* alternative	-2 -3	Minor * Diminished

The mirrors of *drómoi* have been generated and presented in Table 3.7, to draw

more associations between them. A few mirrors do not correspond to a known *drómos* or mode, hence they can be used for further experimentation. Also, it illustrates which Western scales or modes correspond to the *drómoi*. In the few instances where the corresponding scale is unknown, I have generated a name that describes the nature of the scale. For a less dense version that consists of the *drómoi* and their corresponding Western scales and modes, see Table VI.3, Appendix VI.

Table 3.7: Mirrored *drómoi* and their corresponding Western scales and modes

Rebetiko drómoi	**Construction**	**Mirror**	**Western scale or mode**
Moustár	THWHWWH THWHWHW	Locrian 𝄫7 WHWHWHT	Lydian ♯2 (ascending) (4th mode of the melodic minor ♯5)
Moustaár	THWHWHW	WHWHWHT	Lydian Dominant ♯2, Mixolydian ♯2 ♯4
Rast Saz-Kiar	THHWWWH	HWWWHHT	Unknown → Ionian ♯2
Houzám or *Segiá(h)*	THHWWWH (THHWWHW)	HWWWHHT WHWWHHT	Ionian ♯2 (Mixolydian ♯2) (des.)
Major, *Mahúr*, *Tsergiáh*	WWHWWWH	*Ousák*	Major / Ionian
Segiá(h) or *Houzám*	THHWHTH	HTHWHHT	Unknown → Harmonic major ♯2
Rast	WWHWWWH WWHWWHW	*Ousák* *Nisiótiko* minor	Ionian (ascending), Mixolydian (descend.)
Nikríz / *Nigríz*	WHTHWWH WHTHWHW	Locrian ♮6 *Karsigár* / *Kartzigár*	Lydian ♭3 (ascending) (4th mode of the harmonic major) Ukrainian Dorian, Romanian minor, altered Dorian (desc.) (4th mode of the harmonic minor)
Poimenikós minor,	WHTHWHW	*Karsigár* /	Ukrainian Dorian,

Romanian minor, *Souzinák*		*Kartzigár*	Romanian minor, altered Dorian (4^{th} mode of the harmonic minor)
Peiraiótikos, *Rebétikos*, *Zergioulelí Souzinák*, *Evíds*	HTWHHTH	HTHHWTH	Unknown → Double harmonic ♯4 (also, Indian Raga *Purvi* or *Poorvi*)
Tabachaniótikos, *Souzinák*	WWHWHTH	*Hitzáz* / *Hijáz*	Harmonic major scale
Nihavént(i), *Nevesér(i)*, *Pireótiko* Minor, Demotic	WHTHHTH	*Tsingánikos* (Gypsy)	Hungarian minor, Double harmonic minor, Gypsy minor (4^{th} mode of double harmonic major)
Melodic minor	WHWWWWH	Dorian ♭2	Ionian ♭3 (Melodic minor)
Hitzazkiár / *Hijazkiár*, *Sehnáz*	HTHWHTH	Palindromic	Double harmonic major, Byzantine scale, Arabic scale, Gypsy Major
Houseiní	WWHWWHW WHWWHWW	*Nisiótiko* minor *Houseiní* ascen.	Mixolydian (ascend.) Aeolian (descending) Major tetrachord (as.)
Kiourdí / *Kurdí*	WHWWWHW	Palindromic	Dorian
Harmonic minor	WHWWHTH	*Ouzál*	Harmonic minor
Zergioulelí Hitzáz	HTHWHTH HTHWWHW	Palindromic Harmonic minor	Double Harmonic Major, Mixolydian ♭2 (5^{th} mode of the harmonic major)
Ouzál	HTHWWHW	Harmonic minor	Mixolydian ♭2 (5^{th} mode of the harmonic major)
Tsingánikos (Gypsy)	HTHHTHW	*Nihavént*,	Oriental, Mixolydian

	WWHWHWW	*Nevesér* Palindromic	♭5 ♭2 (ascending) (5th mode of double harmonic major) Mixolydian ♭6 (desc.) (5th mode of the melodic minor)
Kiotsék	WHWWWHW WWHHTHWH	Palindromic HWHTHHWW	Dorian (ascending) Unknown (descend.)
Hitzáz / *Hijáz*	HTHWHWW	*Tabachaniótikos*	Phrygian Dominant, Phrygian Major, Freygish scale (5th mode of the harmonic minor)
Scale of Andalusians of Spain	HTHWHTH HWWWHWW	Palindromic *Mahúr*, *Tsergiáh*	Double Harmonic Major (ascending) Phrygian (descending)
Natural minor, *Nisiótiko* minor, Diatonic minor, *Bouselík*, *Houmagioún* / *Houkangoúr*	WHWWHWW	*Houseiní*	Natural minor / Aeolian
Karsigár / *Kartzigár*	WHWHTHW	*Poimenikós* minor	Dorian ♭5 (2nd mode of the harmonic major)
Ousák / *Ussák*	HWWWHWW	*Mahúr*, *Tsergiáh*	Phrygian
Sabáh *Sabáh* alternative	WHHTHWW WHHTHWH	WWHTHHW HWHTHHW	Unkn. →Aeolian ♭4 Unknown

Table 3.7 reveals that many *drómoi* correspond to rare or 'unknown' scales and modes, such as the *Houzám* and *Segiá(h)* pair, both versions of *Sabáh*, and *Peiraiótikos drómoi*. An interesting observation is that several *drómoi* correspond to either the fourth or the fifth mode of the harmonic minor, harmonic major, and double harmonic major scales. What is worth noticing is that *drómoi* that are usually combined in songs of the repertoire, such as *Hijáz* and *Hijazkiár*, do not apparently indicate their relationship through their Western correspondences. For example, *Hijáz* and *Hijazkiár* betray their

relationship via the similarity of their names, and the fact that they are both constructed with the use of the *Hijáz* tetrachord and a pentachord. By contrast, their corresponding Phrygian dominant mode and double harmonic major scale do not have any evident relationship. These findings were presented at the *10th European Music Analysis Conference* (*EuroMAC-10*) in 2021.

3.1.3 Families of *drómoi*

The previous statement about the mixture of certain *drómoi* can be extended to the idea of the families of *drómoi*. In theory, there are four families of *drómoi*, which do not contain all the entries of the previous Tables (2.2, 3.3, 3.6, and 3.7). There is no clear evidence about families in the literature, and for this reason, I had a conversation with Mystakidis about them during a four-day online workshop on folk guitar in 2020. My notes from this workshop are enclosed in Appendix XII, and Mystakidis's grouping of *drómoi* in families appears on the third day. I added the *Poimenikós* minor to the third group because Mystakidis neither mentioned it, nor includes it in his books, yet it is identical to the descending *Nikríz*. The families are presented in Table 3.8, where each group is distinguished from the previous with the use of double lines. The second and third columns – where '5C' stands for 'pentachord', and '4C' stands for 'tetrachord' – provide information about the ways in which each *drómos* is constructed, for comparative purposes. This or a similar Table would be a useful addition to *rebetiko* literature.

Table 3.8: Families of *drómoi* and their construction method

	Rebetiko drómoi	**Construction**	**Alt. construction**
Family 1	*Rast*	*Rast* 5C+ *Rast* 4C	*Rast* 4C + *Rast* 4C
	Houzám or *Segiá(h)*	*Houzám* 5C + *Rast* 4C	*Houzám* 4C + *Rast* 4C
	Segiá(h) or *Houzám*	*Houzám* 5C + *Hijáz* 4C	*Houzám* 4C + *Nikríz* 5C
Family 2	Natural minor, *Nisiótiko* minor, Diatonic minor, *Bouselík*, *Houmagioún*	Minor 4C + Minor 5C	*Kiourdí* 4C + *Ousák* 4C
	Harmonic minor	Minor 5C + *Hijáz* 4C	Minor 4C + *Nikríz* 5C
	Nihavént(i), *Nevesér(i)*,	*Nikríz* 5C + *Hijáz* 4C	

	Pireótiko Minor, Demotic		
Family 3	*Nikríz* / *Nigríz*	*Nikríz* 5C + *Rast* 4C	*Nikríz* 5C + *Kiourdí* 4C
	Poimenikós minor, Romanian minor, *Souzinák*	*Nikríz* 5C + Minor 4C	
	Hitzáz / *Hijáz*	*Hijáz* 4C + Minor 5C	
	Hitzazkiár / *Hijazkiár*, *Sehnáz*	*Hijáz* 5C + *Hijáz* 4C	*Hijáz* 4C + *Nikríz* 5C
Family 4	*Ousák* / *Ussák*	*Ousák* 4C + Minor 5C	*Ousák* 4C + *Ousák* 4C
	Karsigár / *Kartzigár*	Minor 4C + *Hijáz* 5C	
	Sabáh	*Sabáh* 5C + *Ousák* 4C	*Sabáh* 4C + *Ousák* 4C

Table 3.8 accommodates contemporary *rebetiko* vocabulary inspired by jazz theory and harmony, while Table 3.9 shows their scale spellings and brightness points.

Table 3.9: Families of *drómoi* with their spelling and brightness

	Rebetiko Drómoi	**Spelling**		**Bright.**	
Family 1	*Rast*	1 2 3 4 5 6 7 8	8 ♭7 6 5 4 3 2 1	+2	+1
	Houzám or *Segiá(h)*	1 ♯2 3 4 5 6 7 8	8 ♭7 6 5 4 3 ♯2 1	+3	+2
	Segiá(h) or *Houzám*	1 ♯2 3 4 5 ♭6 7 8		+2	
Family 2	Natural minor, *Nisiótiko* minor, Diatonic minor, *Bouselík*, *Houmagioún*	1 2 ♭3 4 5 ♭6 ♭7 8		-1	
	Harmonic minor	1 2 ♭3 4 5 ♭6 7 8		0	
	Nihavént(i), *Nevesér(i)*, *Pireótiko* Minor, Demotic	1 2 ♭3 ♯4 5 ♭6 7 8		+1	
Family 3	*Nikríz* / *Nigríz*	1 2 ♭3 ♯4 5 6 7 8	8 ♭7 6 5 ♯4 ♭3 2 1	+2	+1
	Poimenikós minor, Romanian minor, *Souzinák*	1 2 ♭3 ♯4 5 6 ♭7 8		+1	
	Hitzáz / *Hijáz*	1 ♭2 3 4 5 ♭6 ♭7 8		-1	
	Hitzazkiár / *Hijazkiár*, *Sehnáz*	1 ♭2 3 4 5 ♭6 7 8		0	
Fami	*Ousák* / *Ussak*	1 ♭2 ♭3 4 5 ♭6 ♭7 8		-2	

	Karsigár / *Kartzigár*	1 2 ♭3 4 ♭5 6 ♭7 8	-1
	Sabáh	1 2 ♭3 ♭4 5 ♭6 ♭7 8	-2

With these attributes, Table 3.9 draws conclusions on the smoothest transitions between the *drómoi* within each family. For example, in the second family, the smoother transition occurs from the natural minor to the harmonic minor to the *Nihavént* for brightening, and backwards for darkening. This is demonstrated with arrows in Table 3.10, indicating the direction towards brighter *drómoi*.

Table 3.10: Families of *drómoi* with 'smooth' connections.

	Rebetiko drómoi	**Spelling**	**Bright.**
Family 1	*Rast*	1 2 3 4 5 6 7 8	+2
		8 ♭7 6 5 4 3 2 1	+1
	Houzám or *Segiá(h)*	1 ♯2 3 4 5 6 7 8	+3
		8 ♭7 6 5 4 3 ♯2 1	+2
	Segiá(h) or *Houzám*	1 ♯2 3 4 5 ♭6 7 8	+2
Family 2	Natural minor, *Nisiótiko* minor, Diatonic minor, *Bouselík*, *Houmagioún*	1 2 ♭3 4 5 ♭6 ♭7 8	-1
	Harmonic minor	1 2 ♭3 4 5 ♭6 7 8	0
	Nihavént(i), *Nevesér(i)*, *Pireótiko* Minor**,** Demotic	1 2 ♭3 ♯4 5 ♭6 7 8	+1
Family 3	*Nikríz* / *Nigríz*	1 2 ♭3 ♯4 5 6 7 8	+2
		8 ♭7 6 5 ♯4 ♭3 2 1	+1
	Poimenikós minor, Romanian minor, *Souzinák*	1 2 ♭3 ♯4 5 6 ♭7 8	+1
	Hitzáz / *Hijáz*	1 ♭2 3 4 5 ♭6 ♭7 8	-1
	Hitzazkiár / *Hijazkiár*, *Sehnáz*	1 ♭2 3 4 5 ♭6 7 8	0
Family 4	*Ousák* / *Ussak*	1 ♭2 ♭3 4 5 ♭6 ♭7 8	-2
	Karsigár / *Kartzigár*	1 2 ♭3 4 ♭5 6 ♭7 8	-1
	Sabáh	1 2 ♭3 ♭4 5 ♭6 ♭7 8	-2

Tables 3.8 to 3.10 include the most common *drómoi*, except for major, *Kiourdí*, and *Peiraiótikos drómoi*, as not mentioned by Mystakidis. The major scale aligns with the ascending *Rast drómos* in the first family. *Peiraiótikos drómos* can connect to the third family, while *Kiourdí drómos* links to families 2, 3, and 4, as shown in Tables 3.11 to 3.14.

Table 3.11: Connecting *Peiraiótikos drómos* to the third family.

	Rebetiko drómoi	**Spelling**	**Bright.**
Family 3	*Nikríz* / *Nigríz*	1 2 ♭3 ♯4 5 6 7 8	+2
		8 ♭7 6 5 ♯4 ♭3 2 1	+1
	Poimenikós minor, Romanian minor, *Souzinák*	1 2 ♭3 ♯4 5 6 ♭7 8	+1
	Hitzáz / *Hijáz*	1 ♭2 3 4 5 ♭6 ♭7 8	-1
	Hitzazkiár / *Hijazkiár*, *Sehnáz*	1 ♭2 3 4 5 ♭6 7 8	0
	Peiraiótikos	1 ♭2 3 ♯4 5 ♭6 7 8	+1

Table 3.12: Connecting *Kiourdí drómos* to the second family.

	Rebetiko drómoi	**Spelling**	**Bright.**
Family 2	Natural minor, *Nisiótiko* minor, Diatonic minor, *Bouselík*, *Houmagioún*	1 2 ♭3 4 5 ♭6 ♭7 8	-1
	Harmonic minor	1 2 ♭3 4 5 ♭6 7 8	0
	Nihavént(i), *Nevesér(i)*, *Pireótiko* Minor**,** Demotic	1 2 ♭3 ♯4 5 ♭6 7 8	+1
	Kiourdí	1 2 ♭3 4 5 6 ♭7 8	0

Table 3.13: Connecting *Kiourdí drómos* to the third family.

	Rebetiko drómoi	**Spelling**	**Bright.**
Family 3	*Nikríz* / *Nigríz*	1 2 ♭3 ♯4 5 6 7 8	+2
		8 ♭7 6 5 ♯4 ♭3 2 1	+1
	Poimenikós minor, Romanian minor, *Souzinák*	1 2 ♭3 ♯4 5 6 ♭7 8	+1
	Hitzáz / *Hijáz*	1 ♭2 3 4 5 ♭6 ♭7 8	-1
	Hitzazkiár / *Hijazkiár*, *Sehnáz*	1 ♭2 3 4 5 ♭6 7 8	0
	Kiourdí	1 2 ♭3 4 5 6 ♭7 8	0

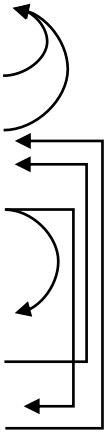
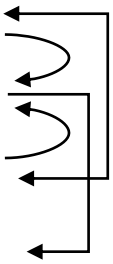


Table 3.14: Connecting *Kiourdí drómos* to the fourth family.

	Rebetiko drómoi	**Spelling**	**Bright.**
Family 4	*Ousák* / *Ussak*	1 ♭2 ♭3 4 5 ♭6 ♭7 8	-2
	Karsigár / *Kartzigár*	1 2 ♭3 4 ♭5 6 ♭7 8	-1
	Sabáh	1 2 ♭3 ♭4 5 ♭6 ♭7 8	-2
	Kiourdí	1 2 ♭3 4 5 6 ♭7 8	0



Even though they belong to different families, the similarity between *Nihavént* and *Nikríz* is evident from the *Nikríz* pentachord on their roots. Hence, a new relationship can be established with the triad of *Nihavént*, *Nikríz*, and *Poimenikós drómoi*. This analysis was presented at the *IASPM-Norden Conference "Disciplining Music Heritage"* in 2022.

3.2 Reharmonisation of *rebetiko drómoi* in a contemporary context

In the previous chapter, Table 2.3 displayed the chord choices extracted from the literature. However, it has some limitations. To begin with, the chord choices do not always follow the rules of music theory. Secondly, certain degrees may be absent in specific *drómoi*. For example, the *Segiá(h) drómos* lacks the second degree. Not all *drómoi* have been included, since the cited authors do not provide the chords of the rare *drómoi*. Lastly, the majority of the choices are major, minor, and diminished triads, with a few exceptions of dominant seventh, and less often major seventh tetrads.

For these reasons, I extracted chords from all *drómoi*, following Western music theory rules. The Tables below show all available choices, and for some *drómoi*, alternative chord types on some degrees exploiting the enharmonic equivalents. For example, the default tonic for both *Houzám* and *Segiá(h) drómoi* is a major triad, but due to their augmented second, a tonic minor triad is possible by omitting the major third. This follows the structure of a suspended triad, but the outcome cannot be compared to the sound of a 'sus2' chord; it is clearly a minor triad. Table 3.15 only includes the diatonic triads.

Table 3.15: *Drómoi* triads in a contemporary context

Rebetiko drómoi	**Triads**	**Alternatives**
Major, *Mahúr*, *Tsergiáh*, Basic	I, ii, iii, IV, V, vi, vii^{o}	
Rast	See major	
	I, ii, iii^{o}, IV, v, vi, ♭VII	
Houzám or *Segiá(h)*	I, ♯II$^{sus2♭5}$, iii, IV, V^{+}, vi, VII$^{♭5}$	i, ♯II♭5
	I, ♯II$^{sus2♭5}$, iii^{o}, IV, v$^{♯5}$, vi, ♭VII^{sus4}	i, ♯II$^{♭5}$
Segiá(h) or *Houzám*	I, ♯II$^{sus2/4}$, iii, iv, V^{+}, ♭VI^{+}, VII$^{♭5}$	I, ♯II, III, ♭VI
Natural minor, *Nisiótiko* minor, Diatonic minor, *Bouselík*, *Houmagioún*	i, ii^{o}, ♭III, iv, v, ♭VI, ♭VII	
Harmonic minor	i, ii^{o}, ♭III^{+}, iv, V, ♭VI, vii^{o}	VII$^{♭5}$
Nihavént(i), *Nevesér(i)*, *Pireótiko* Minor, Demotic	i, II$^{♭5}$, ♭III^{+}, ♯IV$^{sus2♭5}$, V, ♭VI, vii	VII
Nikríz / *Nigríz*	i, II, ♭III^{+}, ♯iv^{o}, V, vi^{o}, vii	VII
	i, II, ♭III, ♯iv^{o}, v, vi^{o}, ♭VII^{+}	
Poimenikós minor, Romanian minor, *Souzinák*	i, II, ♭III, ♯iv^{o}, v, vi^{o}, ♭VII^{+}	
Hitzáz / *Hijáz*	I, ♭II, iii^{o}, iv, v^{o}, ♭VI^{+}, ♭vii	III$^{♭5}$
Hitzazkiár / *Hijazkiár*, *Sehnáz*	I, ♭II, iii, iv, V$^{♭5}$, ♭VI^{+}, VII$^{sus2♭5}$	III
Ousák / *Ussák*	i, ♭II, ♭III, iv, v^{o}, ♭VI, ♭vii	
Karsigár / *Kartzigár*	i^{o}, ii, ♭iii, IV, ♭V^{+}, vi^{o}, ♭VII	II
Sabáh	i, II$^{sus2♭5}$, ♭III, ♭IV^{+}, v, ♭VI, ♭VII$^{♭5}$	I, iii^{o}, III$^{♭5}$
Kiourdí / *Kurdí*	i, ii, ♭III, IV, v, vi^{o}, ♭VII	

Peiraiótikos, *Rebétikos*, *Zergioulelí Souzinák*, *Evíds*	I, ♭II^{sus4}, iii, ♯IV^{sus2}, V$^{♭5}$, ♭VI^{+}, VII^{sus2}	III
Melodic minor	i, ii, ♭III^{+}, IV, V, vi^{o}, vii^{o}	VII$^{♭5}$
Tabachaniótikos, *Souzinák*	I, ii^{o}, iii, iv, V, ♭VI^{+}, vii^{o}	III
Tsingánikos (Gypsy)	I$^{♭5}$, ♭II^{+}, III$^{sus2♭5}$, IV, ♭V, vi, ♭vii	VI
	I, ii^{o}, iii^{o}, iv, v, ♭VI^{+}, ♭VII	III$^{♭5}$
Houseiní	I, ii, iii^{o}, IV, v, vi, ♭VII	
Scale of Andalusians of Spain	See *Hijáz*	See *Hijáz*
	See *Ousák*	
Moustaár	I, ♯ii^{o}, iii^{o}, ♯iv^{o}, v^{+}, vi, ♭VII$^{sus4♯5}$	♯II, ♯IV$^{♭5}$
Moustár	I, ♯ii^{o}, iii, ♯iv^{o}, V^{+}, vi, VII	♯II$^{♭5}$
	See *Moustaár*	See *Moustaár*
Rast Saz-Kiar	I, ♯II$^{sus2♭5}$, iii, IV, V^{+}, vi, VII$^{♭5}$	♯II$^{♭5}$
Zergioulelí Hitzáz	See *Hijazkiár*	See *Hijazkiár*
Zergioulelí Hitzáz (version 2)	I, ♭II^{+}, iii^{o}, IV, v^{o}, vi, ♭vii	VI
Ouzál	I, ♭II^{+}, iii^{o}, IV, v^{o}, vi, ♭vii	VI
Kiotsék	See *Kiourdí*	
	I$^{♭5}$, ii, III$^{sus2♭5}$, IV, ♭V, vi, ♭VII	II, VI

Table 3.16 shows the diatonic seventh tetrads.

Table 3.16: *Drómoi* 7th tetrads in a contemporary context

Rebetiko Drómoi	**Triads**	**Alternatives**
Major, *Mahúr*, *Tsergiáh*, Basic	Imaj^{7}, IIm^{7}, IIIm^{7}, IVmaj^{7}, V^{7}, VIm^{7}, VIIm$^{7♭5}$	
Rast	See major	
	I^{7}, IIm^{7}, IIIm$^{7♭5}$, IVmaj^{7}, Vm^{7}, VIm^{7}, ♭VIImaj^{7}	
Houzám or *Segiá(h)*	Imaj^{7}, ♯II$^{sus2♭5♭♭7}$, IIIm^{maj7}, IVmaj^{7}, V$^{7♯5}$, VIm^{7}, VII$^{7♭5}$	Im^{maj7}, ♯II^{6}
	I^{7}, ♯II$^{sus2♭5♭♭7}$, IIIm$^{maj7♭5}$, IVmaj^{7},	Im^{7}, ♯II^{6}

	$Vm^{7\sharp5}$, VIm^{7}, $\flat VIImaj^{7sus4}$	
Segiá(h) or *Houzám*	$Imaj^{7}$, $\sharp II^{6sus2/4}$, $IIIm^{maj7}$, IVm^{maj7}, $V^{7\sharp5}$, $\flat VImaj^{7\sharp5}$, $VII^{\flat5\flat\flat7}$	Im^{maj7}, $\sharp II^{6}$, $IIImaj^{7}$, IVm^{7}, $\flat VImaj^{7}$
Natural minor, *Nisiótiko* minor, Diatonic minor, *Bouselík*, *Houmagioún*	Im^{7}, $IIm^{7\flat5}$, $\flat IIImaj^{7}$, IVm^{7}, Vm^{7}, $\flat VImaj^{7}$, $\flat VII^{7}$	
Harmonic minor	Im^{maj7}, $IIm^{7\flat5}$, $\flat IIImaj^{7\sharp5}$, IVm^{7}, V^{7}, $\flat VImaj^{7}$, VII^{o7}	$VII^{6\flat5}$
Nihavént(i), *Nevesér(i)*, *Pireótiko* Minor, Demotic	Im^{maj7}, $II^{7\flat5}$, $\flat IIImaj^{7\sharp5}$, $\sharp IV^{6sus2\flat5}$, $Vmaj^{7}$, $\flat VImaj^{7}$, $VIIm^{6}$	$\flat VI^{7}$, VII^{6}
Nikríz / *Nigríz*	Im^{maj7}, II^{7}, $\flat IIImaj^{7\sharp5}$, $\sharp IV^{o7}$, $Vmaj^{7}$, $VIm^{7\flat5}$, $VIIm^{7}$	VII^{7}
	Im^{7}, II^{7}, $\flat IIImaj^{7}$, $\sharp IV^{o7}$, Vm^{maj7}, $VIm^{7\flat5}$, $\flat VIImaj^{7\sharp5}$	
Poimenikós minor, Romanian minor, *Souzinák*	Im^{7}, II^{7}, $\flat IIImaj^{7}$, $\sharp IV^{o7}$, Vm^{maj7}, $VIm^{7\flat5}$, $\flat VIImaj^{7\sharp5}$	
Hitzáz / *Hijáz*	I^{7}, $\flat IImaj^{7}$, III^{o7}, IVm^{maj7}, $Vm^{7\flat5}$, $\flat VImaj^{7\sharp5}$, $\flat VIIm^{7}$	$III^{7\flat5}$
Hitzazkiár / *Hijazkiár*, *Sehnáz*	$Imaj^{7}$, $\flat IImaj^{7}$, $IIIm^{6}$, IVm^{maj7}, $V^{7\flat5}$, $\flat VImaj^{7\sharp5}$, $VII^{6sus2\flat5}$	$\flat II^{7}$, III^{6}
Ousák / *Ussák*	Im^{7}, $\flat IImaj^{7}$, $\flat III^{7}$, IVm^{7}, $Vm^{7\flat5}$, $\flat VImaj^{7}$, $\flat VIIm^{7}$	
Karsigár / *Kartzigár*	$Im^{7\flat5}$, IIm^{7}, $\flat IIIm^{maj7}$, IV^{7}, $\flat Vmaj^{7\sharp5}$, VI^{o7}, $\flat VIImaj^{7}$	II^{7}
Sabáh	Im^{7}, $II^{7sus2\flat5}$, $\flat IIImaj^{7}$, $\flat IVmaj^{7\sharp5}$, Vm^{6}, $\flat VImaj^{7}$, $\flat VII^{7\flat5}$	I^{7}, $\flat IV^{7\sharp5}$, $IIIm^{7\flat5}$, $IIIm^{maj7\flat5}$, $III^{7\flat5}$, $IIImaj^{7\flat5}$
Kiourdí / *Kurdí*	Im^{7}, IIm^{7}, $\flat IIImaj^{7}$, IV^{7}, Vm^{7}, $VIm^{7\flat5}$, $\flat VIImaj^{7}$	
Peiraiótikos, *Rebétikos*, *Zergioulelí Souzinák*, *Evíds*	$Imaj^{7}$, $\flat IImaj^{7sus4}$, $IIIm^{6}$, $\sharp IV^{7sus2}$, $Vmaj^{7\flat5}$, $\flat VImaj^{7\sharp5}$, VII^{6sus2}	$\flat II^{7sus4}$, III^{6}, $\flat VI^{7\sharp5}$

Melodic minor	Im^{maj7}, IIm^{7}, ♭IIImaj$^{7♯5}$, IV^{7}, V^{7}, VIm$^{7♭5}$, VIIm$^{7♭5}$	VII$^{7♭5}$
Tabachaniótikos, *Souzinák*	Imaj^{7}, IIm$^{7♭5}$, IIIm^{7}, IVm^{maj7}, V^{7}, ♭VImaj$^{7♯5}$, VII^{o7}	III^{7}
Tsingánikos (Gypsy)	I$^{7♭5}$, ♭IImaj$^{7♯5}$, III$^{6sus2♭5}$, IVmaj^{7}, ♭Vmaj^{7}, VIm^{6}, ♭VIIm^{maj7}	♭V^{7}, VI^{6}
	I^{7}, IIm$^{7♭5}$, IIIm$^{7♭5}$, IVm^{maj7}, Vm^{7}, ♭VImaj$^{7♯5}$, ♭VII^{7}	III$^{7♭5}$
Houseiní	I^{7}, IIm^{7}, IIIm$^{7♭5}$, IVmaj^{7}, Vm^{7}, VIm^{7}, ♭VIImaj^{7}	
Scale of Andalusians of Spain	See *Hijáz*	See *Hijáz*
	See *Ousák*	
Moustaár	I^{7}, ♯II^{o7}, IIIm$^{maj7♭5}$, ♯IVm$^{7♭5}$, Vm$^{maj7♯5}$, VIm^{7}, ♭VII$^{7sus4♯5}$	♯II^{6}, ♯IV$^{7♭5}$
Moustár	Imaj^{7}, ♯II^{o7}, IIIm^{maj7}, ♯IVm$^{7♭5}$, Vmaj$^{7♯5}$, VIm^{7}, VII^{7}	♯II$^{6♭5}$
	See *Moustaár*	See *Moustaár*
Rast Saz-Kiar	Imaj^{7}, ♯II$^{6sus2♭5}$, IIIm^{maj7}, IVmaj^{7}, V$^{7♯5}$, VIm^{7}, VII$^{7♭5}$	♯II$^{6♭5}$, IV^{7}
Zergioulelí Hitzáz	See *Hijazkiár*	See *Hijazkiár*
Zergioulelí Hitzáz (version 2)	I^{7}, ♭IImaj$^{7♯5}$, III^{o7}, IVmaj^{7}, Vm$^{7♭5}$, VIm^{7}, ♭VIIm^{maj7}	VI^{7}
Ouzál	I^{7}, ♭IImaj$^{7♯5}$, III^{o7}, IVmaj^{7}, Vm$^{7♭5}$, VIm^{7}, ♭VIIm^{maj7}	VI^{7}
Kiotsék	See *Kiourdí*	
	I$^{7♭5}$, IIm^{7}, III$^{6sus2♭5}$, IVmaj^{7}, ♭Vmaj^{7}, VIm^{6}, ♭VIImaj^{7}	II^{7}, ♭V7, VI^{6}

Table 3.17 lists the diatonic extended chords up to the thirteenth interval (heptads).

Table 3.17: *Drómoi* extended chords in a contemporary context

Rebetiko Drómoi	**Triads**	**Alternatives**
Major, *Mahúr, Tsergiáh*, Basic	Imaj^{13}, IIm^{13}, IIIm$^{11\flat9\flat13}$, IVmaj$^{7\sharp11}$, V^{7}, VIm$^{11\flat13}$, VIIm$^{11\flat5\flat9\flat13}$	
Rast	See major	
	I^{13}, IIm$^{11\flat13}$, IIIm$^{11\flat5\flat9\flat13}$, IVmaj^{13}, Vm^{13}, VIm$^{11\flat9\flat13}$, ♭VIImaj$^{13\sharp11}$	
Houzám or *Segiá(h)*	Imaj$^{13\sharp9}$, ♯II$^{sus2\flat5\flat\flat7\flat9\flat11\flat13}$, IIIm$^{maj11\flat9\flat13}$, IVmaj$^{9\sharp11\sharp13}$, V$^{13\sharp5}$, VIm$^{9\sharp11\flat13}$, VII$^{11\flat5\flat9\flat13}$	Im$^{maj7/11/13}$, ♯II$^{6/9\sharp11\sharp12\flat16}$
	I$^{13\sharp9}$, ♯II$^{13sus2\flat5\flat\flat7\flat9\flat11}$, IIIm$^{maj7\flat5\flat9\flat13}$, IVmaj$^{9\sharp13}$, Vm$^{13\sharp5}$, VIm$^{7\sharp11\flat13}$, ♭VIImaj$^{9sus4\sharp11\flat13}$	Im$^{7/11/13}$, ♯II$^{6/9\sharp11}$
Segiá(h) or *Houzám*	Imaj$^{11\sharp9\flat13}$, ♯II$^{6sus2/4\flat9\flat11\flat13}$, IIIm$^{maj7\flat9\flat11\flat13}$, IVm$^{maj9\sharp11\sharp13}$, V$^{13\sharp5\flat9}$, ♭VImaj$^{13\sharp5\sharp9}$, VII$^{11\flat5\flat\flat7\flat9\flat13}$	♯II$^{6/9/11}$, IIIm$^{maj7\sharp9\flat11\flat13,}$ IIImaj$^{7\flat9\flat13}$, IVm$^{9\sharp11}$, ♭VImaj$^{13\sharp9\sharp11}$
Natural minor, *Nisiótiko* minor, Diatonic minor, *Bouselík*, *Houmagioún*	Im$^{11\flat13}$, IIm$^{11\flat5\flat9\flat13}$, ♭IIImaj^{13}, IVm^{13}, Vm$^{11\flat9\flat13}$, ♭VImaj$^{13\sharp11}$, ♭VII^{13}	
Harmonic minor	Im$^{maj11\flat13}$, IIm$^{13\flat5\flat9}$, ♭IIImaj$^{13\sharp5\sharp11}$, IVm$^{13\sharp11}$, V$^{11\flat9\flat13}$, ♭VImaj$^{13\sharp5\sharp11}$, VII$^{o7\flat9\flat11\flat13}$	VII$^{6\flat5\flat9\flat13}$, VII$^{6\flat5\sharp9\flat13}$
Nihavént(i), *Nevesér(i)*, *Pireótiko* Minor, Demotic	Im$^{maj9\sharp11\flat13}$, II$^{13\flat5\flat9}$, ♭IIImaj$^{13\sharp5\sharp9\sharp11}$, ♯IV$^{6/11sus2\flat5\flat9\flat13}$, Vmaj$^{11\flat9\flat13}$, ♭VImaj$^{7\sharp9\sharp11\sharp13}$, VIIm$^{6\flat9\flat11\flat13}$	♭VI$^{7\sharp9\sharp11}$, VII$^{6\flat9\flat13}$, VII$^{6\sharp9\flat13}$
Nikríz / *Nigríz*	Im$^{maj13\sharp11}$, II$^{13\flat9}$, ♭IIImaj$^{13\sharp5\sharp9\sharp11}$, ♯IV$^{o11\flat9\flat13}$, Vmaj$^{11\flat13}$, VIm$^{13\flat5}$, VIIm$^{7\flat9\flat11\flat13}$	VII$^{7\flat9\flat13}$, VII$^{7\sharp9\flat13}$
	Im$^{13\sharp11}$, II$^{11\flat9\flat13}$, ♭IIImaj$^{13\sharp9\sharp11}$, ♯IV$^{o7\flat9\flat11\flat13}$, Vm$^{maj11\flat13}$, VIm$^{13\flat5\flat9}$,	

	♭VIImaj$^{13\sharp5}$	
Poimenikós minor, Romanian minor, *Souzinák*	Im$^{13\sharp11}$, II$^{11\flat9\flat13}$, ♭IIImaj$^{13\sharp9\sharp11}$, ♯IV$^{o7\flat9\flat11\flat13}$, Vm$^{maj11\flat13}$, VIm$^{13\flat5\flat9}$, ♭VIImaj$^{13\sharp5}$	
Hitzáz / *Hijáz*	I$^{11\flat9\flat13}$, ♭IImaj$^{13\sharp9\sharp11}$, IIIo$^{7\flat9\flat11\flat13}$, IVm$^{maj11\flat13}$, Vm$^{13\flat5\flat9}$, ♭VImaj$^{13\sharp5}$, ♭VIIm$^{13\sharp11}$	III$^{7\flat5\flat9\flat13}$, III$^{7\flat5\sharp9\flat13}$
Hitzazkiár / *Hijazkiár*, *Sehnáz*	Imaj$^{11\flat9\flat13}$, ♭IImaj$^{7\sharp9\sharp11\sharp13}$, IIIm$^{6\flat9\flat11\flat13}$, IVm$^{maj9\sharp11\flat13}$, V$^{13\flat5\flat9}$, ♭VImaj$^{13\sharp5\sharp9}$, ♭VIIm$^{6/11sus2\flat5\flat9\flat13}$	♭II$^{7\sharp9\sharp11}$, III$^{6\flat9\flat13}$, III$^{6\sharp9\flat13}$
Ousák / *Ussák*	Im$^{11\flat9\flat13}$, ♭IImaj$^{13\sharp11}$, ♭III^{13}, IVm$^{11\flat13}$, Vm$^{11\flat5\flat9\flat13}$, ♭VImaj^{13}, ♭VIIm^{13}	
Karsigár / *Kartzigár*	Im$^{13\flat5}$, IIm$^{7\flat9\flat11\flat13}$, ♭IIIm$^{maj13\sharp11}$, IV$^{13\flat9}$, ♭Vmaj$^{13\sharp5\sharp9\sharp11}$, VIo$^{11\flat9\flat13}$, ♭VIImaj$^{11\flat13}$	II7$^{\flat9\flat13}$, II7$^{\sharp9\flat13}$
Sabáh	Im$^{9\flat11\flat13}$, II$^{11sus2\flat5\flat9\flat13}$, ♭IIImaj$^{13\flat9}$, ♭IVmaj$^{7\sharp5\sharp9\sharp11\sharp13}$, Vm$^{6/11\flat9\flat13}$, ♭VImaj$^{9\sharp11\flat13}$, ♭VII$^{13\flat5}$	I$^{9\flat13}$, ♭IV$^{7\sharp5\sharp9\sharp11}$, IIIm$^{7\flat5\flat11\flat13}$, IIIm$^{maj7\flat5\flat11\flat13}$, III$^{7\flat5\sharp9\flat13}$, IIImaj$^{7\flat5\sharp9\flat13}$
Kiourdí / *Kurdí*	Im^{13}, IIm$^{11\flat9\flat13}$, ♭IIImaj$^{7\sharp11}$, IV^{13}, Vm$^{11\flat13}$, VIm$^{11\flat5\flat9\flat13}$, ♭VIImaj^{13}	
Peiraiótikos, *Rebétikos*, *Zergioulelí Souzinák*, *Evíds*	Imaj$^{7\flat9\sharp11\flat13}$, ♭IImaj$^{7sus4\sharp9\sharp11\sharp13}$, IIIm$^{6/9\flat11\flat13}$, ♯IV$^{11sus2\flat9\flat13}$, Vmaj$^{13\flat5\flat9}$, ♭VImaj$^{11\sharp5\sharp9\sharp13}$, VII$^{6/11sus2\flat9\flat13}$	♭II$^{7sus4\sharp9\sharp11}$, III$^{6\flat9\flat13}$, III$^{6\sharp9\flat13}$, ♭VI$^{11\sharp5\sharp9}$
Melodic minor	Im^{maj13}, IIm$^{13\flat9}$, ♭IIImaj$^{13\sharp5\sharp11}$, IV$^{13\sharp11}$, V$^{11\flat13}$, VIm$^{11\flat5\flat13}$, VIIm$^{7\flat5\flat9\flat11\flat13}$	VII$^{7\flat5\flat9\flat13}$, VII$^{7\flat5\sharp9\flat13}$
Tabachaniótikos, *Souzinák*	Imaj$^{11\flat13}$, IIm$^{13\flat5}$, IIIm$^{7\flat9\flat11\flat13}$, IVm$^{maj13\sharp11}$, V$^{13\flat9}$, ♭VImaj$^{13\sharp5\sharp9\sharp11}$, VIIo$^{11\flat5\flat9\flat13}$	III$^{7\flat9\flat13}$, III$^{7\sharp9\flat13}$

Tsingánikos (Gypsy)	I$^{13\flat5\flat9}$, ♭IImaj$^{13\sharp5\sharp9}$, III$^{6/11sus2\flat5\flat9\flat13}$, IVmaj$^{11\flat9\flat13}$, ♭Vmaj$^{7\sharp9\sharp11\sharp13}$, VIm$^{6\flat9\flat11\flat13}$, ♭VIIm$^{maj9\sharp11\flat13}$	♭V$^{7\sharp9\sharp11}$, VI$^{6\flat9\flat13}$, VI$^{6\sharp9\flat13}$
	I$^{11\flat13}$, IIm$^{11\flat5\flat13}$, IIIm$^{7\flat5\flat9\flat11\flat13}$, IVm^{maj13}, Vm$^{13\flat9}$, ♭VImaj$^{13\sharp5\sharp11}$, ♭VII$^{13\sharp11}$	III$^{7\flat5\flat9\flat13}$, III$^{7\flat5\sharp9\flat13}$
Houseiní	I^{13}, IIm$^{11\flat13}$, IIIm$^{11\flat5\flat9\flat13}$, IVmaj^{13}, Vm^{13}, VIm$^{11\flat9\flat13}$, ♭VIImaj$^{13\sharp11}$	
Scale of Andalusians of Spain	See *Hijáz*	See *Hijáz*
	See *Ousák*	
Moustaár	I$^{13\sharp9\sharp11}$, ♯II$^{o7\flat9\flat11}$, IIIm$^{maj11\flat5\flat13}$, ♯IVm$^{13\flat5\flat9\flat11}$, Vm$^{maj13\sharp5}$, VIm$^{13\flat9\sharp11}$, ♭VII$^{9sus4\sharp5\sharp11\flat13}$	♯II$^{6\flat9}$, ♯II$^{6\sharp9}$, ♯IV$^{13\flat5\flat9}$, ♯IV$^{13\flat5\sharp9}$
Moustár	Imaj$^{13\sharp9\sharp11}$, ♯II$^{o7\flat9\flat11\flat13}$, IIIm$^{maj11\flat13}$, ♯IVm$^{13\flat5\flat9}$, Vmaj$^{13\sharp5}$, VIm$^{13\sharp11}$, VII$^{11\flat9\flat13}$	♯II$^{6\flat5\sharp9\flat13}$
	See *Moustaár*	See *Moustaár*
Rast Saz-Kiar	Imaj$^{13\sharp9}$, ♯II$^{6sus2\flat5\flat9\flat11\flat13}$, IIIm$^{maj11\flat9\flat13}$, IVmaj$^{9\sharp11\sharp13}$, V$^{13\sharp5}$, VIm$^{9\sharp11\flat13}$, VII$^{11\flat5\flat9\flat13}$	♯II$^{6\flat5\flat9\flat13}$, IV$^{9\sharp11}$
Zergioulelí Hitzáz *Zergioulelí Hitzáz* (v. 2)	See *Hijazkiár*	See *Hijazkiár*
	I$^{13\flat9}$, ♭IImaj$^{13\sharp5\sharp9\sharp11}$, III$^{o11\flat9\flat13}$, IVmaj$^{11\flat13}$, Vm$^{13\flat5}$, VIm$^{7\flat9\flat11\flat13}$, ♭VIIm$^{maj13\sharp11}$	VI$^{7\flat9\flat13}$, VI$^{7\sharp9\flat13}$
Ouzál	I$^{13\flat9}$, ♭IImaj$^{13\sharp5\sharp9\sharp11}$, III$^{o11\flat9\flat13}$, IVmaj$^{11\flat13}$, Vm$^{13\flat5}$, VIm$^{7\flat9\flat11\flat13}$, ♭VIIm$^{maj13\sharp11}$	VI$^{7\flat9\flat13}$, VI$^{7\sharp9\flat13}$
Kiotsék	See *Kiourdí*	
	I$^{13\flat5\flat9}$, IIm$^{9\flat11\flat13}$, III$^{6/11sus2\flat5\flat9\flat13}$, IVmaj$^{11\flat9\flat13}$, ♭Vmaj$^{7\sharp9\sharp11\sharp13}$, VIm$^{6\flat9\flat11\flat13}$, ♭VIImaj$^{9\sharp11\flat13}$	II$^{7\flat9\flat13}$, II$^{7\sharp9\flat13}$, ♭V$^{7\sharp9\sharp11}$, VI$^{6\flat9\flat13}$, VI$^{6\sharp9\flat13}$

While not widely used, selected extended chords from Table 3.17 are notable in blues-*rebetiko* and jazz-*rebetiko* contexts. Under certain conditions (beyond the scope of this thesis), such as *rebetiko* blended with lo-fi hip hop (chillhop), they can be further utilised as ninth pentads, or other types, after discarding unnecessary chord tones. These findings were presented at the *Royal Musical Association 57th Annual Conference* in 2021.

3.3 Analysing, transcribing, and reproducing key artists' material.

To better understand how songwriters-musicians blended *rebetiko* with blues, I analysed materials of Sidiropoulos, Pilali, and Mystakidis. Sidiropoulos is widely recognised as the first person who tried to 'marry' *rebetiko* with blues. In our conversations, Pilali emphasised Sidiropoulos genuinely lived like a *rebétis*. Our discussions often took place at Kagmakis's guitar store, where we shared music news and stories. While many of these anecdotes are undocumented, I conducted a semi-structured interview with Pilali (2015) before starting my PhD, to gather his insights on Sidiropoulos. He said:

> Common elements are definitely there, because when a person lives between these two words, the elements he is going to retrieve… no, these are not elements, they are his experiences! They come out subconsciously. Because even the experience of reality comes from the poetic dimension. The person who is the common ground of these two worlds is the singer, composer, and poet Pavlos Sidiropoulos. He is the first one who talks about these things, who lives like this, who behaves like this. He is the first one who referred to drugs in his songs … (23 March 2015, my translation).

For these reasons, all the songs from the 1992 album *Τα Μπλουζ του Πρίγκηπα* (*The Blues of the Prince*), as well as the alternative versions of his 2003 posthumous release *Ανέκδοτες Ηχογραφήσεις με την Κιθάρα του* (*Unreleased Recordings with his Guitar*), were transcribed and analysed to draw conclusions about his approach.

Pilali has spent a substantial period of his creative life on the idea of the blues-*rebetiko* blend. His albums include blues standards, performed with instruments that are typical of *rebetiko*, and *rebetiko* songs that were performed with resonator guitars using slide and fingerstyle techniques. His persona is a *rebetiko* vagabond who visited the USA, met Muddy Waters, B.B. King, and others, and jammed with them. He sometimes gets into character during a conversation. According to his biography in his recent book *Οχλοδοξία* (*Mobdoxy*): 'Satirical poet, dramatist, composer and performer, [since 1970s he] focuses on the creation of the rebetiko and blues fusion, by also introducing elements of

contemporary classical music into swing and the blues.' (2023, my translation). I visited Pilali in March 2022 for a semi-structured interview. I have attended most of his concerts since 2011 and transcribed and analysed some of his songs.

Mystakidis disentombed the fingerstyle 'τσιμπητή' (*'tsibití'*) guitar technique that was used in the USA at the beginning of the twentieth century by *rebetiko* musicians, resembling the bluesmen's acoustic guitar fingerstyle technique. His 2017 album *Amerika* consists of traditional *rebetika* performed with this technique but does not offer any new lyrical material. Some of his new arrangements were transcribed, along with the tracks that he used as a reference. By comparison, Stelios Vamvakaris's 1994 album with Red sounds like a jam session, rather than a conscious amalgamation of the two traditions that they represent, while his 1995 album is *rebetolaïkó*, incorporating non-typical pentatonic scales.

3.3.1 Pavlos Sidiropoulos

Sidiropoulos is the only songwriter who has predominantly focused on producing original music and lyrics. Both the 1992 album *Τα Μπλουζ του Πρίγκηπα* and the 2003 extended play *Ανέκδοτες Ηχογραφήσεις με την Κιθάρα του* were released after his death with all the recordings being noisy demos that were tape-recorded by Iliopoulos during different sessions. The songs of the 1992 album were recorded between 1979 and 1981 in Nea Stira, Santorini (Thira), and Athens (Iliopoulos, 1992). The recordings of the 2003 EP took place in 1979, 1980, and 1982 in Athens (Iliopoulos, 2003).

In addition to the music transcriptions and analyses of Sidiropoulos's songs, I also properly re-recorded a significant part of his work. Experimentation with arranging the transcribed material took place, and one was selected for studio production and inclusion in the portfolio. Another intention was to commit to performing all these songs live, but the COVID-19 pandemic restricted that. The project '*Paul Sidiró*'[13] consists of five parts:

1. All the material that was released in the form of demos in the 1992 album and 2003 EP were transcribed in detail. This includes approximate tempo changes and guitar tuning, providing a reference frequency in hertz for each song, as he used neither a metronome nor a tuner. Some errors that occurred in his performances are also documented in the transcriptions. An alternative version of a song also appears in his 1989 live album *Χωρίς Μακιγιάζ* (*Without Makeup*)

[13] Pilali and Poulikakos often refer to Sidiropoulos as 'Paul Σιδηρό' ('Paul Sidiró').

(Pavlos Sidiropoulos & Oi Aprosarmostoi), most of which was sung *a cappella* with several notes being out of key. An additional music score was created in which his melodic line is amended, and the arrangement was completed as if the whole band had been playing. All transcriptions are in Appendix XIII accompanied by rough notes at the end of each lead score. After collecting this data, a statistical analysis took place, which follows this list.

2. The re-recording of selected material was a meticulous reproduction of his performances as heard in the demos. These recordings, in conjuction with the transcriptions, illuminate his discrete choices in some songs across both of his recordings. He altered the structure, the time signature, some chords, and lyrics. In certain songs, I introduced two additional layers: I played the solos with an acoustic guitar, while Sidiropoulos had originally performed them using his voice, as playing two instruments simultaneously is impossible. The idea of using an acoustic guitar instead of a *bouzoúki* is derived from Mystakidis's 2014 album *Esperando* (2014), where arrangements exclusively feature guitars. The second layer involved recording guitar body percussive sounds to emulate the sound of his stomping foot. An additional alternative rendition of the song 'Η Παράγκα του Θωμά' ('Thomas's Shanty') is included that is my own interpretation with a stricter *hasápikos* rhythm. The recordings were conducted in my home studio at Verdi pitch (432Hz) to replicate Sidiropoulos's environment and were filmed. YouTube links to these videos are in Appendix XV.
3. The song 'Το Μπλουζ του Αποχωρισμού' ('The Blues of Separation') was electrified and arranged for full band. The singer Katerina Pipili was invited to sing it, since Iliopoulos advised that Sidiropoulos wrote this song for female voice. Similar processes of rearrangement will be applied to the remaining songs after the completion of this PhD. Rearranging and fully producing these songs is a statement equivalent to what the rock and blues guitarist and singer-songwriter Eric Clapton did with the songs by the Delta blues guitarist and singer-songwriter Robert Johnson (1911-1938). Just as Clapton released this work in his 2004 album *Me and Mr. Johnson*, I will release Sidiropoulos's covers as *Nassos Polyzó plays Paul Sidiró*. This will not be completed within the time frame of this PhD research for two reasons; firstly, the example of 'Το Μπλουζ του Αποχωρισμού' is sufficient; secondly, because engaging with all these covers would have taken valuable time off the creation of the original material.

4. Most of these songs were performed as part of my repertoire as a singer-songwriter. The idea was to get these songs exposed to different audiences. Most of these performances took place before 2020. The feedback was surprisingly good, regardless of the quality of the performance.
5. The lyrics of all the songs from the 1992 album, as well as their alternative versions from the 2003 EP, were translated and transcreated. Three songs from the 1991 posthumous album *Άντε και Καλή Τύχη Μάγκες* (*Go and Good Luck Mánges*) were translated and transcreated. The song 'Η Γομολάστιχα' ('The Rubber Eraser'), from the 2009 album *Welcome to the Show*, was translated.

The concept of transcreation can mean different things for different subject areas or industries (LEAP, no date; Textappeal, 2016), with the Globalization and Localization Association describing it as 'the process of adapting a creative campaign into another market with different linguistic and cultural "rules" whilst still keeping the overall tone and brand approach global' (Interpreters and Translators, no date). Transcreation is a valuable tool in marketing, but applying its principles in lyrics can bring interesting creative ideas. Rebbeca Ray and Nataly Kelly (2010, p. 1), and Evgeniya Malenova (2017, p. 529) define transcreation as the amalgamation or merger of the words 'translation' and 'creation', while Metthew Stibbe (2009) explains that transcreation 'is about taking a concept in one language and completely recreating it in another language'. Humphrey *et al.* add that this does not only apply to marketing material, but also to 'other creative texts, such as books and screenplays' (2011, p. 5). Manuel Portela (2003) defines it as 'the invention of sound and sense links that cross the interlinguistic gap' (p. 310), and attributes to the poet and translator Haroldo de Campos the invention of the term in the latter's 1969 book, where transcreation is associated with the translation of poetry. Leandro Maia declares that this is a 'fundamental tool for song analysis and translation processes in popular music' (2019, p. 54). Translation is a literal metaphrase of the lyrics, whereas transcreation can be seen as a poetic paraphrase of them to use for writing in English. The real challenge here was to find the ideal balance between three tasks: maintaining primarily the meaning of each song's elements (verses, choruses, refrains, and, by extension, each line separately), following the rhyme scheme, and preserving the number of syllables of each line. An example can be seen below in Table 3.18.

Table 3.18: Example of transcreation

Original lyrics	Literal translation	Transcreation
The first verse of 'The Blues of the Working-boy'. Rhyme scheme ABAB.		
Είναι η ώρα που ξυπνάνε τα φαντάσματα κι εγώ γυρνάω μόνος	It is the time when the ghosts wake up and I return alone	It's well past midnight and I'm walking back home through the city's ghostly streets
Και δεν υπάρχει πια στο δρόμο μου ψυχή να μου μιλήσει ζωντανή	And there is no soul alive to talk to me on my way	I haven't walked past not even a single soul, feels like I'm in a haunted dream
Λίγη χαρά, παιδιά γεννιούνται, «πόλη άκου πώς κρυώνουν»	Some joy, children are born, 'city listen how they're feeling cold'	This place needs a breath of fresh air; babies are born but no one wipes their tears
Και οι αγώνες μου αντάλλαγμα μού δίνουνε μια τόση δα ζωή.	And my fights are giving me such a little life in return (exchange).	Anything I've done for this world ended so badly that I feel the urge to scream.

The original Greek lyrics, translations, and transcreations are in Appendix XIV. Bold text indicates alterations from the preceding version. The alternative versions that were recorded posthumously by Sidiropoulos's band, were completed under the pressure of the record company (Arapis, 2017). The modified lyrics conjecture censorship. The complete list of Sidiropoulos's albums that were studied appears in Table 3.19.

Table 3.19: Sidiropoulos's albums that have been studied.

Greek title	Translation	Artist	Year
Χωρίς Μακιγιάζ	*Without Makeup*	Pavlos Sidiropoulos and Oi Aprosarmostoi	1989
Άντε και Καλή Τύχη Μάγκες	*Go and Good Luck Mánges*	Pavlos Sidiropoulos and Oi Aprosarmostoi	1991
Τα Μπλουζ του Πρίγκηπα	*The Blues of the Prince*	Pavlos Sidiropoulos	1992
Ανέκδοτες Ηχογραφήσεις με την Κιθάρα του	*Unreleased Recordings with his Guitar*	Pavlos Sidiropoulos	2003
Welcome to the Show	*Welcome to the Show*	Pavlos Sidiropoulos and Oi Aprosarmostoi	2009

After analysing the transcribed songs and lyrics, I transformed their elements into quantitative data and conducted basic statistical analysis. This analysis was presented at the *Birmingham Music Analysis Conference* (*BrumMAC*) in 2021. The principal album *The Blues of the Prince* favours the *rebetiko* aesthetic, yet its title contains the word 'blues', predisposing the listener to seek blues characteristics. By stretching this out, a potential buyer realises that the song titles more frequently incorporate 'blues' than any *rebetiko*-related term. Table 3.20 shows the song titles with their translations, colour coded: blue for blues, red for *rebetiko* terms, and green for concepts associated with both traditions.

Table 3.20: *Τα Μπλουζ του Πρίγκηπα* (*The Blues of the Prince*) - Song titles

#	Song title	Translation
1	Το **Μπλουζ** του Εργατόπαιδου	The **Blues** of the Working-boy
2	**Η Παράγκα του Θωμά**	**Thomas's Shanty**
3	Αν Ήσουν Φίλος	If You Were Friend
4	**Ζεϊμπέκικο Μπλουζ**	**Zeïbékiko Blues**
5	Το **Μπλουζ** του Παλιοκάραβου	The **Blues** of the Old-ship
6	Τα Σιγανά Ποτάμια	The Silent Rivers
7	**Ο Χαρμάνης**	**The Substance-dependent**
8	Το **Μπλουζ** του Ρουμπόλα	The **Blues** of Roubólas
9	Το **Μπλουζ** του Άι-Ονούφρη	The **Blues** of St Onuphris
10	Το **Μπλουζ** του Αποχωρισμού	The **Blues** of Separation
11	Κρίμα το Παιδί	What a Pity for the Guy

It must be noted that Iliopoulos conceived the titles for the album, though this is not clearly stated, potentially leading the consumer to believe it was the songwriter's idea. Moreover, Iliopoulos labelled one side of the vinyl and cassette as the 'white side' and the other as the 'black side', which can be interpreted in various ways, such as representing 'white' and 'black' music or drugs. The term 'blues' appears six times, while '*zeïbékiko*' only once. Rumours suggest that Roubólas (track 8) was a *mángas* connected to the underworld, which is linked with *rebetiko*, but this is unconfirmed. Thomas (track 2) may have been a taverna or hash-dens owner. This title resembles that of Harriet Beecher Stowe's book, *Uncle Tom's Cabin*, although this connection is speculative. The frequencies of these terms were converted to a pie chart presented in Figure 3.1. 50% of the titles include 'blues', 8% *'zeïbékiko'*, 17% have dual interpretation, and 25% are ordinary titles.

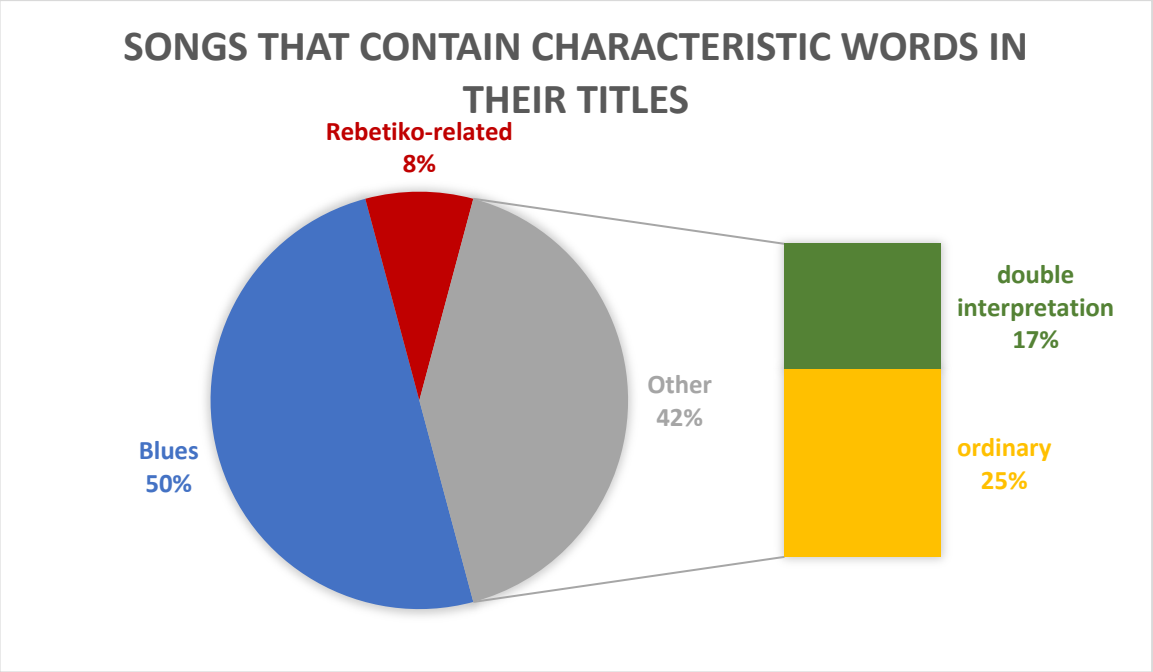


Figure 3.1: Songs that contain characteristic words in their titles

After quantifying symbolic words in the titles, the next step involved structural analysis. Blues songs usually follow repetitive twelve-bar progressions resembling the strophic form, but they are not identical. Traditional *rebetiko*, and many 'Classic' *rebetiko* songs consist of couplets without a chorus, or bridge, also resembling the strophic form. However, the chorus was later introduced, so the verse-chorus form is another possibility. Sidiropoulos's choices are presented in Table 3.21, where 'V' stands for 'verse', 'C' for 'chorus', and 'I' for 'instrumental'. Subscript numbers are appended to Vs and Is, as choruses are often similar, if not identical.

Table 3.21: Sidiropoulos's songs structures

#	Translated song title	Structure	
1	The Blues of the Working-boy	V_1-V_2-C-V_3-C	V_1-V_2-C-V_3-V_4-C
2	Thomas's Shanty	V_1-V_2-C-V_3-C	V_1-V_2-C-V_3-V_4-C
3	If You Were Friend	V_1-V_2-V_3 (AAA)	
4	Zeïbékiko Blues	V_1-V_2-V_3 (AAA)	
5	The Blues of the Old-ship	Intro-V_1-I_1-V_2-I_2-V_3	Intro-V_1-I_1-V_2-I_2-V_3
6	The Silent Rivers	V_1-V_2-V_3-V_4 (AAA)	
7	The Substance-dependent	V_1-V_2-I-V_3 (AAA)	
8	The Blues of Roubólas	V_1-V_2-C-V_3-V_4-C	

9	The Blues of St Onuphris	V_1-I-V_2
10	The Blues of Separation	V_1-V_2-C-V_3-V_4-C
11	What a Pity for the Guy	V_1-V_2-C-V_3-V_4-C-V_5-V_6-C-C

Sidiropoulos mainly concentrated on two forms: verse-chorus and strophic (with or without instrumentals). The first two tracks' alternatives were expanded by an additional verse, resulting in symmetrical AAB AAB structures. Tracks 6 and 8 are also in the AAB AAB format, and the eleventh is an AAB AAB AABB. Sidiropoulos allegedly favours extensive storytelling with double verses, rather than the commercial AAB ABB form with double (or even triple) chorus at the end. Tracks 3 and 4 follow a typical strophic AAA structure, while the sixth song is an extended AAA with four verses. The fifth, seventh, and ninth tracks are adapted AAAs with instrumentals. The breakdown is visualised in Figure 3.2, demonstrating that verse-chorus songs constitute 46% of Sidiropoulos's choices, while the remaining 54% evenly split between AAA songs and those in a similar form incorporating instrumentals. Therefore, it occurs that his selections form part of a wider songwriting vocabulary.

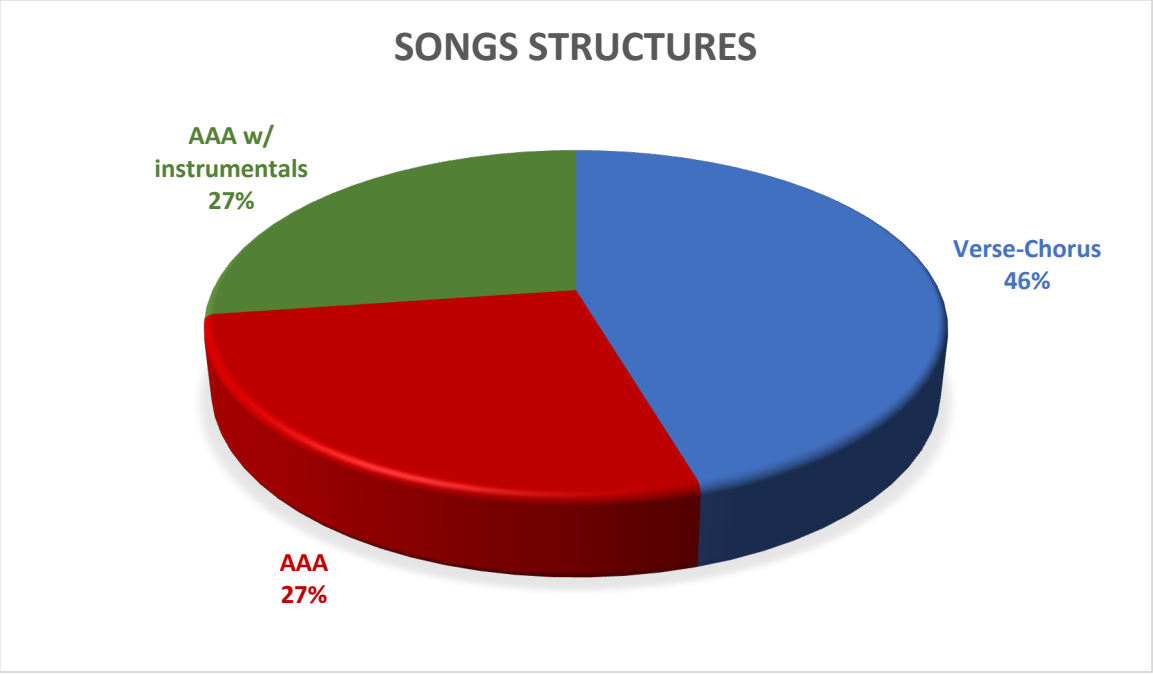


Figure 3.2: *The Blues of the Prince* - song structures

Before moving on to music characteristics, another attribute is the number of syllables used in lyrics. *Rebetiko*'s most typical metre is the iambic decapentesyllable, which was derived from Greek poetry. Even though iambic tetrameter and pentameter are common in blues, these formulae are not used so strictly. Especially in early blues, Titon

claims that 'blues singers are not bound by such syllabic constraints' (1977, p. 176). Thus, only tracks 6 and 9 are strictly tied to the *rebetiko* idiom. The verses of tracks 8 and 11 are also idiomatic, since *rebetiko* couplets are often decapentesyllabic, broken in two lines. Songs like track 1, whose verses vary between hexadecasyllabic to icosidyosyllabic, while its choruses vary between hexasyllabic to decasyllabic are inconsistent.

Table 3.22: Sidiropoulos's use of syllabic formulae

#	**Translated song title**	**Number of syllables**
1	The Blues of the Working-boy	V: mostly 20 C: 6 to 10
2	Thomas's Shanty	V: 10-9-10-9 C: 14-15-14-12
3	If You Were Friend	Between 12 and 13
4	Zeïbékiko Blues	8-13-12-17
5	The Blues of the Old-ship	15-15-11-10
6	The Silent Rivers	15 (decapentesyllable)
7	The Substance-dependent	13-12-13-12
8	The Blues of Roubólas	V: 8-7-8-7 ('broken' decapentesyllable) C: 8-5-8-5
9	The Blues of St Onuphris	15 (decapentesyllable)
10	The Blues of Separation	V: 9-8-9-12 C: 12-9-12-9
11	What a Pity for the Guy	V: 8-7-8-7 ('broken' decapentesyllable) C: 7-7-8-7

Another important element is rhythm. *Rebetiko* is dominated by 9/4 *zeïbékikos* and 4/4 *hasápiko*, whereas blues is mostly in 4/4 shuffle. Sidiropoulos's choices are displayed in Table 3.23. Notably, the alternative versions of tracks 1 and 2 deviate from the rhythms of the prototypes. The first track is in both cases a 4/4 *hasápikos* but the choruses of the first version are swung. Originally, the second track was a 4/4 *hasápikos*-shuffle hybrid. During an analysis presented at the *Southampton Music Analysis Conference* (*SotonMAC*) in 2019, music analyst Sam Flynn pointed out similarities between this rhythm and ska's skank. Nonetheless, Sidiropoulos opted to transform it into a 9/4 *zeïbékikos*. Likewise, his live version of track 6 was performed as a 9/4 *zeïbékikos*. As for the remaining tracks, only

two are simple 4/4 rhythms, one is 4/4 swung, and the rest are typical *rebetiko* dances.

Table 3.23: Sidiropoulos's rhythms/dances choices

#	Translated song title	Rhythms / dances	
1	The Blues of the Working-boy	4/4 ***hasápikos*** with **swung** choruses	4/4 ***hasápikos***
2	Thomas's Shanty	4/4 ***hasápikos*** **shuffle** (or skank)	9/4 ***zeïbékikos***
3	If You Were Friend	4/4	
4	Zeïbékiko Blues	9/4 ***zeïbékikos***	
5	The Blues of the Old-ship	9/8 ***karsilamás***	
6	The Silent Rivers	4/4 with **swing** feel	9/4 ***zeïbékikos***
7	The Substance-dependent	4/4 ***hasápikos***-like	
8	The Blues of Roubólas	9/4 ***zeïbékikos***	
9	The Blues of St Onuphris	9/4 ***zeïbékikos***	
10	The Blues of Separation	4/4 ***hasápikos***	
11	What a Pity for the Guy	4/4	

The data were quantified and converted to a pie of a pie chart (Figure 3.3). Songs in irregular time signatures comprise 39% of the total sample, with 9/4 *zeïbékika* making up 31%, followed by 9/8 *karsilamás* at 8%. 15% of songs are in simple 4/4 time, and 8% are in 4/4 shuffle. The remaining 38% are *hasápika*, with 23% being typical *hasápika*, while the rest being hybrid *hasápikos* shuffle, or *hasápikos* with swung choruses. This breakdown highlights that Sidiropoulos incline towards *rebetiko* rhythms, rather than those typical in blues or jazz. His *hasápikos*-shuffle mixture, along with the song that melds *hasápikos* and half swing, constitute the first steps towards a blend of rhythms typical of each tradition.

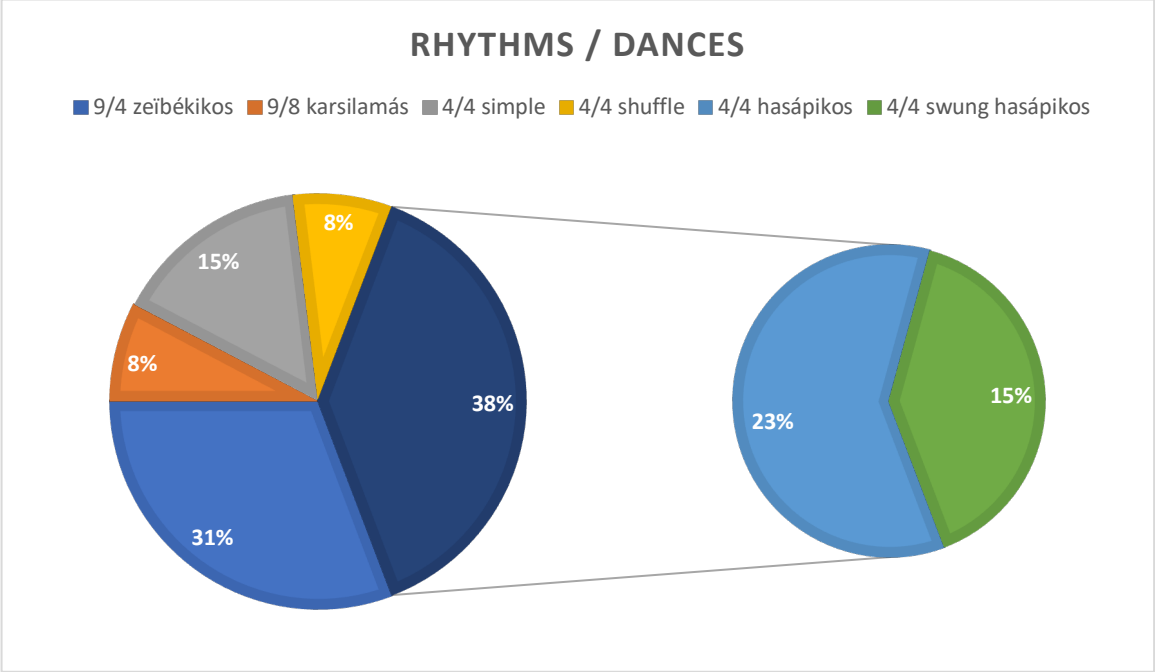


Figure 3.3: *The Blues of the Prince, Unreleased Recordings with His Guitar*, and 'The Silent Rivers' live version rhythm / dance choices

Upon careful listening to Sidiropoulos's songs melodies, a distinct absence of blues or any pentatonic scales becomes evident. This observation is substantiated through analysis, which reveals his predominant use of *drómoi*. The *Ousák drómos* outweighs all other options, appearing in three tracks, and is even merged with harmonic minor *drómos* in one track. Other *drómoi* utilised by Sidiropoulos include *Kiourdí*, *Nisiótiko* minor, *Hijáz*, *Sabáh*, *Mahúr/Tsergiáh* and *Nihavént(i)/Nevesér(i)*, each employed in a single song. One last song was written with a combination of *Poimenikós*, *Nihavént* and *Sabáh*.

Table 3.24: Sidiropoulos's *drómoi* choices

#	**Translated song title**	***Drómos***	
1	The Blues of the Working-boy	E *Ousák*	E♭ *Ousák*
2	Thomas's Shanty	E harmonic minor + E *Ousák*	
3	If You Were Friend	E *Ousák*	
4	Zeïbékiko Blues	D *Kiourdí*	
5	The Blues of the Old-ship	G *Ousák*	
6	The Silent Rivers	D *Nisiótiko* minor	
7	The Substance-dependent	D minor: *Poimenikós* + *Nihavént* + *Sabáh*	
8	The Blues of Roubólas	B *Hijáz*	
9	The Blues of St Onuphris	A *Sabáh*	

10	The Blues of Separation	E♭ *Nihavént(i) / Nevesér(i)*
11	What a Pity for the Guy	G *Mahúr / Tsergiáh*

The percentages hold no analytical value, yet the pie chart visually underscores Sidiropoulos's ambition to employ a diverse range of scales. While confirming this hypothesis is impossible, it is plausible that he sought to experiment with various *drómoi* for his project. Surprisingly, he omitted the *Houzám-Segiá(h)* pair, and the widely used *Hijazkár*, despite using the less common *Kiourdí*.

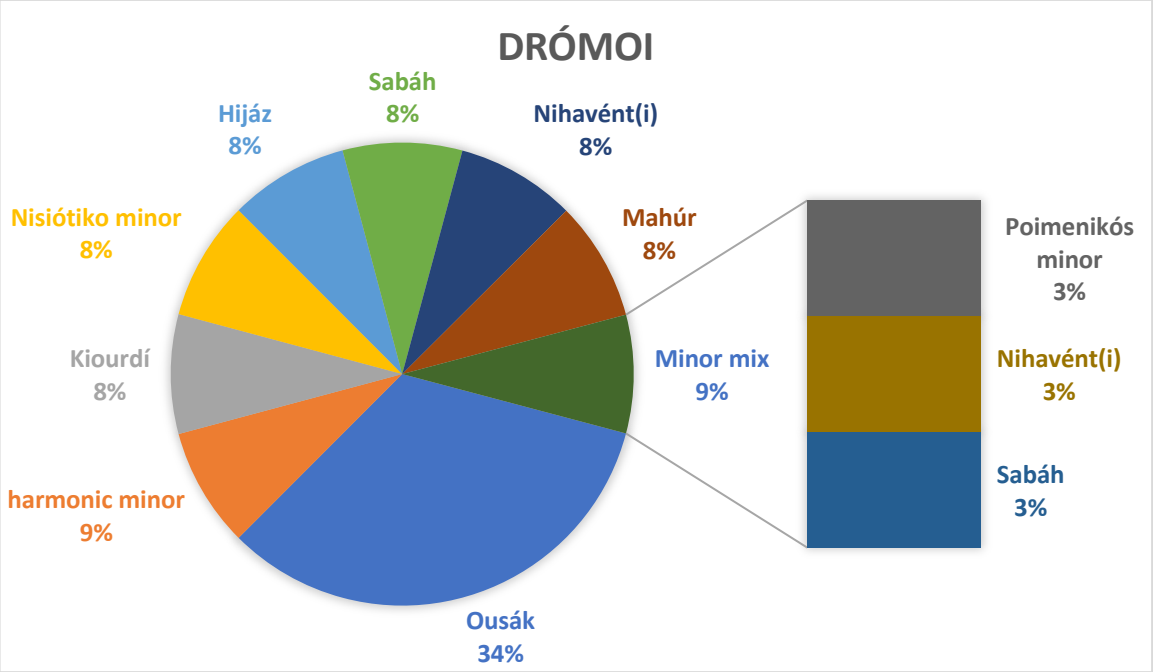


Figure 3.4: *The Blues of the Prince & Unreleased Recordings with His Guitar drómoi* choices

Table 3.24 and Figure 3.4 provide valuable insights, but it is important to note that certain *drómoi* align with common western scales and modes. For example, *Nisiótiko* minor *drómos* corresponds to the natural minor scale (Tables 3.7 and VI.3). In the case of the live version, the *rebetiko* essence is driven more by its 9/4 *zeïbekikos* rhythm, than the scalar choice. Table 3.25 highlights correspondences with widely used scales/modes like Phrygian, harmonic minor, Dorian, natural minor, and Ionian. However, less common choices include Romanian minor, Hungarian minor, and Phrygian dominant, and the exotic Aeolian ♭4.

Table 3.25: Sidiropoulos's corresponding scales choices

#	Translated song title	Western scale or mode	
1	The Blues of the Working-boy	E Phrygian	E♭ Phrygian
2	Thomas's Shanty	E harmonic minor + E Phrygian	
3	If You Were Friend	E Phrygian	
4	Zeïbékiko Blues	D Dorian	
5	The Blues of the Old-ship	G Phrygian	
6	The Silent Rivers	D natural minor	
7	The Substance-dependent	D Romanian minor + D Hungarian minor + D Aeolian ♭4	
8	The Blues of Roubólas	B Phrygian dominant	
9	The Blues of St Onuphris	A Aeolian ♭4	
10	The Blues of Separation	E♭ Hungarian minor	
11	What a Pity for the Guy	G Ionian / major	

Sidiropoulos highly favours the *Ousák drómos*, widely used in *rebetiko*, as well as in diverse styles like contemporary jazz, rock, and metal, as the Phrygian mode. In addition, D Dorian is prevalent, found in traditional songs across countries, and genres like pop, rock, funk, and jazz. Especially in jazz, it is used both as a compositional and an improvisational tool, and both jazz and rock musicians use it for improvising over the twelve-bar blues. By contrast, the corresponding *D Kiourdí drómos* is not among the most common *rebetiko* options. The major scale / *Mahúr drómos* and the natural minor scale / *Nisiótiko* minor *drómos* are widely used in both *rebetiko* and jazz, rock, and pop music. The keys do not offer any additional information: D is common in *rebetiko*, mostly because of the *tríchorda* tuning, DAD; and E and E♭ sound better on guitar.

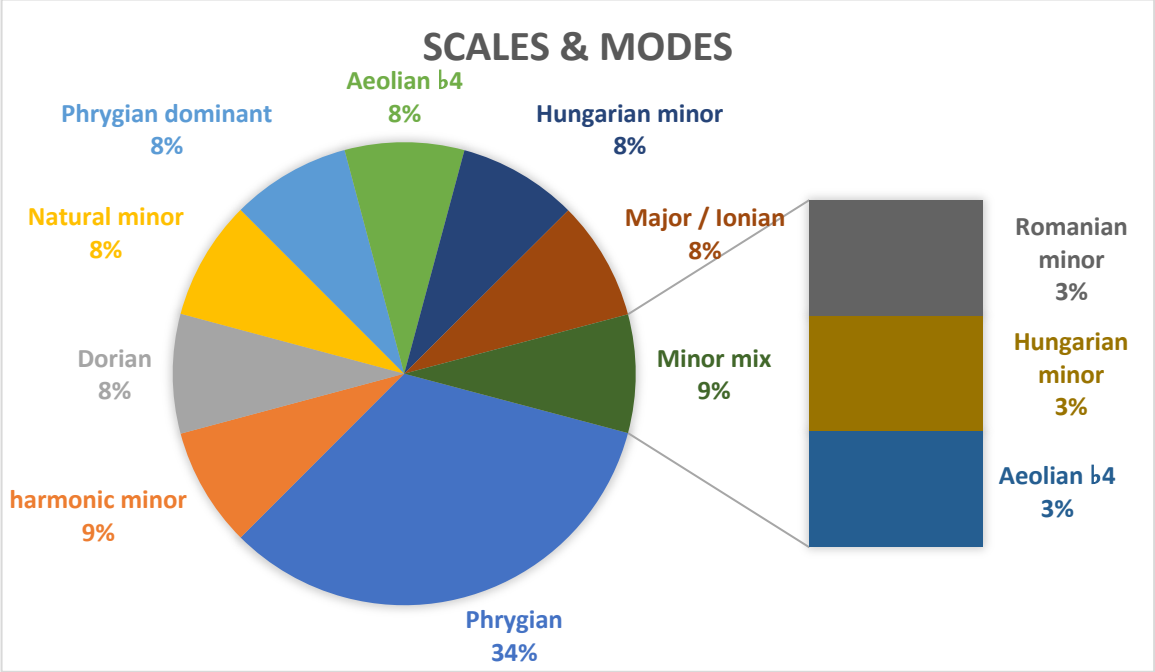


Figure 3.5: *The Blues of the Prince & Unreleased Recordings with His Guitar* scale/mode choices

The last documented element of Sidiropoulos's songwriting is presented in Table 3.26, showcasing his chord progressions. Detailed transcriptions with chord symbols, guitar rhythms and melodies, and vocal lines are in Appendix XIII.

Table 3.26: Sidiropoulos's chord progressions

#	Translated song title	Chord progression
1	The Blues of the Working-boy	V: ‖ i | % | % | % | iv | ♭VI ♭II | i | % | iv | ♭VI ♭II | i | % | ♭vii ♭II | ♭vii ♭II | i | % ‖ C: ‖ iv | V | i | % | iv | V | i | iv | i | ♭II ♭vii | i | % ‖
	(alternative version)	V: ‖ i | % | % | % | iv | ♭II ♭vii | i | % | iv | ♭II ♭vii | i | i | ♭vii ♭II | ♭vii ♭II | i | % ‖ C: ‖ iv | V | i | % | % | V | i | iv | i |♭vii ♭II | i ♭vii i ‖
2	Thomas's Shanty	V: ‖ i | % | % | % | iv | % | i | % | V | % | ♭VI | i | % | iv | V | i | % ‖ C: ‖ iv | % | % | V | % | iv | % | V | i | % | iv | ♭III | ♭II | i | iv | ♭III | ♭II | i | % ‖
	(alternative version)	V: ‖ i | iv i | V ♭VI | VI v ♭III i ‖ C: ‖ iv V | iv V | iv ♭III ♭iii | iv ♭III ♭II i ‖

3	If You Were a Friend	‖ i | % | % | % | % | iv | ♭VI | i | % | ♭III | iv | i | % | ♭II | ♭vii | i | % ‖
4	Zeïbékiko Blues	‖ i | IV | i ♭III | IV i ‖
5	The Blues of the Old-ship	‖ i iv i | % | ♭vii i | ♭vii i ♭II i ‖
	(alternative version)	V: ‖ i iv i | % | ♭vii i | ♭vii i ♭II i ‖ I: ‖ i iv | ♭vii ♭II i | i iv | ♭vii ♭II i ‖
6	The Silent Rivers	‖ i | % | % | % | % | % | % | % | % | ♭VII | % | % | i | % | % | % | V | i | % | % ‖
7	The Substance-dependent	‖ i | % | % | % | ♭III | % | iv | % | % | % | i | % | ♭VI | % V | i | % ‖
8	The Blues of Roubólas	V: ‖ I | % | iv | ♭II ♭vii I ‖ C: ‖ iv ♭II | ♭II I | iv ♭II | ♭II ♭vii I ‖
9	The Blues of St Onuphris	‖ i ♭III | i ♭III i | i ♭III | ♭III i | i ♭III | i ♭III i | i ♭III i | ♭III i | ♭vi ♭III | % | ♭vi ♭III | ♭vi ♭III i ‖
10	The Blues of Separation	V: ‖ i | % | iv | i | V | ♭VI | V | i | V | ♭VI | V | i ‖ C: ‖ iv | ♭III | ♭VI | V | i | ♭III | V | i ‖
11	What a Pity for the Guy	V: ‖ I | % | ii | I | ii | V | I ‖ C: ‖ ii | % | I | V | % | I ‖

Interestingly, in the alternative versions of his first two tracks, Sidiropoulos did not merely add a verse, alter some lyric lines, and change the rhythms; he also involved modifications to chords. For example, in the alternative versions of the first track (Table 3.26), Sidiropoulos changed the chords of bar 6 of the verse, and he swapped the chords in bar 10 of the chorus. The chords were also altered in the instrumental part of the alternative version of track 5. None of the chord progressions is a blues progression. Nevertheless, the verse of both versions of the first track resembles a sixteen-bar blues. The verse of the first version of the second track also has some commonalities with a sixteen-bar blues. The alternative version of track 2 functions similarly, with each of its bars corresponding to four bars of the previous version. This is due to the former being in 9/4 time signature and the latter in 4/4 time signature, with approximately double the tempo. The fourth and the fifth tracks have some likeness to different eight-bar blues, if each bar is counted as two, because of their 9/4 rhythms. Lastly, the verse of the tenth track has

some resemblance to a twelve-bar blues. The comparison between Sidiropoulos's chord progressions and commonly used blues progressions is outlined in Table 3.27. To enhance clarity, the variations in chord structures are highlighted in the blues progressions.

Table 3.27: Juxtaposition of Sidiropoulos's progressions with blues progressions

#	Translated song title	Chord progression
1	The Blues of the Working-boy	‖ i | % | % | % | | iv | ♭VI ♭II | i | % | | iv | ♭VI ♭II | i | % | | ♭vii ♭II | ♭vii ♭II | i | % ‖
→	Sixteen-bar blues example	‖ i | % | % | % | | iv | **%** | i | % | | iv | **%** | i | % | | **♭II** | **♭II** | i | % ‖
1	(alternative version)	‖ i | % | % | % | | iv | ♭II ♭vii | i | % | | iv | ♭II ♭vii | i | i | | ♭vii ♭II | ♭vii ♭II | i | % ‖
→	Sixteen-bar blues example	‖ i | % | % | % | | iv | **%** | i | % | | iv | **%** | i | % | | **♭II** | **♭II** | i | % ‖
2	Thomas's Shanty	‖ i | % | % | % | | iv | % | i | % | | V | % | ♭VI | i | % | | iv | V | i | % ‖
→	Sixteen-bar blues example	‖ i | % | % | % | | iv | % | i | % | | V | % | ~~**♭VI**~~ | i | % | | iv | V | i | % ‖
	(alternative version)	‖ i | | iv i |

		| V ♭VI | | VI v ♭III i ‖
	Sixteen-bar blues example	‖ i | % | % | % | | iv | % | i | % | | V | % | **i | % |** **| V | IV | i** | % ‖
4	Zeïbékiko Blues	‖ i | IV | | i ♭III | IV i ‖
→	Eight-bar blues example	‖ i | % | IV | % | | i | **V** | IV | i ‖
5	The Blues of the Old-ship	‖ i iv i | % | | ♭vii i | ♭vii i ♭II i ‖
	(alternative version)	‖ i iv i | % | | ♭vii i | ♭vii i ♭II i ‖
→	Eight-bar blues example	‖ i | iv | i | % | | **V** | i | **V** | i ‖
10	The Blues of Separation	‖ i | % | iv | i | | V | ♭VI | V | i | | V | ♭VI | V | i ‖
→	Twelve-bar blues example	‖ i | **iv | i** | % | | **IV** | ♭VI | V | i | | V | ♭VI | V | i ‖

3.3.2 Georges Pilali

Pilali's debut album is the 1983 *Ἐπιθυμία.*. (*Desire..*), where he used the nickname 'Pilalas', so the album was released by Ο Γιώργος Πιλάλας και το Καραβάνι του (George Pilalas and his Caravan). This was a parody that could be described as comedy *laïkó* or even *skyládiko*.[14] Pilali and his bandmates satirised the aesthetics of *skyládiko* and the singers

[14] A derogatory term that describes a branch of *laïkó* music that is considered a decadent form of it. It also describes some nightclubs in which this music is performed. The term is derived from the word 'dog' (*'skýlos'*), implying 'doghouse' or 'doggish'.

who represented it at the time. Their ironic attitude is apparent from the front and back covers, as well as the dialogues that precede some songs. In fact, their work approximated so closely the sound of the era, that various people believed that Pilali was a *skylás*.[15]

Essentially, Pilali's contribution to the blues-*rebetiko* mixture begins with his 1986 live album *Ζωρζ Πιλαλί* (*Georges Pilali*). The sleeves hint at the comical and satirical nature of the content. In addition to the live versions of some of the iconic songs of his debut album, a few new titles appear. Most of these are stories about his persona: the *laïkó* wanderer who visited America and met famous bluesmen. Two of these are recited over music: 'Με τους Μαύρους στο Hurricane Bar' ('With the Black in Hurricane Bar') in which he meets B.B. King and Muddy Waters over funky background music from his band; 'Μπλουζ '68' ('Blues '68') over a twelve-bar blues. After these two stories he improvises a solo with an electric guitar. The last song of the album, entitled 'Μπατσόνια' ('Cops') constitutes his encore, which is a rock tune blended with other elements where the idea of mixing the world of blues and *rebetiko* is only at a preliminary stage. The transcription of music was therefore unnecessary for these two albums, but the lyrics and stories have been transcribed and translated into English, see Appendix XVI.

Pilali's third album is his most substantial contribution to the conceptualisation of the blues-*rebetiko* idiom, alongside some of his unreleased material. The 1994 album, *Θεοκωμωδία* (*Divine Comedy*), includes two songs by *rebétis* Batis, which Pilali rearranged for fingerstyle slide resonator guitar. Batis was a member of the Famous Quartet of Piraeus, formed in 1934, whose sound is representative of Piraeus-style *rebetiko*. Batis's intriguing life includes stories of opening several *tekédhes*, offering music lessons under the pseudonym George Baté, facing time in jail, having a large collection of *baglamádes*, and even being buried with his favourite one. Pilali's stage name was likely influenced by Batis. Table 3.28 outlines the influence and parallels between them:

Table 3.28: Batis's and Pilali's pseudonyms and nicknames

	Yiorgos Batis	**Georges Pilali**
Real name	Yiorgos Tsoros	Yiorgos Papadopoulos
Pseudonym	Yiorgos Batis or Abatis	Yiorgos Pilalas
'French' pseudonym Pronunciation	George Baté or Zorz A. Baté ʒɔʁʒ bɑte	Georges Pilali or Zorz Pilali ʒɔʁʒ pilɑli

[15] Someone who listens to and/or performs *skyládiko* music.

Nicknames	Mayor, Professor	The teacher, the academic

Besides performing Batis's *rebetiko* songs with instruments and techniques that are typical in blues music, Pilali did the opposite too. He rearranged and performed Johnson's, Red's, and Elmore James's blues songs with instruments that are typical in *rebetiko* music. He also did the same for one of Sidiropoulos's rock songs. According to the liner notes of the 1994 album, Pilali sings and plays National Steel slide guitar, 12-string slide guitar, *banjolin*,[16] *baglamás* and *saz*. Musicians play percussion, *santoúri*,[17] washboard, bass guitar, saxophone, *bouzoúki*, acoustic guitar, *kanonáki*,[18] accordion, *tsaboúna*,[19] Turkish *yayli tanbur*, *ney*, *oud*, tambourine, clarinet and *laoutokítharo*.[20] This instrumentation and his approach in rearranging must be considered for blending *rebetiko* with blues, since Pilali creates very special and distinctive tones. For better understanding of his approach, I transcribed, analysed, and practiced the retitled song 'Τεκετζής' ('*Teké* Runner'), his cover of Batis's song 'Ο Μπουφετζής' ('The Buffet Runner'). This is one of the most characteristic and representative pieces of Pilali's style. For comparative purposes, Batis's original was also transcribed. The complete transcriptions are in Appendix XVII.

Since Pilali is such an important figure, I arranged a semi-structured interview with him that took place at his house on 18 March 2022. We had discussed various times the possibility of coordinating this meeting, but it proved challenging to organise, and the pandemic postponed our plans. Thus, when we met, Pilali was eager to share his philosophy and mentorship insights and monopolised the discussion. He started talking from the moment he opened the door, and for nearly six hours he passionately shared his knowledge and beliefs with brief pauses for my questions. The full interview is in Appendix XVIII.

At the beginning of the interview, Pilali spontaneously talked about Zampetas whom he highly respects. He mentioned Zampetas's song 'Αποσπάσματα από Έρωτες' ('Excerpts from Love Affairs') in which Zampetas recites an erotic story where his musicians play jazz and blues phrases in the background. I had previously considered this as a Greek example of a song by a *rebetiko/laïkó* composer that resembles talking blues. Pilali's comment though, was that 'it was the first rap!' (18 March 2022, my translation). He used to visit Zampetas before passing away, and he described him as 'extremely polite'. He said

[16] mandolin-banjo
[17] Greek/Turkish cimbalom
[18] Greek qanun
[19] Greek bagpipes
[20] lute guitar

that ‘ribald and politeness are two different things’ (18 March 2022, my translations). Then, Pilali talked about creativity, and said that all musicians must go to drama school, as he believes that all great works are a result of a combination of ‘spirituality, intellectuality, imagination’ (18 March 2022, my translation). He also encouraged me to ‘work just as a scientist does in a laboratory’ (18 March 2022, my translations). He does not believe in compromises for fame and money, as he wants to remain uninfluenced by companies and political parties.

He explained that his first album was made for fun, and he compares the *skyládiko* to the ‘provincial cabaret’ (18 March 2022, my translation). He recognised that some people thought that he was a *lumpen* singer, while he and his friends did ‘some kind of prank’ (18 March 2022, my translation). He admitted that he’s ‘crazy about the blues’, so in his 1986 album he introduced the persona of the *laïkós* singer who wandered in America and came across the blues. So, all his blends and his stories happen in the form of a theatrical play. He did not approach them as a musician, but as an Ancient Greek actor instead. He said that ‘I wasn’t equal to any great guitarist. I got into the role and then I left’ (18 March 2022, my translation). At some point he made a pun with the word ‘hubris’ and ‘hybrid’, as their spellings are very similar, and they could have the same etymological origins. He somehow links Ancient Greece to Haiti, since he has found similar stories, ancient spirits, and practices between them, so he believes that the whole world was connected since the ancient times. He acknowledges that his blues orchestrations with the Greek and Turkish instruments was part of an experimentation, as well as that he had done others, but he got bored and never finalised them. He also stated that ‘the crazier the musician is, the greater the things he creates, because he separates himself from the outside world, and its idiosyncrasy.’ He added that ‘plagiarism [in music] doesn’t exist’ (18 March 2022, my translations). After a while, he returned to Batis, and said that he is subversive ‘even in his personal life. He brought in himself a Cynicism’ (18 March 2022, my translation), which is what moved him. However, even though Pilali is mostly associated with these two words of blues and *rebetiko*, he stated that ‘what comes after *rebetiko* is rock’ (18 March 2022, my translation), and he compares the blues slang with the argot that Greek youngsters who played electric guitar invented and used during the 1960s and 1970s. He described Savvopoulos’s efforts to associate Batis’s ‘Ο Μπουφετζής’ song with ‘How Dry I Am’ as ‘bullshit’ (18 March 2022, my translations).

His advice that I follow for my portfolio is that ‘when you create a show, you must look at the show, rather than yourself’ (18 March 2022, my translation). As a guitarist, I

could have recorded all the guitar parts myself. However, even though I recorded all the guitars during the preproduction, I decided to hire guitarists that are experts in different styles to record certain songs. Pilali returned to blues, and he mentioned that it is 'the greatest achievement of the century' and that it is unique (18 March 2022, my translation). Towards the end of my visit, he explained that when he was younger, when creating he used to see colours, but now he sees shapes. This description reminded me of Wassily Kandinsky's books *On the Spiritual in Art* (1946) – later *Concerning the Spiritual in Art* (1977) – and *Point and Line to Plane* (1947), the originals of which were published in German in 1910 and 1926 respectively. The last piece of advice I gained from Pilali was about singing. Given that I am not a proficient singer and had reservations about my performances, he conveyed, without my mentioning the concern that 'when I'm slightly out of tune, I address many people.' (18 March 2022, my translation), suggesting that being relatable in imperfections can reach a wider audience.

Pilali is still active, but he usually performs twice year. To learn more about his live presentation, style, interpretations of songs, and narrations, I attended as many concerts as possible: four between 2011 and 2016, before starting this research, and five between 2018 and 2023. Often a video plays before his entrance. A sketch of Batis appears on his boat, and beside him Pilali puts Gilbert Shelton's Freak Brothers, and some sketches of the *rebétis* Nikos Mathesis, also known as Crazy Nick. At the end of the video, Sidiropoulos appears as the common component of blues and *rebetiko*. Pilali almost always performs with a National Resolectric guitar, with the use of a slide, to replicate the blues sound, and he always performs the song 'Τεκετζής'. Sometimes he carries a Fender Stratocaster or Telecaster too, and when possible, he has another electric guitarist in the band to play while he recites his texts. His influences within the last decade include contemporary composers, and his experimentations involve rearrangements of blues songs with dissonant harmonies played by violins, synthesisers, Caribbean percussion, and a soprano, which he calls 'dramatisations' (18 March 2022, my translation; thodorabo, 2013).

Even though his concerts now include 'dramatisations', he still uses his '*lumpen*' outfit to perform some of his satirical hit songs. When performing in large venues, his stunts include dancing on chairs, lying on the floor while improvising, and playing his guitarists' guitars from behind their backs, see Figures 3.6 to 3.11. More photos are in Appendix XIX.



Figure 3.6: Pilali dancing on a chair at Kyttaro Live Club - 12 Nov 2011 - Photo by Nassos Polyzoidis



Figure 3.7: Pilali improvising on the floor at Kyttaro Live Club - 12 Nov 2011 - Photo by Nassos Polyzoidis



Figure 3.8: Georges Pilali with his Resolectric at Faust Bar-Theatre-Arts - 15 Oct 2015 - Photo by Nassos Polyzoidis



Figure 3.9: Georges Pilali playing his guitarist's guitar from behind his back at Faust Bar-Theatre-Arts - 15 Oct 2015 - Photo by Nassos Polyzoidis



Figure 3.10: Georges Pilali playing his guitarist's guitar at The Zoo - 10 Mar 2018 - Photo by Nassos Polyzoidis



Figure 3.11: Georges Pilali with his slide and Resolectric at The Zoo - 27 Apr 2018 - Photo by Nassos Polyzoidis

During the encore of one of his 2018 concerts, Pilali performed Zampetas's song 'Βαθειά στη Θάλασσα Θα Πέσω' ('I Will Fall Deep in the Sea') and dedicated it to his memory (10 March 2018). A complete list of relevant concerts is in Appendix XX.

3.3.3 Dimitris Mystakidis

Mystakidis has contributed to the development of folk guitar as a performer since 1994, and as a laboratory teacher since 2001. In 2007 he covered *rebetiko* songs with guitars, in his album *16 Ρεμπέτικα Τραγούδια με Κιθάρα* (*16 Rebetika Songs with Guitar*). He continued with his succeeding albums, the arrangements of which included the Turkish *yaylı tambur*. However, his contribution to the *rebetiko*-blues discussion happened with the 2017 album *Amerika*. He revived the lost fingerstyle technique that was developed by *rebétes* who migrated to the US. In this album's liner notes, he refers to 'the special fingerstyle ("pinched") technique and the singular guitar playing of [Giorgos] Katsaros,[21] [Kostas] Doussas[22] and [A.] Kostis'[23] (2017). He believes that the technique is 'clearly influenced by the fingerpicking technique of Afro-American musicians who played the blues' (2017). He also communicates through the booklet that 'the songs that [were] recorded here in Greece were released only in the USA' (2017), some of which were brought to Greece by visiting immigrants (Tambouris, 2008, p. 49). The most crucial aspect for the creation of my portfolio is his recognition that '*Tsibití* is mostly an uncharted field, presenting great latitude for further research and development' (2017).

Mystakidis presented his album at the Theseum Theatre, in the centre of Athens on 12 October 2017. The stage was designed for one person with his guitars around him, combined with audio-visual material. Such a formal setup is unorthodox for *rebetiko*, as it has historically been performed in hashish dens, tavernas, and bars. The audience usually drinks, smokes, chats, and dances. I attended this, and subsequent concerts listed in Appendix XX, to observe his technique live. Mystakidis did not remake the songs exactly as they were recorded one hundred years ago. They are adaptations that fit his needs and aesthetics, and undoubtedly influenced – either consciously or subconsciously – by the music and techniques of contemporary acoustic guitarists whom he listens to.

[21] Giorgos Theologitis (1888-1997) was nicknamed 'Katsaros' ('Curly') for his curly hair.
[22] Doussas, also spelled as 'Dousas', is occasionally mentioned as Dousias or even Gousias.
[23] Kostas Bezos (1905-1943) was a singer-songwriter, guitarist, caricaturist, and journalist who recorded songs under the pseudonym A. Kostis or just Kostis.

For better understanding of the technique, I transcribed and analysed two tracks from the album: 'Τούτοι οι Μπάτσοι Που'Ρθαν Τώρα' ('These Cops Who Came Now'), and 'Ο Ντόκτορ' ('The Doctor'), see Appendix XXI. The analyses of these transcriptions were presented at *'The Mediterranean: Migrant Sounds' – AVAMUS International Conference* (2019) resulting in an article published in *Quadrívium, -Revista Digital de Musicologia* (2019). Analysing and practising these transcriptions were key to the creation of three acoustic fingerstyle blues-*rebetiko* songs that also involve the use of a slide. His alternating bass line implies a static harmony. This is a known characteristic of some blues songs, like Bo Diddley's 1955 'I'm a Man', and Muddy Waters's 1955 'Mannish Boy'. Therefore, the next step was to embody typical blues progressions for the creation of my original material. Admittedly Mystakidis's liner notes end with the phrase 'It is evident that there is a lot to explore … to incorporate this technique to contemporary demands' (2017).

Mystakidis answered my questions in a semi-structured interview that we arranged at the roof of his hotel in Athens in 2018. I wanted to know his opinion about musicians who persist on performing *rebetiko* songs of the past instead of creating new material, to which he responded:

> Writing new songs that resemble Markos's [Vamvakaris] and [Kostas] Skarvelis's *hasápika* would not make any sense to me. Writing new songs by borrowing stuff from them, making changes and creating a distinct composition, this is what makes sense to me … *Rebetiko* is over, it's impossible to write new *rebetiko*. It is only possible to write music that is similar to *rebetiko* (18 March 2018, my translation).

Another question concerned the new mixtures of *rebetiko* songs with other forms of music, to which he replied:

> When a fusion is made with respect… it doesn't annoy me at all. On the contrary, when you take some old material and reprocess it and make it available to the world, on the one hand you remind your audience of this old material, so they might listen to it again, and on the other hand you also enliven it. It's like when you visit grandma, and she enjoys it and becomes cheerful. It's like revitalising the whole thing (18 March 2018, my translation).

In his concerts he had stated that he disagreed with the statement that *rebetiko* is 'the blues of Greece'. His explanation was that:

> Musically there is no connection between the two styles. There is no relationship between their scales, as *rebetiko* is mainly based on modality. While you might say that the blues are modal, because of the use of pentatonic scales, it is very limited

> in comparison to the scales and the richness of *rebetiko* (18 March 2018, my translation).

The next question was about his research while creating *Amerika*. He was requested to describe the influences that he spotted, and he replied that:

> All these are conclusions that I arrived at, as the scenery is way too blurry at the beginning. But I try to stand in a musician's shoes who was leaving this place. Let's say that I'm leaving now and I'm going to America. I see this music (the blues) everywhere around me. Won't it influence me? Won't I sit down and start learning what this guy is doing, so I can try to play in this way? They might have found a practical use, as the open tunings provide an autonomy to the musician, and they started playing this way. But there we draw a line. The similarities with blues music stop at this point and you can add what we mentioned before about lyrics, etc. (18 March 2018, my translation).

Before the end of the interview, the questions were more technical. The tendency to play triplet crotchet and quaver sets in 4/4 *hasápikos* was raised, to which he replied:

> It is a common characteristic between the two styles. And I have actually proposed – as many people write *hasápikos* in triplets – to write them 'phrased' instead. What I mean is to abolish the necessity of writing triplets, but to define that the writing is 'phrased' above the staff and this way you can write only quavers … exactly as in jazz music (18 March 2018, my translation).

Towards the end of the discussion, I explained that bluesmen used to play a note that was between the flat third ($\widehat{\flat 3}$) and the natural third ($\widehat{3}$), and then when I mentioned the seventh degree, he interrupted to say 'Exactly like *Rast makam* … This is the natural interval. This is what people were hearing … both of them are an evolution of traditional music' (18 March 2018, my translation).

In conclusion, Mystakidis's approach did not involve a conscious intention to blend *rebetiko* with blues, he aimed at reviving the lost technique of '*tsibití*' guitar. However, the variety within his album that includes 14 songs performed in a more sophisticated way than his 'predecessors', combined with his opinion that this technique needs to be further explored to fit a contemporary environment, constitute the basis for creating a balanced *rebetiko*-blues blend.

3.4 Other artists that have blended *rebetiko* with jazz and other genres

The most characteristic example of other artists who attempted to blend *rebetiko* with jazz or genres other than blues and jazz is the American guitarist Dick Dale's surf rock version of the song 'Miserlou' or 'Misirlou' ('Μισιρλού'), which made the song popular in 1962. The song together with Dick Dale regained popularity in 1994, when it was used by Quentin Tarantino in his film *Pulp Fiction*. Within the last decade, Gadjo Dilo has been covering *rebetiko* and other songs in the style of gypsy jazz. In 2013, the Burger Project released an EP where they blend *rebetiko* with reggae and gypsy jazz. Kreisberg took the melody of a *rebetiko* song and created a contemporary jazz composition (2011).

3.4.1 Gadjo Dilo

Gadjo Dilo is a gypsy jazz band whose founders initially used Selmer guitars to perform Django Reinhardt's compositions. Other members joined, they expanded their repertoire to include Greek songs, adopting the manouche jazz style. Notably, this involved covering *rebetiko* songs, a move that became a unique selling point for their album releases and concerts. The title 'Gadjo Dilo: When gypsy jazz meets *rebetiko*' has been frequently used in interviews and articles (Gadjo Dilo, 2013; Zougris, 2016). Their music was released through their albums *Manouche De Grec* (2013) and *Manouche De Grec Vol. II* (2016). To gain further insights into their approach and artistic philosophy, I conducted an online interview with Mitropoulos and Pomonis, the founding members, and guitarists of the group, on 21 April 2020, via Skype. The full transcription is in Appendix XXIII.

Mitropoulos believes that both blues and *rebetiko* were modal at their beginnings: 'Blues also comes to converge with European music, and then does the one-four-five (I-IV-V). Previously, the blues, just like the former *rebetiko*, is modal, it's only one chord' (21 April 2020, my translation). He recognised that doing research about *rebetiko* is a difficult task. So, musicians listen to it and analyse it and interpret it in their own ways:

> because *rebetiko* is already a difficult subject, a difficult riddle… it's difficult to write down a simple line about *rebetiko* (to explain what it is). Essentially, by viewing the discography and the hits, you build your own road, on which you can see the changes and everything else… But it is an entangled situation (21 April 2020, my translation).

Their intention was to cover Tsitsanis's songs in such a way that they will sound fresh and original:

> Because we wanted to cover [Tsitsanis's music], but we also had a fantasy that our cover will be so good, that it will feel like we created our original song … What matters is playing something, doing something that hasn't been heard from someone else… You know, that will bring something new. Hence, this happened to us, almost by itself, with the mixture of these two musical worlds (21 April 2020, my translation).

Pomonis added that the musicians must believe in the music that they serve. The most important thing for him is to enjoy the music that he performs, and since he and his bandmates like and understand various genres, they blend them all together:

> The question is 'Do I believe in this?' Because when you get out into the world to play it, you must believe in what you play … What we achieved is the fact that we are original *[sic]*. This is the big difference and the very important thing in all these: { [dc] * we * were * into * it }. First things first, we are into it. Besides that, what do we know all these years as musicians? Do we know [how to play] jazz? Do we know rock? Do we know funk? Do we know *laiká*? Do we know other stuff? We blended all these together … Everything. When I say everything, I literally mean that we incorporated all these elements (21 April 2020, my translation).

Mitropoulos touched on purity, and agrees with the hypothesis that *rebetiko* that feature chordal harmony is in fact a blend:

> the subject is very complicated, when you try to examine the purity … (Tsitsanis) will move from one (first degree, tonic), to four (fourth degree, subdominant), but before doing so, he will make one a seventh [chord] (tonic dominant seventh) to create a cadence … *Rebetika* that feature these elements, they already are mixed *rebetika* (21 April 2020, my translation).

He believes that even though blues originated in the USA, it has been blended with all the genres that people listen to nowadays. So, in different ways, both *rebetiko* and blues have ended being mixed genres:

> Blues is an American thing, and later on, when it became a worldwide music, let's say, in the 1950s, the 1960s, or even later, when it started in the rest of the world… Alright, it becomes a music of our common culture, let's say … essentially, all the musics that we listen to today are the musics of the black people. Blues… Soul… Funk… (21 April 2020, my translation).

Mitropoulos also believes that to those unfamiliar with Mediterranean culture, the musics across the entire region will sound quite similar:

> We have great Greek music, we have a great position in a geographical map [laughs], which is included in the music of the Mediterranean, let's say, which has many common sounds with Italy, Morocco, Libya, Turkey, etc, for someone that lives in America, or in Sweden. We see all these coastlines in a different way. For other people, they are much more common, they don't see the differences (21 April 2020, my translation).

He admits that most Greek people devalue the music heritage of Greece, as he did too. So, he then had to learn the language of Greek music, since he wanted to mix it with manouche:

> A real uniqueness, a musical uniqueness will play a role [and is drawn] from this heritage, which we all have, but we devalue it… I know it well, since I didn't want to listen to the bouzouki, mate, until the age of twenty-five to thirty, because I didn't want it to ruin my guitar playing… … I did the right thing, since I wanted to learn a language that I wasn't familiar with, but they must be mixed. And the gist is who's going to make the most beautiful [mixture] within his playing [gestures with hands] … (21 April 2020, my translation).

Before the end of the interview, Pomonis stated that he cannot see any common ground between blues and *rebetiko*:

> It is an expression. *Rebetiko* is an expression; the blues is an expression, too. These two aren't common. As black as I am, so white is the guy that was living in the Mississippi. There isn't any commonality… For me. Now, beyond that if Mr Savvopoulos, or anyone else, finds commonalities between them, I don't know… I cannot find any (21 April 2020, my translation).

Whereas Mitropoulos disagreed: 'from the beginning, one must have a… [laughs] An attitude towards this viewpoint… To watch it with some tolerance, in order to find similarities. Similarities do exist, but differences exist too' (21 April 2020, my translation).

In conclusion, despite having distinct viewpoints, the two guitarists successfully blend *rebetiko* and other forms of Greek music with manouche. They are critically acclaimed and continue to captivate large audiences. During a concert in 2019, their cover of ''Συ Μου Χάραξες Πορεία' ('You Charted My Course') was introduced with the statement 'The blues of [Apostolos] Kaldaras', but they confessed that these are all metaphorical statements that the audience needs to hear. Pictures of four concerts are in Appendix XXIV.

3.4.2 The Burger Project

The Burger Project is a versatile cover band known for blending elements from diverse genres with contradictory characteristics. Their repertoire encompasses pop, rock, reggae, funk, ska, jazz, punk, swing, and more. In their 2013 EP *Φτηνά Χαρέμια* (*Cheap Harems*), they creatively covered *rebetiko* and *laïkó* songs in the styles of reggae, swing, and gypsy jazz. Shifting their focus in 2014, they began to specialise on children's music, while retaining their signature blend of rock, funk, soul, pop, and other elements. Before starting this research, I engaged in discussions with Spyros Moschoutis, the drummer of the Burger Project. After Moschoutis's departure from the band in 2017, I interviewed the singer and guitarist, Alexis Ioannou to gain insights into their approach. The interview took place online through Zoom, 17 February 2021, and the full transcription is in Appendix XXV.

Ioannou explained that the band had not studied the *drómoi*, but they approached the songs 'experientially':

> I haven't sat down to study the *dromoi*, etc. Whatever I understand is with my ears … Neither Thanos Kosmidis, who plays keys, has studied them … Neither Spyros nor Konstantinos had studied this style [laughs] of music … We added it to the repertoire completely experientially. Nevertheless, just because we like them, and because we've heard such sounds from [our] parents, family members, etc.… we are in Greece… We've got them (17 February 2021, my translation).

He believes that since we are in Greece, these sounds are around us. People may listen to *rebetiko* and related styles of music in various situations, and this is enough to inspire. He also attributes the variety of blending genres to their producer:

> Blend Mishkin has done the production of *Ftina Charemia*, and yes, the [song] '*Tsigkana*' is, for example, a reggae piece. '*O Maharagias*' becomes dub by the end. … [DJ] Palov had done a remix of '*Baksé Tsiflíki*' and turned it to a more electro [piece], but the direction was reggae, due to the producer Blend Mishkin (17 February 2021, my translation).

Ioannou believes that the *drómoi* and irregular rhythms of Greek music sound exotic to 'westerners', fuelling his appreciation for blends of Greek music with Western art forms:

> It teaches people the different *drómoi* and the different scales that the Western most likely don't have in their repertoire. The same is true for the Greek metres… not that much in *rebetiko*, but the odd metres are for the foreigners something very special. They don't have them in their vocabulary to that extent. Thus, I am generally in favour of 'cooking', and especially on such occasions… in which some

> foreigners choose *rebetiko* [songs] and they either make changes to them or take some melodies and put them in a different context *[sic]*, and it takes a different form (17 February 2021, my translation).

Allegedly, once again there is no specific technical information about the Burger Project's approach. As an experienced cover band, they blended *rebetiko* and *laïkó* songs using their instinct and artistic view in combination with their producer's aesthetics.

3.4.3 Jonathan Kreisberg

Kreisberg is an American jazz guitarist and composer who is also known for his long-term collaboration with the American jazz Hammond B3 organist Dr. Lonnie Smith. In 2012 I co-organised a concert (1 November) and a masterclass (3 November), in which he performed and talked about his then relatively new composition 'Zembékiko' (2011), whose name was drawn from the *rebetiko* dance *zeïbékiko(s)*. According to the liner notes, the track is 'based on traditional greek *[sic]* melodies', but during the concert he explained that the melody is taken from a song by Markos Vamvakaris (1 November 2011). Since then, I have had several conversations with Kreisberg, I co-organised a summer school that was led by him in 2014 (22–23 July), and another concert in 2015 (5 March). Pictures of these concerts and a guitar seminar are in Appendix XXVI. His thoughts inspired me and are partly responsible for my PhD proposal. Because of his busy schedule, it was difficult to organise a proper interview, so in 2018 I sent him my questions through email to which he replied with text (6 August 2018), see Appendix XXVII. At the time, he could not remember the name of Vamvakaris's song – that is 'Ο Μάρκος Πολυτεχνίτης' ('Markos the Jack of All Trades') – so he confirmed my hypothesis in a video call several months later (5 November 2019). His viewpoint about *rebetiko* is that:

> … it seems to be a "fringe" artform. It was created by folks who felt they didn't exactly fit in to the normal society and used music to express particular emotions. They also seemed to be interested in honoring the past, but finding new sounds and exploring. If this is all true, then it's very similar to jazz (6 August 2018).

He emphasised the importance of both performing the standard repertoire, and writing original music that blends past elements with quality music of the present:

> I think that it's a mistake to ONLY honor the past. The problem that I mostly see in

> Greece is that you have two schools...one that only honors the past, and another that draws certain tones from the past music and combines it with the worst forms of new music (6 August 2018, original emphasis).

Regarding his approach to the blend, he explained that he did not learn and did not think of the scale behind the tune:

> I definitely approached the tune a bit more as a melody and less like a scale. I could have approached that section it as a harmonic minor scale with a ♯4 over a drone...but the result would have been very similar to the original. I was more interested in harmonizing the original melody in a different way and thus giving rise to new sounds and melodies that were not necessarily tied to the one mode over that section (6 August 2018).

He followed an open approach that is closer to his personal style for both the improvisation section as well as the reharmonisation of the melody: 'Yes, the improvisation is fairly open and not contrived in a specific way each time. … For the harmony I just used the melody as a guide and tried to bring it into my harmonic world' (6 August 2018).

Before sending the interview questions, I roughly transcribed the chorus of his track, which I afterwards finalised, analysed, and presented at the *7th Rhythm Changes Conference: Jazz Then & Now* in 2022. The transcription is in Appendix XXVIII, which conveys that he played both with the harmonisation and the rhythm.

The first three bars of the 9/4 *zeïbekikos* rhythm were transcribed as six bars of alternating 4/4 and 5/4, and then the last nine beats are divided into three bars of 3/4. This is copied in the B section too. Instead of being related to the original song's *drómos*, the chord choices are related to the Dorian mode. Some choices divert from the diatonic chords of Dorian, but they match the melody notes. Interestingly, during improvisation, the chord changes are maintained, but the time signature changes to 4/4 for three consecutive bars and then a bar of 6/4 to complete the total of 18 beats per four bars. So, Kreisberg's approach does not necessarily offer a way and a method that can be followed step by step, but it offers the idea of a freer interpretation of *rebetiko's* classic melodies.

3.5 Western musicians playing *rebetiko*

There are artists with a western music background who have either written songs that mimic *rebetiko*, or covered *rebetiko* classics with translated lyrics. Two examples of

the former category are Capossela's 2012 *Rebetiko Gymnastas*, featuring songs in both Greek and Italian, and The Tiger Lillies's 2020 *Lemonaki*. In the latter category, Christian Ronig released *Greece Is Mine* (2017), which includes *rebetiko* and other Greek music translated into English and German. Brendan Perry released *Songs of Disenchantment* (*Music from the Greek Underground*) in 2020, featuring *rebetika* translated into English. According to Perry's liner notes, he claims that 'there has been virtually no recorded versions of Rebetiko songs sung in english' (2020). Nevertheless, Perry researched *rebetiko* and presented some historic facts, as well as a basic glossary with terms like 'mangas' and 'narghilé' (2020). For this reason, his album was selected for a statistical analysis of its contents, similar to but not as extended as the analysis of Sidiropoulos's choices.

3.5.1 Brendan Perry – *Songs of Disenchantment (Music from the Greek Underground)*

The album consists of ten songs, and Perry's song structure choices are presented in Table 3.29. 'V' stands for 'verse', and 'C' stands for 'chorus'. Numbers are appended to Cs only when the lyrics differ.

Table 3.29: Perry's songs structures

#	Song title	Structure
1	Bring Me a Cup of Wine	Intro-V_1-C-V_2-C-V_3-C
2	Gypsy Girl	Intro-V_1-C_1-V_2-C_2-V_3-C_3-V_4-C_4-Outro with interludes
3	In the Basement	Intro-V_1-V_2-V_3-V_4-V_5 with repetitions and interludes
4	The Hash-Den Owner	Intro-V_1-V_2-V_3-V_4-V_5 with repetitions and interludes
5	O Memetis	Intro-V_1-V_2-V_3-V_4 with repetitions and interludes
6	In the City's Hammam	Intro-V_1-V_2-V_3-V_4 with repetitions and interludes
7	Tonight in Your Neighbourhood	Intro-V_1-C-C-V_2-C-C-V_3-C-C with interludes
8	You Were Barefoot	Intro-V_1-V_2-V_3-V_4-V_5 with interludes
9	The Pickpockets	Intro-V_1-V_2-V_3-V_4-V_5 with repetitions and interludes
10	Christos, Play the Bouzouki	Intro-V_1-V_2-V_3 with repetition and interludes

Two thirds of the songs are in the strophic form. More specifically, six out of ten are

extended AAA songs and one is an AAA song. The remaining third are in the verse-chorus form (see Figure 3.12). However, one of the three songs differs in the lyrics of the choruses.

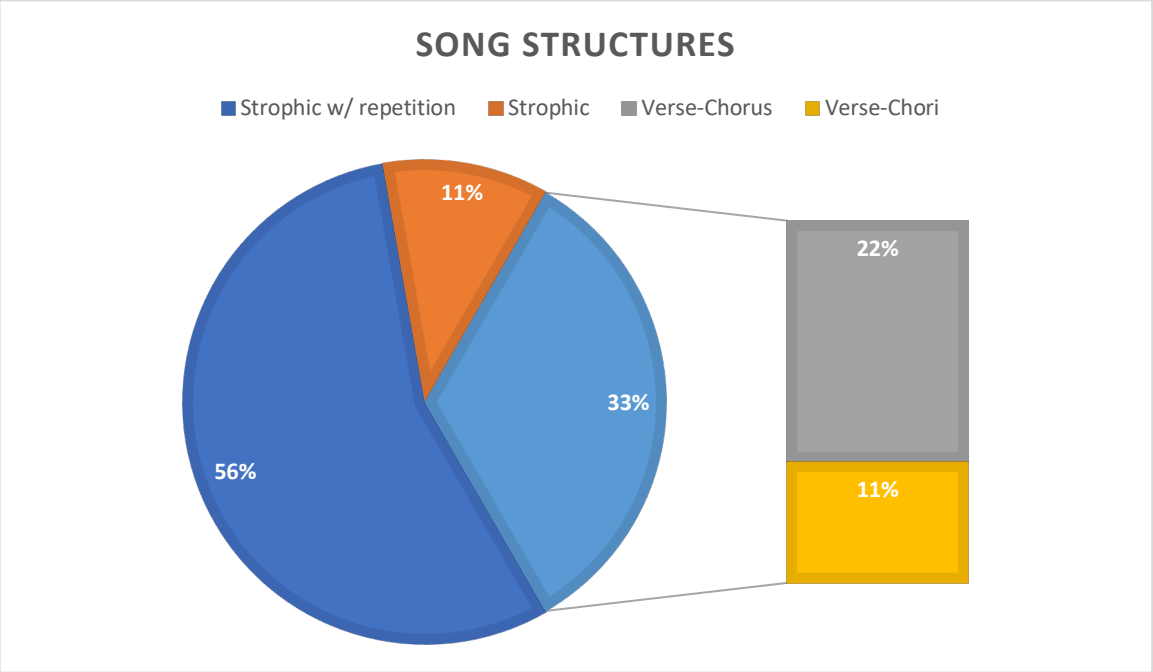


Figure 3.12: *Songs of Disenchantment (Music from the Greek Underground)* songs structures

The second attribute that was analysed is the rhythms/dances of the songs, the majority of which are in irregular metres (see Table 3.30).

Table 3.30: Perry's songs rhythms / dances

#	Song title	Rhythms / dances
1	Bring Me a Cup of Wine	9/4 'new' *zeïbékikos*
2	Gypsy Girl	9/8 *karsilamás*
3	In the Basement	9/4 'old' *zeïbékikos*
4	The Hash-Den Owner	9/8 *karsilamás* with alternating 10/8 rhythm
5	O Memetis	9/4 'new' *zeïbékikos*
6	In the City's Hammam	4/4 *tsiftetéli*
7	Tonight in Your Neighbourhood	9/4 'old' *zeïbékikos*
8	You Were Barefoot	9/4 'old' *zeïbékikos*
9	The Pickpockets	9/4 'old' *zeïbékikos*
10	Christos, Play the Bouzouki	9/4 'old' *zeïbékikos*

70% of songs use the 9/4 *zeïbékikos* rhythm, with two out of seven in 9/4 'new' *zeïbékikos*, and five in 9/4 'old' *zeïbékikos*. Only one song is a 4/4 *tsiftetéli*, and the remaining two are in 9/8 *karsilamás*, with one including sections in 10/8 (see Figure 3.13).

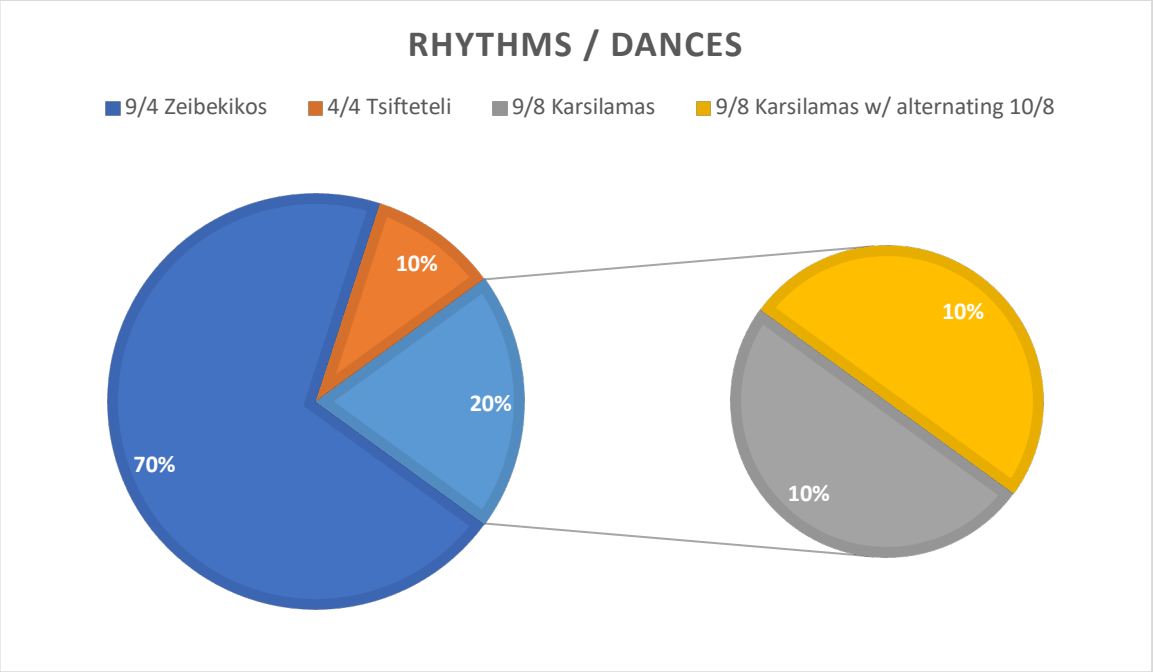


Figure 3.13: Songs of Disenchantment (Music from the Greek Underground) songs rhythms / dances

The final element analysed is the featured *drómoi* (see Table 3.31). There are three instances of *Ousák*, two of *Sabáh*, and two of *Pireótikos*, while the rest were used once.

Table 3.31: Perry's songs *drómoi*

#	**Song title**	***Drómos***
1	Bring Me a Cup of Wine	*Ousák*
2	Gypsy Girl	*Ousák*
3	In the Basement	*Sabáh*
4	The Hash-Den Owner	*Pireótikos*
5	O Memetis	*Pireótikos*
6	In the City's Hammam	*Ousák*
7	Tonight in Your Neighbourhood	*Souzinák*
8	You Were Barefoot	*Sabáh*
9	The Pickpockets	Makam *Segâh*
10	Christos, Play the Bouzouki	*Hijáz*

So, *Ousák* was used in 30% of the songs, while *Pireótikos* and *Sabáh* were used in 20% each. The remaining were used in 10% of songs each (see Figure 3.14).

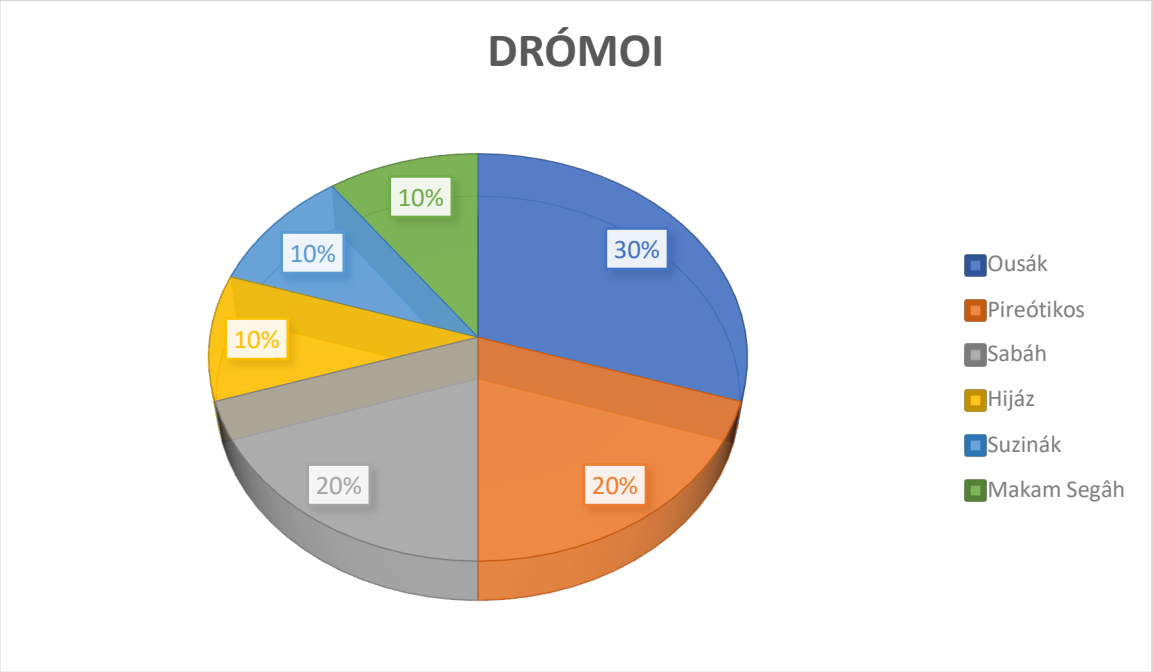


Figure 3.14: Songs of Disenchantment (Music from the Greek Underground) songs *drómoi*

Table 3.32 presents the corresponding western modes. Phrygian was used thrice, while 'Aeolian ♭4' and 'Double harmonic ♯4' were used twice. The rest were used only once.

Table 3.32: Perry's songs modes

#	**Song title**	***Drómos***
1	Bring Me a Cup of Wine	Phrygian
2	Gypsy Girl	Phrygian
3	In the Basement	Unknown → Aeolian ♭4
4	The Hash-Den Owner	Unknown → Double Harmonic ♯4
5	O Memetis	Unknown → Double Harmonic ♯4
6	In the City's Hammam	Phrygian
7	Tonight in Your Neighbourhood	Ukrainian Dorian / Romanian minor
8	You Were Barefoot	Unknown → Aeolian ♭4
9	The Pickpockets	Similar to Phrygian with non-diatonic ♯4
10	Christos, Play the Bouzouki	Phrygian dominant

So, 30% is the widely known Phrygian, while the two very uncommon modes of Aeolian ♭4 and Double harmonic ♯4 covered 20% each. The remaining 30% was divided into Phrygian dominant, Ukrainian Dorian – also known as Romanian minor – and a mode that is similar to Phrygian with additional non-diatonic notes (see Figure 3.15).

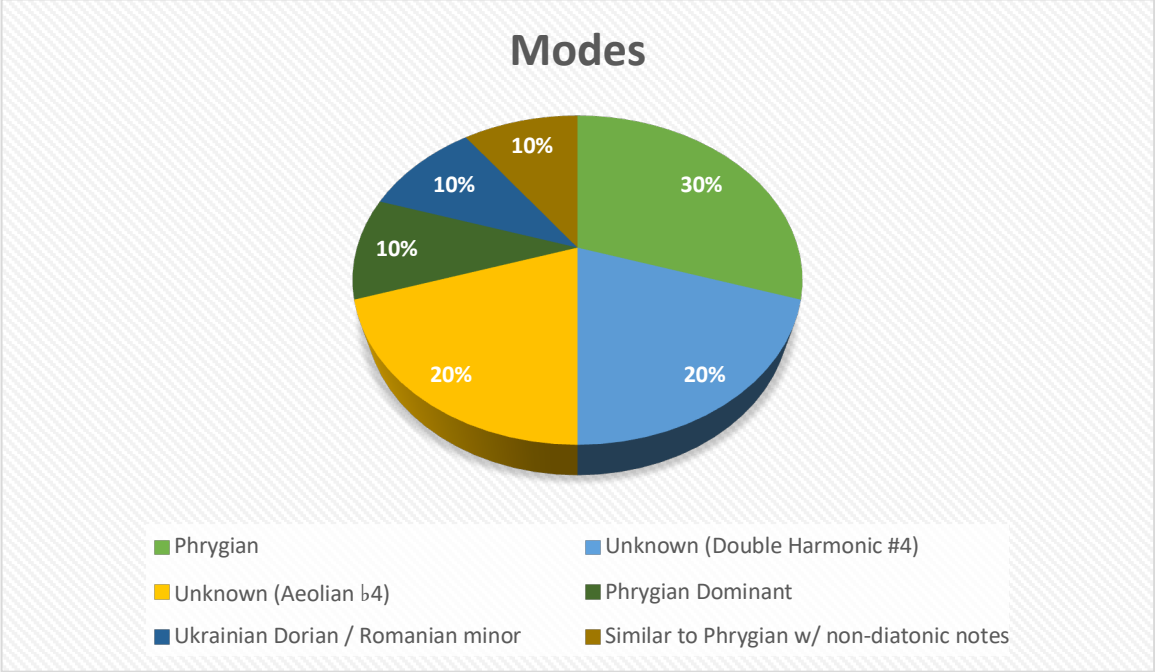


Figure 3.15: Songs of Disenchantment (Music from the Greek Underground) songs modes

The elements that appear in the songs that Perry selected to cover have two similarities with Sidiropoulos's choices. Over half of their songs are in the strophic form, and approximately one third were written with the use of the *Ousák drómos* (or Phrygian mode). They both use *zeïbékikos* rhythm, as well as the *Sabáh* and *Hijáz drómoi*. In any case, the irregular time signatures, and especially that of *zeïbékikos*, and besides Phrygian, some uncommon modes were what sounded interesting to a British musician's ears.

3.6 Blues blended with other genres

Blues is one of the predecessors of jazz, as it was developed 'partially from ragtime and blues', according to Schuller (2023). Besides jazz, blues has integrated into numerous popular music genres, including rhythm and blues, rock and roll, hip hop, funk, country, pop, and bluegrass. Its blends, such as blues rock fusion, and successors, like rhythm and blues, have influenced other, more distanced genres, like ska, reggae, psychobilly, and

heavy metal. Given the shared characteristics between early blues and early *rebetiko*, the amalgamation of blues with various genres works as a paradigm for *rebetiko*.

According to Christopher Meeder, 'the jazz repertoire drew heavily from blues sheet music from its very beginning' (2008, p. 26). Likewise, some widely known rock artists and bands have extensively covered blues standards. For example, Clapton and The Rolling Stones were obsessed with the blues. In fact, in 1999 Clapton founded the 'Crossroads Guitar Festival' which concentrates in blues, and blues rock. Other examples vary from hard rock bands like Led Zeppelin, to pop/rock singer-songwriters like John Mayer.

Apart from playing covers, other artists composed modern electrified blues, which occasionally had a hard sound, overdriven with distortion. For example, both Stevie Ray Vaughan and ZZ Top wrote and performed blues rock songs in the Texas blues style. The legendary Jimi Hendrix performed blues rock with a burly, fat-sounding tone with the use of the almost uncontrollable fuzz, and other effects like wah-wah and Octavia.

The blues elements have been used either individually or combined in other genres, without necessarily resembling blues music. The blues scale finds versatile applications: creating the main riff, instrumental parts, guitar soloing, or implying harmony by replacing the chords with it. For example, Aerosmith and AC/DC used it to build the main riffs of 'Walk This Way' (1975) and 'Back in Black' (1980). Black Sabbath used it in instrumental sections of 'Iron Man' (1970). Pink Floyd used it in the solo of 'Wish You Were Here' (1975). In 'Sunshine of Your Love' (1967), Cream played a descending riff that covers an octave of the blues scale that also replaces the chords and is used as the basis for the vocals. For more examples see Table 3.33.

Table 3.33: Songs of other genres that use the blues scale

Song title	**Artist / Band**	**Year**
Back in Black	AC/DC	1980
Beating Around the Bush	AC/DC	1979
Enter Sandman	Metallica	1991
Heartbreaker	Led Zeppelin	1969
Into the Void	Black Sabbath	1971
Iron Man	Black Sabbath	1970
Roadhouse Blues	The Doors	1970
Runnin' Down a Dream	Tom Petty and the Heartbreakers	1989

Sunshine of Your Love	Cream	1967
Walk This Way	Aerosmith	1975
When My Train Pulls In	Gary Clark Jr.	2012
Wish You Were Here	Pink Floyd	1975

According to Meeder 'the 12-bar blues was already a common form in jazz by the time the first jazz recordings were made' (2008, p. 12). This form – with its variations – has been used in countless songs of other popular genres, either unaltered, or with different adaptations. For example, Chuck Berry uses the basic 12-bar blues progression (with the dominant chord on bar 10) in his 1958 'Johnny B. Goode', while Hendrix played over the 'Quick to four' progression, with the standard 'V-IV-I turnaround' in his 1966 'Red House'. Mayer adapted it to the country and folk aesthetics of his 2013 album *Paradise Valley*. Not only did he add colours by using suspended chords and a passing augmented eleventh (♯11), but he also squeezed the 'V-IV' cadence in a single bar, converting the form to an eleven-bar blues progression. For more examples, see the list in Table 3.34.

Table 3.34: Songs of other genres that use the twelve-bar blues form

Song title	**Artist / Band**	**Year**
Ball and Biscuit	The White Stripes	2003
Call Me the Breeze	J.J. Cale	1971
Can't Buy Me Love	The Beatles	1964
Day Tripper	The Beatles	1965
Dear Marie	John Mayer	2013
Green Onions	Booker T. & the M.G.'s	1962
I Got You (I Feel Good)	James Brown & The Famous Flames	1965
Johnny B. Goode	Chuck Berry	1958
Let's Stick Together	Brian Ferry	1976
The Lumberjack	Jackyl	1992
Rave On	Buddy Holly	1958
Real Wild Child	Iggy Pop	1986
Red House	Jimi Hendrix Experience	1967
Rock and Roll	Led Zeppelin	1971
Something Like Olivia	John Mayer	2012

Strange Brew	Cream	1967
The Jack	AC/DC	1975
Tutti Frutti	Little Richard	1955
Wipe Out	The Surfaris	1963

In conclusion, there are two main lessons to be learnt from these observations. Just as both blues covers and new blues compositions have been performed with a modern electrified sound, new *rebetiko* music can be written and performed with the use of electric guitars and basses with crunchy or fat-sounding effects, and drums, instead of *bouzoúkia*, *baglamádhes*, and acoustic guitars. Just as the blues scale has been westernised and mostly played as an exact collection of pitches, without the inclusion of microtonal guitar bendings, the *rebetiko drómoi* can be seen as a collection of pitches too that does not need any microtonal chromaticism taken from their *makam* descent. These microtonal sounds are often replaced by chromatic approaches in both genres, which is a parallel feature between them. Furthermore, two additional patterns can be drawn particularly for mixing *rebetiko* with blues. Just as the twelve-bar blues progression, as well as the blues scale were utilised – sometimes after some adaptation – in blends of blues with other genres, these two elements can be adapted accordingly to be used in a *rebetiko* context. For example, a *drómos* can be used over a twelve-bar blues progression, or the blues scale can be used over a typical *rebetiko* dance rhythm.

3.7 Commonalities and their limits: blending *rebetiko* with blues and jazz

Prior to providing a summary of the features and drawing conclusions, some shared attributes related to handmade instruments will be presented.

3.7.1 DIY musical instruments

Another commonality between *rebetiko* and both blues and jazz is the use of DIY instruments, such as ‘canjos’, mostly during the early years of each tradition. Some musicians built their own instruments out of necessity. In his recent digital art anthology, Dimitropoulos illustrates how *rebétes* would convert mandolins into *bouzoúkia*, which they

sometimes called *mandolo-boúzouko* (mandola-*bouzoúki*) or *miso-boúzouko* (half-*bouzoúki*) (2020). Since the mandolin was not banned, because it was associated with serenades and other Western European styles, it would be easier to find and purchase. So, the mandolin's neck would be replaced with a longer one, and the converted instrument would imitate the *bouzoúki* (see Figure 3.16).

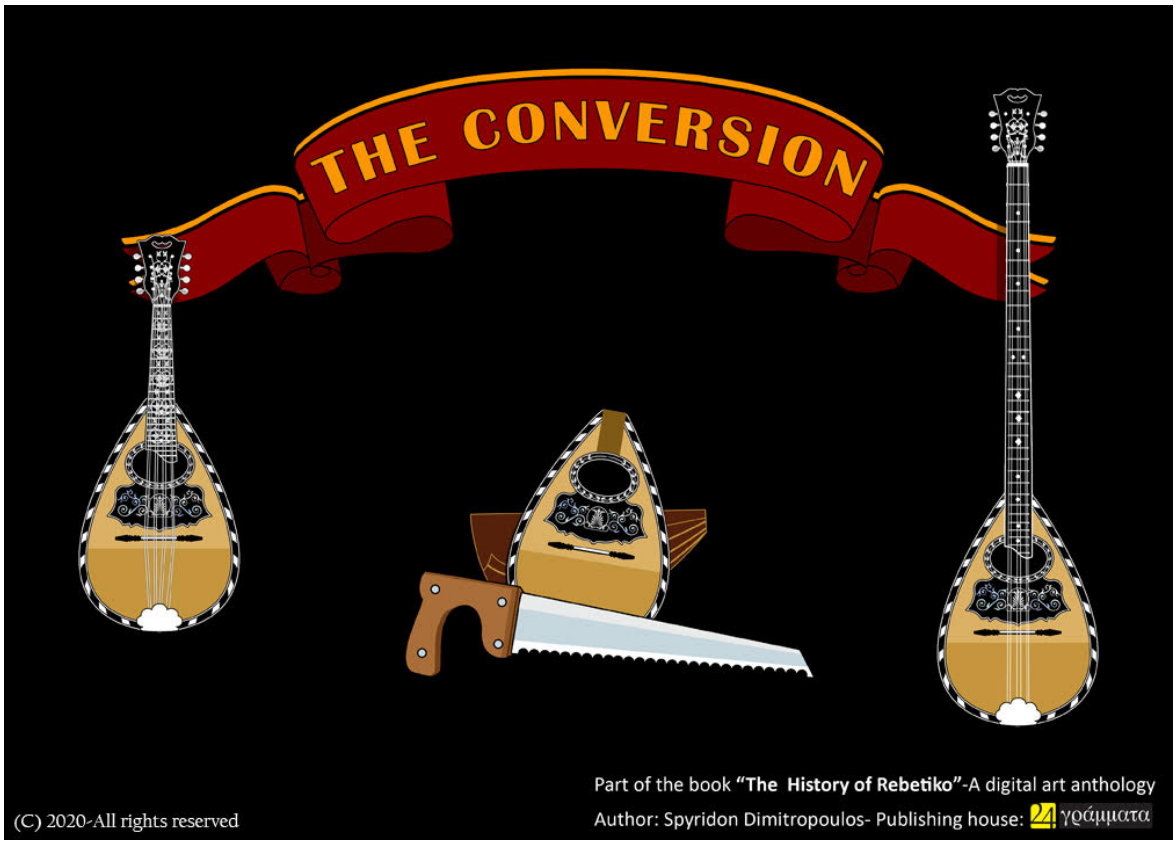


Figure 3.16: Conversion of a mandolin into a *mandolo-boúzouko* or *miso-boúzouko*. Source: 24grammata publications

Pilali may have combined the sounds of *bouzoúkia*, *baglamádhes*, *banjolin*, and accordion to play the blues, but the use of instruments of the banjo family was not uncommon in country blues music. The bluesman Gus Cannon (1883–1979), also known as Banjo Joe, was using a knife blade as a slide on his banjo. A few *rebétes* used the banjo too. A picture of the famous *bouzoúki* player Tsitsanis portrays him performing with a banjo (Petropoulos, 1968a, p. 535). The predecessor of the twentieth-century banjo was a fretless instrument. Comparably, some of the *Smyrnaíiko rebetiko* musicians living in Anatolia were familiar with an analogous Turkish instrument, the *cümbüş*. *Cümbüş* has a spun-aluminium resonator bowl and skin soundboard, typically fretless. Other versions exist, such as the *mando-cümbüş* (see Figure 3.17) and the *cümbüş saz*. The *rebetiko* oud player Agapios Tomboulis (1891–1965) appears in photographs holding different versions of *cümbüş*

(Petropoulos, 1983, pp. 353+361+367+374–375).



Figure 3.17: A Turkish *mando-cümbüş*, purchased from Istanbul in 2006.

Petropoulos states that in prison, *rebétes* would build instruments that resemble the *baglamás* or even the *bouzoúki*, out of tinny boxes, cans, pumpkins, and logs (1991, pp. 35–36). Likewise, bluesmen would build diddley bows, cigar box guitars, tin can guitars, frying pan banjos, *unitars* (one stringed guitars), and various other instruments made of cans, now known as 'canjos'. This has inspired enthusiasts in Greece and the USA, who still experiment with crafting such instruments by using cans of beer, coffee, spam, soft drinks, tobacco (see Figure 3.18), or even cookies tins. More professional approaches are now also available, like the oil can guitars by *Bohemian Guitars*, which, according to their website are 'inspired by South African street musicians' (no date). Olive oil cans, instead of motor oil cans, have been used by a few Greek luthiers to build *tríchorda*. In recent years, there

have been efforts to build cigar box *tríchorda*. Others have crafted *tríchorda* out of coconuts and turtle shells, based on stories and pictures of the 'Classic' *rebetiko* era.



Figure 3.18: Single-stringed tobacco *canjo*, purchased online in 2020

Rebetiko musicians, as well as members of the audience of a taverna, would play what Petropoulos called 'μη-όργανα' ('non-instruments') or 'οιονεί-όργανα' ('instruments-like'), including the *kombolói* (worry beads), spoons, the gas tank, and the broom (1987, p. 32). Savvopoulos has devoted a whole chapter in his latest book to the *kombolói* and a similar object with fewer beads, the *begléri* (2018, pp. 88–104). Both Petropoulos and Savvopoulos describe the '*potirokombolói*'[24] that is essentially the rubbing of the lip of a drinking glass against a *kombolói* that is suspended from a button of the performer's shirt or jacket. Similar ideas can be noticed in jug bands that used jug, washboard, spoons, stovepipe, and washtub bass. Early jug bands, like Gus Cannon's band, consisted of African Americans who played blues and jazz (Charters, 1963; Oliver, 2013).

Other analogies can be observed between the American cigar box guitars and the Greek *tzourás*. *Tzourádhes* are typically tuned D_3D_4-A_3A_3-D_4D_4, however some cigar box *tzourás* makers use single strings, see Figure 3.19. This instrument's scale length is slightly

[24] A compound word from *potíri* (drinking glass) and *kombolói*.

smaller (58 cm),[25] hence it is set up with an A_2-E_3-A_3 tuning, one octave below the typical 'Open A' American cigar box guitar tuning. Three commonalities appear between *tríchorda*, and cigar box guitars: their standard tunings are identical, as they maintain the same intervallic relationship between their strings. Alternative tunings are used in both families of these instruments. Cigar box guitar variations include D_3-A_3-D_4 ('Open D'), which is identical to the standard *tríchorda* tuning, without though having double strings; E_3-B_3-E_4 ('Open E') and G_3-D_4-G_4 ('Open G') follow the same principles; as well as $F\sharp_3$-B_3-$D\sharp_4$ ('Open B'), G_3-B_3-E_4 ('Guitar tuning'), E_3-B_3-$F\sharp_4$ ('Fifths'), A_3-E_4-G_4 ('Jazz tuning'), A_3-D_4-G_4 ('Classical tuning'), and A_3-E_4-F_4 ('A6') are other possibilities (*Cigarboxguitar.com*, no date; *Roadie Music*, 2020; *Beginner Cigar Box Guitar*, no date).



Figure 3.19: A cigar box *tzourás*, crafted in Athens by a hobbyist luthier

The alternative tunings of *tríchorda* are described as *douzénia*.[26] Stavros Karousis documented six *douzénia*: the Open, which is either D-D-D, or D-G-G, the *Karadouzéni* (black), which is D-G-A; the *Syrianó* (of Syros island), which is D-G-A♯; the *Arabién*, which is

[25] *Tzourádhes* come in various sizes, so there is no standard scale length. 60 cm can be considered as an average scale length, although I own one with a scale length of 62.5 cm.
[26] Plural of *douzéni*, from the Turkish word *düzen*. The word has also been used to describe the desire to have fun, and the elation while experiencing a peak of enjoyment and excitement.

D-G-B; D-G-C (unknown name); and the *ísio* (straight), which is D-G-D (2006). Noticeably, since D is the lowest string, *rebétes* regarded it as the starting point. Nonetheless, *Arabién* is an open G major triad, so in theory it can be used just as bluesmen have been using the 'Open B' tuning. Finally, both cigar box guitars and *tríchorda* come in various sizes. In addition to Petropoulos's documentation of unusual names of *tríchorda*, luthiers and enthusiasts create compound words for 'in-between' sizes, such as *tzourobaglamás* for an instrument that is smaller than a *tzourás*, but larger than a *baglamás*.

A less useful corresponding phenomenon between the two traditions is the addition of extra strings. The *tríchordo bouzoúki* was abandoned by contemporary players when the 'modern' *tetráchordo* that included an additional pair of strings was introduced. This is typically tuned C-F-A-D, which benefits virtuosity and flexibility, as it is a whole step below the four high strings of a guitar, thus encouraging multi-instrumentalism. Nevertheless, *tríchorda* are still used extensively by revivalists, purists, tribute bands, and singer-songwriters who prefer them over the four-course *bouzoúki* that is partly associated with *laïkopóp* and *skyládiko*. The three-stringed and four-stringed cigar box guitars were the resorts of African Americans living in poverty (Pretty, 2016), since the middle of the nineteenth century (Mawajdeh, 2016).

3.7.2 Conclusions

As seen in the current and previous chapters, there are few musical commonalities between *rebetiko* and both blues and jazz. It must be noted that some commonalities can also constitute common ground among various global folk traditions, such as Portuguese *fado*, Spanish flamenco, and Argentinian tango. Nevertheless, both their commonalities and dissimilarities contribute to approaching their blending in distinct ways.

The *rebetiko drómoi* are not related to the blues scale. However, just as the blues scale has extensively been used in jazz music, it can be used in a *rebetiko* context to communicate the melancholic shared theme of *rebetiko* and blues in a compelling way. The regular use of chromatic approaches is a common characteristic. Moreover, just as the twelve-bar blues progression has repeatedly been used in jazz music that also led to the regular use of its minor variations, they all can be set as the harmonic beds for a *rebetiko*-blues admixture. Further adaptations that involve the diminished seventh chord of the augmented fourth degree ($\sharp IV^{o7}$) in bar 6, recurring ii-V-I turnarounds, and altered chords

have been used since the development of bebop. Comparable adaptations can be developed so that the *drómoi* can adequately fit the established progression.

Another 'construct' commonality is the application of the idea of brightness, as well as of mirror scales to both the modes and the *drómoi*. Modal jazz had not taken its definitive shape before Russell disseminated a comprehensive concept in his 1953 book. Since *drómoi* have been detached from the emotional content of the corresponding *makamlar* because of their westernisation, applying the idea of brightness can only benefit the songwriters who use them. Besides, binding a mode or *drómos* to a specific emotion can prevent songwriters from using them in a different context. In contrast, brightness must not be confused with emotion. A very bright mode can be used to develop all happy, sad, epic, mysterious, or calm melody and harmony.

Looking at corresponding western scales and modes of *drómoi*, a commonality is observed in the regular use of *Ousák drómos*, equivalent to the Phrygian mode, in both *rebetiko* and jazz. However, jazz musicians favour Dorian over Phrygian. Other frequently used *drómoi* are not as prevalent in jazz and blues. This scarcity can serve as another distinctive ingredient enhancing both musical realms. For example, employing *Hijazkár drómos* over a twelve-bar blues progression can bring a unique shine to both worlds.

The use of an unusual, or perhaps outstanding harmonic bed is also common among *rebetiko* and blues. The twelve-bar blues progression does not accurately fit the blues scale, since if the chords were diatonic, the tonic and the dominant degrees would have been minor seventh chords, while the subdominant would have an ambiguous third. Likewise, the chordal choices for some *drómoi* are non-diatonic. This similarity is broken in jazz, since either the adapted progressions are used, or the chord-scale system is applied. This deviation can be fixed either with reharmonisation, or by developing a novel chord-*drómos* system.

Sidiropoulos highlighted the similarity of the thematics of all *rebetiko*, blues, jazz, and sometimes rock. *Rebetiko* lyrics could be adapted to fit the form of blues songs, as well as rock songs, and vice versa. Pilali underlined the interesting tones that can be achieved by mixing typical instruments of *rebetiko* and blues. Since he mostly concentrated on the resonator guitars, the *banjolin*, and the instruments of both the 'Classic' and the '*Smyrnaíiko*' eras of *rebetiko*, his approach left room for further experimentation with wind instruments. The Richter-tuned harmonica is also known as the 'blues harp' for its regular use in blues music, and the saxophone, trumpet and trombone are commonly used in jazz. These can work as another bridge between *rebetiko*, blues and jazz. Mystakidis showed

that the common denominator of fingerpicking acoustic guitar has potential for further development that combines characteristic elements of both country blues and *rebetiko*. He also proved that there is no necessity for *bouzoukobaglamádhes* to accomplish the *rebetiko* sound. Kreisberg indicated that a *rebetiko* melody can function over a richer harmonic bed of contemporary jazz. Jazz embraced sophisticated harmonic and rhythmic elements, and accordingly the cosmopolitan vocabulary of *rebetiko* can now be more open to reform without losing its unique character. With reference to rhythm, the use of quaver triplets, or crotchet and quaver set triplets over simple 4/4 time is very common in *rebetiko*, blues, and jazz. Finally, the usage of homespun instruments is common ground among various folk traditions. Their inclusion in modern recordings can emphasise the low life status that early representatives of *rebetiko*, blues, and jazz possessed.

To gauge *rebetiko* fans' perceptions and artist preferences regarding blends, I conducted a short anonymous questionnaire on the *ρεμπέτικο φόρουμ* (*rebetiko forum*) in May 2020. Ninety-seven participants of various ages responded with 68% of them claiming to be amateur musicians. Ninety-one of them play at least one instrument, with the most popular (68%) being the instruments of the *bouzoúki* family, the guitar (45%), and singing (36%). The large percentage of 97% have come across the idea of *rebetiko* being 'the blues of Greece', and approximately two thirds (67%) recognised that *rebetiko* may have similarities with blues or jazz. When asked if they are familiar with *rebetiko* fusions, the responses were divided approximately into half, and only 42% of ninety-one responders enjoy some of these fusions. Some of the artists that they were identified as preferable more than once include Stelios Vamvakaris, Pilali, Sidiropoulos, Mystakidis, and Gadjo Dilo. The participants that disliked this kind of blends sometimes had very bold opinions, and some of them defended 'authenticity' of the original. It is interesting that 'authenticity' and 'originality' are so important for many members, although *rebetiko* was already an amalgamation of different eastern Mediterranean sounds and traditions. The complete translated questionnaire is in Appendix XXIX.

4 Blending *rebetiko* and both blues and jazz traditions in songwriting (1): Songwriting in practice

4.0 Introduction

This chapter constitutes an exegesis of the accompanying portfolio. It is essentially an autoethnographic analysis of the creative decisions that were taken during the songwriting process. Various transformations often happen during the preproduction process. Additionally, the recording musicians usually propose small changes according to the characteristics of their instruments, or improvements according to their taste and experience, leading to further modifications during the recording process. Taking on the roles of songwriter and producer, requires decisions to be made when these suggestions occur. For this reason, the selection of recording musicians must be carried out scrupulously, ensuring they have experience with similar genres, and that their suggestions add value to the project. Ego must be set aside, and all the decisions must only serve the song. For example, my identity as a guitarist must not overshadow the songs' qualities, and invited guitarists were hired based on their expertise, bringing their intended direction to each song. Equally, care must be taken for the selection of the mixing engineer, whose contribution can make the project shine. The final 'surgical' microchanges must be made during the postproduction process, between mixing and mastering, with meticulous care, so that the final product can meet or hopefully exceed the predefined expectations.

The intention of this project was not only to bridge *rebetiko* with both blues and jazz, with the addition of rock elements, but also to connect the 'old' with the 'new'. Therefore, both acoustic and electric instruments were placed together in the same mix for the majority of the tracks. Eighteen songs are included in the accompanying portfolio, and thirteen additional songs have been released since the beginning of this PhD. The complete list with details of durations, recording musicians, and engineers is in Appendix I, while the links to the portfolio audio material are in Appendix II. For the track list of the accompanying portfolio, see Table 4.1, where the songs are presented in approximate chronological order of creation. The words 'composer' and 'author' have been selected based on the terminology used by copyright collective societies, such as the *PRS for Music*. All songs were written by me, except for 'Uncannily Alike' and 'Left | Right' that were co-written by Ioannis Sakketos, 'Το Μπλουζ του Αποχωρισμού' ('The Blues of Separation') that was written by Sidiropoulos, and 'Μπασκίνες' ('Flatfoots') that is based on a traditional

rebetiko song. Likewise, all lyrics were written by me, except for 'Moveable Feast' whose lyrics were written by Christina Tsaliki, and 'Το Μπλουζ του Αποχωρισμού' ('The Blues of Separation') written by Sidiropoulos.

Table 4.1: List of songs in the accompanying portfolio

Title	**Composer**	**Author**	**Duration**
Dear John	Nassos Conqueso	Nassos Conqueso	3:34
Politicians	Nassos Conqueso	Nassos Conqueso	3:52
Uncannily Alike	Nassos Conqueso & Ioannis Sakketos	Nassos Conqueso	5:06
Confluence Horizons	Nassos Conqueso	Nassos Conqueso	3:59
Moveable Feast	Nassos Conqueso	Christina Tsaliki	4:33
Left | Right	Ioannis Sakketos & Nassos Conqueso	Nassos Conqueso	4:07
Το Μπλουζ του Αποχωρισμού (The Blues of Separation)	Pavlos Sidiropoulos	Pavlos Sidiropoulos	4:17
Μπασκίνες (Flatfoots)	Based on traditional *rebetiko*	Nassos Conqueso	5:55
9 + 7 = 8	Nassos Conqueso	Nassos Conqueso	3:44
Cathartic Love	Nassos Conqueso	Nassos Conqueso	4:10
Shanty Nights	Nassos Conqueso	Nassos Conqueso	3:40
The Stoners' Parade	Nassos Conqueso	Nassos Conqueso	4:34
Καψουρλού (*Kapsourloú*)	Nassos Conqueso	Nassos Conqueso	5:09
Meliphagous Man Blues	Nassos Conqueso	Nassos Conqueso	4:27
Lethe's Ship	Nassos Conqueso	Nassos Conqueso	4:02
Σουρουκλεμές & Γιαβουκλού (*Sourouklemés* & *Yiavouklóú*)	Nassos Conqueso	Nassos Conqueso	3:54
Tsámikos Quintuplet Swing	Nassos Conqueso	Nassos Conqueso	3:16
Dear John (alt. version)	Nassos Conqueso	Nassos Conqueso	3:30
		Total duration:	**75:49**

4.1 Artistic decisions

The first two tracks were recorded for my debut album *Love in Crisis*, which was released on 11 March 2017 under the pseudonym Nassos Conqueso. For more information see Appendix I. 'Dear John' and 'Politicians' serve as an invitation for listeners to experience the essence of *rebetiko* and connect with its thematic concerns. 'Dear John' clearly blends elements of both *rebetiko* and blues, whereas in 'Politicians' the scene is set in a *rebetiko* taverna with the use of a *baglamás*, which is abruptly interrupted by a blues rock tune with a heavy Pink Floyd influence. Since 'Dear John' was the most experimental song of the album, its character was refined with the singing contribution of the talented and experienced female singer-songwriter Lia Hide. The blues element is highlighted by the use of a 6/8 time signature, a twelve-bar blues progression, the blues scale, and the use of a Fender Telecaster and an archtop guitar, while the *rebetiko* element is underlined through the use of a *drómos*, the inclusion of *tríchorda*, and a transition to a simple 3/4 time signature during choruses and solos. The themes of both pieces reflect elements found in *rebetiko* songs, including a deep sense of mistrust towards politicians, and a profound love for a musical instrument.

During that time, I shared my thoughts with my friend and co-writer Sakketos, in the side project Sakké ConQuéso. This DIY project involves two singer-songwriters, multi-instrumentalists, producers, one of whom (Sakketos) serves as a mixing and mastering engineer. The experimentations for 'Uncannily Alike' started before 'Dear John', which was actually finished sooner, hence *Uncannily Alike* was released as a single on 25 June 2018. The model of our collaborative partnership was what Joe Bennett (2011) describes as 'Jamming'. The intention was to release a series of singles rather than a cohesive album, allowing for diverse musical styles and avoiding the need for strict homogeneity. We had two primary concerns: the challenges of performing such a complex song flawlessly, and potential reactions from the Greek audience, particularly from purists who might condemn it as sacrilegious. In fact, at some point Sakketos humorously said 'Πω-πω μαλάκα θα μας δέσουνε, θα μας κρεμάσουνε στο Σύνταγμα!' ('Blimey, *maláka*,[27] they will tie us up, they will hang us in the Syntagma [Square]!'[28]), and on another occasion he commented that 'αυτό καταρχήν είναι κατακρεούργηση του μπλουζ και διάλυση του ρεμπέτικου, αλλά

[27] Commonly used profane Greek slang word, with a variety of meanings depending on the tone and context used. It has been described as the most used Greek slang word.
[28] Syntagma Square, with 'Syntagma' translating to 'Constitution', is located opposite the 19th-century Old Royal Palace, which has housed the Greek Parliament since 1934.

εντάξει, okay' ('this is basically the slaughter of blues and the dissolution of *rebetiko*, but all right it's okay').[29]

After their release, various ideas arose that helped to write the following six songs. 'Confluence Horizons' was inspired by Mystakidis's quote that '*tsibití* is an uncharted field, presenting great latitude for further research and development' (2017). Instead of maintaining a steady harmony with a steady bass note, the twelve-bar blues progression is implied, which made the performance more challenging. So, the progression, together with the Travis picking constitute the blues influence, whilst *rebetiko* is underlined using a *drómos* and characteristic ornaments, such as a flurry of ascending and descending legatos.

'Moveable Feast' was composed for the *Introspection Music Experience* (IME) project (*IME Project | Introspection Music Experience*, no date), co-funded by the Creative Europe Programme of the European Union. Along with two other songwriters, I was selected to represent Greece. As such, my primary intention was to preserve the lyrics, whilst seamlessly incorporating *rebetiko* elements, without giving it an 'exotic' or 'foreign' overtone. Initially released as 'A Moveable Feast' on 7 April 2021, the mastered track did not meet my expectations. Unfortunately, further adjustments were not possible due to the deadline, which coincided with the onset of the Covid-19 pandemic and subsequent quarantine. In 2022 some amendments were made to the track, including a remix and remastering process overseen by a trusted engineer. The revised version was subsequently re-released on 10 October 2022 (World Mental Health Day) as the first track of a two-track single, under the pseudonym Nassos Conqueso. This piece serves as a counterexample. Despite the use of typical *rebetiko* instruments like *baglamás*, and the inclusion of a twelve-string electric guitar that emulates *bouzoúki* playing, it does not evoke a distinct *rebetiko* blend.

Whereas I guided the writing process of 'Uncannily Alike', after writing the lyrics for 'Left | Right' I only offered a few ideas to Sakketos and asked him to take the lead to create a contrasting outcome. The lyrical theme of the song draws inspiration from *rebetiko* philosophy which emphasises the notion of government betrayal and the erosion of trust among *rebétes*. Musically, the *rebetiko* element may not be immediately apparent, but the melody of the chorus was composed using a *drómos*, and some *tríchorda* embellishments added richness to the tone. Our collaborative partnership began as 'demarcation' and

[29] This song, along with 'Dear John', has been presented at conferences, and a manuscript has been submitted for inclusion in a journal article. Attendees and peer reviewers frequently noted the discernible influence of 'jazz fusion' in the music.

continued as ‘asynchronicity’ (Bennett, 2011). The song was released on 15 May 2023.

The next two songs constitute the only covers of the accompanying portfolio, so several experimentations took place before arriving at these outcomes. A number of Sidiropoulos’s songs have been covered by performers with the use of a single acoustic guitar imitating Sidiropoulos’s demo. Three of them were arranged in the style of rock by his band *Οι Απροσάρμοστοι* (*Oi Aprosármostoi*) who released them in the 1991 album *Άντε και Καλή Τύχη Μάγκες* (*Go and Good Luck Mánges*). In his 2018 statement, Stelios Vamvakaris inspired Sidiropoulos’s fans to envision the incorporation of *bouzoúki* in his songs. Similarly, the traditional *rebetiko* song ‘Τούτοι οι Μπάτσοι Που’Ρθαν Τώρα’ (‘These Cops Who Came Now’) has been extensively covered using acoustic guitars and *bouzoúkia*. In 2021, the band Villagers of Ioannina City (VIC) rejuvenated its popularity by reimagining it in the style of stoner rock with a heavy tone, under the title ‘*Karakolia*’.[30] To explore a different direction, both songs were arranged with the inclusion of wind instruments, and the triads were substituted with seventh chords. The incorporation of sevenths in Sidiropoulos’s song evokes an adaptation of a twelve-bar blues structure, featuring modified eight-bar blues choruses. However, instead of playing the obvious chord shapes, we decided to target less dense voicings using a wah-wah effect for the verses, and tremolo picking during the choruses. Sidiropoulos made a mistake near the end of the fourth verse, which was left unedited. In tribute we intentionally replicated it at 3:27. An eight-bar blues progression was chosen for the traditional *rebetiko* piece. The song underwent lyric rewriting and a corresponding title change, inspired by the VIC, to ‘Μπασκίνες’ (‘Flatfoots’).

All the remaining songs were predominantly composed between the end of 2021 and the first quarter of 2023, following extensive musicological research, the composition of unrelated songs, unsuccessful experimentation with other pieces, and participation in a tribute band. The band performed songs of the singer-songwriter, satirical comedian, and radio producer Tzimis Panousis, which, even though they belong to the umbrella of rock, they sometimes featured Greek traditional and folk elements. Learning nearly thirty new songs by him broadened my perception of musical blends even more.

The songs ‘9 + 7 = 8’, ‘Cathartic Love’, ‘Shanty Nights’, ‘The Stoners’ Parade’, ‘Lethe’s Ship’, ‘Σουρουκλεμές & Γιαβουκλού’ (‘*Sourouklemés* & *Yiavouklού*’), and ‘Tsámikos Quintuplet Swing’, as well as the two covers, were the final tracks to be recorded in 2023. They were all recorded at Zero Gravity Studios. The nine tracks will be compiled into a new

[30] From the Turkish ‘karakol’. It is used metaphorically for rangers, police patrols, gendarmes, marshals, and other similar terms.

album to be released in 2023 or 2024 under the pseudonym Nassos Conqueso. The last song is an alternative version of the first track, featuring a rearrangement that replaces the *tríchorda* with wind instruments. This provides an opportunity for an effective comparison. This song will be included as a bonus track on the album.

The acoustic songs 'Καψουρλού' ('*Kapsourloú*') and 'Meliphagous Man Blues' are the subsequent steps after 'Confluence Horizons'. These fingerstyle songs incorporate not only irregular time signatures influenced by *rebetiko* rhythms, but also more adventurous techniques. The second parts of both pieces are dominated by bottleneck playing, combined with Travis picking. After composing these pieces, I created scores (see Appendix IV), and gave them to a guitarist who was capable of integrating all these techniques into a balanced sound. The musicians that contributed to this project are listed in Table 4.2.

Table 4.2: List of musicians who contributed to the recordings

Recording musicians	**Instrument**
George Aslanis	Drums
Michalis Atsalis	Electric & acoustic guitars, *baglamás*
John Bairaktaris	Electric bass guitar, backing vocals
Nassos Conqueso	Vocals, electric & acoustic guitars, resonator guitars, 12-string guitars, *baglamás*, olive oil can *baglamás*, *tzourás*, cigar box *tzourás*, *mando-cümbüş*, blues harp, Rhodes piano, programming
Lia Hide	Vocals
Stathis Ioannou	Acoustic and resonator guitars
Yiorgos Kalodoukas	Electric guitars, 12-string guitars
George Katsanos	Rhodes piano
Christos Kladas	Tenor saxophone
Kleanthis Konstantinidis	Vocals
Katerina Koti	Electric bass guitar
Eva Lafka	Vocals
Dimitra Mitropoulou	Vocals
George Mitsotakis	Drasdums
Adam Moore	Electric guitar, lap steel guitar

Sotiris Ntouvas	Drums, percussion (kashishi, tambourine, shaker, cowbells)
Katerina Pipili	Vocals
Ioannis Sakketos	Vocals, electric & acoustic guitars, electric bass guitar, keyboards, drums, *bouzoúki*, programming
Nikos Samaras	*Tríchordo bouzoúki*, *tzourás*
Christos Spiliopoulos	Trombone
Chris Zantioti	Electric & acoustic guitars.

Seven guitarists, seven vocalists, three drummers, and two bassists were involved. Four musicians played *tríchorda*, but only one is a dedicated *tríchorda* player. A multi-instrumentalist played Rhodes piano, a trombonist recorded several layers, and a saxophonist was invited to contribute his multi-culturally inspired improvisational skills. A second saxophonist agreed to play some tenuto notes to enrich the trombone's colour, but in the end, the improviser dealt with them. The lead sheets and scores given to the recording musicians are in Appendix IV. Some of the pieces in the Appendix feature their temporary titles, as I had not finalised them at the time of distribution.

Since the songs were recorded at different periods, with the intention to fit into separate projects, various engineers and studios were used. Nevertheless, the trustworthy Dimitris Dimitriades and the sonically superior Zero Gravity Studios were selected when possible. For the full list see Table 4.3.

Table 4.3: List of engineers and recording studios

Engineers	**Roles**	**Studios**
John Bairaktaris	Recording	OnStage Studio
Nassos Conqueso	Recording	ConQueso studio & PolyZoid Studio
Dimitris Dimitriades	Recording, Mixing, Mastering	Zero Gravity Studios
Stathis Ioannou	Recording	Handystudios
Yiorgos Kalodoukas	Recording	home studio
Harris Kremmidas	Mixing, Mastering	RecIt Studio

Steve Lado	Mastering	home studio
John Petrolias	Mastering	home studio
Anestis Psaradakos	Mastering	Athens Mastering
Ioannis Sakketos	Recording, Mixing	Diesi Studio

4.2 Musical decisions

When creating such blends, there are several compositional factors that must be taken into account. However, the key elements that have always occupied my mind are the selection of musical forms, rhythms and/or *rebetiko* dances, as well as scales and/or *drómoi*. Other critical components include the subjects, themes, and use of slang in the lyrics, which will be explored in a subsequent section.

4.2.1 Musical forms

The strophic form was prevalent in both 'Classic' and pre-'Classic' *rebetiko*. More specifically, the iambic octosyllabic couplets were the most common structures in traditional anonymous *rebetiko* creations, with trochaic being the second most popular metre, and decapentesyllable being the second most popular syllabic verse. To confirm this hypothesis, prosodic data from Gauntlett's DPhil thesis (1978, pp. 492–497) were collected and analysed using Microsoft Excel and IBM SPSS Statistics. The same process was followed for the remaining prosodic data that he divided into the following categories:

- 'Commercial "Rebetika" of personal composition' (1978, pp. 498–502).
- 'Petropoulos' = songs found in Petropoulos's book *Ρεμπέτικα Τραγούδια* (1978, pp. 503–525).
- 'Kail' = songs derived from Markos Vamvakaris's autobiography (1978), edited by Angeliki Vellou-Kail (1978, pp. 526–533).
- 'Rovertakis' = songs derived from Tasos Schorelis and Mimis Oikonomidis's 1973 book about Giorgos Rovertaksis (1978, p. 534).
- 'Roukounas' = songs derived from Schorelis and Oikonomidis's 1974 book about Kostas Roukounas (1978, pp. 535–536).
- 'Kakoulidis' = songs derived from Ioannis Kakoulidis's 1971 book *Το Ελληνικό Τραγούδι* (1978, p. 537).

According to these prosodic data, approximately 76% of anonymous traditional *rebetiko* songs, 46% of 'commercial' *rebetiko* songs, 49% of 'Petropoulos' songs, 66% of 'Kail' songs, 45% of 'Rovertakis' songs, 51% of 'Roukounas' songs, and 43% of 'Kakoulidis' songs are strophic couplets. Moreover, 8% of anonymous traditional *rebetiko* songs, 33% of 'commercial' *rebetiko* songs, 35% of 'Petropoulos' songs, 23% of 'Kail' songs, 52% of 'Rovertakis' songs, 37% of 'Roukounas' songs, and 21% of 'Kakoulidis' songs are strophic quatrains. None of the anonymous traditional *rebetiko* songs contained a separate refrain (or chorus). Only a quarter of 'commercial' *rebetiko* songs contained a refrain (or chorus), and only one song contained a fixed line within the refrain. Less than a quarter (about 23%) of 'Petropoulos' songs contain a refrain (or chorus), and only about 14% of them include a fixed line in the refrain. Only 8% of 'Kail' songs contain a refrain (or chorus). Almost 38% of 'Rovertakis' songs contain a refrain (or chorus). Finally, less than a quarter of 'Roukounas' (about 23%) and 'Kakoulidis' (about 21%) songs contain a refrain (or chorus).

The most widely used blues form is the twelve-bar blues progression, which has been described in various ways. For example, the songwriting guide in *Songstuff* (2000-2023) describes it as the 'AAB Song Form, also called 12 Bar Blues Song Form' *[sic]* and considers it to be a form in its own right. In that case, the 'AAB' represents the structure of each twelve-bar stanza, where 'A' and 'B' can excessively be named 'verse' and 'refrain' respectively. Usually these stanzas repeat consecutively, and therefore, the form can be seen as extended strophic (AAA). John Covach describes the commonly used forms in rock music (2005, pp. 65–76) and begins with 'The Twelve-Bar Blues', followed by the 'AABA Form', the 'Verse-Chorus Form', and the 'Compound Forms'. Even though he divides the blues form into three four-bar phrases of 'Question-Question-Answer', he explains that the progression works effectively over a verse-chorus scheme (2005, pp. 66–69).

In order to compose the accompanying portfolio, I have predominantly utilised the Verse-Chorus form, as well as its subcategory of Verse-Chorus-Bridge, sometimes over a twelve-bar blues progression. Ten out of eighteen tracks utilise the Verse-Chorus form, two of which incorporate a bridge. Half of them employ the twelve-bar blues progression. Ten songs were composed using the strophic form due to its popularity in *rebetiko* music. Covach describes the eight-bar and sixteen-bar blues structures as modifications of the twelve-bar pattern (2005, p. 68). These progressions were combined with the strophic form, with two songs utilising the twelve-bar blues progression, one of which is adapted, two songs utilising the eight-bar blues progressions, and the final song containing both an adapted sixteen-bar and an adapted eight-bar blues structures. For the remaining songs,

further experimentation took place, incorporating the AABA form, which is unusual for both *rebetiko* and blues, but not in rock and jazz. Also known as the thirty-two-bar form, it has been popular among songwriters and extensively used in its extended and adapted formats by legendary bands such as the Beatles. The extended 'AABA BA' form was used for all three of the remaining songs, with one of them employing the twelve-bar scheme in the verses, and another incorporating an adapted sixteen-bar blues scheme in the verses. For a detailed list, see Table 4.4.

Table 4.4: List of forms employed in the accompanying portfolio

Title	**Form**
Dear John	Verse-Chorus over 12-bar blues progression
Politicians	Verse-Chorus
Uncannily Alike	Verse-Chorus over 12-bar blues progression
Confluence Horizons	Strophic with A+B parts over 12-bar blues progression
Moveable Feast	Extended AABA with refrain (AABA BA)
Left | Right	Verse-Chorus-Bridge
Το Μπλουζ του Αποχωρισμού (The Blues of Separation)	Verse-Chorus
Μπασκίνες (Flatfoots)	Strophic over adapted 8-bar blues progression
9 + 7 = 8	Extended AABA (AABA BA) with verses over 12-bar blues progression that involve 'refrain' / 'answer'
Cathartic Love	Verse-Chorus-Bridge, over 12-bar blues
Shanty Nights	Verse-Chorus
The Stoners' Parade	Verse-Chorus
Καψουρλού (*Kapsourloú*)	Strophic with A+B parts over 8-bar blues progression
Meliphagous Man Blues	Strophic with A+B parts over adapted 12-bar blues
Lethe's Ship	Strophic over adapted 16-bar blues progression, with instrumentals over adapted 8-bar blues progression
Σουρουκλεμές & Γιαβουκλού (*Sourouklemés* & *Yiavouklóú*)	Verse-Chorus with Verses over 12-bar minor blues
Tsámikos Quintuplet Swing	Extended AABA (AABA BA) with Verses over adapted 16-bar blues progression
Dear John (alt. version)	Verse-Chorus over 12-bar blues progression

4.2.2 Time signatures and related dances

The choice of form may be the most important factor in determining the song's direction. However, the time signatures together with the related dances or rhythms, can underline how the song, or specific section(s) of the song, were influenced by the traditions of *rebetiko*, blues, and jazz. Besides examining the frequency of Sidiropoulos's and Perry's use of rhythms, as discussed in Chapter 3, I also referred to Koglin's selection of six representative songs from three distinct *rebetiko* periods. According to Koglin, these songs 'reflect the theoretical periodization of rebetiko with regard to both their stylistic features and their chronological order of release' (2016, p. 137). The six songs are presented in Table 4.5, which includes the *rebetiko* dance rhythm used in each of them. The first pair, composed by Panagiotis Toundas, are described as 'quintessentially "Smyrna-style"' (2016, p. 137). The second pair, composed by Markos Vamvakaris, represent the 'typical species of the "Piraeus" variety' (2016, p. 137). The last pair, composed by Tsitsanis, exemplify the characteristics that are 'typical of "Westernized" post-war' *rebetiko* (2016, p. 137).

Table 4.5: Kolgin's selection of representative songs

Release	**Original title**	**Koglin's translation**	**Dance rhythm**
1935	Φέρτε πρέζα να πρεζάρω	Bring a Snort So I May Snort It	7/8 *Kalamatianós*
1936	Δημητρούλα μου	Little Dimitra	9/8 *karsilamás* + 9/8 *argilamás* (2-2-2-3 + 2-3-2-2)
1937	Όλοι οι Ρεμπέτες του Ντουνιά	All the *Rebétes* in the World	4/4 *hasápikos*
1940	Τα Δυο Σου Χέρια Πήρανε	You've Taken into Your Two Hands	9/4 *aptálikos zeïbékikos*
1947	Αχάριστη	Ungrateful Girl	4/4 *hasápikos*
1948	Συννεφιασμένη Κυριακή	Oh Sunday Dull and Overcast	9/4 'new' *zeïbékikos*

Furthermore, I used Spotify as a source to locate songs that can be considered popular due to the large number of plays. The most popular track by a huge margin was

Markos Vamvakaris's 1935 song 'Φραγκοσυριανή' ('*Fragkosyriani*')[31] with over one and a half million plays, while the second was his 1960 composition 'Τα Ματόκλαδά Σου Λάμπουν' ('Your Eyelashes Shine'), with over 650,000 plays. Tsitsanis's songs that appear in the fourth and fifth positions of Table 4.6 had less than a quarter million plays each. Finally, the first track in the Table, by Toundas, had slightly over 10,000 plays.

Table 4.6: Tsitsanis's, Toundas's, and Vamvakaris's most popular songs according to number of plays in Spotify

Release	**Original title**	**English translation**	**Dance rhythm**
1935	Κουβέντα με τον Χάρο	Chat with Charon	4/4 *tsiftetéli*
1935	Φραγκοσυριανή	*Frangosyriani*	4/4 *hasápikos*
1960	Τα Ματόκλαδά Σου Λάμπουν	Your Eyelashes Shine	9/4 *kamiliérikos zeïbékikos*
1966	Δεν Ρωτώ Ποια Είσαι	I'm Not Asking Who You Are	4/4 *hasápikos*
1975	Της Γερακίνας Γιος	The Son of *Gerakína* (Common Buzzard)	9/4 'new' *zeïbékikos*

Before analysing the data, I decided to include six additional songs. These were empirical selections that I consider to be widely known, either through use in popular culture or because they have been covered by various (sometimes popular) artists. The precise date and songwriter of the first track in Table 4.7 are not available. The songwriters of the following two songs are also unknown, and there have been numerous disputes for the ownership of 'Μισιρλού' ('Misirlou'). The fifth song was composed by Batis, and the fourth and sixth songs were written by Spyros Peristeris.

Table 4.7: An empirical selection of popular *rebetiko* songs

Release	**Original title**	**English translation**	**Dance rhythm**
N/A	Η Προσευχή του Μάγκα	*Mángas's* Prayer	3/4 *tsámikos* + alteration with 4/4 in the verses
1927	Μισιρλού	Misirlou (or Miserlou)	4/4 *tsiftetéli*
1928	Τούτοι οι Μπάτσοι Που	These Cops Who Came Now	9/4 *kamiliérikos*

[31] Franco-Syriot: A Catholic Christian woman from the island of Syros.

	’Ρθαν Τώρα		*zeïbékikos*
1934	Του Βοτανικού ο Μάγκας	The *Mángas* of Votanikos	9/4 ‘old’ *zeïbékikos*
1935	Ο Μπουφετζής	The Buffet Runner	4/4 *hasápikos*
1946	Το Μινόρε της Αυγής	The Dawn’s Minor	2/4 serenade

Information in Tables 4.5 to 4.7 together with Tables 3.23 and 3.30 combine to form Table 4.8, which reveals the frequency of use of *rebetiko* rhythms. Sidiropoulos was shortened to ‘Sidiro’ for better visual representation of the data. According to Table 4.8, the most popular rhythm is *zeïbékikos*, with a total of sixteen appearances in thirty-seven songs. Its most popular subcategories are the ‘new’, with seven appearances, and the ‘old’ with six appearances. The second most popular dance rhythm is simple *hasápikos*, with a total of ten appearances. *Karsilamás* was used in five songs, one of them combined with *argilamás*. *Tsiftetéli* makes three appearances. Finally, *kalamatianós*, *tsámikos* and the Western serenade were used in one song each.

Table 4.8: Frequency of use of *rebetiko* rhythms according to certain criteria

***Rebetiko* dance rhythms**		**Sidiro’s choices**	**Perry’s choices**	**Koglin’s selection**	**Spotify plays**	**Empirical selection**	**Total**
***Zeïbékikos* in 9/4**	‘new’	4	2	1	0	0	7
	‘old’	0	5	0	0	1	6
	Kamiliérikos	0	0	0	1	1	2
	Aptálikos	0	0	1	0	0	1
***Hasápikos* in 4/4 or 2/4**		5	0	2	2	1	10
***Karsilamás* in 9/8**		1	2	½	1	0	4½
***Tsiftetéli* in 4/4**		0	1	0	1	1	3
***Kalamatianós* in 7/8**		0	0	1	0	0	1
***Argilamás* in 9/8**		0	0	½	0	0	½
***Tsámikos* in 3/4**		0	0	0	0	1	1
Serenade in 2/4		0	0	0	0	1	1

Considering these factors, the intention was to compose songs by incorporating the most widely used *rebetiko* dance, the 9/4 *zeïbékikos* with its various interpretations, as well as other popular *rebetiko* dances, such as the 4/4 *hasápikos*, and the 9/8 *karsilamás*.

Initially, the idea was to combine these with blues rhythms like the 4/4 shuffle or swing, and 6/8. A second approach involved using newly introduced swung *rebetiko* rhythms instead of the typical straight ones. The third approach entailed the combination of two rhythms to create a new compound rhythm. Lastly, the most adventurous idea was to incorporate a more contemporary 'drunk' feel to various rhythms and dances. For a list of time signatures and dances, refer to Table 4.9.

Table 4.9: List of time signatures and dances employed in the accompanying portfolio

Title	**Time signatures & dance names**		
	Verse	**Chorus**	**Bridge**
Dear John	6/8 (blues)	3/4 (waltz)	N/A
Politicians	4/4 swing	4/4 swing	N/A
Uncannily Alike	9/4 swing	9/4 *zeïbékikos*	N/A
Confluence Horizons	4/4 swing	N/A	N/A
Moveable Feast	4/4 (simple)	N/A	4/4 (simple)
Left | Right	4/4 straight	6/8	4/4 straight
Το Μπλουζ του Αποχωρισμού (The Blues of Separation)	4/4 swung *hasápikos*	4/4 swung *hasápikos*	N/A
Μπασκίνες (Flatfoots)	9/4 swung *zeïbékikos*	N/A	N/A
9 + 7 = 8	9/8 *karsilamás* + 7/8 *tsámikos* alternation	N/A	9/4 *aptálikos*
Cathartic Love	4/4 straight	4/4 swing	2/4 *hasaposérvikos*
Shanty Nights	4/4 straight + 4/4 shuffle	4/4 straight + 4/4 shuffle	N/A
The Stoners' Parade	9/4 'drunk' *zeïbékikos*	8/4 'drunk' + 9/4 'drunk' *zeïbékikos*	N/A
Καψουρλού (*Kapsourloú*)	7/8 swung *anápodos kalamatianós*	N/A	N/A

Meliphagous Man Blues	9/4 swung *zeïbékikos*	N/A	N/A
Lethe's Ship	74/32 *zeïbékikos*	N/A	N/A
Σουρουκλεμές & Γιαβουκλού (*Sourouklemés* & *Yiavoukloú*)	4/4 'drunk' swing	4/4 'drunk' *hasápikos*	N/A
Tsámikos Quintuplet Swing	3/4 *tsámikos*	N/A	4/4 quintuplet swing
Dear John (alt. version)	6/8 (blues)	3/4 (waltz)	N/A

The songs 'Dear John' and 'Uncannily Alike' served as initial prototypes for the primary experimentation, conducted prior to the collection of the aforementioned data (Tables 4.5 to 4.8). The intention was to create a connection between a typical *rebetiko* dance and a typical blues or jazz rhythm. Since the jamming of 'Uncannily Alike' preceded the exploration of 'Dear John', the 9/4 'new' *zeïbékikos* was immediately chosen to foreground its *rebetiko* side. However, Sakketos and I believed that we could achieve a smoother transition if the blues/jazz section incorporated a 9/4 rhythm too. Hence, the blues/jazz verses were performed with a simple 9/4 swing rhythm. As we were jamming, with Sakketos on drums and me on electric guitar, I proposed to divide the swing part into 5/4+4/4 to contrast with the 9/4 *zeïbékikos* that essentially feels like 4/4+5/4. The chorus was instinctively performed at half tempo, or as if the swing rhythm was in 9/8.

'Dear John' began as a blues in 6/8 and the initial intention was to convert it to 7/8 in the chorus. However, it sounded too pretentious, leading to further trial and error, including the use of 9/8 and 8/8 time signatures. The breakthrough came from composer, conductor, pianist, and educator Leonard Bernstein, who used metric alterations in an unrelated style of music, in 'America', inspiring the transformation of the 6/8 blues verses into 3/4 waltz *rebetiko* choruses.

Both 'Politicians' and 'Confluence Horizons' follow a 4/4 swung rhythm. 'Politicians' was composed with a [David] Gilmour-ish progressive blues rock sound in mind, without intending to combine it with a *rebetiko* rhythm. 'Confluence Horizons' was created with the concept of a 4/4 *hasápikos*, incorporating a swung riff and melody. Swung instrumentals are commonly found in *rebetiko* over 4/4 *hasápikoi* rhythms, with 'Φραγκοσυριανή' serving as an exemplar. However, the swing feel is not labelled as such by *rebetiko* musicians.

Since the intention behind the creation of 'Moveable Feast' was to create an asphyxiating atmosphere while fluidly incorporating the tonal characteristics of *rebetiko*

instruments, neither the swing element nor *rebetiko* dances were embodied. Regarding the collaborative song 'Left | Right', even though I defined the form of the song, Sakketos selected the time signatures and rhythmic structures. I was very satisfied with his choices, as I had not yet composed a track with funky rhythms, and it was the first experiment where a *drómos* was used over a rhythm that is very common in blues, but scarce in *rebetiko*.

Given that the next two tracks are the only covers, the choice of dances has not been altered. However, they were performed with a swing feel, resulting in an adaptation to swung *hasápikos* for 'Το Μπλουζ του Αποχωρισμού' and swung *zeïbékikos* for 'Μπασκίνες'. This approach yielded intriguing results as the recorded drums affected the performance of all the accompanying instruments, adding the swing feel to the melodies and chords. In particular, the former track featured several sustained notes, allowing the singer, Katerina Pipili, to explore different interpretations. Some sounded jazzier, while others evoked a *laïkó* tone rather than *rebetiko*. Ultimately, she was instructed to infuse a swing feel into her phrases, with exceptions for sustained notes and certain melismata.

The majority of the remaining tracks feature more daring and innovative rhythmic patterns. An example of this is seen in the development of the song '9 + 7 = 8', where the concept of creating a compound rhythm by combining two *rebetiko* dances was explored. While the idea was initially conceived after completing 'Dear John' and 'Uncannily Alike', the actual experimentation began a few years later. The foundational rhythmic structure was constructed by alternating a 9/8 *karsilamás*, grouped as 2+2+2+3, with a 7/8 *kalamatianós*, grouped as 3+2+2. This fundamental two-bar component creates a total of 16/8, which suggests two bars of 4/4 with a misplaced quaver. The contrasting grouping made this song one of the most challenging tracks for the recording musicians to perform. The last ingredient that enhanced the song's complexity is a change of time signature in the bridges. Since bridges must always provide a contrast, the 9/4 *aptálikos* was chosen.

The next song, 'Cathartic Love', is riff-based. The riff underwent testing with various typical blues and *rebetiko* rhythms, and ultimately, the decision was made to create a straight 4/4 blues rock environment for the verses. In the choruses, the riff was played with swing and stretched to cover two bars, maintaining a 4/4 half-time groove but with swing feel. To introduce another layer of contrast, the bridge was constructed using the 2/4 *hasaposérvikos* dance rhythm. The drummer's interpretation of the rhythm evoked a ska feel, which I then instructed the guitarist and singer to follow.

'Shanty Nights' is the only song that features a 4/4 *tsiftetéli* dance rhythm. While *tsiftetéli* may not be as popular as *zeïbékikos* and *hasápikos*, its most typical interpretation,

when played twice, is almost identical to the 'new' *zeïbékikos* with the addition of an extra crotchet at the end. There is also a fairly rare *zeïbékikos* in 8/4, which essentially consists of two consecutive 4/4 *tsiftetélia*. For these reasons, I decided to explore the technique of playing a *douzéni* on acoustic guitar instead of strumming chords. The *douzéni* riff is based on the *tsiftetéli* rhythm but is slightly busier in nature. The term '*douzéni*' is the same as the one used for the alternative tunings of *tríchorda*, but in this context, it refers to the interpretation of a rhythm using individual notes, typically roots and perfect fifths. During a workshop with Mystakidis (1 December 2020), he mentioned *douzénia* and highlighted that they are never played staccato, unlike strummed chords. In a subsequent discussion, Mystakidis confirmed that no thesaurus of *douzénia* exists and expressed the need for someone to compile one (15 December 2020). When I discovered *douzénia*, I found them to be closely comparable to the boogie shuffle rhythm, leading to an evolution of the rhythm in 'Shanty Nights' with an alternating pattern between a straight 4/4 *tsiftetéli douzéni* and a swung 4/4 blues boogie shuffle.

Another experimental approach that aimed to bridge the 'old' with the 'new' was employed in 'The Stoners' Parade'. Since this is a typical *rebetiko* song about cannabis consumption, my intention was to evoke a 'drunk' feel, inspired by the record producer, rapper, drummer, and songwriter J Dilla (Esen, 2020), within a *zeïbékikos* rhythm. Inspired by his name, I coined the term 'ντίρλα' ('*dírla*') feel, which, coincidentally, is slang for 'drunk' in Greek. In *rebetiko* culture, a *mángas* would often request the *rebetiko compañía*[32] to play a *zeïbékikos*, allowing him to dance, often after consuming a large amount of wine. The popularity of *zeïbékikos* made it fitting for this experimentation. An effective way to grasp the 'drunk' feel is to envision producing a live MIDI track with the quantisation function disabled (Esen, 2020). However, when attempting a live MIDI recording, I found it challenging to achieve the desired feel. Instead, I strategically manipulated certain MIDI notes within Logic Pro to create flams and replicate the sense of 'rushing and dragging', in order to provide the drummer with the intended sound. The selection of drummer played a crucial role in the recording. I had described the project to four skilled professional drummers, but only Sotiris Ntouvas expressed his enthusiasm, explaining that he had been practising 'drunk' feels but could not find any songwriters or producers willing to incorporate them into their compositions. During the first takes, Ntouvas held back, so I encouraged him to embrace a 'more "drunk" feel' with the rhythm.

[32] Etymology: Italian word *compagnia*, which Greeks use for either a company of friends or a folk/pop music group.

The two acoustic tracks 'Καψουρλού' and 'Meliphagous Man Blues' were composed in tandem. The aim was to further explore the fingerstyle *tsibití* technique by incorporating intricate rhythms and the use of a slide. The inspiration for 'Καψουρλού' came from the *anápodos kalamatianós* (Kalamatian in reverse) rhythm, featuring swung semiquavers. Although the music score (Appendix IV) is notated in 7/8 time signature, the use of Travis picking, and the overall feel of the song may suggest a time signature of 7/4. 'Meliphagous Man Blues' is a 9/4 *zeïbékikos* with a swung melody. Due to the nature of Travis picking, it evokes *kamiliérikos* or the 'old' *zeïbékikos* style. Another approach could involve sparser Travis picking, utilising it only on three beats in the former track (quavers and a dotted quaver), as well as four beats in the latter track (semibreves and a dotted semibreve).

The next two tracks feature a 'drunk' feel, although 'Lethe's Ship' takes a more subtle approach that deviates from the typical Dilla-inspired feel. It is based on the 'new' *zeïbékikos* dance, but certain beats were manipulated to create longer durations. The foundation of the track is a repeating two-bar idea. The fourth and eighth beats of bar 1, as well as the fourth and ninth beats of the second bar, are extended by a demisemiquaver, conveying the turbulent sea and the ship's shuddering effect. To achieve this, the track was set at a tempo four times faster (336 BPM) than the original (84 BPM), with each Logic Pro bar representing a beat. A concert bar consisted of nine Logic Pro bars. The regular beats were constructed using 4/4 bars, while the stretched beats involved a temporary modulation to a 9/8 bar, resulting in a bar lengthened by a quaver. By dividing this by four, the bar became a beat, and the quaver became a demisemiquaver. Therefore, the track is described as a 74/32 *zeïbékikos* rather than 9/4. To avoid creating a more uncomfortable groove, the use of 9/8 was effectively employed by introducing a quaver triplet, instead of a simple quarter note. This track posed the greatest challenge during the recording process. After four takes, the drummer exclaimed 'Αυτό το κομμάτι είναι βασανιστήριο!' ('This piece is torment!').

The piece 'Σουρουκλεμές & Γιαβουκλού' is a 4/4 swing minor blues with a 'drunk' feel. However, in the choruses of the song a contrasting approach was taken by writing them as 4/4 straight *hasápikos* rhythms over the underlying 'drunk' feel that was created using MIDI in Logic Pro and then provided to the drummer. Once again, Ntouvas was encouraged to create an 'inebriated' sound to further enhance the overall atmosphere.

The final track of the list, 'Tsámikos Quintuplet Swing' served as a platform for further rhythmic exploration. The objective was to incorporate the quintuplet swing feel into a *rebetiko* piece and seamlessly blend it with a folk rhythm commonly used in *rebetiko*.

After several attempts with time signatures like 5/4, 9/4, and 4/4, a satisfying result emerged when the 3/4 *tsámikos* dance was introduced. To establish a smooth connection between the two rhythms, I opted for a different approach in the bridges. Rather than subdividing a 4/4 beat into quintuplets (Ludlow, 2018), the time signature of 20/16 was selected in Logic Pro, and the ratio of 3:2 was achieved by assigning twelve semiquavers to the first note, and eight semiquavers to the second note.

In the final verse, a second drum part was introduced, juxtaposing the quintuplet swing against the *tsámikos* scheme. Notwithstanding, the human factor played a decisive role in the studio, as Ntouvas's feel did not perfectly fit the one rhythm against the other, and achieving the perfect blend required human intervention in the studio. Ntouvas experimented with different rhythmic patterns, and by utilising Pro Tools Dimitriades copied and pasted sections as needed. Ultimately, we achieved the desired result by creating a drum feel that fit within the spaces of *tsámikos* while underlining the values of the quintuplet swing. This unconventional technique was executed in a different part of the drum set, adding a unique touch to the composition.

4.2.3 Scales, modes, and *drómoi*

Choosing the right scales, and most importantly, attempting to blend scales from the *rebetiko* tradition with those of the blues and jazz tradition was a more demanding task. The selection of a suitable *drómos* would also affect the chordal options by broadening or narrowing the possibilities, except for the situations where twelve-bar blues progressions (or the eight-bar and sixteen-bar alternatives) were appointed. Various scenarios were considered and formulated, with the possibilities limitless: from using a *drómos* over a blues progression, to using the blues scale over chords that were derived from a *drómos*; from blending a *drómos* and the blues scale in distinct sections of the song, to blending their notes within the same melody; from blending two *drómoi* as *rebétes* would, by employing a contemporary approach, to adapting the chord-scale system to a novel chord-*drómos* system. The list of scales, modes, and *drómoi* are presented in Table 4.10, followed by a comprehensive analysis of the technical and creative decisions.

Table 4.10: List of scales, modes, and *drómoi* employed in the accompanying portfolio.

Title	**Scales / Modes / *Drómoi***		
	Verse	**Chorus**	**Bridge**
Dear John	Blues scale	*Hijazkiár*	N/A
Politicians	Dorian / *Kiourdí*	Major scale	N/A
Uncannily Alike	Blues scale	*Hijáz + Hijazkiár*	N/A
Confluence Horizons	*Nikríz*	N/A	N/A
Moveable Feast	Major scale	N/A	talking
Left | Right	Blues scale	*Houzám*	talking
Το Μπλουζ του Αποχωρισμού (The Blues of Separation)	*Nihavént(i)*		N/A
Μπασκίνες (Flatfoots)	Dorian ♭2	N/A	N/A
9 + 7 = 8	*Poimenikós* minor + *Nikríz*	N/A	*Poimenikós* minor + *Nikríz*
Cathartic Love	*Hijáz + Hijazkár*		*Karsigár*
Shanty Nights	*Hijáz* + blues	*Hijazkár* + blues	N/A
The Stoners' Parade	*Segiá(h)*	*Houzám*	N/A
Καψουρλού (*Kapsourloú*)	*Sabáh*	N/A	N/A
Meliphagous Man Blues	*Peiraiótikos*	N/A	N/A
Lethe's Ship	*Peiraiótikos*	N/A	N/A
Σουρουκλεμές & Γιαβουκλού (*Sourouklemés* & *Yiavouklóu*)	*Sabá(h)*	Blues scale	N/A
Tsámikos Quintuplet Swing	*Karsigár*	N/A	*Ousák*
Dear John (alt. version)	Blues scale	*Hijazkiár*	N/A

Since 'Uncannily Alike' and 'Dear John' constituted the vehicles of the initial experimentation, it seemed logical to select the blues scale and two of the most widely used *drómoi*. The melody of 'Dear John' was composed using the blues scale in the verses, and the *Hijazkiár drómos* in the choruses. In the original version, guitarist Chris Zantioti, and *bouzoúki* player Nikos Samaras were instructed to blend the blues scale with the *Hijazkiár drómos* in their solos. Zantioti had significant experience with blues, funk, soul, and jazz, but had not previously used *drómoi*, so he decided to conclude his solo with a limited use of *Hijazkiár*. Samaras was more experienced with *rebetiko* and Greek folk music;

being a trumpet player allowed him to participate in projects of various genres. While exceptions exist, it is notable that *bouzoúki* players are often associated with folk or pop-folk music rather than genres like blues, funk, rock, and jazz. Concerned about recording a gratifying solo, between takes, Samaras requested additional instructions from me. I asked him to incorporate some unconventional *bouzoúki* techniques, such as string bendings.

For the alternate 2023 version, two additional instrumentalists were invited to record solos with the same request of blending the blues scale and the *Hijazkiár drómos*. Zantioti's guitar solo was replaced by another guitar solo performed by Michalis Atsalis, while Samaras's *bouzoúki* solo was replaced by a tenor saxophone solo by Christos Kladas. It is interesting to note that Atsalis sought my guidance but wanted to avoid sounding pretentious, so we built the solo gradually, working on phrases and seamlessly connecting them. By contrast, Kladas, whose expertise lies in free improvisation, played the *Hijazkiár drómos* to match the desired element according to my request, and delivered an intriguing solo. He said he was just warming up and proceeded to perform five additional takes, allowing me to select the most captivating rendition.

The melody of 'Uncannily Alike' was composed using the blues scale in the verses. Sakketos and I had several discussions before writing the melodies, but we did not use any instruments; instead, the melodies emerged naturally. During a session, I started singing a verse melody while reading the lyrics as an example, and Sakketos expressed his approval. Similarly, after recording the verses, when I expressed my concerns about the chorus melody, Sakketos entered the recording room and sang the melody he envisioned, focusing on the *Hijáz*, but also incorporating the *Hijazkiár drómos*, based on the given harmony. His approach elicited an auditory adherence to the chord-*drómos* system. Two improvised solos were recorded at the end, following the corresponding chorus. Instead of assigning a solo to each of us, we decided to take turns in two call-and-response improvisations. It was an ideal opportunity to meld phrases of electric guitars with *tríchorda*.

The track 'Politicians' opens with a captivating *baglamás* riff that suggests chords. Suddenly the *baglamás* riff disappears, making room for the entry of an acoustic guitar riff in the D Dorian mode. While the guitar riff repeats, the vocal melody takes shape, drawing inspiration from the blues scale. As the song progresses into the chorus, the continuous riff evolves and resolves back to the tonic of the parent scale, C major. The vocal melody in the chorus follows the contours of the riff. However, the overall mood of the composition leans towards the relative natural minor scale, further supported by the accompanying harmony, which will be explored in more detail in Section 4.2.4.

The melody of 'Confluence Horizons' was crafted using the *Nikríz drómos*, which imparts a distinct character to the composition. The implied underlying harmony draws inspiration from the traditional twelve-bar blues structure and is performed using the Travis picking technique. The *Nikríz drómos*, with its augmented fourth degree ($\widehat{\sharp 4}$), infuses the melody with a unique flavour. By incorporating consecutive major seventh ($\widehat{7}$) and minor seventh degrees ($\widehat{\flat 7}$), derived from the ascending and the descending forms of the *drómos* respectively, a chromaticism emerges that evokes the cohemitones,[33] reminiscent of the bebop dominant scale.

The song 'Moveable Feast' serves as a notable counterexample to the desired blend. While the melody is primarily based on the major scale, the song incorporates non-diatonic chords, hence the melody aims at their chord tones. As a result, the song presents an interesting tonal ambiguity, where a clear tonal centre is not distinctly established, allowing for the incorporation of various non-diatonic notes. Alternatively, it can be perceived as a continuous progression of modulations to different keys, creating a sense of harmonic movement throughout. In the second bridge, vocals are replaced by spoken words, accompanied by two solos performed independently. I played a dark and obsessive electric guitar solo, while the tenor saxophonist, instructed to play a suffocating solo as freely as possible, adds an intense atmosphere to the piece. To guide the saxophonist, I provided John Coltrane's *Om* (1965) as an example of the desired tone and style.

After providing Sakketos with the lyrics, form, and some *drómoi* proposals for the collaborative song 'Left | Right', he proceeded to build the backing track and develop the vocal melodies. Given the busy nature of the verse lyrics, Sakketos opted to use the blues scale, employing minimal melodic movement to allow listeners to focus on the lyrical content of each line. By contrast, the chorus features concise phrases, and incorporating the *Houzám drómos* by singing sustained notes. However, upon listening to the initial version, I felt the need to introduce another characteristic element of the *drómos*. Consequently, we made slight modifications to the lines, incorporating chromatic movement at Sakketos's suggestion. Additionally, the original melody of the bridge felt disconnected. After experimenting with different melodies, we ultimately decided to revert to one of my initial ideas, adopting a talking blues style to achieve a more unified bridge.

Since 'Το Μπλουζ του Αποχωρισμού' and 'Μπασκίνες' are cover songs, I made a conscious decision not to alter the melodies and make them unrecognisable. Sidiropoulos

[33] Two consecutive semitones.

used the *Nihavént drómos*, and I asked the singer, Pipili, to learn the song as it was originally performed. However, Pipili realised that it would be beneficial if we transposed the song to F minor, placing the entire melody within her tessitura. As for 'Μπασκίνες', there are various interpretations of the original song with minor melodic modifications. The oldest version I could find was in the *Kiourdí drómos*, whose corresponding mode is the Dorian. I followed Mystakidis's version that utilises the extraordinary Dorian ♭2.

The track '9 + 7 = 8' was created by combining *Poimenikós* minor and *Nikríz drómoi*. These *drómoi* were not used separately in different sections; instead, both the verses and bridges were constructed with a combination of *drómoi*. The *Nikríz drómos* features a compelling trisemitone between the minor third ($\widehat{\flat 3}$) and the augmented fourth ($\widehat{\sharp 4}$) degrees, and since it was utilised only in the composition of the acoustic piece 'Confluence Horizons', I took the opportunity to incorporate it into a full band track.

I decided to use the popular *Hijáz drómos* once more, with the aim of blending it with its closest relative, *Hijazkiár drómos*, and creating a powerful riff. Taking inspiration from rhythm and blues, and blues rock songs, where a catchy riff is repeated and then transposed to the subdominant degree to match the underlying blues progression, I composed a riff using the *Hijáz* pentachord with the addition of the subtonic note below the tonic. The transposed riff, however, is based on the *Hijáz* pentachord with the addition of the leading note. This technique can be viewed as either the previously mentioned chord-*drómos* system, or on this occasion almost a chord-pentachord system. For contrast, the bridge was created using the *Karsigár drómos*.

The scale choices for 'Shanty Nights' were influenced by two factors. Firstly, there was a deliberate effort to enhance the voluptuousness conveyed in the lyrics by selecting a *drómos* that could evoke a matching sentiment. After extensive experimentation, it became evident that the most captivating *drómos* for this purpose was the *Hijáz*. This scale was intertwined with the alluring blues scale in a distinct line of the verse. Likewise, the chorus was crafted with a similar fusion of the *Hijazkiár drómos* and the blues scale, creating a seamless connection between the two. Surprisingly, the second melodic line of the verse bore an unsettling resemblance to the second melodic line of a relatively popular folk-rock song. It is possible that this is a case of cryptomnesia, as I did not realise the similarity until Dimitriades and Ntouvas pointed it out. Consequently, I made a conscious effort to modify my melody. The song features two guitar solos, and I provided identical instructions to Atsalis and Yiorgos Kalodoukas, anticipating diverse outcomes due to their genre expertise. During Atsalis's solo I exclaimed 'Γεια σου Μιχάλη με την Telecaster σου!'

('Hey Michalis with your Telecaster!'), mimicking *rebétes* who often made such comments during recording, typically mentioning a *bouzoúki*, since record labels would not list artists' names on records for various reasons.

The hashish-inspired song 'The Stoners' Parade' was crafted by blending two closely related *drómoi*, the *Segiá(h)* and the *Houzám*. The verses showcase a straightforward melody in the *Segiá(h) drómos*, while the choruses exhibit a more intricate arrangement encompassing the full range of the *Houzám drómos*. The vocal delivery is intentionally imbued with an intoxicated quality to enhance the thematic essence of the song.

The two acoustic songs, 'Καψουρλού' and 'Meliphagous Man Blues', were meticulously crafted with the *Sabáh* and *Peiraiótikos drómoi*, respectively. These particular *drómoi* were chosen for their unique nature, as there is no direct equivalent mode or scale in Western music. Similar to 'Confluence Horizons', the harmonic framework of these songs draws inspiration from blues progressions and is performed using the Travis picking technique. *Sabáh drómos*, characterised by its diminished subdominant and sometimes diminished octave, lends a distinctive flavour to 'Καψουρλού', while *Peiraiótikos drómos*, with its augmented subdominant, adds a captivating touch to 'Meliphagous Man Blues'. The second parts of both songs were performed with a bottleneck, which necessitated the inclusion of some non-diatonic chromatic notes.

Due to their distinctive nature, these two *drómoi* were once again chosen for the subsequent two tracks. 'Lethe's Ship' was composed using the *Peiraiótikos drómos*, a deliberate choice based on the song's theme and the significance of the *drómos* name. The theme revolves around a ghost ship, and '*Peiraiótikos*' refers to the port of Athens, making it thematically relevant. The verse of 'Σουρουκλεμές & Γιαβουκλού' is built around a theme that is later transposed to the subdominant degree, following a minor blues progression. Inspiration was drawn from minor jazz blues tunes where the theme is typically transposed and then varied to fit the chords of bars 9 and 10. In a sense, the chord-*drómos* system was employed once more. The choruses of the song were crafted using the blues scale.

The final track on the list, 'Tsámikos Quintuplet Swing', predominately utilises the *Karsigár drómos*. *Karsigár drómos* can be described as a Dorian ♭5 and possesses a bluesy quality, although its application in the project was limited. For the bridges of the track, I turned to the neglected *Ousák drómos*. While the *Ousák drómos* is a relatively popular choice in *rebetiko*, it is also widely employed in Greek traditional, folk, folk-rock, and pop music, and even in Western music with its corresponding Phrygian mode. Therefore, it would not emphasise the blending of *rebetiko* with blues or jazz.

4.2.4 Chord choices and progressions

The harmonic framework of each song was based on a variation or adaptation of the twelve-bar blues progression. When deviating from the blues progression, chord sequences were often constructed by deriving chords from the *drómoi*. However, two different approaches were taken in selecting these chords. In some instances, chords were drawn from a compilation of vocabulary I had assembled (refer to Tables 3.15 to 3.17). On other occasions, chords were acquired from method books authored by Mystakidis (2013) and Payatis (1987; 2010) (see Tables 2.3 and VI.4). For a concise overview of the chord progressions and choices, see Table 4.11.

Table 4.11: List of chord progressions employed in the accompanying portfolio.

Title	**Chord progressions**		
	Verse	**Chorus**	**Bridge**
Dear John	12-bar blues in D		N/A
Politicians	ii-V	ii-V-I + ii-V-vi	N/A
Uncannily Alike	12-bar blues in D		N/A
Confluence Horizons	12-bar blues in D		N/A
Moveable Feast	‖: I | % | |♭VII/♭III| % :‖ | ♭III | ♭II | ♭III | |♭II ♭VII|♭VII ♭II|♭III ♭iii|♭iii ‖	N/A	‖: III | % | |♭VI^{maj7} | % :‖ | I | % |♭VI^{maj7}| | % | III ‖
Left | Right	‖: I | IV V :‖	‖ i^{7} |IV^{maj7}| | vi^{7} |♭III^{6} | | i^{7} |IV^{maj7}| | V$^{7\sharp5}$ | i^{7} ‖	‖: I^{7} | I^{7} V$^{7\sharp5}$ | | I^{7} | V$^{7\sharp5}$: ‖
Το Μπλουζ του Αποχωρισμού (The Blues of Separation)	‖ i^{7}| % | iv^{7} | i^{7}| |V^{7}|♭VI^{7}|V^{7}| i^{7}| |V^{7}|♭VI^{7}|V^{7}| i^{7} ‖	‖ iv^{7}|♭III^{7}|♭VI^{7}| | V^{7}| i^{7}|♭III^{7}| | V^{7}| i^{7} ‖	N/A
Μπασκίνες (Flatfoots)	8-bar blues in G	N/A	N/A
9 + 7 = 8	12-bar blues	N/A	‖ i i^{7} i^{maj7} ♯iv^{o7}|

	in E		$\| v^7 \quad \sharp iv^{o7} \|$ $\|\flat VII^{+} vii^7 \; VII^7 \; i \|$ $\|i^7 \; \flat VII^{maj7\sharp5} \; VII^7 \|$
Cathartic Love	12-bar blues in D		$\|: I \| \% \| iv \| \% \|$ $\|\flat vii \| \% \| \flat II \| I :\|$
Shanty Nights	$\|: I^5 :\|$x6 $\|: I^7 :\|$x3	$\|: IV^5 :\|$x7 $\|: IV^7 :\|$x6	N/A
The Stoners' Parade	$\|: I^{maj7} \; iii^{maj7} \|$ $\| \; V^{7\sharp5} \; i \; :\|$	$\|: \; I \; \sharp II \; III \; iii \; \|$ $\|\flat VI^{maj7} \; V^{7\sharp5} :\|$	N/A
Καψουρλού (*Kapsourloú*)	8-bar blues in D	N/A	N/A
Meliphagous Man Blues	12-bar blues (D)	N/A	N/A
Lethe's Ship	16-bar blues in A♭	N/A	8-bar blues in A♭
Σουρουκλεμές & Γιαβουκλού (*Sourouklemés* & *Yiavouklóu*)	12-bar minor blues in Gm	$\| i \| \flat IV \| \flat III \| \flat VII \|$ $\| i \| \flat III \| \flat VII \| i \|$	N/A
Tsámikos Quintuplet Swing	$\| i \; i^7 \| \% \| \% \| \%$ $\| IV^7 \| \% \| i \; i^7 \| \%$ $\| \flat VII \| IV^7 \| i \; i^7 \| \%$ $\| \flat iii \; \| II^7 \| \; i \; i^7 \| \% \|$	N/A	$\| i^7 \| \flat III^7 \| \; i^7 \; \| iv^7 \|$ $\| \; i^7 \; \| \flat VI \; \| \flat II \; \|$ $\| \; i^7 \quad \flat vii^7 \; i^7 \|$ in C
Dear John (alt. version)	12-bar blues in D		N/A

Both 'Dear John' and 'Uncannily Alike' are twelve-bar blues progressions in D. The choice of key was based on the tuning of *tríchorda* (D-A-D). D is so commonly used that most *bouzoúki* players talk about scales, intervals, and degrees, having mentally set D as the starting point. The dominant seventh sharp ninth ($D^{7\sharp9}$) – also known as the 'Hendrix Chord' – was used for the tonic degree instead of a plain dominant seventh (D^7). Essentially, the difference is that 'Dear Jon' quickly changes to the subdominant seventh (G^7) in bar 2. This common variation is often distinguished by the names 'quick change' or 'quick to four'.

The third song composed during that time, 'Politicians', opens with a solo *baglamás* that oscillates between Dm and G. Suddenly, the *baglamás* is 'unplugged', and an acoustic guitar takes its place, employing the same triads derived from the D Dorian mode. These triads imply a common ii-V progression often found in jazz music. In the chorus, the progression completes with a ii-V-I turnaround, incorporating an additional half-diminished

seventh chord (Dm-G-C-Bm$^{7\flat5}$-C). This progression accompanies the odd lines of the chorus, while the even lines conclude with the relative minor triad (Am). Towards the end, the *baglamás* resurfaces, playing the chords from the introduction and concluding with an A^5. These concluding chords shift the tonal quality of the song, transitioning from a neutral Dorian mode to a darker Aeolian mode, deviating from the expected brighter Ionian mode.

'Confluence Horizons' presented a unique challenge as it was the first solo acoustic fingerstyle piece in the project. Utilising a twelve-bar blues in the key of D seemed like an obvious choice but added to the complexity. Most fingerstyle *rebetika* pieces employed a static harmony that could be achieved by using Travis picking on the open strings. To accommodate the desired bass notes and maintain accessibility, the Cross-note D open tuning[34] was adopted. However, this tuning also imposed limitations on the melodic development of the composition.

'Moveable Feast' incorporates non-diatonic chords, resulting in an intriguing tonal ambiguity, where a clear tonal centre is not distinctly established. Rather than perceiving it as a series of continuous modulations to different keys, the song can be understood as heavily influenced by the blues. If it is assumed that the initial chord determines the tonic centre, the presence of major triads on the subtonic (♭VII) and minor third (♭III) degrees is not uncommon in blues-influenced music, such as blues rock. However, in the bridge section, major triads a major third apart are utilised to construct the harmonic progression.

The harmonic progression of 'Left | Right' is the only aspect of the song in which I did not intervene, apart from a minor correction that Sakketos had overlooked. I immediately appreciated the harmonic bed that suited the project perfectly. The verse features a recurring I-IV-V progression that can be found in numerous music genres, including blues, jazz, rock, and *rebetiko*. In the chorus, Sakketos chose chords from the *Houzám drómos*, sourced from the library I compiled (see Tables 3.15 to 3.17). As for the bridge section, the selection of chords appears relatively simple, yet they form a progression that accommodates both the *Houzám drómos* and the blues scale equally well. The tonic dominant seventh (D^7) is the most common choice in D blues and can also be derived from the notes of the descending *Houzám drómos*. The dominant seventh sharp five (A$^{7\sharp5}$) can be formed using the notes of the ascending *Houzám drómos* or by replacing the perfect fifth of the dominant seventh tetrad (A^7) with the enharmonic equivalent of an augmented fifth (E♯), which corresponds to the minor third of D blues scale (F).

[34] Open D minor: D-A-D-F-A-D.

In the song 'Το Μπλουζ του Αποχωρισμού' I decided neither to modify the chords of the original, nor to introduce bold substitutions for them. Instead, I simply added the seventh to each triad, resulting in a verse progression that bears a resemblance to a noticeably adapted twelve-bar blues progression. Similarly, by incorporating the sevenths, the chorus progression takes on a distinct adaptation of an eight-bar blues scheme. Nevertheless, instead of playing the most typical chord shapes, 'drop 2' voicings dominated the verses, using a 'wah-wah' effect to create a funk-styled rhythm. Various shapes were explored for the chorus sections, which were eventually performed using the tremolo picking technique on a twelve-string electric guitar.

Since the original 'Μπασκίνες' has been interpreted by various artists, it has been harmonised in different ways. Some early versions were performed with a single *bouzoúki*, allowing for flexibility in the implied harmony. Rather than adopting an existing harmonisation or creating one from scratch, I conducted experiments using different versions of the eight-bar blues progression in G. The chosen eight-bar progression was subsequently condensed into a four-bar scheme with split bars, as illustrated in Table 4.12.

Table 4.12: Conversion of the 8-bar blues in 4/4 to an 4-bar blues in 9/4

Original	G^7 (I^7)	D^7 (V^7)	C^7 (IV^7)	C^7 (IV^7)	G^7 (I^7)	D^7 (V^7)	G^7 (I^7)	D^7 (V^7)
Beats	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
Adapted	G^7 (I^7)	D^7 (V^7)	C^7 (IV^7)		G^7 (I^7)	D^7 (V^7)	G^7 (I^7)	D^7 (V^7)
Beats	1 2 3 4	5 6 7 8 9	1 2 3 4	5 6 7 8 9	1 2 3 4	5 6 7 8 9	1 2 3 4	5 6 7 8 9

The concept behind the track '9 + 7 = 8' was to incorporate a twelve-bar blues progression within the merged dance rhythms, creating a sense of familiarity within a subtle rhythmic deviation. However, while establishing the blues progression, certain chords were altered by adding notes from the chosen *drómoi*. The tonic chord underwent alteration once again to form the 'Hendrix Chord' ($E^{7\sharp9}$), by introducing the augmented ninth equivalent (F𝄪), which is the minor third (G). This same note also served as the minor thirteenth of the dominant chord, resulting in a $B^{7\flat13}$. Additionally, a common practice in jazz blues progressions involves employing the diminished seventh chord of the augmented subdominant degree ($\sharp IV^{\circ7}$) in bar 6. In this instance, this chord could be constructed using notes from both selected *drómoi*. Finally, for the bridge section, the chords were sourced from the compilation in my library (see Tables 3.15 to 3.17).

'Cathartic Love' features a simple twelve-bar blues progression in D. The song

revolves around a catchy riff that reflects the underlying harmony. For the contrasting bridge, chords derived from the *Hijáz drómos* were employed, in accordance with the established conventions outlined in the method books authored by Mystakidis (2013) and Payiatis (1992; 2010) (see Tables 2.3 and VI.4).

The song 'Shanty Nights' adopts a minimalistic harmonic contour. The *douzéni* focuses only on the root and fifth of E, allowing for the use of both major and minor *drómoi* and modes. The subsequent boogie shuffle rhythm incorporates the root, perfect fifth, major sixth and minor seventh, while towards the end, an ascending chromatic motion introduces both the minor and major thirds. A similar approach is employed in the chorus section, with the subdominant degree (A) replacing the tonic. This variation adds tonal interest to the composition.

The hashish-themed song 'The Stoners' Parade' utilised diatonic chords derived from the selected *drómoi*, which were sourced from the comprehensive vocabulary that I assembled (see Tables 3.15 to 3.17). In the verses, where the melody is kept simple with limited motion, the chord choices are more adventurous, creating a dissonant atmosphere. Conversely, the busy melody and 'intoxicated' vocal performance in choruses necessitates a harmonisation that primarily consists of simple triads, ensuring clarity and focus.

The acoustic songs 'Καψουρλού' and 'Meliphagous Man Blues' incorporate an eight-bar and a twelve-bar blues progression, respectively, both in the key of D. The former track utilises the Open G tuning (D-G-D-G-B-D), also known as Spanish tuning, the most widespread downhome blues nonstandard tuning (Titon, 1977, p. 42), with the bass notes implying the progression ‖ I | I | IV | IV | I | V | I IV | I V ‖. The latter track utilises another important tuning, the Vestapol tuning (Titon, 1977, p. 42), also known as Open D tuning (D-A-D-F♯-A-D). The blues scheme was condensed into a six-bar progression with split bars, as illustrated in Table 4.13.

Table 4.13: Conversion of the 12-bar blues in 4/4 to a 6-bar blues in 9/4

12-bar	D	D	D	D	G	G	D	D	A	G	D	D
# beats	4	4	4	4	4	4	4	4	4	4	4	4
6-bar	D		D		G		D		A	G	D	
# beats	9		9		9		9		9 (4 + 5)		9	

The strophic song 'Lethe's Ship' employs both sixteen-bar and eight-bar blues progressions. The eight-bar scheme appears in the bridges in Table 4.11, although they are

simple instrumental sections. Since the song is in 9/4, both progressions were condensed into eight-bar and four-bar schemes respectively, as demonstrated in Table 4.14.

Table 4.14: Conversion of the 16-bar blues and the 8-bar blues in 4/4 to an 8-bar blues and a 4-bar blues in 9/4

16-bar	I^7	I^7	I^7	I^7	IV^7	IV^7	I^7	I^7	V^7	IV^7	I^7	I^7	V^7	IV^7	I^7IV^7	I^7V^7
# beats	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
8-bar	I^7		I^7		IV^7		I^7		V^7	IV^7	I^7		V^7	IV^7	I^7 IV^7	I^7 V^7
# beats	9		9		9		9		9 (4+5)		9		9 (4+5)		2+2+2+3	
8-bar	I		I^7		IV		iv		I^7		V		I^7 IV		I^7 V	
# beats	4		4		4		4		4		4		4 (2+2)		4 (2+2)	
4-bar	I		I^7		IV		iv		I^7		V		I^7 IV		I^7 V	
# beats	9 (4+5)				9 (4+5)				9 (4+5)				9 (2+2+2+3)			

'Σουρουκλεμές & Γιαβουκλού' is based on a theme that, just like 'Cathartic Love', reflects the underlying harmony. It draws inspiration from minor jazz blues tunes, such as 'Mr. P.C.' (1960) and 'Equinox' (1964). However, instead of the major triad or dominant seventh chord of the minor sixth degree ($\flat VI^7$), it employs a minor v^7-iv^7-i^7-v^7 turnaround in the last four bars. The chords for the chorus section were carefully selected from the combined sources outlined in Table 2.3 for the *Sabáh drómos.* Attention was given, and the chords were tailored to complement the melody crafted using the blues scale.

For the final track, 'Tsámikos Quintuplet Swing', a sixteen-bar progression was crafted with the intention of capturing elements of a sixteen-bar blues progression. Both the main progression and the chord selection for the bridge section were derived from the corresponding *drómoi*. Additional steps were taken to ensure accuracy. The chord choices from the method books authored by Mystakidis (2013) and Payiatis (1992; 2010) were compared with the choices from the library I compiled (see Tables 3.15 to 3.17) in order to establish a common ground and make informed decisions.

4.3 Instrumentation

Another key aspect for me when compiling the accompanying portfolio was the use of typical instruments of each genre. One of the most characteristic *rebetiko* instruments that is uncommon in other genres is the *baglamás*. Perhaps the most characteristic blues

instrument is the guitar, which is common in other genres too. However, the electric and the resonator guitars are unusual in *rebetiko*. Brass instruments, especially the trumpet and the trombone, are not rare in blues, although they are very uncommon in *rebetiko*. Some of the typical jazz instruments include the saxophone, which is also unexpected in *rebetiko*, and brass instruments, with the trumpet being the most famous soloing instrument, followed by the trombone. Since the accompanying portfolio consists of songs rather than instrumental pieces where each performer takes turns for extended improvisations, the decision to favour the trombone over the trumpet was due to its advantage in providing lower harmony. This choice was further complemented by the *baglamás* and *mando-cümbüş* covering higher frequencies, resulting in a broader musical spectrum.

This is a categorised list of all the instruments used for the accompanying portfolio:

- Percussion instruments
    - Drum kit
    - Darbuka (goblet drum)
    - *Kashishi*
    - Cowbells
    - Tambourine
    - Shaker
    - *Potirokombolói*
- String instruments
    - Electric guitars
    - Acoustic guitars
    - Archtop guitars
    - Resonator guitars
    - Twelve-string guitars
    - Bass guitars
    - *Bouzoúki* (*tríchordo*)
    - *Baglamás*
    - *Tzourás*
    - Olive oil can *baglamás*
    - Cigar box *tzourás*
    - *Mando-cümbüş*
    - Monochord tobacco canjo
- Wind instruments

    - Tenor saxophone
    - Trombone
    - Blues harp (Richter-tuned harmonica)
- Electronic instruments
    - Rhodes piano
    - Keyboards

Besides selecting the appropriate instruments for the compilation of the accompanying portfolio, using emblematic models was also considered a significant detail. For instance, the Gibson ES-335 and the Fender Telecaster hold symbolic significance in blues music. Therefore, the guitars used include reissues of the Fender American Vintage ’52 Telecaster and the Fender American Vintage ’72 Telecaster Thinline, Fender American Standard Stratocasters, a D’Angelico Premier DC 12-String (based on the Gibson ES-335), an Eastman T486 (also based on the Gibson ES-335), a Martin 000-15, a Blueridge Historic BR-162 000, a Dobro Model 36 “The Rose” Duolian Resophonic Guitar 1973, and a Royall Blues Hound Single Cone Resonator (based on the original 1930s classic National Duolian).

All the tracks included drums, electric bass, and electric guitars, except for the three acoustic pieces ‘Confluence Horizons’, ‘Καψουρλού’, and ‘Meliphagous Man Blues’. Not only do they constitute the core of blues instrumentation, but they also form the default setup in most popular genres. Given the centrality of *tríchorda* in *rebetiko*, I tried to incorporate them in most trafcks. Albeit ‘Moveable Feast’ proves that the solitary existence of a *baglamás* does not guarantee that the piece conveys the *rebetiko* colour tone.

While the electric guitar replaced the acoustic guitar in both blues and jazz, the electric *bouzoúki* made its appearance only when *laïkó* musicians performed in large clubs for wider audiences. *Rebetiko companíes* typically do not employ electrified instruments; instead, they place a microphone in front of their instruments, which is often unnecessary for the *baglamás* due to its high frequencies and metallic sound that can cut through the hubbub of the audience. Consequently, electric *baglamádhes*, *tzourádhes*, and *tríchorda bouzoúkia* are rarely encountered. In fact, most *bouzoúki* shops do not offer electric *bouzoúkia* online, including the Bouzouki Shop Polydorou (2020) that previously sold the Silent Pro I electric *bouzoúki* to the Japanese band Pyramidos (Polydorou, 2019).

Ξυλόηχος (Xiloihos) offers three options of ‘silent’ electric *bouzoúkia*, two of which are *tetráchorda*, while the third is an extraordinary ‘ten-string bouzouki’ (2022) featuring five pairs of strings (*pentáchordo*), further simulating the sound of the electric guitar. Given the rarity of electric *bouzoúkia* in *rebetiko* tradition, I decided to emulate the sound of

tríchorda by playing different areas of the fretboard of my semi-hollow twelve-string electric guitar. For instance, in the introduction and outro of 'Lethe's Ship', I used various layers performed with the D'Angelico semi-hollow twelve-string electric guitar, doubling it with a *baglamás*, resulting in a timbral outcome reminiscent of a *tríchordo compañía*.

4.4 Music production and postproduction decisions

According to Hepworth-Sawyer and Golding (2011, pp. 7–8) and Perry (2020, pp. 94–95) two main types of producers exist: the musician producer and the engineer producer. This classification seems more accurate than Burgess's (1997, pp. 8–9) categorisation into songwriter producer and engineer producer, which also involves a third type called the music lover producer. However, in various cases in Greece, the traditional producer – one with creative control, guiding artists and offering objective input (Hepworth-Sawyer and Golding, 2011, p. 4) – is still perceived as the standard *modus operandi*. This perspective can sometimes complicate negotiations, especially when comparing it with the nuanced roles identified by Hepworth-Sawyer and Golding (2011, pp. 7–8) and Perry (2020, pp. 94–95). For these reasons, Dimitriades is consistently preferred due to his expertise, aesthetics, and most importantly, the mutual understanding and respectful treatment of the songs' needs.

4.4.1 Producing and selecting the appropriate personnel

The songs 'Dear John' and 'Politicians' were developed under the purview of the musician producer, wherein I took charge of creating full arrangements. After recording at Zero Gravity Studios, I provided references and instructions, and Dimitriades assumed responsibility for the mixing process without requiring my constant supervision, while I only returned for minor adjustments. As Sakketos embodies both the qualities of a musician and an engineer producer, I entrusted him to lead and produce 'Uncannily Alike' and 'Left | Right'. However, I still provided input on his mixes and recorded additional instruments in my studio whenever I felt there was room for enhancement.

The original version of 'Moveable Feast' was recorded, mixed, and mastered at OnStage Studio as arranged by EDRA Social Cooperative Activities for Vulnerable Groups, the Greek partner of the IME project. Coincidentally, saxophonist Kladas was initially

designated as the producer. However, upon realising that engineer Bairaktaris and I possessed extensive production experience, he entrusted us to co-produce the songs of the Greek team. Nevertheless, when covering the song for independent release and inclusion in the accompanying portfolio, I devoted time to reworking certain parts. Due to the unavailability of Dimitriades and John Petrolias, I enlisted Harris Kremmidas to handle the mixing and mastering processes.

All the remaining tracks were produced by me, with some additional input from Dimitriades. The three acoustic songs were recorded by 'Handymen' at Handystudios. Given that one of the 'Handymen', Stathis Ioannou, who performed these tracks, possesses a top-quality collection of acoustic and resonator guitars, I let him use their gear for the recording process. The final ten tracks were recorded at Zero Gravity Studios and my own studio. Each musician received their parts and demos with the complete arrangement of the songs, and the wind players were provided with scores. Improvisations were executed following my instructions, and in some cases, multiple takes were recorded to select the most pleasing one. In other instances, the improvisations were developed step by step, introducing new phrases that smoothly connected with the previous ones until achieving the desired result. After completing each recording session, I carefully listened to the tracks, enabling me to translate my visualisation of layering and dynamics to Dimitriades.

The drums and wind instruments of these ten tracks, as well as the drums and guitars of the first three tracks were recorded at Zero Gravity Studios through a high-end setup. The production setup involved the Metric Halo ULN-8 audio interface with the Lynx Aurora 8 AD/DA converter. The preamplifiers included the Grace Design M201, the API 3124+, the Neve 1073DPA, and the HV-3C. All the wind instruments and some *tríchorda* were recorded with the Royer Labs R-121 ribbon microphone. We used the Brauner VM1 to record the voices of Hide, Kleanthis Konstantinidis, and me, the Electro-Voice RE20 RE-Series to record Pipili's voice, and the Syncrøn AU-7a to record Eva Lafka's voice. The instruments and vocals recorded at my studio did not go through a comparable setup, as it involved a Focusrite Scarlett 6i6 audio interface and a Blue Spark SL condenser microphone. All the electric and bass guitars of these tracks were recorded with DI boxes. More precisely, I used a Klark Teknik DN100 DI in combination with the BIAS FX plugin and the Suhr PT100 amp plugin for the electric guitars with very limited additions from my pedal board, such as the use of a Fulltone Clyde Deluxe Wah pedal. I also used a Radial StageBug SB-2 DI to record the bass guitars. Thus, I assigned Dimitriades with the additional role of re-amping them or creating a similar tone with plugins of higher quality.

The feedback from the musicians was taken into account too. Even though they all are professional musicians, with some being in the elite, performing internationally with artists and bands, they expressed the difficulties that these songs have. George Mitsotakis effortlessly recorded eight tracks on the same day but faced challenges when recording 'Dear John'. He had to do multiple takes, breaking the song into sections. He even attempted to persuade me not to write more songs like 'Dear John' because he said they are unorthodox, and they will underwhelm or alienate the audience, who might be confused if they try to dance. Ntouvas really enjoyed the project but mentioned, 'I thought you were normal until I listened to the demos' (22 April 2023). He described one of the songs as 'paranoia' (22 April 2023). On the second day of the recordings, he mentioned, 'A thought passed through my mind for a moment that you are playing a joke on me, and you are video shooting the whole thing' (25 April 2023). Nevertheless, he proposed visiting my studio to record percussion, as he wanted to contribute more to the songs. He twice expressed amazement at how satisfactorily the transition felt between the two rhythms in 'Tsámikos Quintuplet Swing' using the technique I had introduced. Bassist Katerina Koti expressed the difficulty of the tracks, but she still urged me to form a band and perform them live. Kladas and Spiliopoulos also communicated that the tracks were difficult. In fact, some saxophone lines added to the complexity, and they were ultimately removed from the arrangement. Singer Lafka repeatedly said that both music and lyrics have a 'crazy' quality, but in a positive way. In her view, 'Cathartic Love' evoked a musical spirit reminiscent of Socrates Drank the Conium and Jethro Tull.

4.4.2 Unorthodox techniques

Another challenging aspect of production involved incorporating unorthodox techniques, such as the previously mentioned chord-*drómos* system, which may not directly impact the production. Below are some of these techniques used in the production:

- Blues rock *tríchorda*: It is uncommon to use the pentatonic scales that often dominate in blues and rock music on *tríchorda* instruments. Even rarer is the use of the blues scale(s) on them. However, this technique was employed in the earliest compositions of the accompanying portfolio.
- *Tríchordo* bendings: It is uncustomary for *tríchordo* players to use string bendings, unlike electric (and sometimes acoustic) guitarists who employ it

as a characteristic technique of their instrument. String bendings are very typical in blues. In our improvisations, we incorporated string bendings on *bouzoúki* and *tzourás*, adding a unique touch to the traditional sound.

- Bending *drómoi*: Similarly, it is highly uncommon to incorporate guitar string bendings when using a *drómos*. This surprised me, as *rebetiko* musicians would have the opportunity to bend their strings to produce microtonal notes present in *makamlar* that were abandoned with the adoption of *drómoi*. In contrast, blues guitarists often use microtonal bendings to hit notes that, for example, lie between the minor and the major thirds. In some of the recorded solos we incorporated string bendings within a *drómos*, adding an intriguing fusion of techniques.
- Slide *tríchordo*: The slide guitar technique, also known as bottleneck, is often associated with blues music. It is fairly abnormal to use a slide to play over a *tríchordo* fretboard. Many *tríchorda* would accommodate this technique, as their strings can handle the weight of a slide. An example of this is the introduction of 'Dear John' where I perform the turnaround on an olive oil can *baglamás* with a glass slide.
- Cross-call-and-response: This is not an entirely new idea, as this was essentially what Stelios Vamvakaris and Red did. The idea of a call-and-response is widely used in blues, but the cross-call-and-response involved calling with a *tríchordo* and responding with an electric guitar, and vice versa. Simultaneously, some of the above techniques were employed too. For instance, during the two cross-call-and-responses of 'Uncannily Alike' we employed the blues scale and strings bendings on *tríchorda*.
- Travis picking with *drómoi*: This technique was prominently employed in the three acoustic songs. Few *rebetiko* acoustic guitarists use fingerstyle techniques, and very limited recordings are available. My approach distinguishes itself in two ways: firstly, by deliberately moving the bass note to suggest a harmonic motion, and secondly, by incorporating the partial palm muting technique to achieve a unique timbral effect.
- Twelve-bar blues *drómoi*: This technique is an essential aspect of the project, as the twelve-bar blues progression, along with its variations and adaptations, were often blended with one or more *drómoi*. This integration occasionally produced tension points, as seen in instances where a *drómos*

with a major seventh was employed over a dominant seventh chord. For example, if the D *Hijáz drómos* is employed over a twelve-bar blues progression, the *drómos* works perfectly over the tonic chord. When the progression moves to the fourth degree, the B♭ and F♯ of the *drómos* clash with the major third and minor seventh of the chord. Then the progression moves to the fifth degree, and the C and E♭ notes clash with the major third and perfect fifth of the chord. These clashes can be considered as 'blue' notes, contributing to the unique tonal quality of the blend.

- Chord-*drómos* system: It is based on the chord-scale system that has been widely used in jazz and sometimes in other genres. Scales and modes are replaced by *drómoi*, and rather than using one *drómos* throughout the chord progression to create dissonance and tension, different *drómoi* can be used over each chord. A simple approach would be to use the same *drómos* and only change the tonic, according to the chord. For example, the D *Hijáz drómos* works over the tonic D^7 of a twelve-bar blues, as it has a major third, perfect fifth, and minor seventh that fit the chord, while the minor second and minor sixth, give the characteristic tone of the *drómos*. When moving to the fifth bar, where D^7 is replaced by G^7, D *Hijáz drómos* will swap with G *Hijáz dromos*. This dynamic interchange of *drómoi* over different chords adds depth and complexity to the harmonic progression and showcases the mixture of *rebetiko* and blues elements in the music. To add another twist, D *Hijáz drómos* can be interchanged with any other dominant *drómos*.

4.5 Lyrics

The lyrics of these songs reflect common subjects and themes in *rebetiko* and blues. *Rebétes* and bluesmen used simple language, and since they both had reasons to talk in code, they incorporated their own slang in the lyrics. Petropoulos claims that '*rebétes* were speaking their own slang, extremely rich in words, expressions and gestures … This mixed language is the expressive medium of the poetry of rebetika' (1968b, p. 13, my translation). *Rebétes* also included English and French words in their lyrics, but they applied their own accent, either because of ignorance or their natural tendency to speak in a heavy *mángiko* accent. When singing, some of them, like Batis, sounded as if they were intoxicated.

Bluesmen also mispronounced words or used contractions and poor grammar skills in songs that later became blues standards. Both *rebétes* and bluesmen used plenty of metaphors, and according to Randy Poe, 'When it comes to sexual euphemisms, food is clearly the number one choice' (2003, p. 36). All these factors were taken into consideration, and for example, 'Μπασκίνες' and 'Σουρουκλεμές & Γιαβουκλού' incorporate Greek slang and idioms throughout, and 'The Stoners' Parade' involves a large list of English slang for cannabis consumers. As for 'Meliphagous Man Blues', its sexual theme was veiled behind honey-related concepts in bilingual lyrics. All the lyrics are in Appendix III.

The themes common between *rebetiko* and blues lyrics are:

- Love: desire, sexuality, jealousy, envy, murder.
- Drugs: allure and attraction, fondness, appreciation.
- Dissent, prohibition.
- Censorship, coded.
- Betrayal and loyalty (lovers and mothers).
- Sailor's songs.
- Minorities: rights, oppression.
- Love for their instruments.

Table 4.15 presents these categories in the left column, each of which includes more than one song, and some songs map onto different themes.

Table 4.15: List of themes employed in the lyrics of the accompanying portfolio

Theme	**Songs**
Love	Dear John, Uncannily Alike, Το Μπλουζ του Αποχωρισμού, Cathartic Love, Shanty Nights, Καψουρλού, Meliphagous Man Blues, Σουρουκλεμές & Γιαβουκλού
Drugs	Το Μπλουζ του Αποχωρισμού, Shanty Nights, The Stoners' Parade, Σουρουκλεμές & Γιαβουκλού
Dissent	Politicians, Left | Right, Confluence Horizons, Μπασκίνες
Censorship	The Stoners' Parade, Shanty Nights, Meliphagous Man Blues
Betrayal and loyalty	Dear John, Uncannily Alike, Το Μπλουζ του Αποχωρισμού, Cathartic Love, Καψουρλού, Meliphagous Man Blues
Sailor's songs	Lethe's Ship
Minorities	Politicians, Left | Right, Confluence Horizons, Μπασκίνες,

	Moveable Feast
Love for instrument	Dear John

Just as a poem addresses its audience, Lloyd Whitesell states that Mitchell's songs 'present themselves according to four different modes of artistic enunciation: dramatic, narrative, lyric, and political' (2008, p. 44). He analyses the four modes (2008, pp. 44–48) and states that 'numerous songs move freely between modes of address' (p. 48). David Raymond Moore expands this idea, which he describes as 'modes of address' (2019, pp. 113–115) and adds that sophisticated songwriters often mix them. He considers the modes a communicative channel between the singer and the audience. Both Whitesell and Moore describe the lyric mode as first-person, the dramatic mode as second-person, the narrative mode as third-person, and the political mode as second-person plural. Based on this information, Table 4.16 categorises the songs into these four modes of address.

Table 4.16: List of Modes of Address employed in the accompanying portfolio

Title	**Mode of Address**
Dear John	Dramatic & Narrative
Politicians	Political
Uncannily Alike	Lyrical
Confluence Horizons	Narrative
Moveable Feast	Narrative
Left | Right	Political
Το Μπλουζ του Αποχωρισμού (The Blues of Separation)	Dramatic & Lyrical
Μπασκίνες (Flatfoots)	Narrative
9 + 7 = 8	Dramatic & Political
Cathartic Love	Dramatic & Lyrical
Shanty Nights	Lyrical & Political
The Stoners' Parade	Lyrical
Καψουρλού (*Kapsourloú*)	Lyrical & Dramatic
Meliphagous Man Blues	Lyrical & Dramatic
Lethe's Ship	Narrative
Σουρουκλεμές & Γιαβουκλού	Dramatic & Lyrical

(*Sourouklemés* & *Yiavoukloú*)	
Tsámikos Quintuplet Swing	N/A
Dear John (alt. version)	Dramatic & Narrative

4.6 Transcreations and covers of Pavlos Sidiropoulos's songs

Except for the fully produced songs that are attached in the accompanying portfolio, the concept of transcreation was applied to the lyrics of Sidiropoulos's 1992 posthumous album. Alternative versions of his three songs released posthumously in 2003, together with the version of a song from his 1989 live album, and three songs from the 1991 posthumous album were transcreated as well. All the transcreations, accompanied by the original lyrics and their translations, are in Appendix XIV. Transcreated lyrics not only serve as a creative exercise but can also act as blueprints for new songs, which, with further editing, can eventually take on a distinct form or serve as a source of inspiration. To prove this, two songs of the attached portfolio were based on two transcreations. On the one hand, 'Shanty Nights' is based on 'Thomas's Shanty', which was edited and reworked in different days to establish a new lyric that diverges from the original but still pays a tribute to it. On the other hand, 'Lethe's Ship' drew its inspiration from 'The Blues of the Old-Ship'. This was not edited but its theme was used as the backbone. After completing the translation and transcreation, the lyric was not revisited. The new lyrics were written several months later, having only a vague sense of the story in mind.

5 Blending *rebetiko* and both blues and jazz traditions in songwriting (2): Evaluate

5.0 Introduction

This chapter presents my evaluation of the creative processes that unfolded during the composition of the portfolio. By considering the entire journey, from the conception of a simple idea to the production and postproduction of the songs, my reflection addresses the central RQ 1, pp. 20–21. The conclusions drawn will offer insights into the subsequent RQ 2 and RQ 4, p. 21. First and foremost, this thesis sets out to develop a new compositional grammar and vocabulary for my own work and potentially for others to use and expand upon. As Van Dyke Parks suggests, 'Songwriting is a matter of self-discovery' (quoted in Zollo, 1991, p. 305). Expanding my songwriting palette is one thing, but making creative decisions about the compositional strategies that must be followed to produce a certain song is another. Certainly, contributing to an evolving intercultural songwriting vocabulary requires stepping back and reflecting. Stravinsky pointed out, 'to explain myself to you is also to explain myself to myself and to be obliged to clear up matters that are distorted or betrayed by the ignorance and malevolence that one always finds united by some mysterious bond in most of the judgements that are passed upon the arts' (1947, pp. 7–8). However, what antecedes seems unpredictable: did I explain my decisions to myself to understand if and how I can defend them, and/or did they become clearer to me while I was attempting to explain them to others?

5.1 Initial findings

Writing songs at various stages of my research has significantly enriched both me and my work. Above all, my relationship with songwriting has undergone a series of transformations, leading to variations in my compositional approaches over the years. The inception of my earliest songs was marked with spontaneity, although they still underwent an experimental process, guided by a defined design. Therefore, this exploration cannot be reported as an example of empirical songwriting. As I delved deeper into the research by analysing songs, studying (the sometimes ambiguous) *rebetiko* textbooks, experimenting, listening, interviewing, and compiling my vocabulary, subsequent songs were heavily influenced by my findings. Another influential yet enigmatic element was the compulsive

diligence of my subconscious, echoing John Cleese's realisation, who favours the term 'unconscious', that 'my unconscious was working on stuff all the time, without being consciously aware of it' (2020, pp. 18–19). Being a 'B-person' (James, 2007; Morris, 2007), I often immersed myself in the creative process until the early hours, noticing that my unconscious mind would frequently provide solutions for challenges encountered the previous night. Interestingly, Pilali also advised me to conduct all creative work at night, suggesting that my brain would process problems and find solutions (18 March 2022, my translation). Working at night allowed me to maintain my focus without disturbances, which Cleese highly values, as he believes that 'the greatest killer of creativity is interruption' (2020, p. 44). Another valuable aspect arose from releasing these early songs and sharing them at conference presentations, allowing me to receive feedback from both audiences and academics.

Despite a temporal overlap in the production of 'Dear John' and 'Uncannily Alike', these songs were ultimately released in 2017 and 2018, respectively, and showcased as examples during conference presentations. 'Uncannily Alike' was featured at the *Deductive and Inductive Working Methods: C21MP Online Practice Research Symposium* in 2020, with its audio accessible online for further commentary. Both songs were played to conclude my presentations at the *"Keep It Simple, Make It Fast! DIY Cultures and Global Challenges" KISMIF International Conference* in 2021, the *10th European Music Analysis Conference* (*EuroMAC-10*) in 2021, and the *IASPM-Norden Conference "Discipling Music Heritage"* in 2022. Consequently, feedback was received from diverse groups representing various nationalities and academic backgrounds. These songs were also featured in my chapter in *Keep it Simple, Make it Fast! An approach to underground music scenes* (2022). Informed by feedback and personal reflection, the model employed in creating these songs has proven successful. Constructive dialog(ue)s primarily centred on whether the songs incorporated jazz and jazz fusion elements, prompting suggestions to label them *rebetiko*-jazz-blues rather than solely *rebetiko*-blues. This critique notably illuminates the occasional blurring of boundaries between blues and jazz and highlights the essential role of jazz, as well as rock within my creative practice.

'Dear John' and 'Uncannily Alike' accentuate the intersection between the use of typical blues and *rebetiko* scales in distinct sections, along with the prominence of their characteristic instruments. In both compositions, the blues scale takes the lead during the verses, where the sonic landscape is shaped by the electric guitar's timbre, and the rhythm is associated with blues and jazz. The introduction of *drómoi* is marked by a shift in texture,

featuring the addition of *bouzoukobaglamádhes* and a metric modulation that ushers in a *rebetiko* rhythm. Despite sharing the 9/4 time signature with different subdivisions (shifting between 5+4 and 4+5) in 'Uncannily Alike', and employing equal-length time signatures (6/8 and 3/4) in 'Dear John', the transitions pose challenges for performers and surprise the listener.

In 'Uncannily Alike', two call-and-response improvisations, one between an electric guitar and a *tzourás*, and another involving a *bouzoúki* and an electric guitar evoke the dynamic interplay reminiscent of Vamvakaris's interaction with Red. The songs and the employed techniques can serve as exemplars, offering the potential for further exploration by integrating other scales and time signatures. For example, the blues scale can alternate with the *Sabáh drómos*, while a blues rhythm in 9/8 can be transformed into 9/8 *karsilamás*. Pragmatically, *rebetiko* and blues were treated on an equal footing with their distinctive attributes showcased in various sections of these songs. The improvised solos strike a balance between electric guitars and *tríchorda*, incorporating elements from both the blues scale and selected *drómoi*. This equitable coverage extends to the lyrical aspects too, as the chosen themes resonate across *rebetiko* and blues, with allusions to worlds both woven into a few lines.

By contrast, 'Politicians', released alongside 'Dear John', presents a different scenario. If a listener were to miss the intro, perhaps catching the song on the radio, they would not encounter any overt *rebetiko* musical elements. The verses exhibit a degree of textural stratification (Covach, 2018, pp. 55–61), followed by more coordinated choruses (Covach, 2018, pp. 61–65). Although an implication of D Dorian arises, which corresponds to D *Kiroudí drómos*, labelling it through a *drómos* designation would amount to misdirection. Otherwise, it can be analysed as Mark Spicer's tonal scenario of a 'song with an *emergent* tonic' (2017, original emphasis), with the verses oscillating between the supertonic and dominant (ii-V), and the choruses resolving to the tonic. Notwithstanding, the piece was approached from a distinct angle.

The lyrics of 'Politicians' encapsulate the mindset of the *rebétes* concerning politicians and authority figures, imbued with a touch of irony and sarcasm reminiscent of Markos Vamvakaris who penned the lines "Όσοι γίνουν πρωθυπουργοί / Όλοι τους θα πεθάνουν / Τους κυνηγάει ο λαός / Απ' τα καλά που κάνουν' ('Those who will become prime ministers / All of them will die / People hunt them / For the good they do') (1935, my translation). The listener is invited into the track through a solo *baglamás*, a choice that effectively sets the scene. Over the years, I have been asked by diverse individuals, while

listening to the intro, whether the song is a *rebetiko*. Some Greek acquaintances have drawn parallels to an influence from Giannis Aggelakas, who, after disbanding his rock group, ventured into an album infused with *rebetiko* undertones. To me, this song serves as testament that the strategic placement of a solitary *baglamás* within specific places in the arrangement, holds the power to captivate the audience's attention. Even if the listener is not acquainted with *rebetiko*, they can recognise it as an Eastern Mediterranean timbre.

5.2 Introducing two neologistic terms

In Chapter 4, 'Moveable Feast' was identified as a counter example. While this assessment holds true, it further reinforces the preceding argument: strategic placement of the *baglamás* within specific sections and contexts of the arrangement imbues it with meaning beyond mere decoration. This principle also extends to other instruments that, while not inherently typical in *rebetiko*, can emulate its soundscape; for example, the twelve-string guitar can replicate the timbre and techniques of the *bouzoúki*. However, the aim of this creative practice is the development of my songwriting language and the contribution to an evolving musical lexicon. Songwriters often assimilate information and inspiration from a diverse array of sources without necessarily consciously filtering them.

Elucidating the concept behind a musical composition does not guarantee that this information will be one of the listener's takeaways. In fact, songs frequently acquire varied interpretations beyond the artist's intention. The songwriter's explanation may diverge from the perspectives of radio producers and the audience, representing an idea disconnected from their own perceptions. This evaluation of 'Moveable Feast' underscores the way a song's texture can be enriched through intricate layering and integration of unexpected elements, such as the employment of a *baglamás* or *mando-cümbüş*, which need not to be tied to a specific cultural context.

The compositional tools of blues and *rebetiko* find their covert expression in 'Left | Right'. Just as in 'Politicians', the song's lyrics underscore the *rebétes*' scepticism towards politicians and governments, interweaving irony throughout the verses, and puns in the choruses. The intro and verses are grounded in a riff-based structure, a category that Andy Jaffe identifies as one of the 'three primary types of twelve-bar blues' (1996, pp. 41–42). The chorus melody derives from the *Houzám drómos*, which is sung over the harmonies based on chords derived from this *drómos* (Tables 3.15–3.17). The sonic tapestry is further enriched by the subtle incorporation of slide resonator guitar and slide cigar-box *tzourás*

lines in the background. The bridge introduces a talking blues recitation style, accompanied by the distinctive touch of the *baglamás*. Just as in 'Moveable Feast', most of the musical elements within 'Left | Right' play supportive rather than protagonistic roles, creating a colourful texture. Collaborating with a co-writer widened the songwriting horizons for both of us, echoing David Crosby's observation that 'if this is the width of your palette, your palette of colors that you're painting from, when you're working with someone else, it's about twice as wide' (quoted in Zollo, 1991, p. 377).

Throughout the creation of these songs, I continually contemplated the interplay and distribution of *rebetiko*, blues and jazz elements in terms of proportion. This consideration led to the delineation of two distinct concepts for steering diverse approaches to songwriting, illustrated by classifying the songs into two discrete groups:

The first group consists of 'Dear John' and 'Uncannily Alike', which are examples where the construction of the song was guided by maintaining a 1:1 ratio of *rebetiko* and blues/jazz elements. Given that musical attributes are not inherently quantifiable and cannot be reduced to absolute numbers, achieving a precise 1:1 ratio is practically impossible. Yet, the essence of the approach lies in cultivating a delicate equilibrium that functions as a creative mechanism, rather than rigidly adhering to a mathematical balance. Adapting this ratio to the songwriter's creative intent may take forms such as 3:5 or other configurations. It can also be subdivided into three or more proportions, such as 1:1:1 or 2:1:1 for *rebetiko*, blues and jazz, allowing for nuanced exploration of their intersections.

The second group comprises 'Politicians' and 'Moveable Feast', where the central focus was the song itself as a creative vehicle that carries lyrics, rather than being constrained by adherence to a specific genre. While they contain traces of *rebetiko*, blues, or jazz elements from their inception, the deliberate infusion of these attributes predominantly occurred during the stages of arrangement and preproduction. In essence, this approach involves a songwriter crafting a song through familiar methods and techniques, subsequently refining, and enriching its texture by strategically incorporating a 'proportion' of *rebetiko* or blues characteristics. However, the term 'proportion' does not specify which tradition was chosen to complement (or 'defile' for others) the original composition. To address this, I propose the neologisms '*rebetification*' and '*bluesification*', along with their respective verbs '*rebetify*' and '*bluesify*'.[35] Using this conceptual framework, 'Politicians' can be aptly described as a progressive blues rock composition featuring a '*rebetification*' of the lyrics, intro, and outro.

[35] This could extend to '*jazzification*' and '*jazzify*', '*rockification*' and '*rockify*', and so on.

5.3 *Tsibitó* Travis picking

The third group encompasses three unreleased acoustic songs: 'Confluence Horizons', 'Meliphagous Man Blues', and 'Καψουρλού'. Through simple arrangements, these songs serve as exemplars of blues-*rebetiko* compositions that evoke a sense of bygone eras. Crafting these three songs involved various musical and lyrical approaches. Each song follows a pattern of two alternating sections, utilised in the following ways:

1. 'Confluence Horizons': the A section serves as the verse, while the B section functions as the bridge, establishing a strophic form with alternating singing and instrumental segments.
2. 'Καψουρλού': the sections are similarly divided; however, the last bar of the A sections is treated as a refrain, which makes the transition to the instrumental section more satisfying.
3. 'Meliphagous Man Blues': the A section follows a standard aa'b blues form, employing the common question-rest-question-rest-answer-rest scheme, as seen in the blues standard 'Sweet Home Chicago' (1936). Given the 9/4 rhythm borrowed from *zeïbékikos*, one bar of lyrics is followed by a bar of rest, similar to the effect of the twelve-bar blues, where singing and resting extend for two bars. The same form is employed in the B section, where the Greek lyrics are swapped for English while maintaining the same thematic imagery and metaphors.

The lyrics were infused with slang, and I also transcreated idioms between the two languages. In line with Donald Fagen's perspective, who noted that 'it's cheating to just take idioms that are in the language' (quoted in Zollo, 1991, p. 668), I aimed to develop euphemisms in both languages. However, I exercised caution to strike a balance, avoiding excessive complexity that could potentially hinder understanding.

In addition to establishing these structural forms and language interplays, the contribution of these songs lay on the development of the *tsibití* technique and the embellishment of *drómoi* with elements that define the blues sound. Mystakidis already took the *tsibití* technique a step further by evolving the monotonic bass playing (also present in blues styles like Texas blues) to a clear and consistent alternating bass line (often seen in country blues, or downhome blues). This mostly static harmonic structure was further developed through these three songs, where Travis picking was employed with muted bass note, as well as harmonic movement to the subdominant and dominant

degrees. This innovation can be termed '*tsibitó* Travis picking'.

Moving to the subdominant and dominant degrees presented technical challenges that were addressed through thumb usage or the incorporation of chromatic approaches and chord tones, which are shared practices between blues and *rebetiko*. Embracing attributes from blues, these songs incorporate string bendings and bottleneck technique, that are practically absent in *rebetiko*. Furthermore, certain chromatic motions that are common in both blues and jazz were integrated in noticeable places, such as in the refrains of 'Καψουρλού'. Even though there is coordination between the guitar and vocal melodies, there is an implication of melodic-harmonic 'divorce' (Nobile, 2015, pp. 189–203; Temperley, 2007, pp. 323–342). However, since the harmony is implied by the bass, the independence exists between the bass and the melody. Echoing Trevor De Clercq's idea, who referred to the independence of harmony and bass as 'harmonic-bass divorce' (2019, pp. 271–284), I dub the stratification of my acoustic songs as the 'melodic-bass divorce'.

During the finalisation of the mixes, Dimitriades asked me who composed 'Καψουρλού', convinced that I just did a fingerstyle *bluesification* of an old *rebetiko* song (12 September 2023). Given the distinctiveness of these three songs from the rest of the portfolio, they will not be included within the anticipated album. Adhering to their foundational principles, I plan to craft a *rebetiko* cover, and release the four of them independently as an extended play (EP), using the title *Delta Rebetiko: Moldy Figs*.

5.4 Electrified *Mississippi Rebetiko: Unmolding These Figs*

The title of this section uncovers an idea for a title for the album that will contain all the remaining songs: 'Το Μπλουζ του Αποχωρισμού', 'Μπασκίνες', '9 + 7 = 8', 'Cathartic Love', 'Shanty Nights', 'The Stoners' Parade', 'Lethe's Ship', 'Σουρουκλεμές & Γιαβουκλού', 'Tsámikos Quintuplet Swing', and the alternative version of 'Dear John'. The word 'Mississippi' is favoured over other terms that are linked more tightly to a style, such as Delta blues, Chicago blues, the subsequent British blues, or even the thematic Dirty blues. All these subgenres have influenced my creative practice.

The cover 'Το Μπλουζ του Αποχωρισμού' was predominantly bluesified, as for me, the *rebetiko* element was already evident in the original version. After finalising this song, I could have approached it in a dozen different ways by incorporating chord substitutions and extended chords, swinging harder, instructing the singer to make all her phrasing and

prosody jazzier, and making the arrangement thicker or more minimalistic. However, having explored various possibilities, a crucial lesson in creating unique songs is knowing when to discard certain ideas, unburdened by fear. While different approaches may sound promising, the artist must embrace the moment of decisiveness, an essential step in completing any creative project.

'Μπασκίνες' was exclusively bluesified since it was based on a traditional *rebetiko*. Once more, there are numerous ways to bluesify such a piece. Nevertheless, because of its four-bar structure and 9/4 time signature, I knew *ab initio* that I wanted to adapt an eight-bar blues progression to harmonise the song. After exploring commonly used variations using my guitar, as well as software trombones and saxophones, I ensured minimal dissonance. Considering how the song evolved during the production process, it still features a 'hierarchy divorce' (Nobile, 2015, pp. 189–193). The lyrics vividly portray the situation in Greece during the Covid-19 pandemic, with references to past events. Since artists often adjust lyric lines of the original when performing it live, I hope that my lyrics will arouse their interest to incorporate them in their performances.

The rest of the songs were crafted after conceptualising brightness points for *drómoi* (see Tables 3.3 and 3.6), mirrored *drómoi* (see Table 3.7), and the interconnections between *drómoi* (see Tables 3.8 to 3.14). These were not cultivated to the fullest, as given the number of *drómoi* and their interrelationships, I could have written a myriad of songs. As Miller suggests, I had established 'a harmonic palette for the composer of modal compositions to use in a manner similar to that of the visual artist. The "colors" are to be bright or dark, tense or relaxed, and to have emotional effects as well' (1996, p. 16).

'9 + 7 = 8' was born through experimental exploration of rhythm. While exploring the possibilities and recording various takes to establish a flowing rhythmic pattern, I was sceptical about the listener's perception. Regardless of the repeated attempts that felt uncomfortable, I now feel that the fluidity exceeded my expectations. As Frank Zappa points out 'there's no glamour to doing the laborious job of developing a personal theory of harmony or a personal feel for how you want rhythm to function in your work' (quoted in Zollo, 1991, p. 323). Eventually the rhythm itself provided a hint for the title, which ultimately became the influence for the lyrics. '9 + 7 = 8' is a metaphor for the mistrust towards the misinformation that is disseminated by some 'rulers' of this world that *rebétes* and bluesmen would look at with suspicion. The 'vouchers' and 'passes' mentioned in the bridge sections constitute an ironic comment towards the Greek legislative elected liber-conservative New Democracy party that offered coupons to citizens as an economic relief.

Before winning the elections, the party warned that if the supposedly left-wing then-incumbent Syriza party won again, it would distribute communist coupons for the basic goods.

For me, 'Shanty Nights' proved that transcreation can function as the first blots on a blank canvas. Concurring with Leonard Cohen's words, 'It's just as hard to write a bad verse as a good verse' (quoted in Zollo, 1991, p. 337), having a sketch for my song was a catalyst for my music creation. The outcome of the transcreation together with my exploration of the uncharted area of *douzénia* led me to craft a song that I would not have conceived otherwise. Nevertheless, there is room for creating and combining *douzénia*, or crafting *douzénia* that could work in parallel with blues arpeggios.

'The Stoners' Parade' has transformed into an avant-garde *rebetiko* jazz/blues piece that may surprise listeners, eliciting various reactions of any valence depending on their musical background. The use of *Segiá(h)* and *Houzám drómoi* (unconventional in Western music), in conjunction with irregular *rebetiko* rhythms played with an atypical 'drunk' feel, and the introduction of an asymmetrical 'riff' in different time signature, utilising *Hijazkár drómos*, all suggest a psychedelic vibe that aligns with the song's theme. While these *drómoi* contain a major third ($\hat{3}$), they do not inherently convey 'happiness', which resonates with Stravinsky's claim that 'for we no longer believe in the absolute value of the major-minor system based on the entity which musicologists call the *c*-scale' (1947, p. 37). This observation holds true for most of the portfolio compositions. To refine the song's sonic complexity, the chorus not only employs a consistent rhyme scheme for twelve lines, but each even line ends in the word (or suffix) 'head', a technique some songwriters anecdotally consider commercial and 'cheesy'. However, the big realisation is that although both harmony and melody were composed with C as the tonal centre, it consistently felt natural to resolve the melody in F ($\hat{4}$). If this was interpreted as an indication that F is the tonal centre of the melody – which embodies another level of stratification – it would result in a scale or *drómos* that features F G A♭ B C D♯ E F (1 2 ♭3 ♯4 5 ♯6 7 8). This sequence is unidentified in both Western music and *rebetiko* but bears resemblance to certain *melakarta ragas* in Carnatic music (Ring, Scale 3277: "Mela Nitimati"). This indicates that there is untapped potential for further exploration and innumerable possibilities, considering each *drómos* as a potential parent scale capable of generating six new modes.

'Lethe's Ship' stands as the sole sailor's song in the collection, designed to mirror its turbulent theme through an intentionally discomforting rhythm. The song incorporates sailing terminology and internal rhyme to enhance its unconventional rhythmic flow.

Therefore, instead of employing a traditional AABB rhyme scheme, the four-line stanza utilises an AB,AB,C,C rhyme scheme. The improvised solos showcase markedly distinct approaches by the performers.

According to Jaffe, 'the strophic (aab), or verse form of the Blues, is so strong that it is even possible to convey the sense and feeling of Blues form without using the three primary Blues chords' (1996, p. 44). Based on this observation, 'Cathartic Love' took shape as a *rebetiko* blues rock song, while 'Σουρουκλεμές & Γιαβουκλού' emerged as a *rebetiko* jazz/blues piece. Rather than advocating for a *rebetification* or *bluesification* in either case, I contend that a 2:2:1 ratio of *rebetiko*, blues, and rock elements characterises 'Cathartic Love'. While these ratios provide a conceptual framework, and are intentionally flexible, they may appear vague to some analysts who could anticipate that 'Cathartic Love' is a blues rock song that embodies some kind of 'exoticism'. The philosophy underlying these ratios is to employ them as creative mechanisms to fuel the songwriting process. The conclusion of 'Σουρουκλεμές & Γιαβουκλού' incorporates the 'track driver's modulation' songwriting technique (Everett, 1997, p. 118), as well as two contrasting lyric lines that resemble the 'complement chorus' technique (Lavengood, 2021). These features are not commonly found in *rebetiko* or blues, to the best of my knowledge, but they amplify the energy of the track.

'Tsámikos Quintuplet Swing' stands out as the sole composition that integrates elements from other Greek folk traditions, with primary focus on the lively 3/4 *tsámikos* dance that invigorates audiences to dance along. This foundation is juxtaposed with the quintuplet swing feel of the bridges, which can also inspire dances unrelated to *tsámikos*, such as a slow drag. As the 'opposing' drums blend in the first part of the final verse, hints of additional dance styles can be discerned. Remarkably, 'Tsámikos Quintuplet Swing', as well as 'Cathartic Love' and 'Σουρουκλεμές & Γιαβουκλού', lend themselves effectively to both instrumental and vocal renditions.

In light of this reflection and the autoethnographic analysis presented in Chapter 4, it becomes evident that all these cross-cultural compositions exhibit varying degrees of textural stratification. When discussing this with Covach, he could not provide a definitive answer regarding whether most cross-cultural songs are stratified or not. Instead, he encouraged me to delve further into this concept and to share my findings (2023).

5.5 Conclusions

Since the portfolio was created by utilising different types of hybridisations, there are different classes and levels of 'success' during the creative process, as well as in the final outcomes. The initial pieces, such as 'Dear John' and 'Uncannily Alike', serve as effective juxtapositions of styles. Audiences familiar with *rebetiko*, blues and jazz can discern which elements are more significant to them. They can also sound like a collage of ideas, which on first reading may seem like more flamboyant fusions. The distinct approach to each piece creates a diverse portfolio transitioning from compositions with contrasting sections, to pieces in which more striking, contrasting characteristics blend harmonically. Each song is another step, starting from the ground floor with songs that sound like juxtapositions or collages, and ending up with harmonious blends. This creates a new, mellifluous sound. The listener can learn to appreciate a wider range of subgenres from the arranged marriages. As a songwriter and researcher, I have learnt different approaches to sound and composition, while sketching lines from the songs to the seven years dictated by my PhD timeline. The maturing of the portfolio's hybridisation simultaneously pinpoints specific stages that changed the course of creativity. After compiling the portfolio and carefully listening to it to finalise the mixing, I deduced that some of the latest songs seemed more 'successful': specifically, 'Μπασκίνες', '9 + 7 = 8', 'Shanty Nights', 'The Stoners' Parade', 'Καψουρλού', and 'Σουρουκλεμές & Γιαβουκλού' stood out. All, except the quirky avant-garde 'The Stoners' Parade', have coalesced contrasting elements, while managing to stay unwrinkled.

A lesson for me is that 'layered tempos', as Stroff calls them (1991, p. 97), do not always add to the perceived complexity. They can be bewildering for the recording musicians who have to smoothly connect the pieces of the puzzle but can have a distinct effect depending on the arrangement and complexity of the other instruments, the lyrics and vocal performance, and their onbeat or offbeat quality. For example, 'layered tempos' may create a sense of disorientation or heightened tension in the music, adding depth to the song. Also, using turnarounds too often may sound repetitive, but according to Alexander, they are 'one of the most distinctive features of a blues' (2015, p. 94), which can 'become an *ending* by simply altering the last few beats' (2015, p. 95, original emphasis). So, another lesson is to use them regularly, but trying to be inventive each time.

Eight lyrical themes that connect across genres were identified. Naturally, this does not mean that they have an equal representation in *rebetiko*, blues, or jazz, and this is one

of the reasons why they were not treated equally in the portfolio. 'Love' is the most popular category in many genres, but especially *rebétes* and bluesmen express their feelings uniquely. Even though both categories usually depict tough individuals, they often exhibit vulnerability, particularly towards women. This is perhaps why there are numerous songs about 'betrayal', or a combination of 'love' and 'betrayal' as well. Thus, songs may exist in two or more overlapping categories, and interconnected themes can serve as distinctive stimuli. Both groups of people had addictions, but *rebétes* were more open about hashish consumption, while bluesmen often wrote about heavy drinking. They both belonged to minority communities and faced discrimination, shaping their perspectives against society and authorities. These are reflected in the themes of 'dissent' and 'minorities', which often overlap. Such themes are typically spiced with irony and coded language to evade censorship, leading to another overlapping theme of 'censorship'. The theme of 'sailor's songs' may not be the most fitting name, as *rebétes* predominantly referenced the sea and sailing. Nevertheless, there are numerous blues songs about the river, connecting them through the element of water. Lastly, since new songs must resonate with contemporary audiences, the lyricists must be cognisant of intersectionality, while also exercising creativity through inventing their own cryptographic metaphors.

Drummer Ntouvas, who performed in the nine electrified songs (see Section 5.4), proved himself to be extremely versatile and one of the most influential musicians of the recordings, as he could bridge all genres and my ideas perfectly. Besides being a very skilled drummer, he has an excellent perception of music in general, and he had a very fast and responsive understanding of the project's needs. When studying in Rotterdam, he took the piano as his second instrument, which he still plays regularly, so he has a good understanding of pitch and arranging. His collaborations with songwriters and bands that are committed to diverse genres have further developed his comprehension. Some notable examples include Delivorias, singer-songwriter Thanasis Papakonstantinou, who combines *laïkí* and traditional music, with elements of rock, singer-songwriter Marina Satti, who combines traditional Greek, Arab and Balkan sounds, the rock band MONOVINE, the punk rock band *Πεθαίνουν Στο Τέλος* (They Die In The End), and the mystifying band *ΠAGAN* (PAGAN) that covers Demotic and traditional Greek songs with a heavy rock driven sound. All these contributed to a very smooth communication in both directions. Therefore, even though he did not have the time to properly practise before recording, it was one of the smoothest and easiest collaborations. He treated every song with respect and my only interventions included the explanation of some unusual shorter bars that appeared in

places, or just to ask him to be 'more drunk'.

Bassist Koti was also capable of bridging the genres and my ideas smoothly. Even though she is a founding member of the progressive metal-rock band, Groove Therapist, she is very adaptable, so she has been hired by conductors of several musical theatre shows and the popular Greek rock and *éntechno* band *Κίτρινα Ποδήλατα* (Yellow Bicycles). She has extremely good relative pitch, so she was able to instantly copy the bass lines that I had recorded. Naturally, this worked to her advantage, as in some cases she just had to copy my idea and perform it with a better or more appropriate technique. My only interventions included asking her to copy the rhythm of certain 'drunk' breaks that Ntouvas did, and to play 'drunker' in the songs that use this feel.

Ntouvas was in fact the only musician familiar with the Dilla feel. Initially he thought that the programmed drums were unintentionally adventurous. At some point, he showed me a few videos of drummers to confirm my intentions and to discuss the sound of cymbals and percussion. All the other musicians who played over this Dilla feel asked for an explanation. In some cases, we stopped during the recording process so they could hear how they sounded and ask for validation or further instructions. Ntouvas set a stable and successful foundation which made the job of guiding other musicians easier, and essentially, I knew that if a musician failed to perfect a certain beat or bar, I could edit it afterwards in the DAW.

Guitarist Ioannou was also perfect for his role in 'Confluence Horizons', 'Καψουρλού' and 'Meliphagous Man Blues'. His experience with fingerstyle and slide guitar playing, as well as other instruments related to country blues, such as the banjo and the ukulele, in Illegal Operation and the Appalachian Cobra Worshipers, made him the most suitable candidate for the songs of the *tsibitó* travis picking category. After receiving the music scores and audio files, he studied them for a few days before calling me to confirm my intentions. His experience and the detailed music scores ensured a clear understanding of the goal, minimising the possibility of misinterpretation.

Guitarist Atsalis had an important role, playing rhythm electric guitar in most songs that incorporated *rebetiko* dances, with all straight, swung and 'drunk' feels. However, eventually I realised that he did not add much to my interpretations: engineer Dimitriades had kept both Atsalis's and my performances, and during the final mixes sometimes it was hard to choose between the two. However, Atsalis suggested that he rerecords some of the *baglamádes* with a different feel to distinguish them from similar lines played by twelve-string electric guitars, which proved to be beneficial.

Wind players Kladas and Spiliopoulos helped bridge the genres, utilising their contrasting and complementary strengths. Kladas's saxophone improvisations were executed effortlessly and proved to be very inspiring. Spiliopoulos performed flawlessly all the trombone lines and in certain cases added more, so that a thicker wall of sound could be built. His objections to certain lines did not affect the outcome since the replacements that he proposed worked equally well. While he tried a few improvisations, we soon realised that Kladas's solos sounded more sincere and thus we ended the session, since we knew that we would keep Kladas's takes. Interestingly, both have a wide experience (Spiliopoulos is the trombonist of Locomondo, singer-songwriter Panos Vlachos, and popular singer Nikos Oikonomopoulos, and he has been hired by conductors of musical theatre and television shows, while Kladas is the leader of a jazz quartet and has worked with Poulikakos, *Οι Απροσάρμοστοι*, folk and *éntechno* singer-songwriter Kostas Hatzis and singer-songwriter Martha Frintzila), but they had a different understanding of the project, and I needed to highlight discrete elements either before or during the recordings.

Other musicians were not as involved in the recordings or in the project more generally, and thus their contributions were not considered as significant to the portfolio's creation. Even so, there are some notable remarks from some. For example, guitarist Moore thought that 'The Stoners' Parade' evokes a Captain Beefheart style (17 July 2023). I found guitarist Kalodoukas's comment that the drums were 'shaky' and his belief that we should not record music off-grid to be quite surprising, as well as *bouzoúki* player Samaras's constant need for instructions and evaluation. Considering that Sakketos and I work as a songwriting duo, he likely understood my intention for the songs we worked on together, but perhaps not for the entire project. Our way of thinking is different, which was advantageous, leading to paths that would have remained unexplored if we had never collaborated. Finally, I was impressed by how easily singers Hide, Lafka, and Pipili translated my instructions to prosodic vocalisation.

All the above made me realise that songwriters must work with musicians' strengths and make good use of them without asking them to improve weaknesses. Pointing out their flaws can disrupt the atmosphere and impact their subsequent performances. Taking on the role of producer, I agree with Burgess's viewpoint, arguing that an independent producer must possess 'patience, negotiating skills, and some understanding of human psychology' (1997, p. 207). Burgess claims that various producers, including Nashville veteran Barry Beckett, emphasise the advantage of having knowledge in psychology (1997, pp. 48+68). Hepworth-Sawyer and Golding advocate that producers adopt various

mindsets and approaches, including director, catalyst, nurturer, and psychologist (2011, p. 213–214).

Therefore, the key elements include selecting the most suitable musicians for the project, effectively communicating with them, preparing lead sheets or scores in their preferable format, and bringing out the best values of them without dwelling on their defects. Speaking of language, the songwriter/producer needs to speak well both the linguistic and the musical language of the musicians, to prevent misunderstandings and misinterpretations, and overcome obstacles in the minimum time, avoiding unnecessary costs. For example, when working across styles, I would ask a *rebetiko* musician to use the *Ousák drómos*, but I would explain to a blues/rock musician that the given *drómos* corresponds to the Phrygian mode. Generally, while the terminology seems more unified in English, there are small inconsistencies in Greek, depending on the training of the musician. For example, some people learn the diminished seventh chord with that name, while others learn it as the bis-diminished seventh, and they refer to the half-diminished seventh as the diminished seventh. Others to avoid conflict call it '*diminuita*', from Italian.

The hybridisation of these genres is relevant today more than ever. It is the time of fast consumption where songwriting hooks have been replaced by oversimplification and over-repetition, too often created by musically illiterate people who buy stock loops, 'drag and drop' MIDI files with premade chord progressions and ignore music history. Recognising Titon's position that 'no music exists independently of its roots or its social practice, not even classical music; and by ignoring the history of blues, I believe we practice not only racism but ignorance' (1977, p. 275), the same can be said for *rebetiko* as well. I value that the respectful fusion of these traditions stirs up the waters of the mass market and can be inspiring to young people. The algorithms of modern platforms have led creators to shorten their songs, which coincidentally is analogous to what early blues, jazz, and *rebetiko* artists did due to vinyl limitations. Most importantly though, is that nowadays storytelling has returned to the *rebetiko* and blues themes, because of the problems that the world is facing, and especially a country like Greece that has been struggling to overcome its crises for approximately fifteen years. However, these stories neither take the form of sophisticated lyrics, nor do they get carried by empathetic melodic lines. Instead, they are turned to verbose and pontificated lyrics recited over almost indistinguishable trap loops that are promoted through superfluous video clips.

The range of compositional outcomes affirms that the symbiosis of *rebetiko*, blues and jazz, occasionally infused with elements of rock, is both viable and multidimensional.

This amalgamation of genres and their counterparts, the resulting compositions, and their analytical scrutiny stand as the defining contributions of this dissertation. A plethora of songwriting strategies have yielded distinct models, each with its unique characteristics. The applicability of these models hinges on the intentions of songwriters or artists, who can determine their compatibility within their creative spectrum. Given the intricate and challenging nature of these models, their applicability may also be hindered by the capacity of the songwriter or skills of the recording musicians. To reinterpret a Latin expression, '*habent sua fata carmina*' ('songs have their destiny').

However, certain attributes are prevalent across my entire portfolio, making it unnecessary to anatomise each song in order to digest some of their properties. Even as a music analyst, I resonate with Covach's assertion that 'analyses are inherently incomplete and even prejudiced' (2018, p. 68), especially when applied to my own work. The gestalt of the songs transcends the sum of their individual components. Referring to my previous comment about songwriters' capacities, I adapt Polanyi's idea that 'we can know more than we can tell' (1966, p. 4) to 'songwriters can grasp more than I (or they) can tell'.

Utilising these prototypes as templates can stimulate diverse ideas and outcomes for other songwriters or artists, encouraging the creation of new work, as with intertextuality. The songs can be perceived as scaffoldings, with their linear structure representing the syntagmatic axis. Songwriters can steadily adjust attributes along the paradigmatic axis. Such procedures can help overcome writer's block or serve as sources of creative inspiration 'because how you begin a song is one of the hardest things.' (Simon, quoted in Zollo, 1991, p. 99). Many songwriters stick with familiar vocabulary and *modus operandi*, especially those who achieve success and continue on that path. Dissecting these songs, can help to break these patterns or even develop a new artistic persona. Vocabulary acquisition through the study of the lexicon showcased in Chapters 2 and 3 aligns with Stravinsky's ideal that 'the more art is controlled, limited, worked over, the more it is free' (1947, p. 63) to prevent choice overload (Willemsen, Graus and Knijnenburg, 2016, p. 384; Chernev, Böckenholt and Goodman, 2015, pp. 335–354).

The portfolio could have been further refined if all the songs were recorded by professional singers. However, it is evident that such an experimental work does not aim for commercial success on a large scale. In line with P.F. Sloan's belief that 'a songwriter who really can't sing but what he would add is a soul coloration of emotional personality, rather than vocalization that someone else was gifted with' (quoted in Zollo, 1991, p. 182), and Murphy's 'glass half full' perspective on singer-songwriters who are 'just so-so singers',

but write compelling songs (2011, pp. 70–73), I view my performances as pieces that reflect my habitus and identity as a singer-songwriter. In many respects, *rebétes* and bluesmen were untrained singers who often sang with a raspy voice.

Further investigation can extend beyond the boundaries of these styles. New modes can be generated from the *drómoi* and their mirrors, which can be assigned with brightness points, and inducted to newly constructed families by following analogous principles. As Ernst Levy proposes, 'any new scale that may be found will eventually have to be tempered. Above all, the new building stones must not be found by dividing the octave by some figure higher than twelve but by discovering new harmonic norms' (1985, p. 63). Additionally, more 'marriages' can be arranged between dances and rhythms of these traditions, or others that have been characterised as comparable, such as *fado* and tango. Any future findings would incorporate musical epistemologies beyond colonial Western systems, and simultaneously these syntheses will not be bound to specific traditions, as they will stand too distant from them.

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Appendix I
Portfolio: complete list of songs

The following list documents all the relevant musical works in approximate chronological order.

Title:	Dear John
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:34
Performers:	Lia Hide (vocals), George Mitsotakis (drums), Katerina Koti (bass), Chris Zantioti (electric guitars), Nikos Samaras (*tríchordo* bouzouki, *tzourás*), Nassos Conqueso (*tzourás*, *baglamás*, olive oil can *baglamás*).
Mixing:	Dimitris Dimitriades
Mastering:	Anestis Psaradakos

Title:	Politicians
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:52
Performers:	Nassos Conqueso (vocals, *baglamás*), George Mitsotakis (drums), Katerina Koti (bass), Chris Zantioti (acoustic & electric guitars), George Katsanos (Rhodes piano), Kleanthis Konstantinidis (backing vocals).
Mixing:	Dimitris Dimitriades
Mastering:	Anestis Psaradakos

Title:	Uncannily Alike
Composer:	Nassos Conqueso (Athanasios Polyzoidis) & Ioannis Sakketos

Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	5:06
Performers:	Ioannis Sakketos (drums, bass, guitars, bouzouki, *tzourás*, vocals), Nassos Conqueso (guitars, *tzourás*, olive oil can *baglamás*, vocals).
Mixing:	Ioannis Sakketos
Mastering:	Steve Lado

Title:	Confluence Horizons
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:59
Performers:	Nassos Conqueso (vocals), Stathis Ioannou (acoustic fingerstyle 000 guitar).
Mixing:	Dimitris Dimitriades
Mastering:	Dimitris Dimitriades

Title:	Moveable Feast
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Christina Tsaliki
Duration:	4:33
Performers:	Nassos Conqueso (vocals, electric & acoustic guitars, twelve-string guitars, *baglamás*), George Aslanis (drums), John Bairaktaris (bass, backing vocals), Christos Kladas (tenor saxophone), Katerina Pipili (voice).
Mixing:	Harris Kremmidas
Mastering:	Harris Kremmidas

Title:	Left | Right
Composer:	Ioannis Sakketos & Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)

Duration:	4:07
Performers:	Ioannis Sakketos (electric guitars, bass, keys, programming, vocals), Nassos Conqueso (resonator guitar, cigar box *tzourás*, *baglamás*, vocals).
Mixing:	Ioannis Sakketos
Mastering:	John Petrolias

Title:	Το Μπλουζ του Αποχωρισμού (The Blues of Separation)
Composer:	Pavlos Sidiropoulos
Author:	Pavlos Sidiropoulos
Duration:	4:17
Performers:	Katerina Pipili (vocals) Nassos Conqueso (*baglamás*), Sotiris Ntouvas (drums), Katerina Koti (bass), Yiorgos Kalodoukas (electric & 12-string guitars), Christos Kladas (tenor saxophone), Christos Spiliopoulos (trombone).
Mixing:	Dimitris Dimitriades
Mastering:	Dimitris Dimitriades

Title:	Μπασκίνες (Flatfoots)
Composer:	Based on traditional *rebetiko*
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	5:55
Performers:	Nassos Conqueso (vocals, backing vocals, *baglamás*, *mando-cümbüş*), Sotiris Ntouvas (drums), Katerina Koti (bass), Michalis Atsalis (electric guitars, 12-string guitars, *baglamás*), Christos Kladas (tenor saxophone), Christos Spiliopoulos (trombone).
Mixing:	Dimitris Dimitriades
Mastering:	Dimitris Dimitriades

Title:	9 + 7 = 8
Composer:	Nassos Conqueso (Athanasios Polyzoidis)

Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:44
Performers:	Nassos Conqueso (vocals, Rhodes piano, *potirokombolói*, *baglamás*, harmonica, programming), Sotiris Ntouvas (drums, kashishi), Katerina Koti (bass), Michalis Atsalis (electric guitars), Adam Moore (lap steel guitars), Christos Kladas (tenor saxophone), Christos Spiliopoulos (trombone), Dimitra Mitropoulou (vocals).
Mixing:	Dimitris Dimitriades
Mastering:	Dimitris Dimitriades

Title:	Cathartic Love
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	4:10
Performers:	Eva Lafka (vocals), Nassos Conqueso (*baglamás*, slide *baglamás*, slide *tzourás*, blues harp), Sotiris Ntouvas (drums, tambourine, shaker), Katerina Koti (bass), Yiorgos Kalodoukas (electric guitars), Christos Spiliopoulos (trombone).
Mixing:	Dimitris Dimitriades
Mastering:	Dimitris Dimitriades

Title:	Shanty Nights
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:40
Performers:	Nassos Conqueso (vocals, electric guitar, programming), Sotiris Ntouvas (drums, tambourine), Katerina Koti (bass), Michalis Atsalis (acoustic & electric guitars), Yiorgos Kalodoukas (electric guitars), Eva Lafka (backing vocals), Christos Kladas (tenor saxophone).
Mixing:	Dimitris Dimitriades

Mastering:	Dimitris Dimitriades

Title:	The Stoners' Parade
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	4:34
Performers:	Nassos Conqueso (vocals, *mando-cümbüş*, slide *baglamás*, *tzourás*), Sotiris Ntouvas (drums), Katerina Koti (bass), Michalis Atsalis (electric guitars, 12-string guitar), Adam Moore (electric guitars), Christos Kladas (tenor saxophone), Christos Spiliopoulos (trombone).
Mixing:	Dimitris Dimitriades
Mastering:	Dimitris Dimitriades

Title:	Καψουρλού (*Kapsourloú*)
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	5:09
Performers:	Nassos Conqueso (vocals), Stathis Ioannou (acoustic fingerstyle slide guitar), Dimitra Mitropoulou (backing vocals).
Mixing:	Dimitris Dimitriades
Mastering:	Dimitris Dimitriades

Title:	Meliphagous Man Blues
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	4:27
Performers:	Ioannis Sakketos (vocals), Nassos Conqueso (vocals), Stathis Ioannou (resonator slide guitar).
Mixing:	Dimitris Dimitriades
Mastering:	Dimitris Dimitriades

Title:	Lethe's Ship
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	4:02
Performers:	Nassos Conqueso (vocals, *baglamás*), Sotiris Ntouvas (drums, cowbells), Katerina Koti (bass), Michalis Atsalis (electric guitars, 12-string guitars, *baglamás*), Christos Kladas (tenor saxophone), Christos Spiliopoulos (trombone).
Mixing:	Dimitris Dimitriades
Mastering:	Dimitris Dimitriades

Title:	Σουρουκλεμές & Γιαβουκλού (*Sourouklemés* & *Yiavoukloú*)
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:54
Performers:	Nassos Conqueso (vocals, backing vocals), Eva Lafka (vocals), Sotiris Ntouvas (drums), Katerina Koti (bass), Yiorgos Kalodoukas (electric guitars), Adam Moore (lap steel guitars), Christos Kladas (tenor saxophone), Christos Spiliopoulos (trombone).
Mixing:	Dimitris Dimitriades
Mastering:	Dimitris Dimitriades

Title:	Tsámikos Quintuplet Swing
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:16
Performers:	Nassos Conqueso (vocals, monochord tobacco canjo), Sotiris Ntouvas (drums, shaker), Katerina Koti (bass), Michalis Atsalis (electric guitars), Christos Kladas (tenor saxophone), Christos

	Spiliopoulos (trombone).
Mixing:	Dimitris Dimitriades
Mastering:	Dimitris Dimitriades

Title:	Dear John (alternative version)
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:30
Performers:	Nassos Conqueso (vocals, *tzourás*, *baglamás*, *mando-cümbüş*, olive oil can *baglamás*), George Mitsotakis (drums), Katerina Koti (bass), Chris Zantioti (electric guitars), Nikos Samaras (*tríchordo* bouzouki, *tzourás*), Michalis Atsalis (electric guitar), Adam Moore (electric guitars), Christos Kladas (tenor saxophone), Christos Spiliopoulos (trombone).
Mixing:	Dimitris Dimitriades
Mastering:	Dimitris Dimitriades

Total duration: 01:15:49 (1h15m49s)

The following list documents all the remaining musical works in approximate chronological order. The first seven tracks were contained in my 2017 album *Love in Crisis*. Targeted at an international Anglophone audience, they are in the style of pop rock that are irrelevant to this thesis and accompanying portfolio.

Title:	Under the Endless Sky
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:06
Performers:	Nassos Conqueso (vocals), George Mitsotakis (drums), Katerina Koti (bass), Chris Zantioti (electric guitars), Kleanthis Konstantinidis (shaker).
Mixing:	Dimitris Dimitriades
Mastering:	Anestis Psaradakos

Title:	I Lost Her
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	6:26
Performers:	Kleanthis Konstantinidis (vocals, shaker, tambourine), George Mitsotakis (drums), Katerina Koti (bass), Chris Zantioti (acoustic guitars), Nassos Conqueso (piano).
Mixing:	Dimitris Dimitriades
Mastering:	Anestis Psaradakos

Title:	Another Page Without a Blot
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:32
Performers:	Kleanthis Konstantinidis (vocals, shaker), George Mitsotakis (drums), Katerina Koti (bass), Chris Zantioti (acoustic guitars),

	Dikaia Margiolaki (accordion), Nassos Conqueso (ukuleles, harmonica).
Mixing:	Dimitris Dimitriades
Mastering:	Anestis Psaradakos

Title:	Burn in Her Mind
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:15
Performers:	Kleanthis Konstantinidis (vocals), George Mitsotakis (drums), Katerina Koti (bass), Chris Zantioti (acoustic & electric guitars), Vangelis 'Crash' Farantatos (tambourine).
Mixing:	Dimitris Dimitriades
Mastering:	Anestis Psaradakos

Title:	Midnight Will Last Forever
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	2:51
Performers:	Kleanthis Konstantinidis (vocals), George Mitsotakis (drums), Katerina Koti (bass), Chris Zantioti (acoustic guitars), George Katsanos (mellotron, vibrandoneon), Dikaia Margiolaki (accordion), Nassos Conqueso (programming).
Mixing:	Dimitris Dimitriades
Mastering:	Anestis Psaradakos

Title:	Wishy-Washy Rain
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:09
Performers:	Nassos Conqueso (vocals, piano, stylophone, programming),

	Chris Zantioti (acoustic guitars), George Katsanos (mellotron).
Mixing:	Dimitris Dimitriades
Mastering:	Anestis Psaradakos

Title:	Girl in My Dreams
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:27
Performers:	Kleanthis Konstantinidis (vocals), Lia Hide (vocals), George Mitsotakis (drums), Katerina Koti (bass), Chris Zantioti (acoustic & electric guitars), Vangelis 'Crash' Farantatos (shaker), Nassos Conqueso (piano).
Mixing:	Dimitris Dimitriades
Mastering:	Anestis Psaradakos

Title:	Dark to Bright
Composer:	Ioannis Sakketos & Nassos Conqueso (Athanasios Polyzoidis)
Author:	Ioannis Sakketos
Duration:	3:42
Performers:	Ioannis Sakketos (drums, bass, guitars, vocals), Nassos Conqueso (backing, vocals).
Mixing:	Ioannis Sakketos
Mastering:	Ioannis Sakketos

Title:	I Love Austerity
Composer:	Nassos Conqueso (Athanasios Polyzoidis) & Ioannis Sakketos
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	3:11
Performers:	Ioannis Sakketos (drums, bass, guitars, vocals), Nassos Conqueso (guitars, voice).
Mixing:	Ioannis Sakketos

Mastering:	Steve Lado

Title:	Healing Without You
Composer:	Nassos Conqueso (Athanasios Polyzoidis) & Ioannis Sakketos
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	4:24
Performers:	Ioannis Sakketos (drums, bass, guitars, vocals), Nassos Conqueso (guitars, vocals).
Mixing:	Ioannis Sakketos
Mastering:	Steve Lado

Title:	A Moveable Feast
Composer:	Nassos Polyzoidis (Athanasios Polyzoidis)
Author:	Christina Tsaliki
Duration:	4:33
Performers:	Nassos Polyzoidis (vocals, electric & acoustic guitars, 12-string guitar, *baglamás*), George Aslanis (drums), Ioannis Bairaktaris (bass, backing vocals), Christos Kladas (tenor saxophone), Katerina Pipili (backing vocals).
Mixing:	Ioannis Bairaktaris
Mastering:	Ioannis Bairaktaris

Title:	Letters to Sylvia and Virginia
Composer:	Nassos Conqueso (Athanasios Polyzoidis)
Author:	Christina Tsaliki
Duration:	6:17
Performers:	Nassos Conqueso (vocals, piano), Vangelis 'Crash' Farantatos (drums, percussion), John Bairaktaris (bass), Alexandros Pantelias (electric guitars), Christos Kladas (tenor saxophone), Dimitra Mitropoulou (voice).
Mixing:	Harris Kremmidas

Mastering:	Harris Kremmidas

Title:	I Lost Her
Composer:	Nassos Conqueso (Athanasios Polyzoidis) & Ioannis Sakketos
Author:	Nassos Conqueso (Athanasios Polyzoidis)
Duration:	6:56
Performers:	Ioannis Sakketos (drums, bass, electric guitars), Nassos Conqueso (piano, acoustic guitars, vocals).
Mixing:	Ioannis Sakketos
Mastering:	John Petrolias

Appendix II
Portfolio links

The portfolio consists of fifteen original compositions, two covers, and a rearranged version of one of the original compositions. One of the two covers includes original lyrics. The following list includes Google Drive links with the recordings. For released songs, the Spotify and YouTube links are also included. A second list follows with the covers of Pavlos Sidiropoulos's songs from the 1992 posthumous album *Τα Μπλουζ του Πρίγκηπα* (*The Blues of the Prince*).

1. Dear John
    - Spotify: https://open.spotify.com/track/0D8xahLXJlGZccT9S7t90p
    - YouTube: https://youtu.be/bQFb1GOc9B8
    - Google Drive WAV: https://tinyurl.com/DearJohnWAV
    - Google Drive MP3: https://tinyurl.com/DearJohnMP3
2. Politicians
    - Spotify: https://open.spotify.com/track/3QvXpJAGGZ9Io766BDaUkI
    - YouTube: https://youtu.be/1aWoG79e-Oo
    - Google Drive WAV: https://tinyurl.com/PoliticiansWAV
    - Google Drive MP3: https://tinyurl.com/PoliticiansMP3
3. Uncannily Alike
    - Spotify: https://open.spotify.com/track/4vQofl5bT1mBfW2Do06QYh
    - YouTube: https://youtu.be/C5tpLrLUGIE
    - Google Drive WAV: https://tinyurl.com/UncannilyAlikeWAV
    - Google Drive MP3: https://tinyurl.com/UncannilyAlikeMP3
4. Confluence Horizons
    - Google Drive WAV: https://tinyurl.com/ConfluenceHorizonsWAV
    - Google Drive MP3: https://tinyurl.com/ConfluenceHorizonsMP3
5. Moveable Feast
    - Spotify: https://open.spotify.com/track/2ErDy7NPFiMjZQJSyKbgq4
    - YouTube: https://youtu.be/LCMZ2PmJEo8
    - Google Drive WAV: https://tinyurl.com/MovableFeastWAV
    - Google Drive MP3: https://tinyurl.com/MovableFeastMP3

6. Left | Right
    - Spotify: https://open.spotify.com/track/2qFLCiBxwQt7JrPGNDeany
    - YouTube: https://youtu.be/rLqUJqWrTic
    - Google Drive WAV: https://tinyurl.com/Left-RightWAV
    - Google Drive MP3: https://tinyurl.com/Left-RightMP3
7. Το Μπλουζ του Αποχωρισμού (The Blues of Separation)
    - Google Drive WAV: https://tinyurl.com/BluesOfSeparationWAV
    - Google Drive MP3: https://tinyurl.com/BluesOfSeparationMP3
8. Μπασκίνες (Flatfoots)
    - Google Drive WAV: https://tinyurl.com/BaskinesWAV
    - Google Drive MP3: https://tinyurl.com/BaskinesMP3
9. 9 + 7 = 8
    - Spotify: https://open.spotify.com/track/7JmOLD3FPuYmoLpewj4keB
    - YouTube: https://youtu.be/94EPiqDj7Lk
    - Google Drive WAV: https://tinyurl.com/9plus7equals8WAV
    - Google Drive MP3: https://tinyurl.com/9plus7equals8MP3
10. Cathartic Love
    - Google Drive WAV: https://tinyurl.com/CatharticLoveWAV
    - Google Drive MP3: https://tinyurl.com/CatharticLoveMP3
11. Shanty Nights
    - Google Drive WAV: https://tinyurl.com/ShantyNightsWAV
    - Google Drive MP3: https://tinyurl.com/ShantyNightsMP3
12. The Stoners' Parade
    - Google Drive WAV: https://tinyurl.com/TheStonersParadeWAV
    - Google Drive MP3: https://tinyurl.com/TheStonersParadeMP3
13. Καψουρλού (*Kapsourloú*)
    - Google Drive WAV: https://tinyurl.com/KapsourlouWAV
    - Google Drive MP3: https://tinyurl.com/KapsourlouMP3
14. Meliphagous Man Blues
    - Google Drive WAV: https://tinyurl.com/MeliphagousManBluesWAV
    - Google Drive MP3: https://tinyurl.com/MeliphagousManBluesMP3
15. Lethe's Ship
    - Google Drive WAV: https://tinyurl.com/LethesShipWAV

- Google Drive MP3: https://tinyurl.com/LethesShipMP3

16. Σουρουκλεμές & Γιαβουκλού (*Sourouklemés* & *Yiavouklού*)
    - Spotify: https://open.spotify.com/track/5OBpwKhoVp9ICxK8jDlvU8
    - YouTube: https://youtu.be/A-6Jyvb-vkg
    - Google Drive WAV: https://tinyurl.com/SourouklemesNYiavouklouWAV
    - Google Drive MP3: https://tinyurl.com/SourouklemesNYiavouklouMP3
17. Tsámikos Quintuplet Swing
    - Google Drive WAV: https://tinyurl.com/TsamikosQuintupletWAV
    - Google Drive MP3: https://tinyurl.com/TsamikosQuintupletMP3
18. Dear John (alt version)
    - Google Drive WAV: https://tinyurl.com/DearJohnAltWAV
    - Google Drive MP3: https://tinyurl.com/DearJohnAltMP3

The following list includes the covers of Pavlos Sidiropoulos's songs from the 1992 posthumous album *Τα Μπλουζ του Πρίγκηπα* (*The Blues of the Prince*). The YouTube links include videos of the performance.

1. 'The Blues of the Working-Boy' (*The Blues of the Prince*)
    - YouTube: https://youtu.be/O-xJt_yavnw
2. 'The Blues of the Working-Boy' (*Unreleased Recordings with his Guitar*)
    - YouTube: https://youtu.be/JruDhIzl3j0
3. 'Thomas's Shanty' (*The Blues of the Prince*)
    - YouTube: https://youtu.be/KkbYFMddTvM
4. 'Thomas's Shanty' (alt. version) (*The Blues of the Prince*)
    - YouTube: https://youtu.be/wtIDQfEgBa8
5. 'Thomas's Shanty' (*Unreleased Recordings with his Guitar*)
    - YouTube: https://youtu.be/mpS3x-oCAiQ
6. 'Zeïbékiko Blues' (*The Blues of the Prince*)
    - YouTube: https://youtu.be/N7bPMQpL77o
7. 'The Blues of the Old-ship' (*The Blues of the Prince*)
    - YouTube: https://youtu.be/RSJbiVjx0BY
8. 'The Blues of the Old-ship' (*Unreleased Recordings with his Guitar*)
    - YouTube: https://youtu.be/faubBrqVfUk
9. 'The Slow Rivers' (*The Blues of the Prince*)
    - YouTube: https://youtu.be/a29ntJPBPpA
10. 'The Slow Rivers' (*Without Makeup*)
    - YouTube: https://youtu.be/C-YahPGQmLg
11. 'The Blues of Separation' (*The Blues of the Prince*)
    - YouTube: https://youtu.be/Z_Unxzz0UCY

Appendix III
Portfolio: lyrics

The following list contains the lyrics of the songs of the portfolio. The lyrics of 'Moveable Feast' are written by Christina Tsaliki, and the lyrics of 'Το Μπλουζ του Αποχωρισμού' ('The Blues of Separation') are written by Pavlos Sidiropoulos. Two couplets of 'Μπασκίνες' ('Flatfoots')' are traditional.

1. Dear John
2. Politicians
3. Uncannily Alike
4. Confluence Horizons
5. Moveable Feast (lyrics by Christina Tsaliki)
6. Left | Right
7. Το Μπλουζ του Αποχωρισμού (The Blues of Separation)
    - Original lyrics in Greek
    - English translation
8. Μπασκίνες (Flatfoots)
    - Original lyrics in Greek
    - English translation
9. 9 + 7 = 8
10. Cathartic Love
11. Shanty Nights (based on a transcreation)
12. The Stoners' Parade
13. Καψουρλού (*Kapsourloú*)
    - Original lyrics in Greek
    - English translation
14. Meliphagous Man Blues
15. Lethe's Ship
16. Σουρουκλεμές & Γιαβουκλού ('*Sourouklemés* & *Yiavoukloú*')
    - Original lyrics in Greek
    - English translation
17. Dear John (alternative version)

III.1 'Dear John'

Dear John, tell me where my sweetheart has gone.
Oh, dear John, tell me where my sweetheart has gone.
She was laying on my bed; this is where I left her when I got away from home.

Dear John, I think somebody stole my singing blonde.
Oh, dear John, I think someone stole my screaming blonde.
She had a black pickguard on top and a beautiful bridge in the colour of chrome.

She was the lover I worshipped; I swear.
Her hips would resonate when I touched her long neck.
The bluesy sound of her voice was truly rare.

Can you recall the curls and the patterns on her skin?
Can you recall the flashes and sparkles when the light came in?
She could even get real' 'dirty' when I plugged her into my legendary Twin.

She was my lover and I'm in despair.
Her hips would resonate when I touched her with care.
And now I'm left with this *tzourás*, that I can't even bear.

Dear John, tell me why my beauty has gone.
Oh, dear John, tell me why my beauty has gone.
You could never know this answer, but it's too soon for me to move on.
You could never know this answer, but it's too soon for me to move on.
If you ever know, just spell it out, cause it's too hard for me to move on.

III.2 'Politicians'

We take care of the city,
Doing always the hardest work.
We can't rest it's a pity,
Whether is daylight or already dark.

> We'll make decisions for **you**; you have to follow our rules.
> Don't even care if we **screw**, we think you're already fools.
> We're gonna chew all your **food**; keep some leftovers for thieves.
> And when you're completely **nude**, we'll offer you just fig leaves.

We look after you people,
Offering always precious jobs.
We help you build the desire,
To choose over so many goods.

> We'll make decisions for **you**; you have to follow our rules.
> Don't even care if we **screw**, we think you're already fools.
> We're gonna chew all your **food**; keep some leftovers for thieves.
> And when you're completely **nude**, we'll offer you just fig leaves.

III.3 'Uncannily Alike'

If I knew I would hurt you, I'd go back to the moment I met you and ask you to leave.
If I knew I would hurt you, I'd get back and tell you the story where I caused you a great grief.
I would smell your brown hair; I'd get lost in your eyes; I'd embrace your picture with a huge relief.

It was a Sunday morning, when I first saw your dreamy face, lightening the city's grey streets.
It was a Saturday night, when I asked you to be mine forever, while listening to our heartbeats.
Cause love is impulsive; cause love can be compulsive; love can bring the missing piece.

We were two hearts that used to beat as one.
But we're just two different parts that never began.
I'm the west kind of blues and you're the east kind: two worlds, uncannily alike.

If I knew you would hurt me, I'd go back to the moment you met me and fall down on my knees.
If I knew you would hurt me, I'd run back and demand "my heart's locker keys".
Cause there's nothing wrong with love; unless love turns to hate; cause our love babe was a stormy crazy dream.

We were two hearts that used to beat as one.
But we're just too different so none of us could have won.
I'm the worst kind of blues and you're the best kind: two worlds, uncannily alike.

III.4 'Confluence Horizons'

From distant shores to the city lights, dreams taking flight in neon nights.
Across horizons, stories unfold, intertwined like secrets untold.
Two realms, entwined, where fantasies are bought and sold.

From the Mediterranean breeze, travelled through the 'seven seas.'
To the Mississippi's deep flow, blended in the river's undertow.
Two planets, Siamese, intersecting with an afterglow.

Is this the story of Delta blues, filled with hookers and rotgut booze?
A bouzouki that sounds bittersweet, within the smoky haunts on Beale Street.[36]
Two notions interfuse; two lovers caught between the sheets.

Is this the tale of Piraeus blues, full of harlots and bootleg hooch?
The resonator's moans cavort, within the Troumba district of the port.
Two cultures interfuse; that the fuzz enjoys cutting short.

Dusty alleys and city squares; myths of the past, whispers and dares.
Strings vibrate to desperate cries; echoes of pain that never dies.
Two heartbeats resonate; legends and chronicles that mesmerise.

[36] A street of significance importance in the history of blues, in Downtown Memphis, Tennessee.

III.5 'Moveable Feast' (by Christina Tsaliki)

The woman is ready, she's always prepared, the lady is sure ain't gonna die today.
She lives her will in a safe place; she wears her wings, her talisman rings.
A ring of fire, the blood type on her wrist.
Just in case she dies today, just in case.
That's her cure; it's a Moveable Feast.

She scrubs her body, shining her looks, brave and broken in a continuous loop.
Just follow her books if you drop by; she needs a portal; she's never been mortal.
Has a whistle in her bag and a Hemingway.
In case she's lost today, not coming back.
She'll find her way, her salt for luck.

She keeps her pills close, she's an old soul you may say, her little life on display.
The songs she made, the trips she 'll take, is the museum of a strange funny girl.

The woman is ready, she's always prepared, the lady is sure ain't gonna die today.
Her sleeping beast so numb, her angel awake; her code expires; she has no last desires.
A key to her empire, her coffee black too late.
Hide the flare gun inside the plant, come and play.
Her salt for lack, it's a Moveable Feast.

'And you'll have to pay no rent, the horizon just flatlines on a lifetime well spent.'

The woman was ready, was always prepared, the lady is sure she didn't die today.
It was a shell shock and don't dare you to willow; her name was random; her pain was phantom.
Just a dream in the shape of her pillow.
Take a swim she's ready for the sea.
Just take a walk, it's a Moveable Feast.
Just take a walk, it's a Moveable Feast.

III.6 'Left | Right'

Now, your holy regime got us in time out of the long economic crisis,
Pleasuring soft-headed voters that can't see your imprudent ecdysis.
On guard for Covid-19, hiring cops was part of your brilliance,
Instead of building ICUs, played games with our mental resilience.

How can you leave exposed the land, despite the fires data in your archives,
Risking what you see as expendable firemen's and trivial residents' lives.
Isn't it handy to have paid clowns that enjoy being jacks of all trades,
Like Xerxes you order them to discipline startling wildfires with clubs and blades.

Felt like losing,
each and every fight.
But now all that is left,
seems strangely right.

Felt like losing,
each and every fight.
But now all that is left,
seems eerily right.

Now, the time has come for a glorious degradation of our education,
Enforcing lumpen events that tactically lead to our intellectual castration.
Your "bread and circuses" involved an illusory economic support,
Dividing the oppressed to obliged and those that saw it as the last resort.

There are not enough words to sufficiently explain,
This lunacy we name Greek Political Geometry.
If you suggest the presence of ethos, I'll call you insane,
Cause the birthplace of democracy has evolved into a great anomaly.

Felt like losing,
each and every fight,

But now all that is left,
seems strangely right.

Felt like losing,
each and every fight,
But now all that is left,
seems eerily right.

We've all kept losing,
every single fight.
The right is solely left,
since the left was mimicking the right.

III.7 ‘Το Μπλουζ του Αποχωρισμού’ (‘The Blues of Separation’)

III.7.1 Original Greek lyrics

Απόψε τόσο μόνος να ‘μαι,
Κι εσύ να λείπεις μακριά,
Σαν να ‘ναι τώρα το θυμάμαι, **|**
Το τελευταίο όταν μου ‘πες έχε γεια. **|x2**

Ήτανε τρεις θυμάμαι Απρίλη
Κάποια Δευτέρα ερωτική
Κι ήτανε κάπου προς το δείλι **|**
όταν δακρύσαμε στο τελευταίο φιλί. **|x2**

Μεγάλωσες μες στα σαλόνια κι έμαθες
Στο πάρκο μες τα περιστέρια
Με τον αλήτη που ‘μπλεξες τι γύρευες
Αφρόψαρο στα φουσκονέρια.

Κάποτε κύλαγε το αίμα
Μέσα στις φλέβες μας καυτό
Τώρα συμβόλαιο με το ψέμα, **|**
Έχουμε κάνει εσύ εκεί κι εγώ εδώ. **|x2**

Μ’ αυτή τη νύχτα ώρα μία
όπου κι αν είσαι θα αισθανθείς
το κάλεσμα μου σαν μια υποψία, **|**
Μες στο σκοτάδι στα τυφλά να σε καλεί. **|x2**

Μεγάλωσες μες στα σαλόνια κι έμαθες
Στο πάρκο με τα περιστέρια
Με τον αλήτη που ‘μπλεξες τι γύρευες
Αφρόψαρο στα φουσκονέρια.

III.7.2 English translation

I am so lonely tonight,
And you are away from me.
I remember it like it as if it was now **|**
When you said to me the last farewell. **|x2**

I remember it was the third of April,
One erotic Monday
And it was just before the sunset **|**
When we teared during the last kiss. **|x2**

You were grown up being rich[37] and you learnt,
In the park with the pigeons
What were you looking for when you got involved with this bum (punk)?
Foam-fish in ground swell.[38]

Once the blood was flowing
Hot in our veins[39]
Now we've made (signed) a contract with the lie, **|**
You've made it there and I've made it here. **|x2**

But in this night at one o'clock
Wherever you are you will feel
My call just like a suspicion **|**
blindly calling you in the dark. **|x2**

Chorus: as above.

[37] Greek expression with literal translation 'grown up in the living rooms.'
[38] Slang expression similar to Greek expression about someone not being able to handle a situation like a shallow fish trying to swim in deep water.
[39] Greek expression, also seen as '(someone's) blood is boiling'. Its meaning is different from the English expression 'make (someone's) blood boil'. It is usually addressed to young people for being strong and energetic.

III.8 ‘Μπασκίνες’ (‘Flatfoots’)

III.8.1 Original Greek lyrics

Τούτ’ οι μπάτσοι που ‘ρθαν τώρα
Τι γυρεύουν τέτοιαν ώρα;

Άρχισαν τις αγριάδες,
Έπιασαν τους τσαμπουκάδες,
Και το παίζουν κεχαγιάδες,
Θα μας βάλουν σε μπελάδες.

Βγήκανε με τις μπαλάσκες,
Και μας γράψανε για μάσκες.
(απλώς στραβοφορεμένες)
Εξαπολύοντας φενάκες.

Ήρθαν απ’ την Νέα Σμύρνη,
Όπου επέβαλαν ειρήνη,
Ρίχνοντας παντού στρυχνίνη,
Δίχως ίχνος ντομπροσύνης.

Πέφτει απρόκλητα και χέρα,
Βρε θα ‘ναι σαν τη «ζαρντινιέρα»,
Ή σαν του ’08 τη «λάθος» σφαίρα.

Μάγκες πιάστε τα γιοφύρια,
Μπάτσοι κλάστε μας τ’ αρχίδια.

Μας τον σκάβετε το λάκκο,
Παρέα μ’ έναν φασιστάκο.

III.8.2 English translation

These cops who came now,
What are they looking for at this time?

They started being savage,
They started the riots,[40]
And they act like bosses,[41]
They will put us into trouble.

They went out with their cartridge belts,[42]
And the fined us for (not wearing) masks.
(Simply askew/asymmetrically worn)
By unleashing deceiving lies.[43]

They arrived from Nea Smyrni,
Where they enforced peace,
By spreading strychnine,
With no trace of frankness/honesty.[44]

They unprovokedly belabour,[45]
Well, it'll be like the 'planter box',[46]
Or like the "wrong" bullet of '08.[47]

Mánges grasp the bridges,
Cops fart (on) our bollocks.

[40] Use of the slang word 'τσαμπουκάς', derived from the Turkish '*çabuka*'.
[41] Use of the slang word 'κεχαγιάς', derived from the Turkish '*kâhya*'.
[42] Use of the word 'μπαλάσκα', borrowed from the Turkish '*palaska*'.
[43] Use of the word 'φενάκη', which is metaphorically used for a deceptive lie or scam.
[44] Use of the word 'ντομπροσύνη', derived from the Slavic '*dobro*'.
[45] Use of the informal word 'χέρα'.
[46] A case of police brutality that is known as 'the planter box case', since the policemen claimed that the victim had injured himself by tripping and falling into a planter box.
[47] Reference to the case of Alexandros Grigoropoulos, a 15-year-old student that was murdered by a 37-year-old police officer, on the night of December 6th, 2008.

You've been digging a pit for us,

With a little fascist by your side.

III.9 ‘9 + 7 = 8’

How could you last in this odd world being a blank slate?
They’ll offer petty treats till you fall for the bait.
Always trust that nine and seven add up to eight.

Why can’t you see their strong desire to dictate?
They throw a line to launch smoke-and-mirrors debate.
Convincing that the total’s sixteen won’t work, it’s too late.

Vouchers for the supermarket.
Vouchers to refuel my car.
Vouchers for the island farms.
Vouchers for the jimmy hat.

Why can’t you see how they force you to calibrate?
Uncertain norm. Hollow promises to compensate.
Just swallow their claim that nine and seven must make up eight.

Vouchers for the supermarket.
Thank God, I’ve got the ‘fuel pass’.
Vouchers for the ashen lands.
Thank God, ‘τουρισμός για ό~~λους~~’oops!

Won’t you see their plan to completely domesticate?
All human beings without wealth are subordinate.
Slow down and buy that nine and seven just equals eight.
Nine plus seven will always add up to eight.

III.10 'Cathartic Love'

I've been trying to get out of my cocoon, / what a struggle at hazy **noon** of June.
What a chaos, your stuff & clothes are strewn/kiss my lips, make black coffee, **croon** a tune.
Why're you acting like apathetic goon, / when you promised a flaming **spoon** of moon?

Take my hand, let's explore the striking bight. / Flying free in the Orphic **rite** of kite.
Breathe cause soon we'll get back in the bullfight/back to the city where we **fight** the blight.
Why're you acting like that when you're so bright? / Keep your promises under the starlight.

I have been broken-hearted,
But your love is cathartic.
You are so enigmatic,
Hunky but diplomatic.
We are part of the World disorder,
Stop the spin and it's over.

Noisy streets, daylight but I'm consumed / yet I thought I was entering a tomb.
In the jam you stooped to smell my perfume / just like that our love came out of the womb.
Why're you acting like apathetic goon / while you promised I'll be your flaring bloom?

Rusty car and you take me for a ride / touch my lap, thrill me with excessive pride.
Just like that you proposed to be your bride / this relationship moves in fiery strides.
Never hold back, ignite my heart's delight / Keep your promises under the starlight.

High in our mountain hunt, I'll sing you this blue *Hijáz.*
Our love is a chemical bond my blue *Hijazkár*.

I had been broken-hearted,
But your love is cathartic.
You are so enigmatic,
Hunky but diplomatic.
We are part of the World disorder,
Stop the spin and it's over.

III.11 'Shanty Nights'

Let's go take the same route,
Let's go get twisted in each other's way.
Let's go seek our palatial place,
Come on down, down to Thomas's café.

We meet in the murky place,
We'll ride upon that wondrous magic ship.
Where we are the world's daring race,
Born this way - all aboard for the trip.

So, let's be what we'll be when nobody knows,
Maybe you are the miracle that I've never been shown.
Light up, my little doll and let yourself free,
Light up, light up and come along with me.

We can be dreamers all night long,
Here is one of our life's hidden secrets.
We cast our nets into the blue beyond,
And fall in love without getting sea-sick.

So, let's be what we'll be when nobody knows,
Maybe you're the miracle that I've never been shown.
Light up, my little doll and let yourself free,
Light up, light up and come along with me.

III.12 'The Stoners' Parade'

I lose my keys, I lose my way, I lose the conversation.
I need a snack, (I need a rest), I need some hydration.
Don't know my name, or even yours, and how to phone my mother.
It can be this, (it can be that), it's one thing or the other.

Cause I'm a baker, I'm a burnout, I'm a weed connoisseur.
Boomers know that I'm a hippie, a viper,[48] or a pothead.
Please call me herbalista, a toker, or an astro traveller.
Cause I'm a space cowboy, a grasshopper, and a teahead.

Cause I'm a bonglord, a tree tripper, for my pals or a burner.
Watching LOTR they call me Ent,[49] tree hugger, or just a trizer head.
But cops shout 'you're a junkie, a beatnik, and a stucking foner!
A deathbed first time user, mota boy and a dope head.'

We gather all the weekend warriors to play some smot poker.
Call us nannies with glaucoma and I'm the captain airhead.
Cause I'm a premium puffer, and the Bible paper roller.
Señoras dub me a porreta, and exotic hash head.

Some will confuse me with a drunk, but that ain't even right.
I'd never get involved in fights, when higher than a kite.
Damn, sweating bullets;[50] hear the feds' whispers through my ceiling.
This herb ain't legal yet, but I will smoke it to the last peeling.

Chorus: as above.

[48] Jazz song 'If You're a Viper' (1936).
[49] The living trees in 'The Lord of the Rings'.
[50] Slang: be extremely anxious or nervous.

III.13 ‘Καψουρλού’ (‘*Kapsourloú*’)

III.13.1 Original Greek lyrics

Δεν μπορώ να σ’ αντικρίσω και να σου το πω,
Για τα δυο σου μπλε ματάκια πάω να τρελαθώ.
Είμαι μόρτης και δερβίσης κι άκου το λοιπό,
Πώς την πάτησα μαζί σου, κι άγρια σε ποθώ;
Χθες το βράδυ βγήκα μόνος απ’ τον Ωρωπό.
Κι έψαξα, για να σε βρω…
Μ’ άλλους μ**ά**γκες μη γλεντάς, κι έλα να μου πεις:
«Είμαι καψουρλού φευγάτη, αλλά σ’ αγαπώ!»

Τι σεβντά έχω με σένα, πώς να σου το πω.
Αν σε βλεφαρίζει άλλος, δεν θα κουμπωθώ.
Οι μπασκίνες θα τον σώσουνε τον ποταπό.
Για τσαμπουκαλίκια όμως δεν θα σπιτωθώ.
Θα τσουβαλιαστώ και στην μπουζού θα ξαναμπώ.
Και θα με αποζητάς…
Κι άλλους μ**ά**γκες δεν θα βρεις, και θα σκέφτεσαι:
«Είμαι καψουρλού φευγάτη, αλλά σ’ αγαπώ!»

Πώς μπορώ να σε κιαλάρω και να ‘ξηγηθώ,
Τα ματάκια θα σου βγάλω με κακό σκοπό.
Κι αν σ’ αρέσει το σεργιάνι, μόλις πλερωθώ
Σε κουτούκια και μπλουζ bars τα γιούρια θα σκορπώ,
Και τα πάθη της ζωής μαζί σου θα γευθώ.
Αχ τι λες, μικρό ξανθό;
Κι όταν μ**ό**νο το σκεφτείς, θέλω να μου πεις:
«Ήμουν καψουρλού, μα τώρα εσένα μόνο λαχταρώ!»

Δεν μπορώ να σ’ αντικρίσω και να σου το πω,
Τα μπιρμπιλωτά σου μάτια βλέπω και μεθώ.
Είμαι μπεσαλής και γνήσιος και δεν θα ντραπώ,
Πώς τη δάγκωσα μαζί σου, θα το χρεωθώ.
Βρε με έχεις μπλέξει σε ερωτική ατραπό.
Πού θα πάει, θα σου τη βγω…
Κι άλλους μ**ά**γκες δεν θα θες, βρε και θα μου λες:
«Είσαι μούτρο, αλλά σ’ αγαπώ!»

III.13.2 English translation

I can't face you and tell you that

I'm going crazy for your two blue eyes.

I'm a *mórtis*[51] and a dervish, so listen to this

How did I fall for you, and wildly lust after you?

Last night I walked out of Oropos[52]

And I searched to find you…

Don't *glentás*[53] with other *mánges*, and come and tell me:

'I'm a quirky *kapsourloú*,[54] but I love you!'

What a strong desire[55] I have for you; how can I tell you?

If someone stares[56] at you, I won't be reserved.[57]

Cops[58] will save him, the despicable.

But I won't settle down[59] due to such a bullying behaviour.[60]

I'll take responsibility[61] and I'll go back to jail.[62]

And you'll be looking for me…

And you won't find other *mánges*, and you'll be thinking:

'I'm a quirky *kapsourloú*, but I love you!'

---

[51] The nearest English equivalent is 'rascal'. There are various hypotheses about its etymology, with possible origins in Italian, Turkish, Venetian, or just Greek idiomatic.
[52] A town in East Attica. Various *rebétes* spent time in the Prison of Oropos (1931-1974), hence there are references to the prison in *rebetiko* songs.
[53] The nearest English translations are 'have fun', 'party', or 'paint the town red', but is associated with Greek folk music.
[54] Slang word for the woman tends to continuously fall in love; the woman who loves passionately and finds joy in offering love and services.
[55] Use of the slang word 'σεβντάς', derived from the Turkish '*sevda*'.
[56] Use of slang word 'βλεφαρίζω', from the word 'βλέφαρο' that translates as 'eyelid'.
[57] Use of slang word 'κουμπώνομαι', from the word 'κουμπί' that translates as 'button'.
[58] Use of the slang derogatory word 'μπασκίνες', derived from the Turkish '*baskın*'.
[59] Use of slang word 'σπιτώνομαι'.
[60] Use of the slang word 'τσαμπουκαλίκι', derived from the Turkish '*sabıka*'.
[61] Use of slang word 'τσουβαλιάζομαι'.
[62] Use of slang word 'μπουζού'.

How can I observe[63] you and explain myself?

I will take old one eye to the optometrist[64] with naughty intentions.

And if you like going out,[65] as soon as I get paid

I will spend the euros[66] in *koutoúkia*[67] and blues bars.

And I will taste with you the passions of life

Ah what do you think, little blond?

And only when you think about it, I want you to tell me:

'I was a *kapsourloú*, but now I only long for you!'

I can't face you and tell you that

I see your twinkling eyes and get drunk.

I am trustworthy[68] and authentic, and I won't be ashamed,

How do I have it bad for you,[69] I'm gonna pay for that.

Hey, you've got me involved in a love trap.[70]

Where does it end? I will try you…[71]

And you won't want other *mánges*, hey and you will tell me:

'You're a jerk,[72] but I love you!'

[63] Use of the slang word 'κιαλάρω', from 'κιάλια' that translates as 'binoculars.'
[64] Use of the slang phrase 'βγάζω τα μάτια' that literally translates as 'take out your eyes'.
[65] Use of the slang word 'σεργιάνι', derived from the Turkish '*seyran*'.
[66] Use of the Grenglish slang word 'γιούρια'.
[67] Small and usually underground taverna, derived from the Turkish '*kütük*'.
[68] Use of the slang word 'μπεσαλής', derived from the Albanian '*besa*'.
[69] Use of slang that literally translates as 'bite the sheet metal'.
[70] Use of the word 'ατραπός' that translates as path, but it is a common metaphor for the direction of the development of a situation.
[71] Use of slang.
[72] Slang that literally translates as 'face', but have various meanings, such as disreputable, and cunning.

III.14 'Meliphagous Man Blues'

III.14.1 Original lyrics

Ξύπνα μπέμπα για να σε ιδώ,
Θα σαλέψω αν δεν σε γευθώ.
Έχεις μέλι απά' στα χείλη, το φεγγάρι τα φωτίζει.

Wake up honey, don't fall asleep,
I want a taste of your bottom round lip.
Cause, it's dripping honey and I need to have a sip.

Βρε μπαμπέσα, πώς να στο πω;
Στάζεις μέλι, γλυκόπιοτο.
Αχ το μέλι θα ρουφήξω, και τα δάχτυλα θα γλείψω.

Come on honey, show me your hive.
Juicy nectar leaks down from your hive.
Show me your honeycomb babe, so I'll know where to dive.

Σαν κηφήνας έχω κεντρί,
Και κεντρίζω σαν **πέ**σεις γυμνή.
Τα μελίσσια κάνει κέφι, όποιος αγαπά το μέλι.

Unlike drones, I've got a sting.
My seductress, look at my thick sting.
Let me put it in your honeypot and make me feel the zing.

Είσαι μία βασίλισσα,
Τι κι αν είσαι αλήτισσα.
Μία μέλισσα δεν φτάνει, να μαζέψει όλη τη γύρη, (αλλά) εσύ είσαι η βασίλισσα.

Playful vixen, you're my queen bee.
Teasing temptress, you're my heart's queen bee.
I'll be your drone and worker, but I won't kneel on one knee.

III.14.2 Partial translation

Wake up baby so I can see you,
I will lose my mind if I don't taste you.
You have honey on your lips, the moon illuminates them.

Wake up honey, don't fall asleep,
I want a taste of your bottom round lip.
Cause, it's dripping honey and I need to have a sip.

Hey treacherous [woman],[73] how can I say this?
You're dripping smooth[74] honey.
Ah I will suck the honey, and I will lick the fingers.

Come on honey, show me your hive.
Juicy nectar leaks down from your hive.
Show me your honeycomb babe, so I'll know where to dive.

Like a drone, I've got a sting,
And I sting if you lie down naked.
Anyone who loves honey, he likes beehives too.

Unlike drones, I've got a sting.
My seductress, look at my thick sting.
Let me put it in your honeypot and make me feel the zing.

You are the queen [bee],
No matter if you're a bum.
One bee is not enough to collect all the pollen (but) you are the queen [bee].

Playful vixen, you're my queen bee.
Teasing temptress, you're my heart's queen bee.
I'll be your drone and worker, but I won't kneel on one knee.

[73] Slang that despite its meaning, it can be used as an endearment.
[74] The Greek word is the combination of 'γλυκύς' (sweet) and 'πίνω' (drink).

III.15 'Lethe's Ship'

He fearlessly took full **charge**, a brave captain he must be,
Creaking like an old **barge** that has hit a coral reef.
This is the haunted story of a ghost ship,
Recklessly sailing in the open sea.

The steersman was tragically **drowned**, close to the port of Benghazi,
And the bo'sun[75] was stricken **down** by the vicious blade of destiny.
Deadly alone and lost, with no wind in his sails,
He's tacking[76] to an unmapped bay.

Labours under the **delusion** that he still quells the strongest gale,
He's in quest for dark **collusion**, by drinking from the devil's grail.
The starless night signals him the way to his berth,
Yet he sheltered in the harbour of Death.

[75] A ship officer in charge of the equipment and the crew.
[76] Sailing term for changing direction (American Sailing Association. Available at: https://asa.com/news/2012/11/27/sailing-terms-you-can-use/#).

III.16 ‘Σουρουκλεμές & Γιαβουκλού’ (‘*Sourouklemés* & *Yiavouklou*’)

III.16.1 Original Greek lyrics

Λευκό γυροπόδι,
που θα σε διπλώσει σφιχτά.
Λουλούκες να κλαίνε,
σαν παίζουν την πατινάδα.
Να ενώσουμε τον παρά
Ν’ ανοίξουμε μετερίζι.

Έλα να κλεφτούμε
Μια βαλίτσα μικρή
Θα χωράει το σεβντά μας
Μια καινούρια αρχή.

Με μπαγλαμαδάκι
Ανοίγω φεγγίτη για σέ[να].
Κι ένα ικιτέλι,
να παίζουν μαζί το δικό μας στόρι.
Βάλε μια γλυκιά λουλαδιά,
Κολοκυθοκορφάδα με πιοτό.

Έλα να την πιούμε
Την ξανθούλα μαζί.
Μες στο μαστουρλούκι
Είν’ ωραία η ζωή.

Το πας λάου-λάου,
σαν την παπαρούνα, καμωματού.
Βρε σουρουκλεμέ,
Με σένα μπαΐλντησα πια.
Λαδή δεν με θέλεις πια;
Αχ, έλα να γαζώσουμε το στόρμι.

Έλα να κλεφτούμε (*Έλα να την πιούμε*)

Μια βαλίτσα μικρή (*Την ξανθούλα μαζί*)

Θα χωράει το σεβντά μας (*Μες στο μαστουρλούκι*)

Μια καινούρια αρχή (*Είν’ ωραία η ζωή*).

Πάμε βρε χαρμάνη.

Μην ανοίγεις μπουρού.

Την νταμίρα άσε (*άσε τον γουργού*)

Αχ, γλυκιά γιαβουκλού (και τη Μαριωρή).

III.16.2 English translation

White furbelow[77]

That will tightly get round you.[78]

A wind orchestra[79] cries,

While playing the wedding song.[80]

Let's merge our money[81]

To buy a house.[82]

Come on let's elope.

A small suitcase

That will fit our love.[83]

A new start.

With a small baglamás

I welcome[84] *you.*

And a monochord,[85]

That play our story.[86]

Put a dose of sweet hashish [in the hookah][87]

Good time[88] *and drinking.*

Let's drink it,

The blonde[89] *together*

---

[77] Use of compound slang word 'γυροπόδι' that literally translates as 'around the leg'.
[78] Use of slang word 'διπλώνω' that literally translates as 'fold'.
[79] Use of slang word 'λουλούκες'.
[80] Use of slang word 'πατινάδα'.
[81] Use of slang word 'παράς'.
[82] Use of slang word 'μετερίζι'.
[83] Use of the slang word 'σεβντάς', derived from the Turkish '*sevda*'.
[84] Use of the slang phrase 'ανοίγω φεγγίτη', that literally translates as 'I open fanlight'.
[85] Use of the slang word 'ικιτέλι'.
[86] Use of Grenglish word 'στόρι' derived from the English 'story'.
[87] Use of slang word 'λουλαδιά', derived from the Turkish '*lüle*'.
[88] Use of slang word 'κολοκυθοκορφάδα' that literally translates as 'squash blossom' (edible flower of zucchini).
[89] Use of slang word 'ξανθούλα' that literally translates as 'little blonde', but refers to a variety of hashish.

In kif[90]

Life is great.

You're asking for it[91]

Like the poppy,[92] *mincing girl.*[93]

Hey *sourouklemé*,[94]

I'm getting tired of you.[95]

So,[96] *you don't want me anymore?*

Ah, let's overcome the hardship.[97]

Come on let's elope. (*Let's drink it,*)

A small suitcase (*The blonde together*)

That will fit our love. (*In kif*)

A new start. (*Life is great.*)

Let's go substance-dependant.[98]

Don't whine.[99]

Let the hashish[100] (*let the hookah*)[101]

Ah, yiavoukloú[102] (and Mariori).[103]

---

[90] Use of slang word 'μαστουρλούκι' that is the state of being stoned.
[91] Use of expression 'λάου-λάου' that often translates as 'slowly' or 'little by little'.
[92] The flower is used as a code word for opium.
[93] Use of slang word 'καμωματού'.
[94] Use of slang word 'σουρουκλεμές' that translates as foolish, unsettled, derived from the Turkish '*sürüklemek*'.
[95] Use of slang word 'μπαϊλντίζω' derived from the Turkish '*bayıldım*'.
[96] Use of word 'λαδή', short for 'δηλαδή' that translates as 'that is' or 'so'.
[97] Use of slang phrase 'γαζώνω το στόρμι' that literally translated as 'sew the storm', including the Grenglish word 'στόρμι'.
[98] Use of slang word 'χαρμάνης'.
[99] Use of slang phrase 'ανοίγω μπουρού' that literally translates as 'open flue'.
[100] Use of slang word 'νταμίρα'.
[101] Use of slang word 'γουργούς' from the sound of the water in the hookah.
[102] Use of slang word 'γιαβουκλού' that translates as fiancée, lover, mistress.
[103] Use of the female name 'Μαριωρή' that is used as a coded word for the hookah stove.

III.17 'Dear John' (alternative version)

Dear John, tell me where my sweetheart has gone.
Oh, dear John, tell me where my sweetheart has **flown**.
She was laying on my bed; this is where I left her when I got away from home.

Dear John, I think somebody stole my singing blonde.
Oh, dear John, I think someone stole my screaming blonde.
She had a black pickguard on top and a beautiful bridge in the colour of chrome.

She was my sweet obsession, the fire in my soul.
Her hips would resonate when I touched her long neck.
The bluesy sound of her voice was truly rare.

Can you recall the curls and the patterns on her skin?
Can you recall the flashes and sparkles when the light came in?
She could even get real' 'dirty' when I plugged her into my legendary Twin.

She was my lover and I'm in despair.
Her hips would resonate when I touched her with care.
And now I'm left with this **sax**, that I can't even bear.

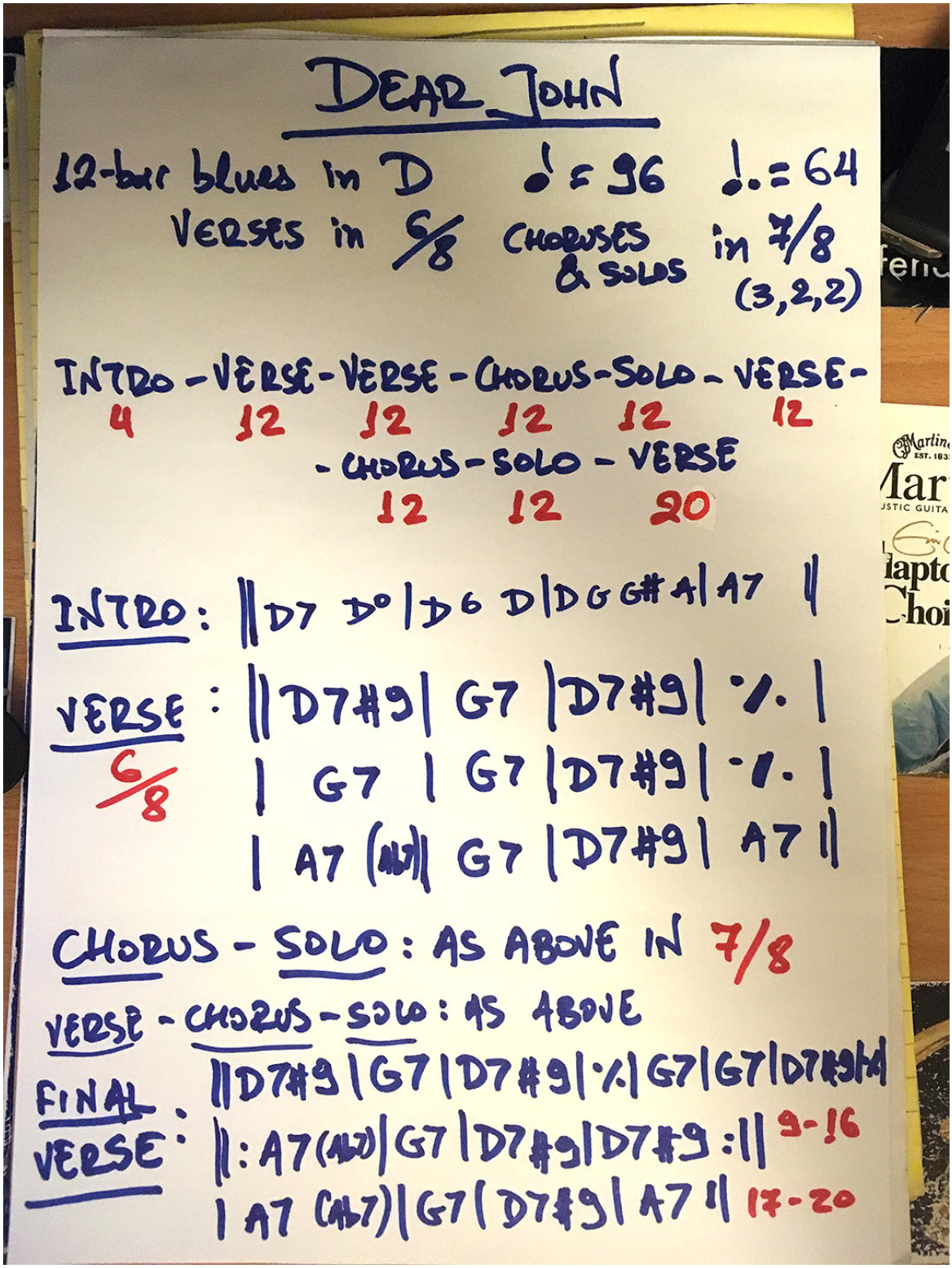
Dear John, tell me why my beauty has gone.
Oh, dear John, tell me why my beauty has gone.
You could never know this answer, but it's too soon for me to move on.
You could never know this answer, but it's too soon for me to move on.
If you ever know, just spell it out, cause it's too hard for me to move on.

Appendix IV
Portfolio: lead sheets and scores

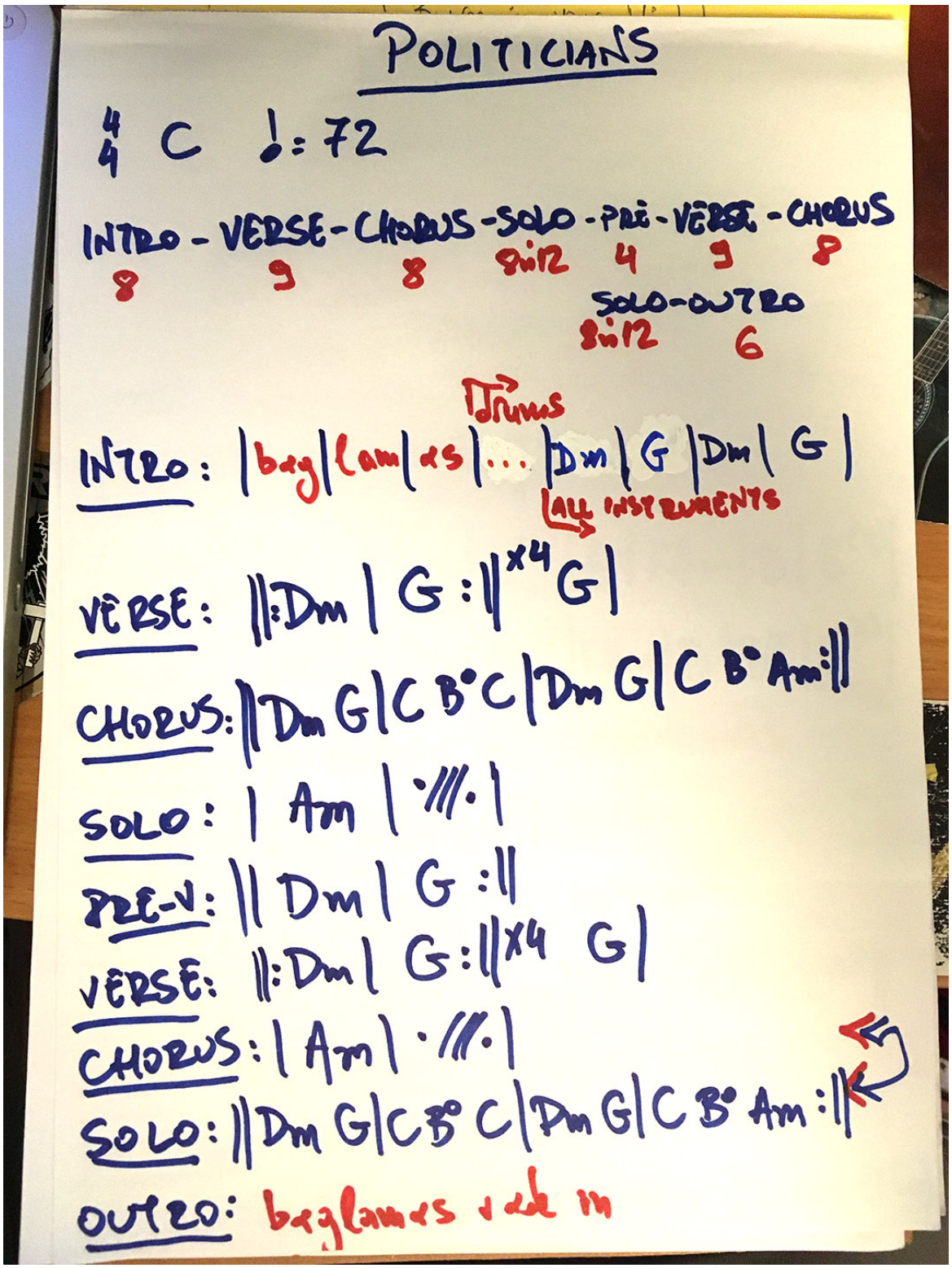
The following list includes the lead sheets that I have compiled for the recording musicians, as well as the music scores of the acoustic fingerstyle songs. Some of them feature the temporary titles that I used to communicate with the musicians, before finding the final titles.

1. ‘Dear John’
2. ‘Politicians’
3. ‘Moveable Feast’
4. ‘Το Μπλουζ του Αποχωρισμού’ (‘The Blues of Separation’) in E♭
5. ‘Το Μπλουζ του Αποχωρισμού’ (‘The Blues of Separation’) in F
6. ‘Μπασκίνες’ (‘Flatfoots’)
7. ‘9 + 7 = 8’
8. ‘Cathartic Love’
9. ‘Shanty Nights’
10. ‘The Stoners’ Parade’
11. ‘Lethe’s Ship’
12. ‘Σουρουκλεμές & Γιαβουκλού’ (‘*Sourouklemés* & *Yiavoukloú*’)
13. ‘Tsámikos Quintuplet Swing’
14. ‘Confluence Horizons’
15. ‘Καψουρλού’ (‘*Kapsourloú*’)
16. ‘Meliphagous Man Blues’

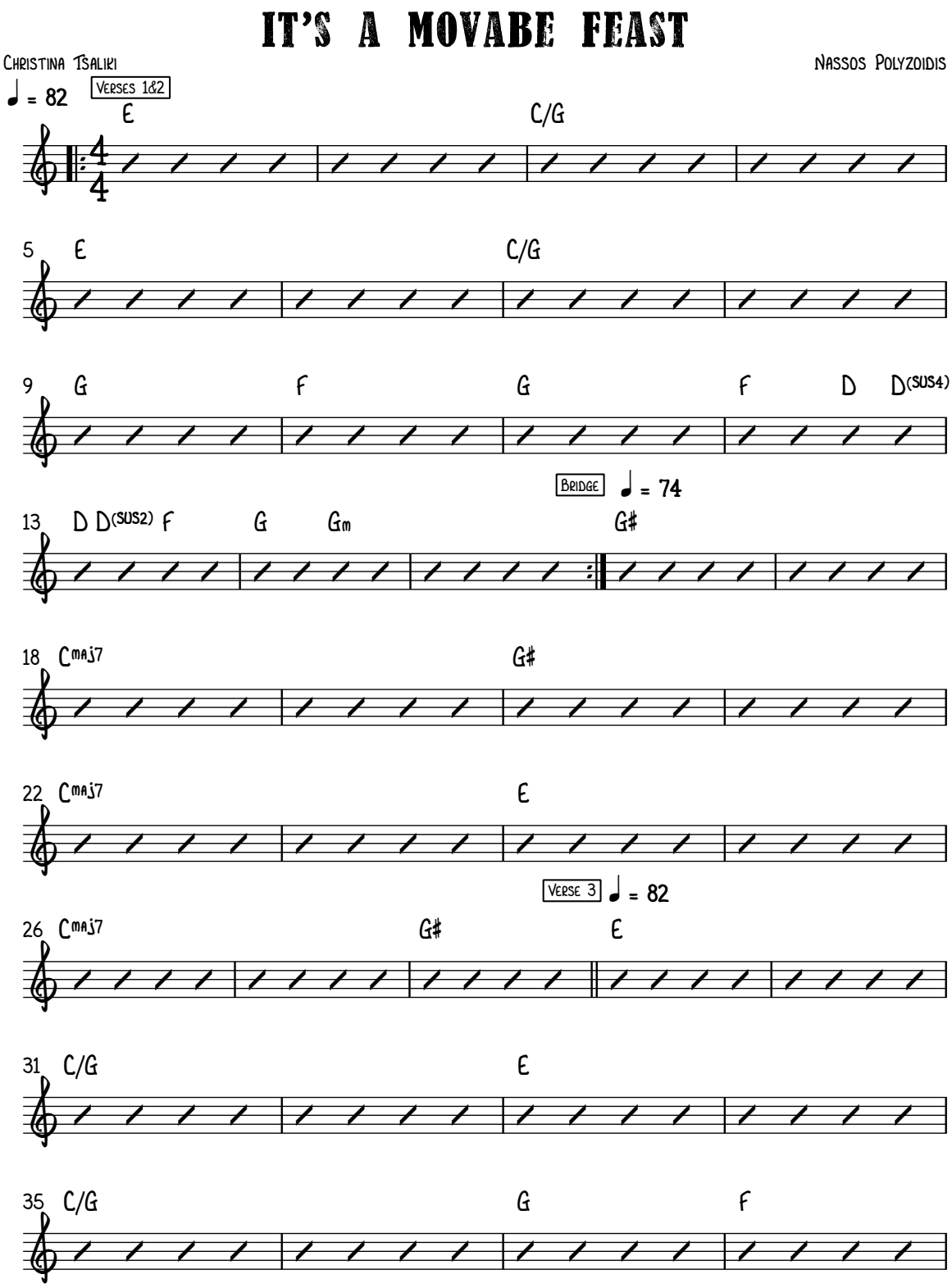
IV.1 'Dear John'



IV.2 'Politicians'

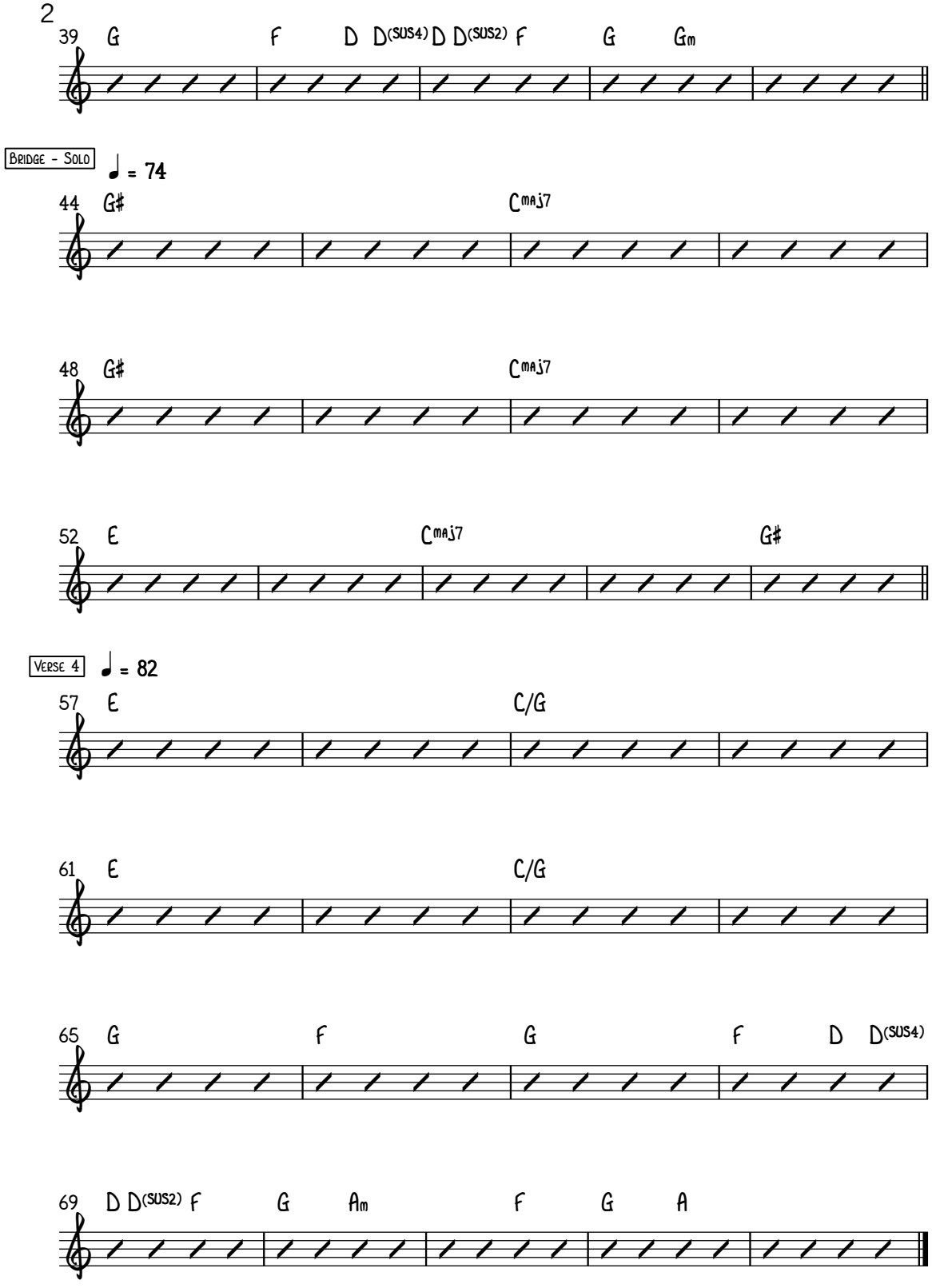


IV.3 'Moveable Feast'



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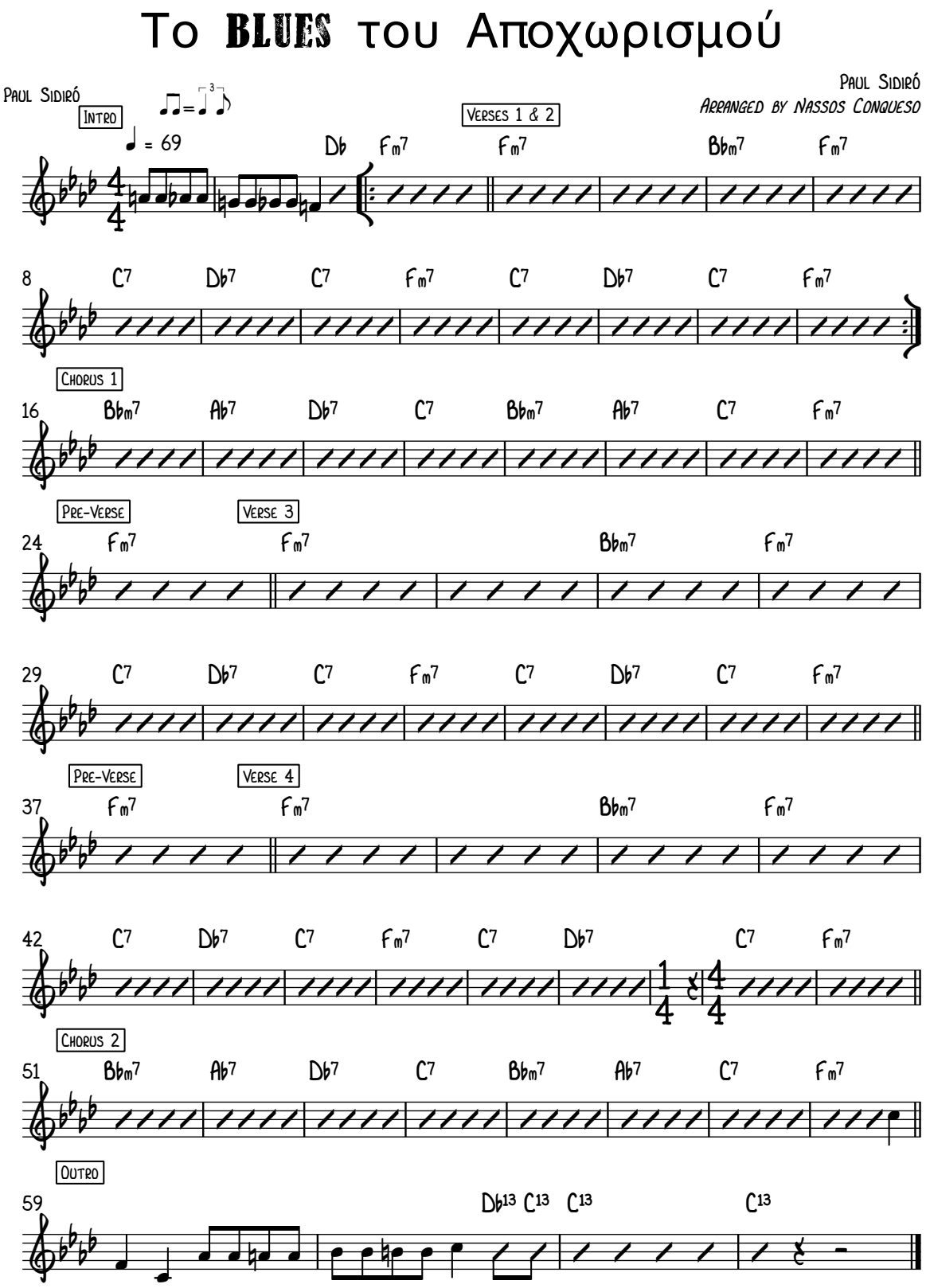
2


39 G F D D(SUS4) D D(SUS2) F G Gm
Bridge - Solo
♩ = 74
44 G♯ Cmaj7
48 G♯ Cmaj7
52 E Cmaj7 G♯
Verse 4
♩ = 82
57 E C/G
61 E C/G
65 G F G F D D(SUS4)
69 D D(SUS2) F G Am F G A

IV.4 'Το Μπλουζ του Αποχωρισμού' ('The Blues of Separation') in E♭



IV.5 'Το Μπλουζ του Αποχωρισμού' ('The Blues of Separation') in F



IV.6 ‘Μπασκίνες’ (‘Flatfoots’)



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9 + 7 = 8
Nassos Conqueso
Nassos Conqueso
Intro
♪ = 164
B(♭6)
Verses 1,2&3
3
E7(♯9)
7
A9
A♯o7
E7(♯9)
11
B7(♭13)
B♭7(♭13)
A9
E7(♯9)
B7(♭13)
To Coda
Bridges
♩ = 164
15
Em
Em7
Em(maj7)
A♯o7
Bm7
A♯o7
17
D+
D♯m7
D♯7
Em
Em7
Dmaj7(♯5)
D♯7
D.S. al Coda
Verse 4
19
E7(♯9)
23
A9
A♯o7
E7(♯9)
27
B7(♭13)
B♭7(♭13)
A9
E7(♯9)
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2
31
B7(♭13)
B♭7(♭13)
A9
E7(♯9)
B7(♭13)
Outro
35
E
E
B7(add11)

IV. 8 'Cathartic Love'



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2
41
G
D
45
A
G
D
Outro
49
D

IV.9 'Shanty Nights'



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IV.10 'The Stoners' Parade'



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IV.11 'Lethe's Ship'



IV.12 'Σουρουκλεμές & Γιαβουκλού' ('*Sourouklemés & Yiavoukloú*')




2
Cm7
Gm7
Dm7
Cm7
Gm7
Dm7
Chorus 4
Gm
Cb
Bb
F
Gm
Bb
F
Gm
Chorus 5
Am
Db
C
G
Am
C
G
Am
Outro
♩ = 95
Gm7
RIT.

IV.13 '*Tsámikos* Quintuplet Swing'




2
VERSE 4
Dm
Dm7
4
G7
Dm
Dm7
C
G7
Dm
Dm7
Fm
E7
Dm
Dm7
3 TIMES
Dm7
Cm7
3
Dm7

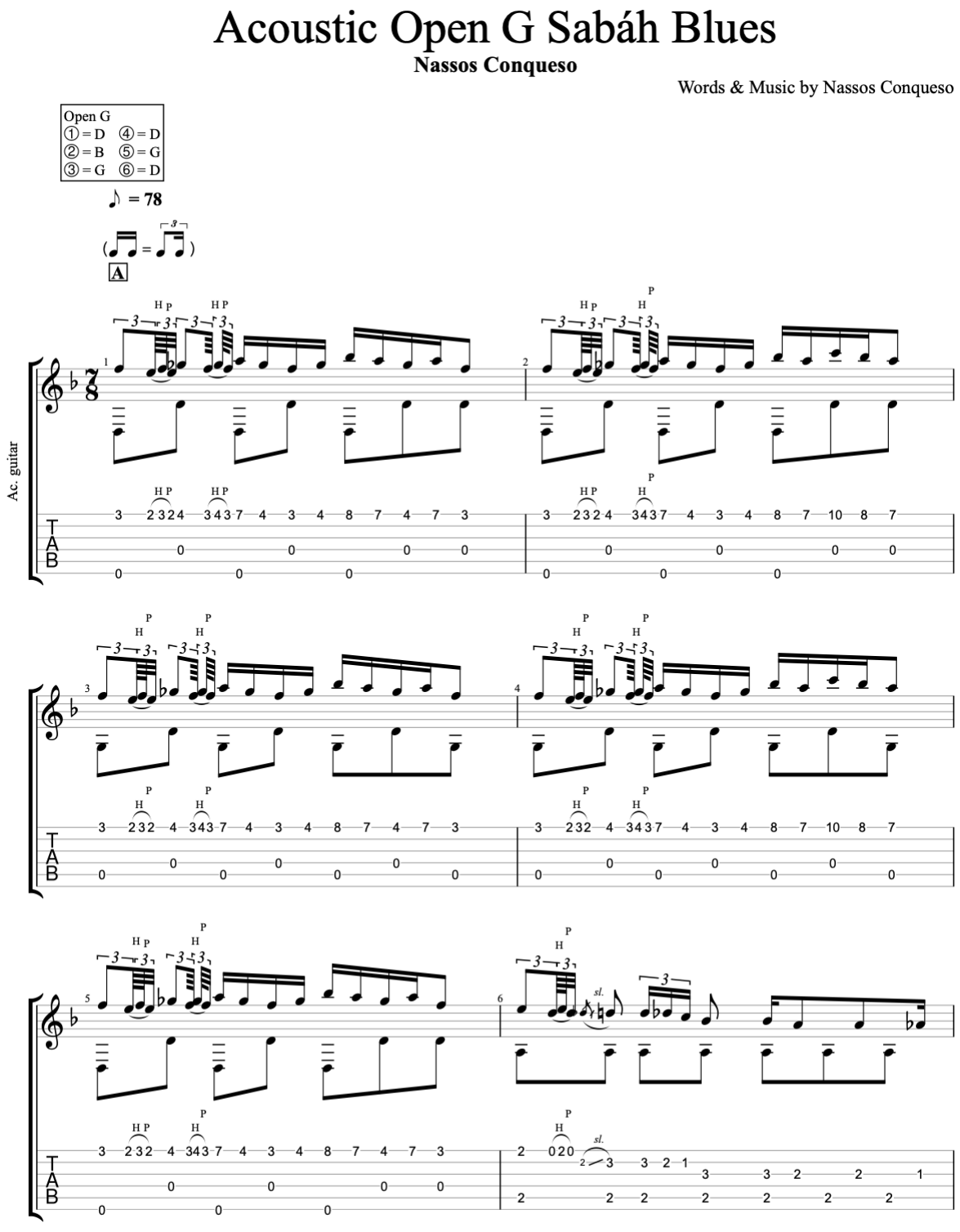
IV.14 ‘Confluence Horizons’



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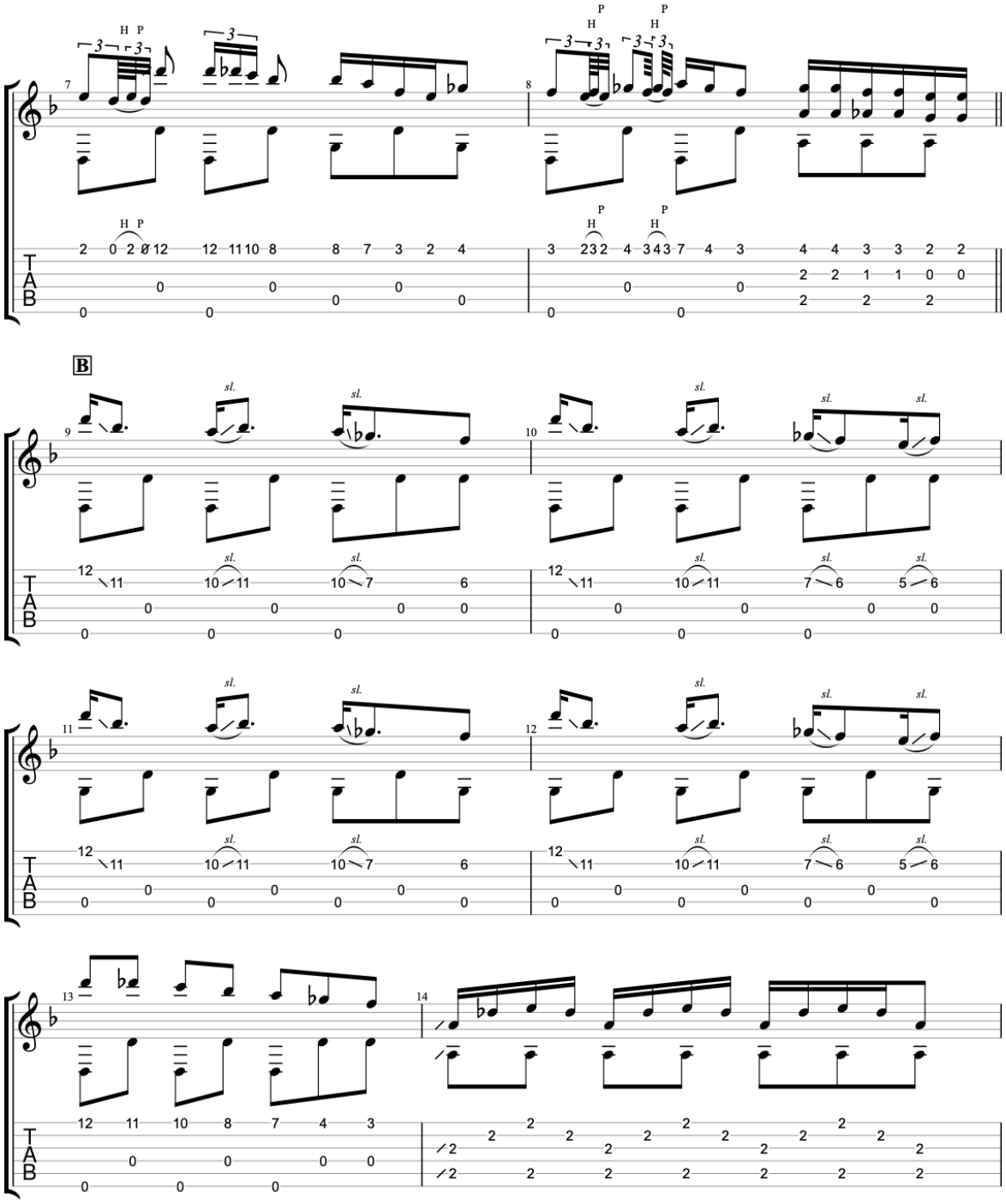

B
P.M.
D.C. al Coda
4x
A Outro
TH
2/2

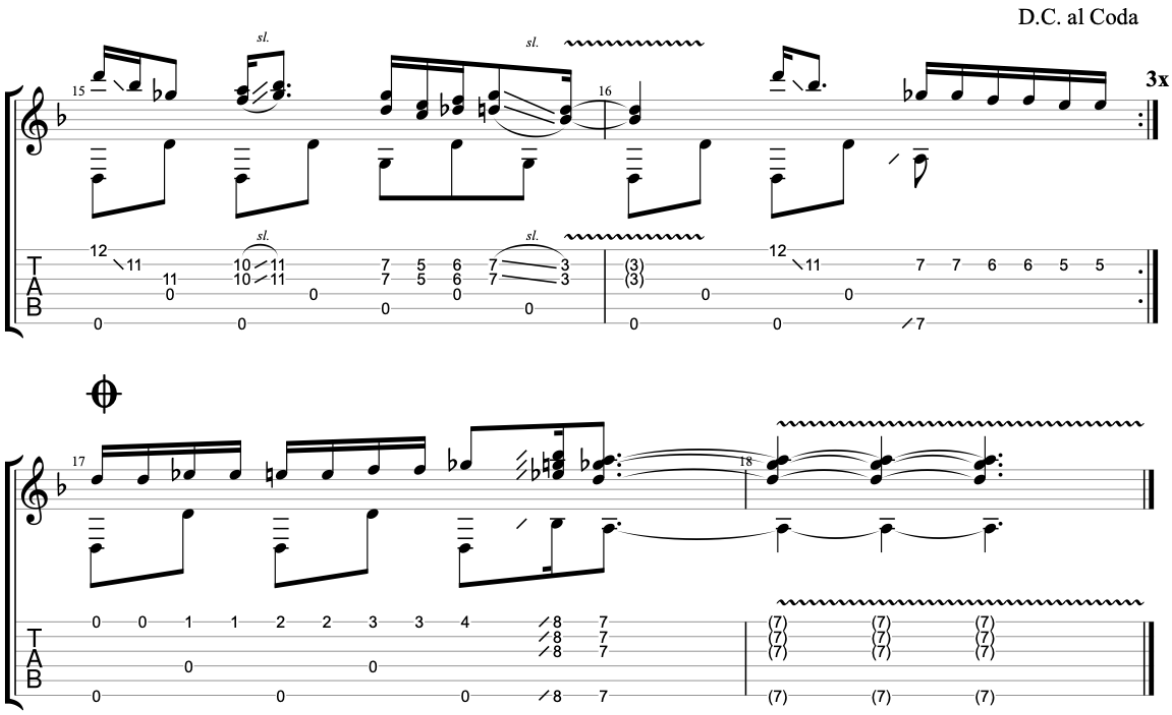
IV.15 ‘Καψουρλού’ (‘*Kapsourloú*’)



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Da Coda




D.C. al Coda
3x
sl.
sl.
sl.
15
16
17
18
T
A
B

IV.16 ‘Meliphagous Man Blues’



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B
sl.
3
(12)
(7)


4x
AH
AH

Appendix V
Collection of blues scale variations

The following Table V.1 includes all the different versions of the blues scale. The third column includes the characteristic name that the authors have ascribed to the version of the scale. For the majority of the versions, the description cells are empty, since the scale is simply described as 'the blues scale'. To avoid the collision of citations at the last column, identification lowercase Greek numerals have been used, which represent the references that have been added to the succeeding Table V.3. Between them, blues tetrachords have been listed in Table V.2.

Table V.1: Collection of various blues scales

ID	Scale spelling	Description	Reference
1	1 ♭3 4 ♯4/♭5 5 ♭7 8	Blues scale	α' β' γ' δ' ζ' η' ι' ιβ' ιε' ις' ιζ' ιη' κ' κα' κβ' κγ' κδ' κε' κζ' κη' λ' λα' λβ' λγ' λδ' λς' μ' μδ' με' μζ' μη' ν' να' νδ' νς' ξβ' ξγ' ξδ' ξε' ξς'
		Minor blues scale	ε' κς' κθ' λδ' μθ'
2	1 2 ♭3 3 5 6 8	Major blues scale	ε' κς' κθ' λα' λδ' μθ'
3	1 ♭3 (♮3) 4 ♭5 5 ♭7 8		λε'
4	1 ♭3 4 5 ♭7 8		λζ' μβ' νη'
5	1 ♭3 3 4 ♭5 5 ♭7 8		ιθ'
		Heptatonic Blues	ν'
6	1 2 ♭3 4 ♭5 6 ♭7 8		δ' νζ'
7	1 2 ♭3 4 ♭5 5 6 ♭7 8		ξα'
		Blues Scale II	ν'
		Dorian Blues	ιδ'
8		Composite blues scale	να'

	1 2 ♭3 3 4 5 6 ♭7 8	Hybrid-scale	ιη’
9	1 2 ♭3 3 4 ♭5 5 6 ♭7 8		ιζ’ λη’
		Blues Enneatonic II	ν’
		Hip-Scale	κβ’
10	1 2 ♭3 3 4 ♭5 5 6 ♭7 7 8		θ’ ι’ μς’
11	1 2 ♭3 3 4 5 6 ♭7 7 8		ς’ νγ’ νε’
12	1 2 ♭3 4 ♭5 5 ♭7 8	Blues Seven-Note	λδ’
		Modified Blues	ν’
13	1 2 ♭3 4 5 6 ♭7 8		ιγ’
14	1 2 ♭3 4 ♭5 5 6 ♭7 7 8	Blues Nine-Note	λδ’
15	1 2 ♭3 4 5 ♭7 8		μα’
16	1 2 ♭3 ♭4 5 ♭6 𝄫7 8		ια’
17	1 2 ♭3 4 ♭5 ♭6 𝄫7 8		λθ’
18	1 2 ♭3 𝅘𝅥3 3 4 ♭5 𝅘𝅥5 5 6 ♭7 𝅘𝅥7 7 8 9 ♭10 10		νθ’
19	1 ♭2 ♭3 3 ♯4 5 6 ♭7 8	Auxiliary diminished blues	νβ’
20	1 (2) ♭3 3 4 ♯4 5 6 ♭7 (7) 8	African-American blues	νβ’
21	1 ♭3 4 ♭5 5 ♭7 8 ♭10 11 12 13 ♭14 15 16 ♭17		ξ’
22	1 ♭3 4 ♭6 ♭7 8	Blues Minor	ν’
23	1 ♭3 4 ♯4 5 6 ♭7 8	Blues Heptatonic II	ν’
24	1 2 ♭3 4 ♭5 5 6 ♭7 8	Dorian Blues	ιδ’
25	1 2 ♭3 4 ♭5 5 ♭6 ♭7 8	Aeolian Blues	ιδ’
26	1 2 3 4 ♭5 5 6 ♭7 8	Mixolydian Blues	ιδ’
27	1 ♭2 ♭3 4 ♯4 5 6 ♭7 8	Jazz Phrygian Blues	ιδ’
28	1 2 ♭3 4 ♭5 5 6 ♮7 8	Jazz Minor Blues	ιδ’
29	1 2 3 4 ♭5 5 ♭6 ♭7 8	Jazz Mixolydian Blues	ιδ’

Table V.2: Collection of blues tetrachords

ID	Tetrachord spelling	Description	Reference
1	1 ♯2 ♮3 4	Blues tetrachord	μγ’
2	1 ♭2 𝄫3 ♮4	Blues tetrachord	μγ’
3	1 ♯2 ♯3 ♯4	Blues tetrachord	μγ’
4	1 ♯2 ♯3 ♯4	Blues diminished tetrachord	ιδ’
5	1 ♭3 4 ♭5	Blues diminished tetrachord	ιδ’

Table V.3: References

ID	Reference
α	Aebersold, J. (1996) *The “Scale Syllabus” (Volume 26, as played by David Liebman & Jamey Aebersold)*. USA: Jamey Aebersold Jazz.
β	Aebersold, J. (2000) *Jazz Handbook*. USA: Jamey Aebersold Jazz.
γ	Alexander, J. (2014) *The Complete Guide to Playing Blues Guitar Compilation*. Great Britain: Fundamental Changes.
δ	Balena, F. (2014) *The Scale Omnibus*. Available at: https://www.saxopedia.com/the-scale-omnibus/ (Accessed: 20 April 2019).
ε	Beato, R. (1990) *The Beato Book 4.0: A Creative Approach to Music Theory and Improvisation for Guitar and Other Instruments*. Available at: https://rickbeato.com/products/the-beato-book-4-0-pdf (Accessed: 17 September 2020).
ς	Benward, B. and Saker, M. (2009) *Music in Theory and Practice*. 8th edn. New York: McGraw-Hill. Volume 1.
ζ	Berg, S. G. (2005) *Essentials of Jazz Theory*, *Complete*. USA: Alfred Publishing Co.
η	Berle, A. (1997) *Encyclopedia of Scales, Modes & Melodic Patterns*. Montana: Mel Bay Publications.
θ	Bernstein, L. (1939) *The Absorption of Race Elements into American Music*. Senior Thesis. Harvard University.
ι	Blatter, A. (2007) *Revisiting Music Theory*. New York: Routledge.
ια	Blesh, R. (1946) *Shining Trumpets: A History of Jazz*. USA: Alfred A. Knopf, Inc.
ιβ	Boling, M. (1993) *The Jazz Theory Workbook*. Germany: Advance Music.

ιγ	Bolt, B. (1991) *Music Theory For The Rock Guitarist*. Montana: Mel Bay Publications, pp. 8–9.
ιδ	Brent J. and Barkley S. (2011) *Modalogy: Scales, Modes & Chords: the primordial building blocks of music*. Milwaukee: Hal Leonard.
ιε	Celentano, D. (1998) *Essential Blues Guitar*. California: Centerstream Publishing.
ις	Chappell, J. (2007) *Blues Guitar For Dummies*. Hoboken, Ney Jersey: Wiley Publishing, Inc.
ιζ	Charupakorn, J. (2015) *How To Play Blues Fusion Guitar*. Milwaukee: Hal Leonard.
ιη	Clay, L. (2018) *Delta Blues Slide Guitar*. Great Britain: Fundamental Changes.
ιθ	Dineen, J. and Bridges, M. (1997) *The Big Bag Book of Scales for all Guitarists*. New York: Amsco Publications.
κ	Duckworth, W. (2010) *A Creative Approach to Music Fundamentals*. 10th edn. USA: Schirmer, Cengage Learning.
κα	Ferguson, J. (1999) *All Blues Soloing for Jazz Guitar: scales, licks, concepts & choruses*. USA: Mel Bay Publications, Inc.
κβ	Fischer, P. (1995a) *Blues Guitar Rules*. Germany: AMA Verlag.
κγ	Fischer, P. (1995b) *Rock Guitar Secrets*. Germany: AMA Verlag.
κδ	Ganapes, J. (1995) *Blues You Can Use*. Milwaukee: Hal Leonard.
κε	Ganapes, J. (2000) *Blues Licks You Can Use*. Milwaukee: Hal Leonard.
κς	Gavalas, C. (2013) *Λαϊκοί Δρόμοι και Κλίμακες για Κιθάρα* (*Folk Modes and Scales for Guitar*). Athens: Panas Music.
κζ	Gelling, P. (1998) *Progressive Blues Guitar Solos*. South Australia: Koala Publications Pty.
κη	Govan, G. (2002) *Creative Guitar 2: Advanced Techniques*. London: Sanctuary Publishing.
κθ	Greenblatt, D. (2004) *The Blues Scales: Essential Tools For Jazz Improvisation*. Petaluma: Sher Music Co.
λ	Griffiths, C., Lawson, S., Troup, S., Troup, J. and Preston, N. (2015) *Popular Music Theory: The essential guide for rock & pop musicians*. Great Britain: Rockschool Ltd.
λα	Harnum, J. (2001) *Basic Music Theory: How to Read, Write, and Understand Written Music*. North West England: Sol-Ut Press.
λβ	Harrison, M. (1999) *Contemporary Music Theory Level Two: A Complete Harmony*

	and Theory Method for the Pop & Jazz Musician. Milwaukee: Hal Leonard.
λγ	Harrison, M. (2009) *All About Music Theory: A Fun and Simple Guide to Understanding Music*. Milwaukee: Hal Leonard.
λδ	Hewitt, M. J. (2013) *Musical Scales of the World*. United Kingdom: The Note Tree.
λε	Jaffe, A. (1996) *Jazz Harmony*. Mainz: Advance Music.
λς	James, A. St. (2011) *The Blues Guitar Handbook*. Milwaukee: Backbeat Books.
λζ	Kadmon, A. (1991) *The Guitar Grimoire*. New York: Carl Fischer.
λη	Krenz, S. (2010) *Gibson's Learn & Master Guitar*. Nashville: Legacy Learning Systems.
λθ	Lateef, Y. A. (1981) *Repository of Scales and Melodic Patterns*. USA: FANA Publishing Company.
μ	Levine, M. (1995) *The Jazz Theory Book*. Petaluma: Sher Music Co.
μα	Marks, A. and Sanderson, A. (1995) *Learn to Play Blues*. 1st edn. Edited by P. Wingate. London: Usborne Publishing Ltd.
μβ	Mathieu, W. A. (1997) *Harmonic Experience: Tonal Harmony From Its Natural Origins To Its Modern Expression*. Rochester, Vermont: Inner Traditions International.
μγ	Miller, R. (1996) *Modal Jazz Composition & Harmony*. Germany: Advance Music. Volume 1.
μδ	Neely, B. and Schroedl, J. (1997) *Chords & Scales for Guitar*. Milwaukee: Hal Leonard.
με	Nettles, B. and Graf, R. (1997) *The Chord Scale Theory & Jazz Harmony*. Germany: Advance Music.
μς	Pease, T. (2003) *Jazz Composition: Theory and Practice*. Boston: Berklee Press.
μζ	Powers, L. (1979) *The Scale Book*. California: Professional Music Productions, Inc.
μη	Pyrgiotis, D. (1995) *Αρμονία στην Πράξη* (*Applied Harmony*). 2nd edition. Athens: Fagotto Books, 2006. Volume 2.
μθ	Rawlins, R. and Bahha N. E. (2005) *Jazzology: The Encyclopedia of Jazz Theory for All Musicians*. Cheltenham, Australia: Hal Leonard Australia Pty.
ν	Ring, I. (2018) *The Exciting Universe Of Music Theory*. Available at: https://ianring.com/musictheory/ (Accessed: 17 April 2022).
να	Rubin, D. (2012) *Blues Ukulele*. Milwaukee: Hal Leonard.
νβ	Russell, G. (2001) *Lydian Chromatic Concept of Tonal Organization*. 4th rev. edn.

	Brookline: Concept Publishing Company.
νγ	Sargeant, W. (1959) *Jazz: Hot and Hybrid*. London: Jazz Book Club.
νδ	Schmidt-Jones, C. (2007) *Understanding Basic Music Theory*. Texas: Connexions.
νε	Schuller, G. (1986) *Early Jazz: its Roots and Musical Development*. New York: Oxford University Press.
νς	Sheldon, C. and Skinner, T. (2001) *Popular Music Theory: Advanced Level Grades 6 to 8*. Great Britain: Registry Publications Ltd.
νζ	Smallwood, R. (1980) 'Gospel and Blues Improvisation', *Music Educators Journal*, 66(5), pp. 100–104.
νη	Sokolow, F. (1998) *Classic Blues Licks For Electric Guitar*. Montana: Mel Bay Publications.
νθ	Titon, J. T. (1977) *Early Downhome Blues: A Musical and Cultural Analysis*. 2nd edn. Chapel Hill: The University of North Carolina Press, 1994.
ξ	Vai, S. (2019) *Vaideology: Basic Music Theory for Guitar Players*. Milwaukee: Hal Leonard.
ξα	Viera, J. (1993) *Η Αρμονία της Τζαζ* (Jazz Harmony). Translated from the German by K. Nasos. Athens: K. Nasos – EDNA Intertranspublishers.
ξβ	Vogl, P. (2007) *The Guitarist's Music Theory Book*. Watch & Learn, Inc.
ξγ	Wharram, B. (2005) *Elementary Rudiments of Music*. Rev. edn. Toronto: The Frederick Harris Music Co.
ξδ	Winterson, J. and Harris, P. (2014) *Rock & Pop Theory: The Essential Guide*. London: Faber Music.
ξε	Wyatt, K. (1997) *Beyond Basics: Acoustic Blues Guitar*. USA: Alfred Publishing Co.
ξς	Wyatt, K. and Schroeder, C. (1998) *Harmony & Theory*. Milwaukee: Hal Leonard.

Appendix VI
Tables of *drómoi* and their interrelated chords

Table VI.1 compares *drómoi* from eighteen sources (see Table 2.1, Chapter 2) and acknowledges disputes between authors. The superscript indicators, from [(a)] to [(p)] (in the left column) assign the *drómos* to the corresponding author. Table VI.2 presents the finalised collection of *drómoi* after merging the information from Table VI.1. Nomenclature inconsistencies are also included in the left column. The scale spelling is provided in the middle column, where a second line of reverse numbering provides the descending form of the *drómos*. On the right, is the categorisation of each *drómos*.

Table VI.1 Syncretic table of *drómoi,* their spellings and type

Rebetiko drómoi	**Spelling**	**Type of mode**
Major Scale [abegiklnp] / Basic [o]	1 2 3 4 5 6 7 8	Major
Rast [abcdefgilp]	1 2 3 4 5 6 7 8 8 ♭7 6 5 4 3 2 1	Major Dominant
Rast [n]	1 2 3 (♯)4 5 6 7 8 8 ♭7 6 5 (♯)4 3 2 1	Major Dominant
Rast [m]	1 2 3 4 5 6 7 8	Major
Rast [o]	1 2 3 4 5 ♯6 7 8	Major
Segiá [acl]	1 ♯2 3 4 5 6 7 8 8 (♭)7 6 5 4 3 ♯2 1	Major * (Dominant)
Segiá [begikp]	1 ♯2 3 4 5 ♭6 7 8	Major *
Segiá [d]	1 ♯2 3 4 5 ♭6 ♭7 8	Major *
Segiá [f]	1 ♭2 ♭3 4 5 ♭6 ♭7 8	Minor
Segiá [j]	1 2 3 4 5 ♭6 7 8	Major
Segiah [d]	1 ♯2 3 4 5 6 7 8	Major *
Segiah [n]	1 ♯2 3 (♯)4 5 ♭6 7 8 (9 ♭10) (♭10 9 8) 7 ♭6 5 (♯)4 3 ♯2 1	Major *
Houzám [acdm]	1 ♯2 3 4 5 ♭6 7 8	Major *
Houzám [begijp] / Husám [o]	1 ♯2 3 4 5 6 7 8	Major *

Houzám [f]	1 ♭2 ♭3 ♭4 5 ♭6 ♭7 8	Minor *
Houzám [h]	1 ♯2 3 4 5 6 7 8 8 ♭7 6 5 4 3 ♯2 1	Major * Dominant
Houzám [l]	1 ♯2 3 4 5 ♭6 7 8 8 ♭7 6 5 4 3 ♯2 1	Major * Dominant
Houzám [n]	1 ♯2 3 4 5 6 7 8 8 7 6 5 (♯)4 3 ♯2 1	Major *
Natural minor [aln] or *Nisiótiko* (Island) minor [begip] or Diatonic minor [egk]	1 2 ♭3 4 5 ♭6 ♭7 8	Minor
Harmonic minor [abeghiklnp]	1 2 ♭3 4 5 ♭6 7 8	Minor
B' Harmonic *or* demotic [o]	1 2 ♭3 ♯4 5 ♭6 7 8	Minor
Nihavént / Niavénti [abdegijklnp]	1 2 ♭3 ♯4 5 ♭6 7 8	Minor
Nihavént [cf]	1 2 ♭3 4 5 ♭6 7 8 1 2 ♭3 4 5 ♭6 ♭7 8	Minor
Niavént *or* Nevesér [g]	1 2 ♭3 ♯4 5 ♭6 7 8	Minor
Nihavént [h]	1 2 ♭3 4 5 ♭6 ♭7 8	Minor
Nihavént [m]	1 2 ♭3 4 5 ♭6 7 8	Minor
Niavént [o]	1 2 ♭3 4 5 6 7 8	Minor
Nikríz [acfm] or *Poimenikós* (Pastoral) [c]	1 2 ♭3 ♯4 5 6 7 8 8 ♭7 6 5 ♯4 ♭3 2 1	Minor
Poimenikós (Pastoral) minor [befijkp] or Romanian minor [bgk] or Nigríz [bgln] or Souzinák [bdg]	1 2 ♭3 ♯4 5 6 ♭7 8	Minor
Hitzáz / Hijáz [abdeghijlmnop]	1 ♭2 3 4 5 ♭6 ♭7 8	Dominant
Hitzáz or Ouzál [cf]	1 ♭2 3 4 5 6 ♭7 8 8 ♭7 ♭6 5 4 3 ♭2 1	Dominant
Hitzáz or Hijáz [k]	1 ♭2 3 4 5 ♭6 ♭7 8 1 ♭2 3 4 5 6 ♭7 8	Dominant
Hitzazkiár / Hijazkiár [abcdghijklmnp]	1 ♭2 3 4 5 ♭6 7 8	Major
Hitzazkiár / Hijazkiár [e]	1 ♭2 ♭3 4 5 ♭6 7 8	Minor

	8 7 ♭6 5 4 3 ♭2 1	Major
Hitzazkiár / Hijazkiár [f]	8 7 ♭6 5 4 3 ♭2 1	Major
Ousák [abdeghijklp] / Ussák [no]	1 ♭2 ♭3 4 5 ♭6 ♭7 8	Minor
Ousák [c]	1 2 ♭3 4 5 ♭6 ♭7 8 8 ♭7 ♭6 5 4 ♭3 ♭2 1	Minor
Ousák [f]	1 2 ♭3 4 5 ♭6 ♭7 8 1 2 ♭3 4 5 6 ♭7 8 8 ♭7 ♭6 5 4 ♭3 2 1	Minor
Ousák [m]	1 2 ♭3 4 5 6 ♭7 8 8 ♭7 ♭6 5 4 ♭3 ♭2 1	Minor
Karsigár / Kartzigár [abegijp]	1 2 ♭3 4 ♭5 6 ♭7 8	Diminished
Karsigiár [cl] or Hourí [c] or Kiourdí [l]	1 2 ♭3 4 ♭5 6 ♭7 8 8 ♭7 6 ♭5 4 ♭3 ♭2 1	Diminished
Karsigiár [k]	1 2 ♭3 4 5 6 ♭7 8	Minor
Sabáh [abcdeghiklp] Sabáh alternative [abcn]	1 2 ♭3 ♭4 5 ♭6 ♭7 8 1 2 ♭3 ♭4 5 ♭6 ♭7 ♭8	Minor * Diminished *
Sabáh [fk]	1 2 ♭3 ♭4 5 ♭6 ♭7 ♭8 9 ♭10	Minor *
Sabach [l]	1 2 ♯2 3 ♭4 5 ♭6 ♭7 8	Major *
Sabáh [m]	1 2 ♭3 ♭4 5 ♭6 ♭7 ♭8 ♭8 ♭7 ♭6 5 ♭4 ♭3 ♭2 1	Minor * Diminished *
Schabach [o]	1 2 ♭3 ♭4 5 ♭6 ♭7 ♭8	Minor *
Kiourdí [a]	A false name for *Karsigár*	Minor
Kiourdí [begik(n)p] or Neváh [g]	1 2 ♭3 4 5 6 ♭7 8	Minor
Kiourdí [cf]	1 ♭2 ♭3 4 5 ♭6 ♭7 8	Minor
Kiourdí [d]	1 2 ♭3 4 ♭5 6 ♭7 8 8 ♭7 ♭6 5 4 ♭3 2 1	Diminished Minor
Kurdí [h]	1 2 ♭3 4 ♭5 6 ♭7 8	Diminished
Kiourdí [j]	1 2 ♭3 4 ♯4 5 ♯5 6 ♭7 8	Minor
Kiourdí [l] or Karsigiár [l]	1 2 ♭3 4 ♭5 6 ♭7 8 8 ♭7 6 ♭5 4 ♭3 ♭2 1	Diminished

Kiurdi [n] or 'more accurately' Kartsigar / Kartsiyar [n]	1 2 ♭3 4 ♭5 6 ♭7 8 (♭9) (♭9) (8) ♭7 6 ♭5 4 ♭3 2 (♭2) 1	Diminished
Peiraiótikos [bcfghklnp] or Rebétikos [c] or Zergioulelí Souzinák [f]	1 ♭2 3 ♯4 5 ♭6 7 8	Major
Peiraiótikos [d]	1 ♯2 3 ♯4 5 6 7 8	Major *
Peiraiótikos [e]	1 2 3 ♯4 5 ♭6 7 8	Major
Peiraiótikos [j]	1 ♭2 3 ♯4 5 6 7 8	Major
Evíds [m] (Peiraiótikos's correct name)	1 ♭2 3 ♯4 5 ♭6 7 8	Major
Peiraiótikos º	1 ♭2 3 4 5 ♭6 7 8	Major
Melodic minor [bep]	1 2 ♭3 4 5 6 7 8 8 ♭7 ♭6 5 4 ♭3 2 1	Minor
Melodic minor [h]	1 2 ♭3 4 5 6 7 8	Minor
Tabachaniótikos [bgijl]	1 2 3 4 5 ♭6 7 8	Major
Tabachaniótikos [hk] or Souzinák [k] or Segiáh [k]	1 ♯2 3 4 5 ♭6 7 8	Major *
Tsingánikos (gypsy) [bi]	1 ♭2 3 4 ♭5 6 ♭7 8 8 ♭7 ♭6 ♮5 4 3 ♮2 1	Dominant Major
Tsingánikos [dj]	1 ♭2 3 4 ♭5 6 ♭7 8	Dominant
Houseiní [b]	1 2 3 4 5 6 ♭7 8 8 ♭7 ♭6 5 4 ♭3 2 1 1 2 3 4	Major Minor Major
Houseiní [cf]	1 2 ♭3 4 5 6 ♭7 8 8 ♭7 ♭6 5 4 ♭3 2 1	Minor
Houseiní [gil]	1 2 3 4 5 6 ♭7 8 8 ♭7 ♭6 5 4 ♭3 2 1	Dominant Minor
Houseiní [j]	1 2 ♯2 3 4 5 ♯5 6 ♭7 8	Dominant
Neveséri [b]	1 ♭2 ♭3 ♭4 5 ♭6 ♭7 ♭8 ♭8 ♭7 ♭5 ♭4 ♭3 ♭2 1 1 ♭2 ♭3	Minor * Diminished
Nevesér [cfm]	1 2 ♭3 ♯4 5 ♭6 7 8	Minor

Nevesér or Niavént [gk]	1 2 ♭3 ♯4 5 ♭6 7 8	Minor
Neveséri [j]	1 ♭2 ♭3 ♯4 5 ♭6 ♭7 7 8	Minor
Scale of Andalusians of Spain [b]	1 ♭2 3 4 5 ♭6 7 8 8 ♭7 ♭6 5 4 ♭3 ♭2 1	Major Minor
Souzinák [ac]	1 2 3 4 5 ♭6 7 8	Major
Souzinák [dg] or Nikríz [g] or Poimenikó [g] or Romanian [g]	See Poimenikos (1 2 ♭3 ♯4 5 6 ♭7 8)	Minor
Souzinák or Segiáh or Tabachaniótikos [k]	1 ♯2 3 4 5 ♭6 7 8	Major *
Moustaár [c]	1 ♯2 3 ♯4 5 6 ♭7 8	Dominant
Mousteár [f]	1 2 ♭3 4 5 ♭6 ♭7 8	Minor
Moustár [m]	1 ♯2 3 ♯4 5 6 7 8 8 ♭7 6 5 ♯4 3 ♯2 1	Major * Dominant
Mahur [c] or Tsergiáh [c] or Tsargiáh [m]	1 2 3 4 5 6 7 8	Major
Tsargiáh [f]	1 2 ♭3 4 5 6 ♭7 8	Minor
Bouselík [cg] or *Nisiótiko* (Island) minor [g] or Diatonic minor [g]	1 2 ♭3 4 5 ♭6 ♭7 8	Minor
Bouselík [f]	1 2 ♭3 4 5 ♭6 ♭7 8 1 2 ♭3 4 ♭5 6 ♭7 8 1 2 ♭3 4 5 ♭6 7 8	Minor Diminished Minor
Houmagioún or Houkangoúr [c]	1 2 ♭3 4 5 ♭6 ♭7 8	Minor
Sehnáz [c]	1 ♭2 3 4 5 ♭6 7 8	Major
Pireótiko minor (Dawn's minor) [h]	1 2 ♭3 ♯4 5 ♭6 7 8	Minor
Rast Saz-Kiar [f]	1 ♯2 3 4 5 6 7 8	Major *
Zergioulelí Hitzáz [f]	1 ♭2 3 4 5 ♭6 7 8 1 ♭2 3 4 5 6 ♭7 8	Major Dominant
Ouzál [f]	1 ♭2 3 4 5 6 ♭7 8	Dominant
Kiotsék [f]	1 2 ♭3 4 5 6 ♭7 8 ♭9 8 ♭7 6 ♭5 4 3 2 1	Minor Dominant
Pentatonic Minor [ck] or Pogonísio	1 ♭3 4 5 ♭7 8	Minor

Minor [m]		
Pentatonic Major [c] Alternative [ck]	1 2 4 5 6 8 1 2 3 5 6 8	Major
Pogonísio Major [m]	1 2 4 5 6 8	Major

An asterisk indicates a specific feature of some *drómoi*. The major * *drómoi* include an augmented second (♯2), while the minor * *drómoi* have a diminished fourth (♭4). Their enharmonic equivalents (♭3 and ♮3 respectively) can turn them to hybrid major-minor *drómoi*. Some musicians call them '*majoromínoro*' (major-minor).[104] The diminished * *drómoi* are described as such due to a diminished octave (♭8).

Table VI.2 Table of *drómoi* after merging the sources

Rebetiko drómoi	**Spelling**	**Type of mode**
Major scale [abegiklnp] Mahur, [c] Basic [o] Tsergiáh / Tsargiáh [cm]	1 2 3 4 5 6 7 8	Major
Rast [abcdefgil(n)p]	1 2 3 4 5 6 7 8 8 ♭7 6 5 4 3 2 1	Major Dominant
Houzám [begij(n)p] or Segiá [acl]	1 ♯2 3 4 5 6 7 8 (8 ♭7 6 5 4 3 ♯2 1)	Major * Dominant
Segiá [begik(n)p] or Houzám [acdm]	1 ♯2 3 4 5 ♭6 7 8 8 (♭)7 6 5 4 3 ♯2 1	Major * (Dominant)
Natural minor [aln] *Nisiótiko* (Island) minor [begip] Diatonic minor, [egk] Bouselík [cg] Houmagioún, [c] Houkangoúr [c]	1 2 ♭3 4 5 ♭6 ♭7 8	Minor
Harmonic minor [abeghiklnop]	1 2 ♭3 4 5 ♭6 7 8	Minor
Nihavént / Niavénti [abdegijklnp] Nevesér / Neveséri [cfgkm]	1 2 ♭3 ♯4 5 ♭6 7 8	Minor

[104] This is a different use of the term '*majoromínoro*', which refers to scales and *drómoi* that can function and have both major and minor qualities. Another use of it is for the *drómoi* that begin with a major pentachord or tetrachord that connects to a minor tetrachord or pentachord, and vice versa. An equivalent Western term could be the German *Moll-Dur*.

Pireótiko Minor (Dawn's minor), [h] Demotic [o]		
Nikríz [acfm] Nigríz	1 2 ♭3 ♯4 5 6 7 8 8 ♭7 6 5 ♯4 ♭3 2 1	Minor
Poimenikós minor [begijkp] Romanian minor [bgk] Souzinák [bdg]	1 2 ♭3 ♯4 5 6 ♭7 8	Minor
Hitzáz / Hijáz [abdefghjlmnop]	1 ♭2 3 4 5 ♭6 ♭7 8	Dominant
Hitzazkiár / Hijazkiár [abcdghijklmnp] Sehnáz [c]	1 ♭2 3 4 5 ♭6 7 8	Major
Ousák [abdeghijklp] / Ussak [no]	1 ♭2 ♭3 4 5 ♭6 ♭7 8	Minor
Karsigár / Kartzigár [abegij(n)p]	1 2 ♭3 4 ♭5 6 ♭7 8	Diminished
Sabáh [abcdeghiklp] Sabáh alternative [abcn]	1 2 ♭3 ♭4 5 ♭6 ♭7 8 1 2 ♭3 ♭4 5 ♭6 ♭7 ♭8	Minor * Diminished *
Kiourdí / Kurdí [begik(n)p]	1 2 ♭3 4 5 6 ♭7 8	Minor
Peiraiótikos, [bcfghiklnp] Rebétikos [c] Zergioulelí Souzinák, [f] Evíds [m]	1 ♭2 3 ♯4 5 ♭6 7 8	Major
Melodic minor [bep]	1 2 ♭3 4 5 6 7 8 8 ♭7 ♭6 5 4 ♭3 2 1	Minor
Tabachaniótikos [bgijl] Souzinák [ab]	1 2 3 4 5 ♭6 7 8	Major
Tsingánikos (Gypsy) [bdij] Tsingánikos (Gypsy) [dj]	1 ♭2 3 4 ♭5 6 ♭7 8 8 ♭7 ♭6 ♮5 4 3 ♮2 1	Dominant
Houseiní [bgil]	1 2 3 4 5 6 ♭7 8 8 ♭7 ♭6 5 4 ♭3 2 1 (1 2 3 4)	Dominant Minor
Scale of Andalusians of Spain [b]	1 ♭2 3 4 5 ♭6 7 8 8 ♭7 ♭6 5 4 ♭3 ♭2 1	Major Minor
Moustaár [c]	1 ♯2 3 ♯4 5 6 ♭7 8	Dominant
Moustár [m]	1 ♯2 3 ♯4 5 6 7 8 8 ♭7 6 5 ♯4 3 ♯2 1	Major * Dominant
Rast Saz-Kiar [f]	1 ♯2 3 4 5 6 7 8	Major *

Zergioulelí Hitzáz [f]	1 ♭2 3 4 5 ♭6 7 8 1 ♭2 3 4 5 6 ♭7 8	Major Dominant
Ouzál [f]	1 ♭2 3 4 5 6 ♭7 8	Dominant
Kiotsék [f]	1 2 ♭3 4 5 6 ♭7 8 ♭9 8 ♭7 6 ♭5 4 3 2 1	Minor Dominant
Pentatonic Minor [ck] *Pogonísio* Minor [m]	1 ♭3 4 5 ♭7 8	Minor
Pentatonic Major [c] *Pogonísio* Major [m] Alternative [ck]	1 2 4 5 6 8 1 2 3 5 6 8	Major

Table VI.3 illustrates which Western scales or modes correspond to the *drómoi*. In the few instances where the corresponding scale is unknown, I have generated a name that describes the nature of the scale.

Table VI.3: *Drómoi*'s corresponding Western scales and modes

Rebetiko drómoi	**Western scale or mode**
Major, Mahúr, Tsergiáh**,** Basic	Major / Ionian
Rast	Ionian (ascending), Mixolydian (descending)
Houzám or Segiá(h)	Ionian ♯2 (Mixolydian ♯2) (descending)
Segiá(h) or Houzám	Unknown → Harmonic major ♯2
Natural minor, Nisiótiko (Island) minor, Diatonic minor, Bouselík, Houmagioún / Houkangoúr	Natural minor / Aeolian
Harmonic minor	Harmonic minor
Nihavént(i), Nevesér(i)**,** Pireótiko Minor, Demotic	Hungarian minor, Double harmonic minor, Gypsy minor (4th mode of double harmonic major)
Nikríz / Nigríz	Lydian ♭3 (ascending) (4th mode of the harmonic major) Ukrainian Dorian, Romanian minor,

	altered Dorian (descending) (4th mode of the harmonic minor)
Poimenikós minor, Romanian minor, Souzinák	Ukrainian Dorian, Romanian minor, altered Dorian (4th mode of the harmonic minor)
Hitzáz / Hijáz	Phrygian Dominant, Phrygian Major, Freygish scale (5th mode of the harmonic minor)
Hitzazkiár / Hijazkiár, Sehnáz	Double harmonic major, Byzantine scale, Arabic scale, Gypsy Major
Ousák / Ussák	Phrygian
Karsigár / Kartzigár	Dorian ♭5 (2nd mode of the harmonic major)
Sabáh Sabáh alternative	Unknown →Aeolian ♭4 Unknown
Kiourdí / Kurdí	Dorian
Peiraiótikos, Rebétikos, Zergioulelí Souzinák, Evíds	Unknown → Double harmonic ♯4 (also, Indian Raga Purvi or Poorvi)
Extras / Less Common	
Melodic minor	Ionian ♭3 (Melodic minor)
Tabachaniótikos, Souzinák	Harmonic major scale
Tsingánikos (Gypsy)	Oriental, Mixolydian ♭5 ♭2 (ascending) (5th mode of double harmonic major) Mixolydian ♭6 (descending) (5th mode of the melodic minor)
Houseiní	Mixolydian (ascending) Aeolian (descending) Major tetrachord (ascending)
Scale of Andalusians of Spain	Double Harmonic Major (ascending) Phrygian (descending)
Moustaár	Lydian Dominant ♯2, Mixolydian ♯2 ♯4
Moustár	Lydian ♯2 (ascending)

	(4th mode of the melodic minor ♯5)
Rast Saz-Kiar	Unknown → Ionian ♯2
Zergioulelí Hitzáz	Double Harmonic Major, Mixolydian ♭2 (5th mode of the harmonic major)
Ouzál	Mixolydian ♭2 (5th mode of the harmonic major)
Kiotsék	Dorian (ascending) Unknown (descending)
Pentatonic minor, Pogonísio minor	Pentatonic minor
Pentatonic major, Pogonísio major	Fourth mode of Pentatonic Major, Ritsusen Scale (Japanese)
Pentatonic major (alternative)	Pentatonic major

Table VI.3 reveals that many *drómoi* correspond to rare or 'unknown' scales and modes, such as the *Houzám* and *Segiá(h)* pair, both versions of *Sabáh*, and *Peiraiótikos drómoi*. An interesting observation is that several *drómoi* correspond to either the fourth or the fifth mode of the harmonic minor, harmonic major, and double harmonic major scales. What is worth noticing is that *drómoi* that are usually combined in songs of the repertoire, such as *Hijáz* and *Hijazkiár*, do not apparently indicate their relationship through their Western correspondences. For example, *Hijáz* and *Hijazkiár* betray their relationship via the similarity of their names, and the fact that they are both constructed with the use of the *Hijáz* tetrachord and a pentachord. By contrast, their corresponding Phrygian dominant mode and double harmonic major scale do not have any evident relationship. These findings were presented at the *10th European Music Analysis Conference* (*EuroMAC-10*) in 2021.

Table VI.4 compares the chords that five authors assign to *drómoi*. As fewer authors are involved, the superscript indicators have been reassigned for Table VI.4: Mystakidis and Payatis maintain [(a)] and [(b)] respectively, while [(c)] has been assigned to Gavalas, [(d)] to Papakostas, and [(e)] to Polykandriotis. It must be noted, though, that there are a few inconsistencies between Payatis's books, so in such cases [(b)] is bisected into [(b.1)] for his 2010 book and [(b.2)] for his 1987 book. Mystakidis identifies the secondary degrees only in his 2012 book.

Table VI.4 Syncretic table of *drómoi* degrees

Rebetiko drómoi	**Primary degrees**	**Secondary degrees**
Major	I, IV, V [ac] I, IV, V, V^{7} [bd]	ii, iii, vi, vii° [bcd]
Rast	I, ii, IV, V [ac] I, IV, v, ♭VII [bd]	iii, vi, vii° [ac] ii, iii, vi, I^{7} [bd]
	I, ii, iii, IV, V, vi, vii° [e]	
Segiá(h)	I, IV, V [ac] I, iv, V, V^{7}, i [b.1d] I, iv, V, V^{7} [b.2]	IV^{7}, iii, vi, VII$^{(♭5)}$ [a] IVmaj^{7}, iii, vi, vii° [c] vii°, vi, iii [b.1d] vii°, ♭VI, i, iii [b.2]
Houzám	I, iv, V [ac] I, IV, V, V^{7}, i [bd]	iv^{7}, iii, ♭VI^{+}, VII$^{(♭5)}$ [ac] iii, vi, vii° [bd]
	I, ♯IIsus$^{9♭5}$, iii/iii°, IV, V^{+}/v$^{♯5}$, vi, vii°/♭VII^{sus4} [e]	
Nisiótiko (island) minor Diatonic minor	i, ♭III, iv, ♭VII [a] i, iv, v, ♭VII [c] i, iv, ♭VII [bd]	ii°, ♭III, v, ♭VI [a] ii°, ♭III, ♭VI [c] ii, ♭III, ♭VI, v [bd]
Harmonic minor	i, iv, V [ac] i, iv, V, V^{7} [bd]	ii°, ♭III^{+}, ♭VI, vii° [ab.2cd] ♭VI, vii°, ♭III [b.1]
	i, ii°, ♭III^{+}, iv, V, ♭VI, vii° [e]	
Nihavént(i)	i, ♯iv°, V [ab.1cd] i, ♯iv°, V, V^{7} [b.2]	II$^{(♭5)}$, ♭III^{+}, ♭VI, vii [ac] ♭III, ♭VI, vii° [b.1] ♭III, VI, vii°, ii° [b.2] ♭III, ♭VI, vii [d]
	i, ii°, ♭III, iv, v, ♭VI, ♭VII [e]	
Hijáz	I, iv, ♭vii, ♭II [abcd]	iii°, v°, ♭VI^{+} [a] I^{7}, iii° [bd]
	I, ♭II, iii°, iv, v°, ♭VI^{+}, ♭vii [e]	
Hijazkiár	I, iv, V, ♭II, ♭vii [a] I, iv, V, ♭II [bd] I, ♭II, iv [c]	iii, ♭VI^{+}, (♭II^{7}) [a] vii°, iii [b] iii, V$^{♭5}$, ♭VI^{+}, ♭vii, ♭IImaj^{7} [c]

		♯i°, iii [d]
	I, ♭II, iii, iv, V♭5, ♭VI+, vii°sus9♭5 [e]	
Ousák	i, iv, ♭vii [ac] i, iv, ♭vii, ♭II [bd]	♭III, v°, ♭VI [a] ♭III, ♭VI [b.1d] ♭III, ♭VI, v [b.2] ♭II, ♭III [c]
	i, ♭II, ♭III, iv, v°, ♭VI, ♭vii [e]	
Karsigár	i, ♭iii, IV, ♭VII or ♭vii [ac] i, IV, ♭V, ♭VII [b.1] i, IV, ♭V, ♭VII, ♭vii [b.2] i, ♭V, ♭VII [d]	ii, ♭V, vi° [ac] ♭iii, vi° [b.1d] ii, ♭iii, vi° [b.2]
Sabá(h)	i, ♭III, ♭VII [a] i, ♭III, ♭IV, ♭VII [b.1d] i, ♭III, ♭IV, ♭VII, ♭VII7 [b.2] i, ♭iii, ♭IV, ♭VII [c]	♭IV7, ♭IV+, v, ♭VI [a] v, ♭VI, ii°, ♭VII7 [b.1d] v, ♭vi, ii° [b.2] v, ♭VI, ♭IVmaj7 [c]
	i, ii add9♭5, ♭III, ♭IV+, v, ♭VI, ♭VII♭5 [e]	
Peiraiótikos	I, ♭II, V, ♯iv° [bd]	vii°, iii [b] vii, iii [d]
	Identical to *Hijazkiár*	
	I, ♭II, iii, ♯ivsus9♭5, V♭5, ♭VI+, viisus9♭5 [e]	
Tabahaniótikos	I, iv, V [cd]	ii°, iii, ♭VI+, vii° [c]
	It is only used for improvisation. [b]	
	I, ♯II+, iii, iv, V+, ♭VI+, VII♭5 [e]	
Houseiní	I, IV, ♭VII, v, vi, ii (ascending) [d] i, iv, ♭III, ♭VII, v, ♭VI (descending) [d]	
	Houseiní does not exist. [a] It is only used for improvisation. [bc]	
Melodic minor	i, IV, V [b.1] i, IV, V, V7 [b.2d] i, iv, v (descending) [d]	vii°, ii, ♭III+, vi [bd] ♭III, ♭VI, ♭VII (descending) [d]
	i, ii, ♭III+, IV, V, vi°, vii°	

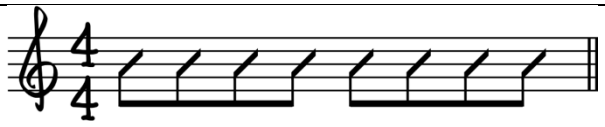
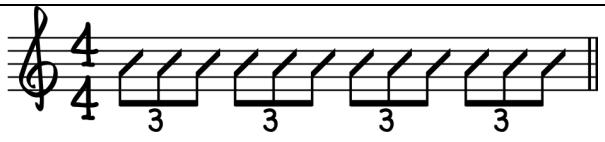
Kiourdí	i, IV, ♭VII [b.1d] i, IV, ♭VII, v [b.2]	ii, ♭III, vi°, v, IV^{7} [b.1d] ii, ♭III, vi° [b.2]
	It's the same as *Karsigár* [c]	
	i°, ii, ♭iii, IV, $♭V^{+}$, vi°, ♭VII [e]	
Peiraiótiko minor	i, $II^{♭5}$, $♭III^{+}$, $♯iv^{add9♭5}$, V, vi°, vii [e]	
Poimenikó minor	i, ♯iv°, ♭VII [b.1] i, ♯iv°, ♭VII, v [b.2]	ii, ♭III, v [b.1] II, ♭III, vi [b.2]
	It's the same as *Nikríz* or *Souzinák* or Romanian min.	

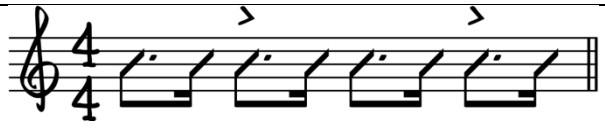
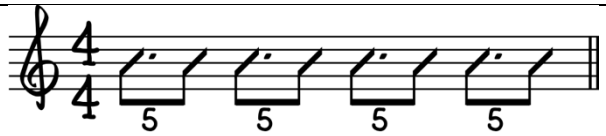
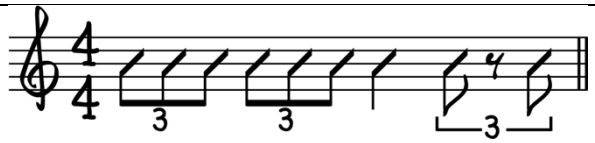
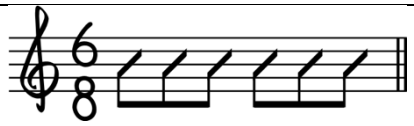
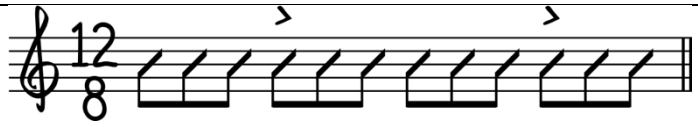
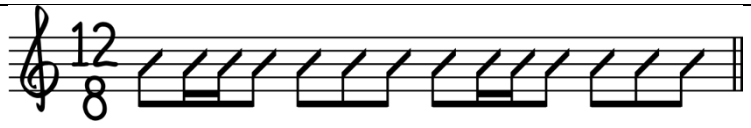
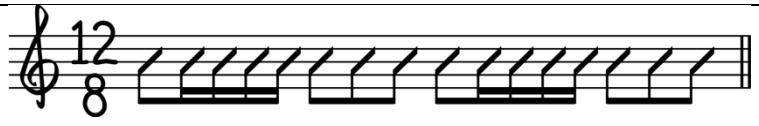
Appendix VII
Blues and jazz rhythms

The term ‘shuffle’ usually refers to triplet swing, that is the subdivision in which the first note of each beat is twice the duration of the second note. If each beat is subdivided into quaver triplets, either the second quaver is omitted, or it joins the first quaver, and a ratio of 2:1 is created. Since many blues and jazz pieces are in 4/4, the use of equal quaver triplets, and the transcriptions in 12/8 instead of 4/4, are also common. Therefore, another popular time signature is 6/8. Jazz has incorporated features of other genres and traditions, and thus other time signatures include 3/4 (or waltz), 5/4, 6/4, 7/4, 11/4, 5/8, and 9/8, yet 4/4, 12/8 and 6/8 remain the most popular. Jody Fisher presents some blues rhythms in his *Rhythm Guitar Encyclopedia* (1996, pp. 12–16).

In swing time, the ratio of each pair of notes of a beat can range from hard swing, an alternation of dotted quavers and semiquavers, with a ratio of 3:1, to light swing, recently regaining popularity as ‘quintuplet swing’, through contemporary jazz fusion bands, with a ratio of 3:2. Each beat must be divided into semiquaver quintuplets, in which the first three are joined to a dotted quaver and the remaining two to a quaver.

Table VII.1 List of blues and jazz rhythms

Description	**Rhythmic representation**
Straight Crotchets	
Straight Quavers	
Quaver Triplets Feel	
Shuffle 1	
Shuffle 2	

Hard Swing	
Hard Swing 2-4	
Hard Swing 2	
Hard Swing 3	
Hard Swing 4	
Quintuplet Swing	
Triplet Swing	
Triplet Swing 2	
Six Eight	
Twelve Eight	
Twelve Eight 2-4	
12/8 with semiquavers	
12/8 with semiquavers 2	

Appendix VIII
Interview with Pete Churchill

'PC' stands for Pete Churchill, and 'NP' stands for Nassos Polyzoidis.

[The discussion began spontaneously, as we haven't seen each other for seven years, so I started recording the session after approximately 10 to 15 minutes.]

PC: So, I think, I think geographically, cause of where we are in the UK, we have inherited the classical tradition – obviously there is a lot of tradition in this building (the Royal Academy of Music).

NP: Yes.

PC: But there is a lot of English classical music that was connected to English folk song, which is modal. So, we haven't… For me, my parents… I grew up… My parents were both classical musicians and my father was a contemporary of lot of the English composers, like Finzi and Vaughan Williams. So, a lot of modal English folk influenced classical music was what I grew up with; I knew the sounds. Holst… =

NP: I see.

PC: = Gustav Holst and Vaughan Williams… I have them being trying to deal with the … the modes of the … of the folk tunes that they were collecting, because it was the natio-, the time of musical nationalism. And that each country was expl-, like Bartok was exploring their own folk music and… and then… because they 'd all been trained in formal Baroque harmony counterpoint, suddenly they have a lot of material that they 've collected, which is purely linear: has no harmony. And so, they were already having those conversations about how do you look at a modal piece of … a unison unaccompanied folk tune [let's] say, and extract harmony that is suggested by the mode.

NP: I see.

PC: You see what I mean?

NP: Yes, yes.

PC: That was the peculiar problem. And they started to try find accompaniments that work within the same… they didn't want to impose new harmony from outside, because they didn't want to… they wanted to honour the original folk song with the sound. So, they were already thinking about basically chord-scale relationships, but they didn't talk, they didn't

use that term.

NP: Oh, that's very interesting, because for us it happened almost the exact opposite.

PC: OK.

NP: Because we thought that all the modes… as most of the modes, the Greek modes come from Turkey… well not exactly from Turkey, but they have this eastern flavour =

PC: Sure, yeah.

NP: = they thought that we should be closer to the West, so we should get rid of all these modes and most Greek composers tried to imitate classical western harmoni- =

PC: Yeah, so, I think like, the composers I know at that time, like Vaughan Williams was the first folk song collector. Was a great British composer, orchestral composer, choral composer. And then there was Shostakovich, Bartok and Aaron Copland in America.

NP: Oh, yeah.

PC: So, you know, you have this kind of folk, there would really looking at, you know, a few, you know, Appalachia that those, that Aaron Copland in Rodeo and all the things that were looking at all the fiddle music of the kind of… of the mid-West and stay tuned. And so, they were all trying to connect with the folk music, because they wanted to reinvent or invigorate their own music. And the other two things that seemed to be going on at the time, the way I see it was after Wagner had sort of destroyed tonality, cause he was so… moving, you know, key centres were destroyed. =

NP: Aha.

PC: = So the two things that happened were, broadly were: Schoenberg, who invented a whole new system, the twelve-tone system =

NP: Yes.

PC: = or Debussy, who went into that kind of punt to turn to turn that kind of… and they were people who didn't want either of those things and the Nationalists decided to look back to their own folk music.

NP: OK, I see.

PC: So, the practical situation of… that the context here in the UK. I have that tradition and I have the American jazz modal tradition. And I also have standards and… but we also have people like Kenny Wheeler… Huge influence on British jazz. I mean he lives here all his life, so he's…

NP: Yeah, but you actually… I think… didn't you study in Canada? Is it right?

PC: Well, I started in Canada and he's Canadian, but I didn't know back Kenny Wheeler until I came here.

NP: Oh, OK.

PC: I did a classical degree in Canada.

NP: Oh.

PC: So, I just did harmony and counterpoint, like I wrote fugues and learnt to write all that stuff.

NP: Oh, I see.

PC: And then came into jazz. So, I'm only saying that to illustrate my … my brain is formed by lots of different kinds of music and lots of different ways of being educated.

NP: That's good.

PC: So, yeah. Which means that European jazz is a better home for me than simply American jazz. You see what I'm saying?

NP: Yes.

PC: But I… But I also started out as a jazz musician in Canada. So… and I was playing in piano bars and doing the American songbook, standards…

NP: Aha.

PC: And you know, that's why I know lots and lots of standards and all the worlds and I play them in all keys. That's just because of how I began. So that all comes to in a big mix, you know, the English European classical music, formal study as a classical composer and then… there was a postgraduate composer, jazz composer at the Guildhall. I did a postgraduate diploma there. And that's when I met Kenny Wheeler. And that's led me into … and I always run choirs and things like that and then ended up working with Kenny Wheeler, conducting his big band. So, that's the kind of… that's a very unorthodox preparation to be a jazz musician. But I think that in Europe you are allowed to have that many influences. European jazz means you can own all your influences. =

NP: Yes.

PC: They are all valid, you know.

NP: Yes, it seems possible.

PC: So, the folk music is also part of my mobile thinking.

NP: Aha.

PC: You know, very much. And how to find harmony from… one of the assignments I set here for first years is they have to harmonise a folk song. They have to find a folk song.

NP: Oh, all right.

PC: And then they have to harmonise it with the harmony suggested by the mode.

NP: Okay.

PC: And it's very simple, is like… cause the way that Vaughan Williams… they had these [plays piano] they had the classical cadences. Hymns, you know. They did… and they had a lots of… you know [starts harmonising an ascending major scale on piano]. When you study as a classical, [continues harmonising] you do your harmonies. It's all based on harmonisation of scales [starts harmonising a descending major scales on piano]. You know. And then you might do the same thing [starts harmonising a major scale in a different key]. So, you do in all the keys [keeps harmonising in other keys], right? But you also do [starts harmonising harmonic minor] harmonic minor.

NP: Right.

PC: [continues with descending harmonic minor]. So that's… the scale thing is a big part of your training, you know. So, if you take… if you're used to doing [plays I-IV-V-I on piano] one, four, five, one, like that, and suddenly you've got a folk song that's Mixolydian... then what English composers did? I think they [starts playing on piano] decided that they would keep the same gestures, but they would change [plays I-IV-V-I in Mixolydian]. Because it's Mixolydian, so you get these kind of [harmonises in Mixolydian]. And that's… so it's still classical gestures, but they managed to find harmony in the mode. And they found things like the five chord it doesn't always have to be a dominant. It could be =

NP: Yes.

PC: = it could be minor. If you're [plays on piano]. And you have this [plays on piano]. On a very simple level, that starts you thinking how they were able to fuse classical gestures but with folk music. You know, and I talk about this thing about key signature tonalities. The fact that we think in major and minor keys is really because of publishing. The use of music publishing. You know, the key signature is only to save ink.

NP: Oh, right. I haven't thought of that, actually.

PC: The way publishers have influenced the way we think of music, you know. So, if you put a key signature you're starting to think of the primacy of tonality.

NP: All right.

PC: And the key signatures give you major and minor, don't they?

NP: Yes.

PC: And the minor is always the natural minor. You know. And the major is major. But we think, well hang on, there are different kinds of majorness in folk music, and there are different kinds of minorness, and we can't use key signatures for them.

NP: Yes. I haven't thought of that actually. And I'm thinking about things like that, exactly because rebetiko music, that I'm trying to harmonise with jazz and blues harmony and even

contemporary harmony, is an oral tradition. So, if you read the books of several authors, they disagree. They disagree about the names of the modes. But it's not the only problem. They also disagree about the degrees… the chords =

PC: Yeah.

NP: = that each degree has.

PC: Yes, that's right.

NP: So, it's really weird, because some authors say that there are three primary degrees, like in classical music, while other authors say that the degrees depend on the kind of mode. So, some modes may have two primary major degrees, other modes may have four primary major degrees, and it's very complicated which way to… [laughing]

PC: I mean for me. For me it's like… I mean, I think by just already talking about major and minor, that's already a value judgement that comes from classical music.

NP: Yeah.

PC: So, you know, you've already diluted [laughing] your music with another cultural kind of viewpoint.

NP: Yes.

PC: Because in blues, blues isn't a scale. There is no such thing as a blues scale. That's a construct of American jazz education.

NP: OK.

PC: So, the blues instruments, you know, are instruments that can bend notes.

NP: Alright.

PC: Like the voice, the guitar, the harmonica… piano is not a blues instrument. You know. So, I mean if there is a sound of the blues, it's based around the most, the easiest scale, you know [plays on piano]. You know, the whatever, you can call it the minor pentatonic, you already like. But the thing is that's very easy on the guitar. Old soul licks [sings a vocal lick]. And then every other note that you want is only one semitone away from one of those notes.

NP: OK.

PC: So, there are seven other notes that you can get to. It's the opposite from [plays all the notes simultaneously on piano] that, and these are the [play the remaining notes simultaneously] these are the out notes. And this is like, these are the in notes [plays notes simultaneously] and these are the out notes [plays notes simultaneously]. And that's all the notes, you know. So here I'm looking at C minor pentatonic and the note A major contains all the notes that aren't in C minor pentatonic. Right? So, that's like C major is the major

scale and E flat (E♭) minor pentatonic is the notes that aren't in. So, you have this dichotomy between the, what you could say, sacred and circular.

NP: Alright.

PC: You know? And on the circle of fifths there are two different sides. You have this, you know and then you have all the notes that, the five notes that aren't in your scale =

NP: Yes.

PC: = are all in a row on the other side of the circle of =

NP: Yes.

PC: = the circle of fifths.

NP: Yes.

PC: It's perfect.

NP: Yes, it's perfect.

PC: It's very ordered and very, you know… So, you have this [plays a Cm7add4], you have this minor sound, which by its existence is saying I am not this [plays a Cm6(no5)]. You see?

NP: Yes.

PC: So, this [plays the Cm7add4] is already saying "I am not of a formal culture". This is the [plays the Cm7add4] simplest sound that we can learn by ear. There are some studies to show that the children in playground chanting [plays the children's melody E♭ – C – F – E♭ – C].

NP: Oh yeah.

PC: You know.

NP: Leonard Bernstein.

PC: Yeah, that's right. So, it's all that, you know. It's a very… it's almost like Leonard Bernstein likes to think that… the way that… ah… who is it Chomsky? Anyway, so he said that cultures often… you know, there are discussions whether different cultures are born with the capacity to receive their own language. The syntax and the grammar of their language. There is actually inherent, you know the sound and the syntax and, you know… and he says that it could be the same for music, you know. But he thinks it's more universal than language. So, the thing is if I [starts playing the blues scale], everything else is inflection and bending notes. [starts playing the blues scale up to ♯4/♭5] So that note doesn't exist.

NP: Mhm.

PC: That's the travesty of blues scale. Is they've taken what is actually feeling and they've made it into something academic [keeps playing the blues scale up to ♯4/♭5].

NP: You mean the flat five (♭5) is =

PC: Yes.

NP: = something between =

PC: Yes.

NP: = four and five.

PC: Four and five, yes. So, you get to it from four. So, it is a basically four or five, depending on which way you're thinking.

NP: Mhm.

PC: So, when I go [plays on piano], it's… I'm trying to bend a note, which I can't do on the piano. So that's my thinking about the blues. And that means, if it is a major blues [starts playing] I can go [continues playing]. That's my inflection.

NP: Oh, you mean the flat… =

PC: Yeah. If I do [starts playing]

NP: [laughing] yes.

PC: [starts scat singing while playing the piano] Like an old-fashioned blues [keeps playing the blues]. That's an inflection [keeps playing]. Where if it was a minor blues [starts playing a minor blues], it's gonna be [accenting some notes]. So, what's this? You know, you have your target notes. But this is the sound, you know. I can either go [keeps playing] minor blues, you know [keeps playing]. You can still hear that, can't you [plays a Cm7add4]? Then I'm playing all the twelve notes. So, it's like you have your tonality. It's just that five-note tonality, which is so natural to all of us. And then, you know, if you put harmony under the blues, then you have to decide, you know, what [plays chords on piano]. If you… You could place harmony that will support the tonality. So you change the quality of your chord to support the tonality of the blues, so [starts playing the blues]. See that? [keeps playing] You know that's A7 [plays an A7]. I'm doing [starts playing chord extensions]. I put a ♯5, ♭9, 13, you know [keeps playing]. So, as a harmonist, if I'm playing for a singer who is singing the blues, I'm not gonna be going [plays ii-V-I].

NP: [laughing]

PC: Like [keeps playing] two-five-ones. Because I'm in another planet.

NP: Alright, yes.

PC: So, harmony has to change. Has to be guided by the tonality. So, and that's not… that's the same as Vaughan Williams with his English folk circle. The song is in the Mixolydian mode and his harmony has to change. So, we… That's… for me that's… that's something that we have to… there isn't a set of chords. Chords are fluid, they have to change.

NP: Mhm.

PC: You know, as the melody changes. You know, as the mode changes.

NP: Yes.

PC: So that kind of chord-scale thing has been happening in classical music and jazz, before people talked about modal… you know, modal music… I think it was, you know, a thought of the words like melodic minor or altered or… Before we had all those names of scales, people were just trying to find the right sounds to support the melody. It's interesting, though, isn't it?

NP: Yes.

PC: And the publishers have a lot to answer for….

NP: I didn't know that at all.

PC: You know, because, as soon as you put a key signature… you know, that's a cultural statement.

NP: Aha.

PC: And that's the primacy of fixing music.

NP: But can you actually create your own… like you create your own language musically, can you create your own key signature?

PC: So, what happened, which is quite interesting, is that, for instance, some of the folk song composers, there is a man called Delius. Now, Delius was a different kind of composer, because he took folk songs, but he used chromatic harmony underneath. So, he used harmony from outside the mode.

NP: Alright.

PC: So… He's kind of separate from the English folk song school. He is a bit of a maverick. But in one of… One of his orchestral pieces is a folk song called 'Brigg Fair', which is a little… it's [plays excerpt of the song]. So, it's Dorian [continues playing].

NP: Mhm.

PC: Very nice [continues playing]. So, it's G Dorian. Which… so… but… then the publishers… they put one flat [laughing].

NP: Okay.

PC: Which means… Because, otherwise, instead of… if they put two flats for G minor, like, you know, then they would have to put E naturals. And a lot of ink would be spent hammering out… because it was like you have it out on a metal plate, didn't you? You engraved music.

NP: Yes.

PC: So, they would have to go right through, put E naturals.

NP: Okay.

PC: If they put the real key signature. If you said it's in G minor, you would put Oh, B♭ and E♭ as a key signature. But if it's in G Dorian, there is only B♭, because it's E♮, right?

NP: Yes.

PC: So, they did that, but the problem is… I mean that's good for them. So that makes sense, is like the key signature for the mode. That means you… but the problem is in jazz, when you look at B♭ at the key signature, you think you're in F or D minor… one flat.

NP: Yes.

PC: And I think in jazz we use key signatures to tell us what our tonality is. And then we look for the accidentals to tell us how different it is, what kind of minor it is. So, B♭ and E♭ says to me G minor.

NP: Right.

PC: And then, I'm gonna look and see, well is it G [plays three different minor scales on piano]. You know. And then the accidentals, the sharps and naturals and things will tell me how different it is from G minor. So, there is a real problem with publishing, you know. It's not like… especially if you're improvising, you know.

NP: Yes.

PC: And also, the key… we deal with the fact that the key that songs are written in, published in, are not the keys necessarily the composer wanted.

NP: Oh, okay.

PC: The publisher would never publish a song where the melody went lower than like here [plays B, C, D, C, B notes]. Because they had to fit the words, you know, of the song [laughing].

NP: Oooh.

PC: So, they didn't want too many ledger lines below middle C.

NP: Really?

PC: And so, the top note is always too high for everybody to sing. That's why all singers, you know, have to take songs down a fourth from where they're written.

NP: Oh, I had no idea about that.

PC: That's crazy, isn't it?

NP: [laughing] yes.

PC: So, publishing is a very powerful influence on how music developed.

NP: [laughing] yes, I guess.

PC: Yeah. So suddenly it's like "Oh, I've got to think about that now as well", you know.

You know, our ideas of what major and minor is, how the key signature affected how we think of tonalities… you know… I mean… So… That's a kind of overview of how I think of music. It's very… Mostly I'm trying not to think the way everybody else thinks.

NP: That's very… very interesting and I think inspiring as well.

PC: Yes, you can basically decide yourself on what your… what your concepts of major and minorness are for yourself and the music you play. And especially if you're an improviser and it says G minor, you want to have lots of kind of minor… minor tonalities in your head.

NP: Yes, definitely.

PC: You know, like Coltrane did.

NP: [laughing] yes.

PC: You know what Miles did. It wasn't like "Oh, Aeolian", you know.

NP: Yes.

PC: I think that's very… Anyway, don't let me… don't let me

NP: Let's see if… okay, it's working [the recorder]. Eh, I've written them here. So:

Q1. You were the first person to introduce me to the idea of listing modes from the brightest to the darkest in 2011. Since then, I have discussed this with several music teachers, professors and jazz performers from the USA, UK and Greece and I realised that the vast majority was unaware of this way of categorisation. Are you always teaching this in Royal Academy of Music students, and do you think that it is important to know this information?

PC: I… When I did a postgrad at the Guildhall, my composition teacher was Scott Stroman. It's very simple. Scott Stroman… he still teaches at the Guildhall, on the jazz course. Scott Stroman was American, he trained in Miami and his teacher was Ron Miller.

NP: Ron Miller, right.

PC: So, Ron Miller has this concept of bright to dark, but George Russell does as well. George Russell decided that the Lydian was the first scale, not the Ionian.

NP: Yes.

PC: Because it was the most acoustically perfect scale. It can be constructed of perfect fifths [plays consecutive perfect fifths on piano]. Right? Which means that every note is present in the overtones of the previous note.

NP: Yes.

PC: So, its base comes out the circle of fifths. And also, it means that if you render it in [plays consecutive thirds on piano] thirds, it resonates. Yeah? Whereas if you do the major

scale [plays consecutive fifths on piano], there is a point in which you get a tritone. And if I [plays consecutive thirds on piano to build a Cmaj13] do in thirds, I get this [plays B and F notes together]. Whereas if it… I do [plays consecutive thirds on piano to build a Cmaj13♯11] Lydian. So… so what happens is that then you get this bright to dark and you consider the modes not from where they came, although you want to know where they came from. Like Lydian is now one.

NP: Okay.

PC: Like every mode is a one. It doesn't have to have come from somewhere else. Every mode becomes a tonality.

NP: Alright.

PC: And for me, I immediately… and then they wrote. I remember him writing on the board. So, we have Lydian, Ionian and Mixolydian, and Dorian, Aeolian, Phrygian and Locrian. Bright to the dark. And I went "Oh that's kind of cool".

NP: [Laughs].

PC: So then… And then he left… I think he left it there. I then found it in, you know, Persichetti's [book Twentieth-Century Harmony].

NP: Oh yeah.

PC: Yeah, I found that. Which is moving the triads and that's very cool for composition. I thought "Ok that's an acoustical… accepted… acoustical fact about how modes are … you know, are related to each other". I then started to realise that… I then saw the order of flattening of the notes was the circle of fifths.

NP: Aha.

PC: Four, seven, three, six, two, five. Then you have to ask yourself "Locrian is the darkest?" So then you say "What if I flatten one of Locrian?" And if you do, you get Lydian a semitone below.

NP: Yes.

PC: So, I realised that there was… "Okay, that's kind of cool". So Locrian [plays Locrian on piano]. If I flatten that to that [play Lydian a semitone below] I can start all over again. So that got me practicing and I did my modes and I tried to… I tried to kind of like play the scale Lydian and then improvise in the scale, and then flatten a note. And then I did it vocally. Make sure I sang everything. And I do… I go [starts singing modes]. Darken it [continues singing]. Ionian. Then [keeps singing]. Mixolydian, then [keeps singing]. Dorian. Did all that. Just to make sure I can hear one of them. So… And then what happened? I realised that they were really… So then… the important thing is to extrapolate information.

So, if have this major and relative minor system, the diatonic system we know. What happens? What's the relative minor of Lydian?

NP: Dorian.

PC: Dorian, yeah! Then I realised that this was now [plays on piano]. And what's the relative minor of Mixolydian?

NP: Of Mixolydian?

PC: Yeah.

NP: Phrygian.

PC: Phrygian, yeah! So, then I realised that the one, four, five of classical tonality was mirrored one, four, five in all the relative minors of, you know, modes. Which was kind of cool. So, I realised that there seemed to be… like a natural major, which is Ionian, and a natural minor, which is Aeolian. And then the natural major, you can brighten it by sharpening its fourth, or you can darken it by flattening its seventh. Yeah?

NP: Yeah.

PC: To create Lydian. And that was like a family of… So, I said "Oh, so there is a major family there". That's a family. And the absolute parallel is happening in the minor. You have the natural minor.

NP: Yes.

PC: You can brighten it by raising the sixth, or you can darken by flattening the second. But those notes are the same as Lydian, like [plays on piano]. This, you know. There's obviously the ♯4 of Lydian is the six of its relative minor, yeah. So… So, then I started to think that there were families of sound. Which as an improviser, I have to teach harmony and I want people to find… to go out of my classes with things to practice and ways to practice.

NP: Mhm.

PC: I just don't want them to go [in a silly voice] "Oh, that's neat".

NP: [Laughs]

PC: Cause then it's like just neat. That's all it is. They have to play it and sing it and understand it. And they have to train their ears to hear it.

NP: Yes.

PC: Cause after that. Then they can play authentically.

NP: Yes.

PC: And it won't… the cognitive and intuitive have to communicate with each other, you know, as improvisers. So that's… I started to develop it like that. And I also realised that the… that the intervals were… So, I don't know if you realise that Dorian is a palindrome.

NP: Yes, you are actually answering [laughs] more…

PC: Oh, okay. So, continue with the questions.

NP: [Laughs] No, it's okay.

PC: That's the way it kind of went for me. I wanted to find the order in the sound.

NP: [Laughs] You're actually answering most of my questions.

PC: No, no. Sorry, I'll let you ask me another question.

NP: But I want to ask you a question on that. You mentioned that you have two families. So, you consider Mixolydian as a major mode =

PC: Yes.

NP: = or as a dominant?

PC: No. Dominant? I don't think of dominant. Dominant is function.

NP: Okay, so three major?

PC: Yeah, three major and three minor. That's the way you start.

NP: And one diminished?

PC: And then you have this… In church major, there we had the three major and the three minor.

NP: Alright.

PC: They knew that the Locrian existed, but because it contained [plays triton on piano], but it had no stability, they didn't want to… we call the theoretical mode.

NP: Okay.

PC: So, they can't seem, they didn't…

NP: They didn't use it.

PC: They didn't use it, yeah.

NP: Okay, I see [laughs].

PC: Yeah.

NP: Well actually, the second one [question] is about sources:

Q2. The only relevant sources that I found are some video lessons of Gary Burton from Berklee College of Music, Vincent Persichetti's book *Twentieth-Century Harmony*, Jeff Brent and Barkley Schell's book *Modalogy* and Ron Miller's book *Modal Jazz Composition & Harmony* (you actually suggested the latter a few months ago via e-mail). There are also recent YouTube presentations by the musicians/YouTubers Adam Neely and Rick Beato. I haven't found any other sources. Do you have any other sources?

PC: It's very interesting, because the thing is, I think everybody who teaches it, just kind of

teaches… it's like an anecdotal thing.

NP: Exactly.

PC: And they just met… there is no consensus about teach… as soon as you get into modal music… as soon as you move away from major and minor two, five, ones [ii-V-I] … you know…

NP: Yeah.

PC: There is lots of information about how to improvise licks and then people can tell you about voicings, you can do [plays on piano Drop 2 voicings] Drop 2. Practice all basis… All that's very organised. This is… nobody is really… You know, I tried to do some… I tried to apply for some research money from this… through the Royal Academy [of Music] =

NP: Oh really?

PC: = to do a big research project. To go to all the European jazz conservatoires and find out how people would teach the same thing and see if we can have some kind of central consensus about… you know…

NP: Yes.

PC: Because the American jazz education thing is very strong. And in Europe a lot of people just go "Oh I'll have that". And I'm saying no. We have a long history of European jazz and the thinking is different.

NP: Yes.

PC: You know, the thinking is… and I think… So, my sources after those books… you know, the George Russell thing was interesting to me, but extreme.

NP: [Laughs] Yes.

PC: You know it. And… but I like the fact that he began it all. He started it really.

NP: And he also proposes other scales, as well. If I remember correctly, he also creates other modes that come from Lydian and Auxiliary Lydian…

PC: Yes, so the thing then is that he had this… he said there was a Lydian chromatic scale. That was created by layering scales one on top of the other, to create the full chromatic scale. So, the Lydian is the first [plays on piano]. I'm doing this from memory, cause I… it's been a while. It seems to me that he then said Lydian Augmented would be the next scale [continues playing]. And that adds that note. But now, his available notes… what he's trying to do, I think, is order all the notes that aren't in Lydian [plays all these notes simultaneously on piano]. All the other notes, which are basically those [plays again all these notes simultaneously on piano]. But he wants to know their order of tension against the root.

NP: Okay.

PC: Which is why the order in which you create the chromatic scale by layering these is very important. So, I think he starts with Lydian, then Lydian Augmented. He's now got eight notes [plays all eight notes]. Yeah? Then, I think… I have to remember this. Then he does Lydian Diminished.

NP: Okay.

PC: And I think [plays the notes] … I think is out of the harmonic major. Is like the fourth degree of the harmonic major. Which is like Lydian with a ♭3 [1 2 ♭3 ♯4 5 6 7 8]. So, then he's added that [plays the ♭3].

NP: Okay.

PC: So, he's now got [plays all nine notes]. So, he's still got a few that… So, the next one is the diminished scale. The auxiliary diminished. Which only adds one more note and that's an F [plays all ten notes]. But he's got all the other notes [plays the previous nine notes] and he's never had that note [plays F]. See that? So now, he's only got two more notes that aren't… and he gets those from the Auxiliary Diminished Blues scale.

NP: Oh yeah, I remember.

PC: But he calls… Which is the semitone/tone diminished. Yeah? [plays the scale] You know that. And that gives him his ♭2 [plays the ♭2] and his ♭7 [plays the ♭7]. Yeah? And that's his full chromatic scale, organised by layers. So, I found that quite interesting but I wasn't sure how helpful it was [laughs].

NP: [Laughs] Yes.

PC: But it's a very individual way of doing things.

NP: Aha.

PC: And... you know, I'm quite interested in it compositionally, but George Russell then had disciples… you know. And that always makes me very suspicious [laughs]. If your music can only be played by people who are your disciples, like the apostles, like the twelve Apostles… =

NP: Oh, alright, yes.

PC: = Yeah, and they learn and then I'm always, I'm a bit suspicious of that personality cult thing.

NP: Yes, and you probably have to be that… you have to have this level of intellectuality to =

PC: = to play his music.

NP: Yeah.

PC: I mean Bill Evans did, Bob Brookmeyer done all the new… his thinking and then… so…

I think there was a… the thinkers at the time around this… George Russell is called the seventh member of *Kind of Blue*.

NP: Oh really?

PC: Yeah, because his thinking was behind that album.

NP: Okay, I didn't know that.

PC: Yes, so they say like that's… he's the one that's kind of his whole… So… but it was Miles and George Russell and Gil Evans and Bill Evans.

NP: Aha.

PC: John Lewis, who is the piano player with modern jazz quartet. He was a real intellect about harmony. I think that was a kind of set of people that were talking through all these things at the time. Very interesting, you know.

NP: I'm really wondering what John Coltrane was thinking actually [laughs], but I think he's…

PC: Yeah. I mean he had that Slonimsky's scale thesaurus. We know he used that. He practiced that. But the thing is… I mean… Carry on, but I… Mostly the… Finding the order of bright to dark was beginning of everything going like that for me. So I can kind of… I'll show you where it was talking me.

NP: Okay [laughs].

PC: Keep going.

Q3. Have you applied this idea to other parent scales? I have applied it to Melodic Minor, Harmonic Minor and Major (that you actually introduced me to that), and Double Harmonic Major, but I have seen different approaches in some of the aforementioned sources. Do you have a standard approach, and do you teach this as well to students?

PC: Well, I remember trying to organise the melodic minor from bright to dark and it involved flattening two notes at a time =

NP: Okay.

PC: = instead of one note [laughs]. And at some point, you have to change the root.

NP: Oh, I don't remember that.

PC: Yes. No, I mean I remember doing that and then thinking "This isn't gonna be very useful".

NP: Yes [laughs].

PC: you know. And I'm not gonna waste my time doing this. I'm a bit like that. I don't… I'm not… I don't have the kind of academic mind that just pursues… cause I've… I'm a player, I

wanna play music.

NP: Yes.

PC: I don't want my brain to get [hand gesture].

NP: [Laughs].

PC: If it's not immediately useful and it maybe… when I've time, I'll… you know… When I have more free time, I'll maybe think about that. I do know that the way I think about the melodic minor is I don't think… the thinking of like… the way that George Russell thought of Lydian as the first, I think of the first in the melodic minor scale… the first… the primary sound is the fifth degree.

NP: The fifth?

PC: So, if I play [plays C Aeolian dominant or Mixolydian ♭6 on piano]. So, I think that's one. It's F melodic minor [plays F melodic minor] starting on C.

NP: Okay.

PC: So, I think that's one [plays C]. And if I… you know… the way I've… that helped me understand the melodic minor a lot more. Because it feels like a useful tonality. So, that's one of the things that I kind of… I've come up with that really helps. And that means that… what's interesting is that if you write out, say, F melodic minor, but you write out all the chords, from… [starts writing them on paper] This is a bit weird; you know… These are all the chords of F melodic minor. And this is like… it's got an augmented… and then this is like a D half-diminished with a ♮9, and this is like A altered. And then this is like Gsus13♭9. You know… This is the old one, yeah? And this is the old five, yeah?

NP: Yes.

PC: This is the old four, see that?

NP: Okay.

PC: Now I want that to be one and I want that to be four and I want that to be five.

NP: Okay [laughs].

PC: So, look [starts playing piano]. This is ♯5 [amends notes and continues playing].

NP: Okay [laughs].

PC: That's the same notes as F melodic minor, but now if feels like a tonality, doesn't it?

NP: Yes, that's interesting.

PC: Yeah, because this is the two, so I get my two-five-ones [ii-V-i] out of that, you know.

NP: Yeah.

PC: So that… maybe with George Russell's way of reorganising the major scale to make it more useful to him… that's now the way I think; so like, this is Mixolydian, but it's got a ♭13

(Mixolydian ♭13), yeah? This is Locrian, but it's got a ♮9 (Locrian ♮9), this is the Altered scale, yeah?

NP: Aha.

PC: This is the Altered dominant. This is the melodic minor. This is, basically, like Dorian, with a ♭9 (Dorian ♭9). This is Lydian. This is George Russell's Lydian Augmented. And this is George Russell's Lydian dominant, yeah?

NP: Right.

PC: Yeah? So, that's for me… [starts playing the piano] that was like… I hear them all the time. That made sense, cause that's what I hear people play [continues playing]. You know. It feels like a major's tonality. The reason that I put the seven in brackets… it is not a dominant. It's just a… it's a major triad.

NP: Okay.

PC: But it's not… that's not the chord. This is the chord [continues playing]. You can have a second. Just a… You know… So that's probably… So, I started to expand my thinking modally and you know… for me the fact that melodic minor is the first degree is only the… a western European classical music academic thinking makes that. Old people scale practice: They practice the major scale, they practice the harmonic minor, they practice the melodic minor. Why? All that scale practice is device to support a repertoire of classical music. I am not interested in that as the basis for my scale practice, for my understanding of harmony. I have to rethink everything=

NP: Yeah.

PC: =as a jazz composer. So that my sounds aren't habitual. Aren't culturally from a world that, you know, I'm aware of and I was trained in, but I'm not interested in that kind of thinking… traditional thinking. I don't want that to organise my thoughts. Cause it wasn't devised for improvisers. You know. It was a way of describing harmony that was devised to describe music that had already been written.

NP: Okay.

PC: So, I'm… My music doesn't exist until I make it… until I play it.

NP: Yes.

PC: So, why would I want to have all that habitual theory? So, this very frame for me… I understand the melodic minor a lot better, since I changed… it's like turning it… like looking it from the other direction or turning it upside down. Does it make sense?

NP: Yes, totally. If we have five minutes in the end, I will show you my constructions, cause I've tried…

PC: Sure, yeah.

Q4. I have noticed some problematic dimensions when I apply this idea to the remaining parent scales, and I was wondering whether you have any thoughts or answers on that:

a. The modes of the major scale go from major to diminished quality step by step. All the remaining modes are mixed.

PC: Okay, so I have organised this, but mostly for practice. So, it seems to me that in the reality there is a chord symbol on the page, or somebody is playing a chord symbol, major seven let's say. And as an improviser, if you're thinking of a scale to play, over that chord, you want to increase your choices.

NP: Oh, I see.

PC: So, I needed to… Now that I've got… I basically looked at… The way I kinda look at scales, is that I look where they come from. So, is very simple. Like if I do [starts writing] 1, 2, 3, 4, 5, 6, 7, and say I know I've got Ionian here, and I've got Mixolydian here, Lydian here, Dorian here, Aeolian here, Locrian here and Phrygian there. Right? Is that make sense?

NP: Yes.

PC: So that's the major scale. Then what I want to know is the melodic minor. These are my parent scales. I have four of them.

NP: Aha.

PC: Harmonic minor, harmonic major. Yeah? And the reason… so, the key is to look at these four scales and realise that they are only one or two notes different from this one. This is like major with a ♭3.

NP: Right, yes.

PC: This is major with a ♭6. This is major with a ♭3 and ♭6.

NP: Okay.

PC: So, all the modes that come out of these are only gonna be one or two notes different from one of these.

NP: Oh right, okay!

PC: Yeah?

NP: Okay, that's a nice idea!

PC: And so, I started to… look… so, the first thing is you just… first you have to know where they come from. So, all the fifth degree scales… This is trying to really think about it logically, so it's not just a random collection of twenty-eight scales. I want to think very formally. These are only gonna be one or two… so this is ♭13, yeah?

NP: Ah, great, yeah.

PC: This is ♭9 and this is ♭9 and ♭13. See how that works?

NP: Alright, yes.

PC: And if you look at the fourth degree, it's the same thing. This is Lydian dominant, yeah?

NP: Yes, yes.

PC: So, this is like a Lydian dominant. So, this is like a Lydian minor seven.

NP: Alright.

PC: And this is like a Lydian minor, major seventh.

NP: Ah, minor, major, okay.

PC: Do you see what I mean? Because if you look at Lydian [plays piano], F Lydian with a G triad, that's Lydian, right? Lydian dominant is… [keeps playing] nothing else changes. Lydian minor seven [keeps playing]. That doesn't change [keeps playing]. The Lydian quality is this ♯11 quality, right?

NP: Alright.

PC: So, if we take… The logic that says it's a Lydian dominant, means I can change the chord symbol and keep the Lydian, right?

NP: Okay.

PC: So, I'm creating names that help me describe sounds.

NP: Okay.

PC: Which… I need to be able to access the sound immediately. So, I need to be… So, if I say "Oh, it's just like a Lydian minor seventh", people will just go "Minor seven. Lydian. Got it."

NP: Okay, that's brilliant. Yes.

PC: So, it's the way you think about reconciling these and constructing them is important. Is like… This I got from George Russell's… the order of his layering was the important thing. And the order which I'm doing this is important. Otherwise, I just hand out the full list to you. But notice that I started with the Mixolydian, cause that really shows you the one or two notes different from Mixolydian, yeah?

NP: Alright.

PC: So, then we look at the things that don't change… These are the notes that change, aren't they? The third degree and the six degree. So, these are gonna change. This is the same as Dorian, but it's got a ♭9, yeah?

NP: Right.

PC: This is… With the other kind of two chord, is a half-diminished, right? So in minor

tonalities, you have half-diminished on a minor two-five-one.

NP: Okay.

PC: Like a minor seven flat… So, these are both kind of Locrian. Because of the ♭6 here [plays piano]. You know? Means that the two chords can be… [keeps playing]. But if it was [keeps playing], the two chords are still half-diminished, right?

NP: Right.

PC: But the thing that makes it different is this is… this is Locrian with a ♮13, right?

NP: Okay.

PC: And this is Locrian with a ♮9 and a ♮13. So somewhere there's got to be a Locrian with just a ♮9, doesn't it?

NP: Yes.

PC: Cause, that's my set of four. So, the nines and the thirteens are the things that change. So, if I have a Locrian family… is my Mixolydian family, see there?

NP: Yes.

PC: With one or two notes different? Yeah. My Locrian family, there's one of the changing notes. The ♭9 is the other one, so… I mean the ♮9, yeah? So, now I'm looking… I'm gonna look here. I'm gonna do my seventh degree modes, yeah? So, this is… This is when I got the concept of having two names for things. Theoretically this isn't Altered. This is Locrian with the ♭11, right? But we call it Altered, right?

NP: And Super-Locrian and…

PC: Yeah. But these are helpful scales, names. These are helpful names. This could also be Dorian ♯11. That's very useful, yeah?

NP: Oh, right, yes, yes!

PC: Okay, that makes sense?

NP: Yes, yes.

PC: So, that's the same thing.

NP: Yes, definitely.

PC: So, I think renaming things can help you understand them better. So, if this is Dorian ♯11, this is Mixolydian ♯11. Same thing. Don't you see that?

NP: Yes.

PC: See the way this… I'm just trying to make sure that I've loads of ways to understand sound.

NP: Okay.

PC: And then if this is… this is also Melodic minor ♯11.

NP: Melodic minor… so…=

PC: This is George Russell's [plays piano]

NP: = Ionian ♭3♯11

PC: Yeah, but the thing is, when I use it, I'm gonna want to use it on a minor major seven, so if my name is melodic minor, I'm closer to the sound.

NP: Yeah.

PC: And then… if I go… That's the thing about Ron Miller that I don't like, is that he doesn't think about usage when he names.

NP: Alright, yes.

PC: So, I need to name things like… if I'm looking at a minor major seven, I know I've got the harmonic minor I can use, and I've got the melodic minor I can use, and I've also got the melodic minor ♯11 I can use. You see that?

NP: Yes.

PC: It's about choices of sound when you improvise.

NP: That's great, yes.

PC: Yeah. So, this respelling is important, and you can see I've done it here. These are diminished, right?

NP: Yes.

PC: So, I'm gonna call them diminished, right? They are diminished sevenths, right? But I'm actually gonna call them… they're not… I'm gonna think of them as Locrian, right?

NP: Yes.

PC: So, the thing about diminished, it has a (double flat seven) ♭♭7.

NP: Oh, right, yes.

PC: Doesn't it?

NP: Yes.

PC: Sorry, I've done *this* the wrong way around [rubbings out]. So, this is exactly the same as Altered, yeah?

NP: Mhm.

PC: But it's got a ♭♭7, yeah? And this is exactly the same as Locrian, but it's got a ♭♭7. So you see, so all my sevenths would be chords. See how that works?

NP: Yes.

PC: Yeah? So, look.

NP: That's good.

PC: [starts playing] Altered. Has a double flat… instead of… [continues playing] Locrian. It's almost Locrian, but it's got a… it's almost Altered. So that helped me understand those. They're like a… and they help me get back to the parent scale. I want to think of each mode as having an identity of its own, but also, I want to know where it's come from.

NP: Okay.

PC: Because, you know… Cause then you might learn something. You know the thing is, if I'm looking for a voicing to play on D Dorian, I might have a good voicing on F Lydian, which I could use on D Dorian. See what I mean? So, it's good to know that they are related through C major.

NP: Yeah.

PC: So, I need to know how all these are related =

NP: Alright.

PC: = so that, I might learn something about Altered that I can apply to this or that or that chord. You know, it's called transference of inform… it's like… how is it called? Transferring vocabulary.

NP: Alright.

PC: Within a mode, you know. So, across all the seven chords that come out of one scale. You know, you can reuse voicings, the same voicings, the same phrases… you know, if I like going… If I like playing on B Altered [starts playing] If I like going… You know… And I've got a little lick, a little Bebop lick [starts playing and singing the lick over the piano]. A B Altered is the same as A half-diminished ($A^{\emptyset}7$) [keeps playing], see that?

NP: Okay.

PC: And it's the same as E♭maj7 [keeps playing]. See what I mean? So, once I know that those modes, I know, are connected through C melodic minor. So, basically, that's not a B Altered lick, that's a C melodic minor lick. Once I know the parent scale, then I can go to all the other… you know…

NP: Okay [laughing].

PC: That's… that's the usefulness of knowing where things come from.

NP: Yes, yes.

PC: Does this make sense?

NP: Yes, yes.

PC: Okay. I better fill these up.

NP: [laughing] That's very interesting.

PC: I've got… These… So, because Phrygian… Because this changes, the third is flattened

and the sixth is flattened, yeah? So, it's gonna start… this is going to be… here. This is… This is Phrygian, still, harmonic major, but look, it's got… It's got a double… it's got ♭11, right?

NP: Alright.

PC: So, it's like Altered with a ♮5, yeah?

NP: Alright.

PC: Yeah? So, I've used the same logic here. Yeah? And then here, the third degree one is that… like… we know this one, it's Lydian ♯5, yeah?

NP: Okay, yes.

PC: So, by the same logic, this is Ionian ♯5.

NP: Great.

PC: Yeah. So, it's the same. It's a major seventh, going [starts playing]. So, I now have another… you know… I have choices, don't I? Loads of Lydians… see a major seventh, I can go [starts playing] … I can go [keeps playing] … I can go [keeps playing]. That's my ♯5, or I can go… I can go [plays and sings]. You know… So, I now have families of sound. So, after I've done this… here, one more. This is Locrian with a ♮9, and there's… can you see that?

NP: Yeah, yeah, yeah.

PC: That's my fourth one, YEAH.

NP: [laughing]

PC: It's good, isn't it? I've got four Mixolydians, yeah?

NP: Aha.

PC: I've got four Locrians…

NP: Great.

PC: Yeah. My Lydians… I've got… These are different…This is like… this is like Lydian with a ♯9 =

NP: Alright.

PC: = and this is like Lydian with a ♯9 and a ♯5. And there's my Lydian: Lydian, Lydian ♯5, Lydian ♯9, Lydian ♯9 ♯5. There's my set of four Lydians.

NP: Okay.

PC: So, you can see what I'm saying. There's a logic… because of where the parent scales are constructed.

NP: Yes.

PC: You can start to see. And so, the next thing that I need to do, is just… is just put them all under chord type. If I wanna use them, then I'm gonna do… [writes on paper] yeah?

That's my… [writes on paper] Right? So, I'll start here with Lydian, start here with Dorian, start here with Mixolydian, start here with Locrian. These are from the major scale.

NP: Alright.

PC: Then I've got Lydian ♯5, yeah? Lydian ♯9, Lydian ♯5 ♯9. Check it out. Lydian… =

NP: Yes.

PC: = Lydian ♯5… yeah?

NP: Aha.

PC: And you start ticking them off, you know.

NP: Yes, great, okay.

PC: This is what we have here. We have Dor… This is Aeolian, okay? Which is like Dorian with a ♭13, yeah?

NP: Alright.

PC: Then I have Dorian ♭9, yeah? And then I have Phrygian. Which is ♭9 ♭13. So that's my family =

NP: So, you make the whole list of… =

PC: It's not perfect, but… =

NP: but you will add here Ionian modes then?

PC: No there. Well, look… these are from the Ionian mode.

NP: No, Ionian… I mean… Ah, we don't have any other Ionian? Okay, okay.

PC: But I will, there… I'll show you what I'll do. So, this is Mixo… Here's these guys. Mixolydian, yeah?

NP: Yes.

PC: Mixolydian ♭9, Mixolydian ♭13, Mixolydian ♭9 ♭13. Here's my Locrians: Locrian ♮9, yeah?

NP: Yes.

PC: Locrian ♮13, Locrian ♮9 ♮13, yeah?

NP: Alright.

PC: The thing… I need to add to my list. And I'm looking now… adding the one that… deals with the eleventh, yeah?

NP: Okay.

PC: So, here that's going to be Dorian ♯11, yeah?

NP: Alright?

PC: That's the fifth… This one is going to be Mixolydian ♯11 =

NP: Okay.

PC: = which is Lydian dominant, yeah? So, that's under my Mixolydian.

NP: Yes.

PC: This is like Lydian with a ♮11 if you like, you know. And then this is gonna be Locrian ♭11, which is Altered. So, I've now got 20 scales out of my 28. This is going very well [laughing].

NP: I think… this is sharp.

PC: No, Ionian's got a ♮11. Lydian has a ♯11, doesn't it?

NP: Ah, yes. =

PC: This is now… =

NP: = Okay, okay, now I see =

PC: = Because Lydian is my first… =

NP: = okay, okay, I see. =

PC: = yeah? Ionian is just… =

NP: = okay, okay, I see now. Now, I see.

PC: Okay? So, now I look at other chord types. Okay? So, I've got minor/major 7^{th}, as a chord type, yeah? And I know I've got melodic minor, yeah? And I've got harmonic minor, and I know I've got melodic minor ♯11, yeah?

NP: Alright.

PC: So, now it's 23 scales. I've only got 5 more to do, right?

NP: [laughing]

PC: Here is my diminished seventh.

NP: [laughing]

PC: Yeah?

NP: Oh, that's a different… yes, okay, yes.

PC: Is not diminished scale. This is like half the harmonic minor, harmonic major.

NP: Definitely, yes.

PC: Yeah? Double flat seven. I've only got 3 more.

NP: Aha.

PC: Yeah? And these are the 3, right? One is the harmonic major itself, two of them go here, check this out. So, here, we've got harmonic major, yeah? That's a major seventh scale, yeah?

NP: Alright, yes.

PC: And we've got Ionian ♯11, yeah? =

NP: Alright.

PC: = as a major scale.

NP: Okay.

PC: Yeah? So, there's like one, two, three, four, five, six, seven major seventh scales… =

NP: Okay.

PC: = to play with. And then, we have one more. Which is here. And it's this one.

NP: Phrygian, eh?

PC: Phrygian, yeah? Phrygian ♭11, which we know it's like… =

NP: Altered?

PC: = Altered… yeah, Altered ♮5. And there you go, since you asked… =

NP: [laughing]

PC: = that's how I organise everything!

NP: [laughing] Alright!

PC: You know? And that means that I can think really clearly, because I'm not thinking. I just have to think of Mixolydian and which of the notes I want to move.

NP: That's great.

PC: So… [starts playing]. Then I can go [keeps playing]. You know?

NP: Can I scan these to add them as Appendices to the…?

PC: Yeah, yeah. Well you can maybe write it out a little neater, yeah? Do what you like. You can take that with you.

NP: Great! Thank you very much! [laughing]

PC: I made the system. So… anyway, does that answer some of your questions?

NP: Yes, definitely. And I have a question on that. Because**:**

(c.) there are a few major scales that feature a ♯2… ah major modes, yes, that feature a ♯2 and there is one minor mode that features a ♭4. So, isn't this clashing with the quality of the…?

PC: Ah, so, the major modes that feature sharp… the Lydian ♯9. So, that… It's all about voicing. For me, that's [starts playing], you just voiced it [keeps playing].

NP: So, if you have the ♯2 in the… =

PC: Well just… but even so, I mean I voice it like that [keeps playing]. There it is [keeps playing]. It's all about usage.

NP: Okay.

PC: There's nothing that's intrinsically a clash.

NP: Okay.

PC: It's all about usage. You know, the thing is, if I'm playing Cmaj7 [plays on piano], then I play D♭, right? You know… For me, that could be tension… that could be a tension leftover from the previous chord.

NP: Mhm.

PC: You know? So, if I'm gonna make that work, if I wanna voice that, I might voice it as G7, see that? So, I might do that [starts playing].

NP: [laughing]

PC: You know. See that?

NP: Right.

PC: I can make sense of it. I can make sense of everything and contextualise it, so… and likewise, you were saying the… what's the other example… in a minor?

NP: Yes, there is one minor mode, but I think it comes from the Double Dimin… eh Double Harmonic Major, which has a ♭4.

PC: Yeah. Well, this one has a ♭11. The Altered has a ♭11.

NP: Oh, right.

PC: The Phrygian is a ♭11. Those are ♭4 scales. So, here [starts playing piano].

NP: Yeah, but it doesn't have a ♭3… it doesn't have a ♮3 in there. So, I mean… =

PC: A ♭4. So, it has a minor 3rd =

NP: Yes.

PC: = and a major 3rd, right? Which is the ♭4.

NP: Oh, right, right.

PC: Yeah?

NP: Yeah, yeah.

PC: So, for me, that means, you know, this is either gonna be Altered and this one… like Altered Locrian ♭11 and Altered ♮5 / Phrygian ♭11, they can either be… this is why I like renaming it… they can either be minor chords. Like Phrygian. I can do that [plays chords] and then this… you know how would people talk about the major scale and the 4th as a passing chord note.

NP: Yeah.

PC: It's not something you voice.

NP: Yes.

PC: Well, it's the same for the other modes.

NP: Oh, okay [laughing].

PC: Just see the major 3rd as like… something that I can go [starts playing piano]. You know, can still sound minor and depends on use… once again on how you use that. And even blues, it could be an inflection, you can go [starts singing over piano].

NP: [laughing] alright.

PC: You haven't made it into major just because that note is in there. Doesn't become a major until you emphasize certain things.

NP: Yes.

PC: And so, if you look at the logic of this Ionian and the fact, we think it's a major 7th with a major 3rd, even though there is a 4th there, which can kill the major 3rd. So, that's… is just up to us to decide whether we want that to be a feature, we wanna… some people call it the avoid note, aren't they?

NP: Yeah.

PC: Yes. If you like the ♭4 can be an avoid note, but it's still there. It's just…

NP: Alright, thanks [laughing].

PC: It's not a problem.

NP: So, this is what you were telling me before:

Q5. Dorian is a symmetrical, palindromic scale and actually Persichetti refers to it as the middle point which sets the norm. There is a movement that supports that George Russell's *Lydian Chromatic Concept of Tonal Organization* can be transformed to "Dorian =

PC: Dorian, yeah.

= Chromatic Concept of Tonal Organization". So that would be the middle point, and this is linked to the concept of mirror scales…

PC: That's right, except that he's also wanted resonance. The reason he chose Lydian was because, like if you do Dorian [plays piano], the tritone happens in the middle here, see what I mean? The nice thing about [plays piano] the tritone [laughing] is that far apart in Lydian. So, I think he chose Lydian… but I… you know… it's tidy like… the whole thing about Locrian and Lydian are mirrors of each other…?

NP: Mhm.

PC: Yeah. Which is nice and tidy, the bright and the dark. It's kinda nice, isn't it? And then you get like Mixolydian… No, is it the major scale and Phrygian? No. I have to…

NP: Yes, yes.

PC: Yes, that's right, they are mirrors of each other. And then Aeolian and Mixolydian… I think and then Dorian =

NP: Exactly.

PC: = is the centre point, yeah.

NP: Exactly.

PC: So, those are kinda cool… It's kind of cool, but once again, it only becomes cool if… when I use it, it makes it cool.

NP: Mhm.

PC: It's cool… Otherwise it's just an idea, which is nice and tidy. And it helps me understand why Dorian… It helps me understand the stability of Dorian.

NP: Yes.

PC: You know. I think Persichetti talks about it as a kind of stable heart of the tonality, doesn't he… and everything else mirrors out…

NP: Exactly…

PC: But in class… Classical composers don't have to work in real time…

NP: Mhm.

PC: Right? If they want to write 6 minutes of music, they could take 6 months.

NP: Yes.

PC: If I wanna write 6 minutes of music as an improviser, I've only got 6 minutes.

NP: [laughing] yeah.

PC: You know?

NP: Exactly.

PC: So, you can't… that you have to think about… you know… a composer's thinking with the luxury of time isn't always the improviser's thinking.

NP: Okay. The thing is that… there is… I think it's a more philosophical question, but when you're playing the major scale, the Ionian, when is ascending you have this tone-tone-semitone-tone… =

PC: Yeah.

NP: = but when you're descending the scale, you don't have the same structure, you have the mirror.

PC: Yeah. I mean… Oh, you mean in terms going up major and coming down [plays on piano].

NP: When you're going down is like a Phrygian scale, so… =

PC: Yeah. I mean, the thing is… in… the way I think about that classical scale practice [plays piano] in the melodic minor. So, you're saying if you were to do the same thing with the major… is that what you're saying?

NP: Yes.

PC: I think it'd be more like this one, Mixolydian ♭13 [plays on piano].

NP: Alright.

PC: You know. And then you get this one. That would be more useful to me. Cause this going up you'd have like [plays piano], two – five – one (ii-V-I), coming down [keeps playing].

NP: Alright.

PC: [keeps playing] You know you have… you can… which is a very important cadence in jazz, is that kind of four minor. So, that's the scale that supports that.

NP: Yes.

PC: You know. But... But once again, I mean, this came out of music. You know, Baroque music went [plays on piano in Baroque style]. You know? And just… that's how the music sounds, you get your leading notes on your way up, you flatten them on your way down.

NP: Yes [laughing].

PC: Interesting innit?

NP: Oh, this is an important one:

Q6. Ron Miller is constructing modes by connecting tetrachords. I rarely find books that explain modes with tetrachords. On the contrary, *rebetiko* music that I'm also researching, all the authors always describe tetrachords and pentachords and sometimes trichords, before getting modes. So, all the modes, which are actually called *dromoi* (it means roads) =

PC: Yeah.

= they are constructions of other two consecutive tetrachords or of a pentachord with a tetrachord. And also, in improvisation… improvisation is also based on pentachords, so an improviser would start only playing the five first notes of the… =

PC: Yeah.

= and then going up and probably down a tetrachord. =

PC: Yeah.

= I don't know if there is any value of that... I don't know… Or if you have heard of a similar approach in jazz or in… =

PC: Well, we have things like four-note groupings, you know, for improvising… Where people work on like musical cells of notes.

NP: Yes… but like series…

PC: Yeah. But… I mean… the connection I… I like to think of modes as… I 'm very influenced

by the way Kenny Wheeler thought. And Kenny Wheeler thought that… like he didn't talk about harmony much, cause he was very private about it and he didn't want to… he didn't want to interfere with his process. He felt that if he articulated it too much, he might not be inspired any more.

NP: [laughing] Alright.

PC: Which is fair enough.

NP: [laughing]

PC: So, you know, I knew, knew him for… Since 1988, '87 I think. Yes, 30 years up there.

NP: Alright.

PC: And I knew him until he… you know, passed away. And every now and again he'd say something. And one of the most interesting things he said was he thought that every chord had a tonal centre.

NP: Okay.

PC: This was hugely… That set me thinking like… like… probably more than anything else. Because we think of tonal centres as… of chords working towards a tonal centre. But he was saying a chord itself had a stable tonal centre. That was… that could be a cell of notes… few notes… five, you know… And so, I've been trying to figure out… yeah… I was trying to figure out how that… you know… how I could find those things. I knew what he meant… you know… Because I can… Because sometimes you feel… When you hear people voice chords, as kind of bitonal thing… You know, if you do Altered, [starts playing] you might have like… you 've got triads within a scale… That's the A♭ triad and G♭ triad on C Altered. Yeah? So, seems like there are chords within chords, as we know. Which are not unlike the tetrachords that built up scales, yeah?

NP: Yes.

PC: So, I wanted to know how to find these. And I realised that half… part of the problem is that we… we only think of the scale from the… as an octave event…

NP: Yes.

PC: Yeah. So, if you only think of the scale from [plays an octave] is that… you… there's… that'll limit your understanding of it =

NP: Aha.

PC: = and what you might find. So, if we took C melodic minor, say, yeah?

NP: Yes.

PC: C melodic minor [starts writing]. Right? Seven notes, right? If I extend it further, above and below, right?

NP: Mhm.

PC: So, this is… even though I'd rather think of it like this, I'm think… [laughing] you know what I'm saying? I'd rather think of it as… you know… anyway… That means I can now see that in this sound [starts playing] I am out… thinking of all that [keeps playing]. Alright? I can now see that there is… a five-note stable area.

NP: Okay.

PC: C minor. C minor.

NP: Aha.

PC: Yeah? And there is a five-note stable area, which is G major.

NP: Ha, alright.

PC: Yeah? I can also see that there's a five-note area here, which is Whole Tone, yeah?

NP: Alright.

PC: [starts playing]

NP: Yeah.

PC: I've got [keeps playing]. I've got [playing].

NP: Right.

PC: And I've also got a five-note area here, which is… diminished. Yeah?

NP: Okay.

PC: [starts playing] So, I've got four different kind of triads, you know. I've got major, I've got augmented, I've got minor and I've got diminished. Yeah? And I've got the notes that join them up. Which means, when I'm pla… when I play on C minor, you know, I can choose to… that means, I think those are tonalities. So, tonal centres. So, I can play the G majorness of C melodic minor by just going [starts playing].

NP: Okay, yes.

PC: Or I can choose to extract the C minorness of it [keeps playing]. It's a five-note thing, yeah? That makes sense?

NP: Yes.

PC: Or I might like the whole tone thing… I go [keeps playing].

NP: Alright [laughing].

PC: Or the dim… [keeps playing] the diminished side of it.

NP: Like having different flavours within the scale.

PC: Within the scale and then there is… there is more, right? It's got… there is also the pentatonics, so it's got this [writes].

NP: Oh, if you…

PC: F pentatonic, right?

NP: If you skip some…

PC: Yeah, that's right. So… But here, I'm only using five notes. Five consecutive notes. Here I've got a major tonality, that's a pentatonic tonality. Which means, I also have… [continues writing] yeah? So, not… sorry [erases and sings notes]. I've also got D minor pentatonic, yeah?

NP: Mhm.

PC: So, this is obviously Cm/maj7, but then it's… it's all the others as well, you know? It's everything that it's in this scale. So, I've got like D13sus, yeah?

NP: Alight.

PC: = ♭9. Got E♭maj7♭5, I've got F9♯11, I've got G9#5, I've got A^{ø}9 and I've got B7 altered. You know? And that means all of those… I can… now… I need to find these pentatonics in all these chords. And I need to find these major, minor, whole tone and diminished areas. And that's what I think Kenny Wheeler means when he says every chord has a tonal centre.

NP: Alright

PC: And the reason, as an improviser that means that you don't have to play the corners of the chord. You can just play the stable areas. So, you know, you get a chord that's like [starts playing] you know. And people go [starts singing over chords changes]. So, they're [sings and plays] and Kenny will just sail through beautifully, because he knew the secret code.

NP: Okay.

PC: He'd know that [plays piano]. So, he'd probably find that one [keeps playing]. Then he'd find that one. And then he'd find that, and then he'd find that. Yeah. And you'd hear melody that went like [sings over piano]. You know? And then it's [sings over piano]. You know? And it's just so relaxed and calm. So… These are not unlike tetrachords that make up the modes, you know.

NP: Yes.

PC: They're like chords within a chord.

NP: Okay.

PC: But they're little areas on which you can make up melodies, either as a composer or improviser.

NP: That's interesting actually, this approach is…

PC: Mhm.

NP: Okay. So:

Q7. Besides being an educator of prestigious institutions (Royal Academy of Music and Guildhall School of Music), you are also an artist – composer, writer and performer.

PC: Songwriter too, yeah.

And a songwriter, I didn't know that. So, well you have actually answered this question but if you have to add anything more. If you find any practical… any other practical use for the process of composition and improvisation with all that we have already discussed. If you have to add anything…

PC: Well, one of the most pract… I write across… I write educational music. I write songs for primary schools… Kids to sing in, 10-year-old, 11-year-old, you know, choirs and things. I work… So, one of the… if you… this particular thing, you can find really melodic areas in complicated modes. You can find the… the stillness. Some people call that the… there is a Buddhist notion, the stillness of the heart and the will. The bit that is calm while everything is flying around it, you know.

NP: Okay.

PC: And that's… that's what I feel about melodies, you know. Melodies don't have to move with the harmony, they can be still. Especially if you build the melodies on these stable areas, this kind of chords within the chord. So, when I write songs for children, I'm interested in writing things that they can sing, very melodic, but I want the harmony to be very interesting for me.

NP: Okay.

PC: So, this… you know, this means that if I… you know, if I want kids to sing you know [sings and plays a melody] you know. So, you could go, oh yeah [harmonises the melody]! You see what I mean?

NP: Aha.

PC: But you know, kids once they know the tune. I am interested in harmony, because at some point when I was very young, I must have gone there's something else going on…

NP: [laughing]

PC: I'm just singing this nice thing in the choir, but I can hear some other… What's going on? You know. And imagine if [starts playing] all the kids singing… you know. That's the problem with music in schools, it just does things like that. But if you go [sings the melody] and you go [sings and harmonises on piano]. You know. They can sing that and at some point, they're gonna be going oooh, what's going on? You know…

NP: [laughing]

PC: You can… you can feed them harmony but stealth, you know. And… So, to write songs

that both have a simple singable level and a more complex substructure is… is kind of… this has enabled me to use the same thinking whenever… wherever in the sector I'm writing music… whether I'm writing for, you know… I just did a commission for the National Youth Choir and the National Youth Jazz Orchestra… you know. But I'm also writing for primary school children. And I don't want to change my process. I want it still to be me.

NP: Yes.

PC: So, my… So, maybe your identity… for me my identity is not the sound of the music I make… the product. It's the process I use.

NP: Okay.

PC: That's where my identity as a, as a musician. I use the same compositional processes writing songs for small… for young children, as I do for writing for orchestras.

NP: Alright.

PC: You know.

NP: Yes.

PC: And then… then I don't have like a… a weird kinda like multiple personality, you know.

NP: [laughing] Yes.

PC: Which I don't want. I don't want that.

NP: [laughing] Alright.

PC: Yeah?

NP: Okay. A final different question:

Q8. Most Greek musicians of our time who love rebetiko music insist on performing songs of the past, rather than composing their own music and releasing albums of new music. This might be considered to be the equivalent of jazz standards, I don't know =

PC: Yeah.

= but jazz musicians compose and perform new music always. What is your opinion on this "purist" approach?

PC: So… Here at this… at the Royal Academy… it's the only conservatoire where everybody studies composition.

NP: Oh, really?

PC: Yeah. Everybody. I do… I teach four years of composition.

NP: Okay.

PC: Everybody comes in in the first year and they have to write… they have to write four pieces a year. And when they leave at the end of the fourth year, they have to write for jazz

orchestra, but they're always writing for octets and… and because we think that as a… as an improviser, writing is one of the ways to learn most about harmony.

NP: Mhm.

PC: You know. If you have to stop and sit… think about a chord for an hour, you'll never forget that chord. You know.

NP: Yes, okay. That's… =

PC: It's not to actually make them into composers for the rest of their lives… but they should always… if they can become teachers, they should all be able to write little arrangements. It's just part of what you do as a musician in society. So… But the thing is some people… that… I think there is enough in playing standard repertoire. For me, jazz is not… jazz is a verb, it's not a noun, okay?

NP: Okay.

PC: Jazz is what you do to music…

NP: Alright.

PC: It's not the music, right? There's nothing that's jazz, before we make it jazz by playing it, as jazz musicians.

NP: Okay [laughing].

PC: Okay? So, the thing is, people who play standards all their life, you know… the standard isn't the problem, is the way people play them.

NP: Alright.

PC: You can keep… my… my… my feeling is that if you like the American Songbook, you should play it. And then you should be interested in… in trying to play in a way that… you know… I mean… You know… I… John Taylor played standards… Geri Allen… you know… [Keith] Jarrett… you know… Brad Mehldau… you know… it's like… that doesn't sound like they're traditionalists, does it? When they play. So, the… the standard repertoire… I think it's a ver… it's a… we 're lucky to have it.

NP: Yeah.

PC: You know. Because it teaches you a lot about harmony just by playing it. For some reason, in history, in America for about 30 years, everybody agreed about how music should go [laughing]… you know… That's incredible. That's like we have… as a classical musician you study Bach, not because you want to write like Bach, but because you learn about proportion, balance, order, melodic development, harmony. And you carry that through to all other kinds of music, you know. And I think the standard repertoire is the same, if you study it and how the standards are put together. You can't play the music of

Kenny Wheeler, unless you play standards. Because everything he does is disguising standard harmony. So, when you're playing his music, you're trying to find out the hidden cadences, which are familiar to you, which he's disguising, you know. So, you'd be foolish not to study the standards. Now, some people will play standards all their life, because there's enough… I have… I don't think that's a problem. I think sometimes people try to… try to leave the standard repertoire behind. Because they think that's old-fashioned. The repertoire is not old-fashioned. If you play a folk song… it's only as old-fashioned… it's… you know… if you play it in a very traditional way and you don't change it and it's very much a thing, you know. And if I play… you know… if I play 'Stella by Starlight' the way it was written, then that's old-fashioned.

NP: Aha.

PC: You know.

NP: Yes.

PC: So, I'm saying, it was in a film, it was like [starts playing and singing it], you know. No one's gonna sing like that anymore. That's old-fashioned. But jazz being a verb…

NP: [laughing] yes.

PC: See what I'm saying?

NP: I see.

PC: Does that make sense?

NP: Yes, yes. Definitely [laughing]. That's great. Thank you! That's pretty much it. Yes.

PC: Does that give you enough to go on?

NP: [laughing] yes, definitely. =

PC: Yeah, so hear. I hope… I mean you could… =

NP: = a lot more than I expected.

PC: Yeah. So, if you… if you want… if you wrote this up… If you were to write that up and tidy it up, send it through to me and I'll check it. =

NP: Oh, yeah, yeah. I will do that, yeah.

PC: Yeah. And send me these things, if you want to… So, this… this is the thing about rethink… Like George Russell, rethinking what is the primary chord in a melodic minor, so… And that… that can change everything about the way you think about modes.

NP: Great.

PC: Yeah. And then this was this [talks about his notes] … you know… I did this one first and then I did… this is about usage, you know.

NP: Yes, yes.

PC: Yeah? And this is just where they come. It is… you know… this is the source, yeah? Where they come from…

NP: Alright.

PC: And I want to know both of those things, you know.

NP: I will… I know there is not enough time, so I will send you also the tables that I have created, because… =

PC: Oh, yeah.

NP: = I found the… I did a table with mirror scales. And…

PC: Oh, yeah.

NP: These are mirrors of these, and these are mirrors… So…

PC: So, yeah. I can imagine… the thing is that I'm glad you've got the time to do that, cause I'm curious about those things.

NP: Yeah.

PC: And there's, you know, there is the rhythmic modes. You know the other thing about that, which is like the fact that's…

NP: Oh, I think you… you said something about =

PC: *Bembé*.

NP: = I don't know the name =

PC: Yeah.

NP: = but I think you mentioned something in Trinity Summer School about… =

PC: Yeah, that's right. This is like *Bembé*, which is the fundamental African rhythm in 12/8.

NP: Al… =

PC: Yeah?

NP: = …right.

PC: Is the proportional equivalent of Ionian.

NP: Okay, so you use crotchet and… =

PC: There you are. Instead of =

NP: Instead of =

PC: = tones.

NP: = tones, yeah, I remember that.

PC: Okay.

NP: Yes [laughing].

PC: So… And I use this to… to make my combing more rhythmic. And what you discover then is that this… you can kinda do it, can you? You can say that this is the equivalent of

Ionian then, yeah?

NP: Yes.

PC: So, you can do… and then you can find that the rhythmic palin… Dorian is like a rhythmic palindrome.

NP: Mhm.

PC: In… Lydian starts with three… three crotchets [starts counting and clapping], so is like… and then you have to go [keeps counting] … and then you move them. This is a [keeps clapping and counting] … It's very, you know… So, I started doing these things… just to… to comp, so I'll be [starts playing] and (xxx) comping, you know, is like [comping and scat singing] you know. And they got like triplet comping a lot better. So, that's… that's quite interesting.

NP: That's great, yes.

PC: You could do a little chart, couldn't you?

NP: Yes, and… =

PC: With (xxx) what you'd find is that Dorian is a… you know, so, it's like Dorian would be here… like… the Dorian will be here, there's your… [writes] the triplets in the middle like that, yeah? And then it ends like that. I think that's Dorian, isn't it?

NP: Yes.

PC: [starts counting] you know. [Plays one bar] You know. You could just play and have fun. And it's not that there's any connection between the rhythm and the mode =

NP: Yeah.

PC: = except it's a proportional one.

NP: Mhm, yes.

PC: And therefore... And I like to organize things, so I can practise them, and now I have a kind of… I already understand proportion of the modes, so I might as well use that to help me understand proportion of triplet rhythms within 4/4 and swing, yeah.

NP: Yes. Great, great! Brilliant.

PC: How fun is that, look at that!

NP: [laughing] thank you. Thank you for all that.

PC: (xxx). Hey, and I look forward to listening to this [while holding my album].

Appendix IX
Pete Churchill's notes

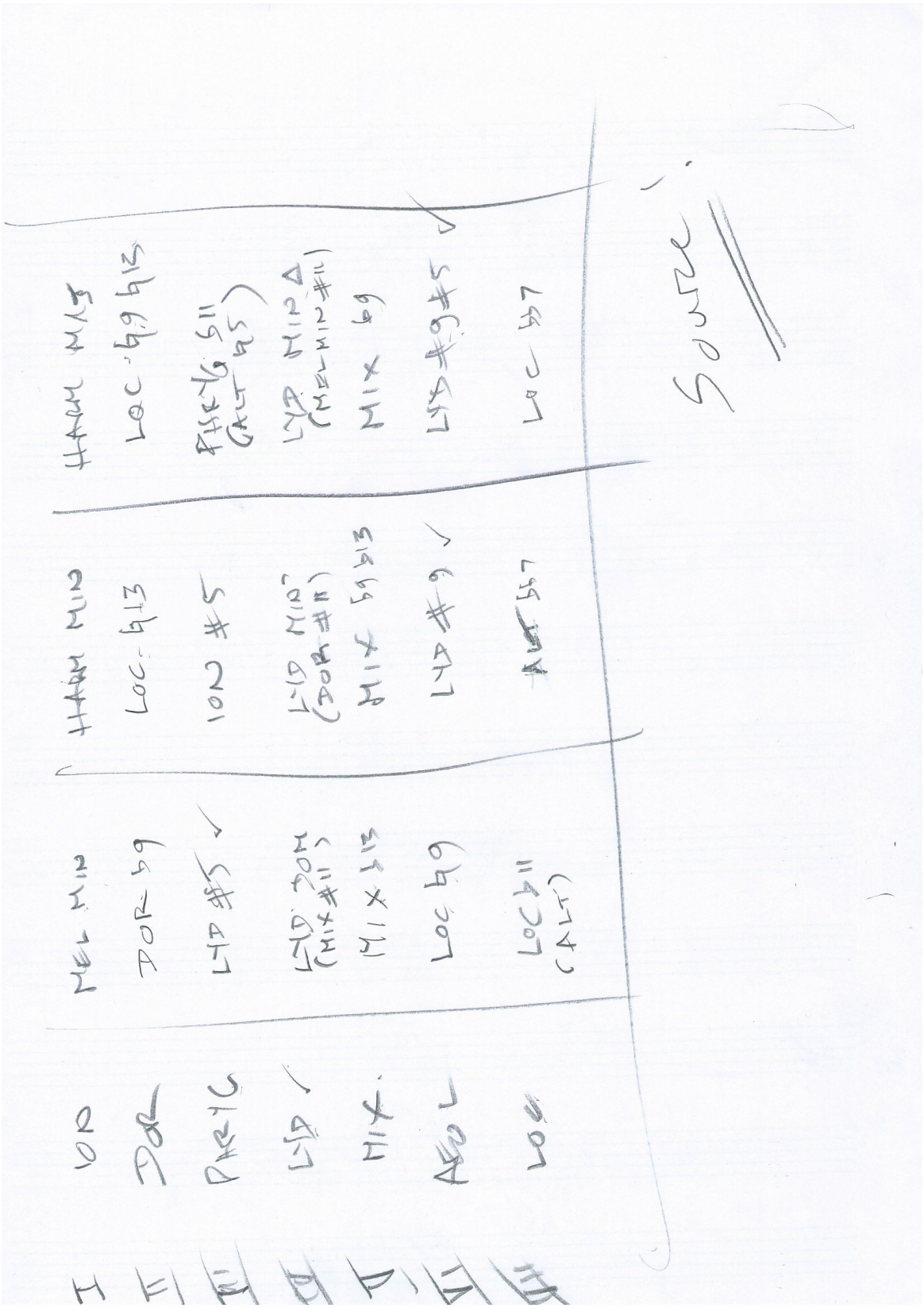


Figure IX.1: Source of modes

Figure IX.2: Usage of modes

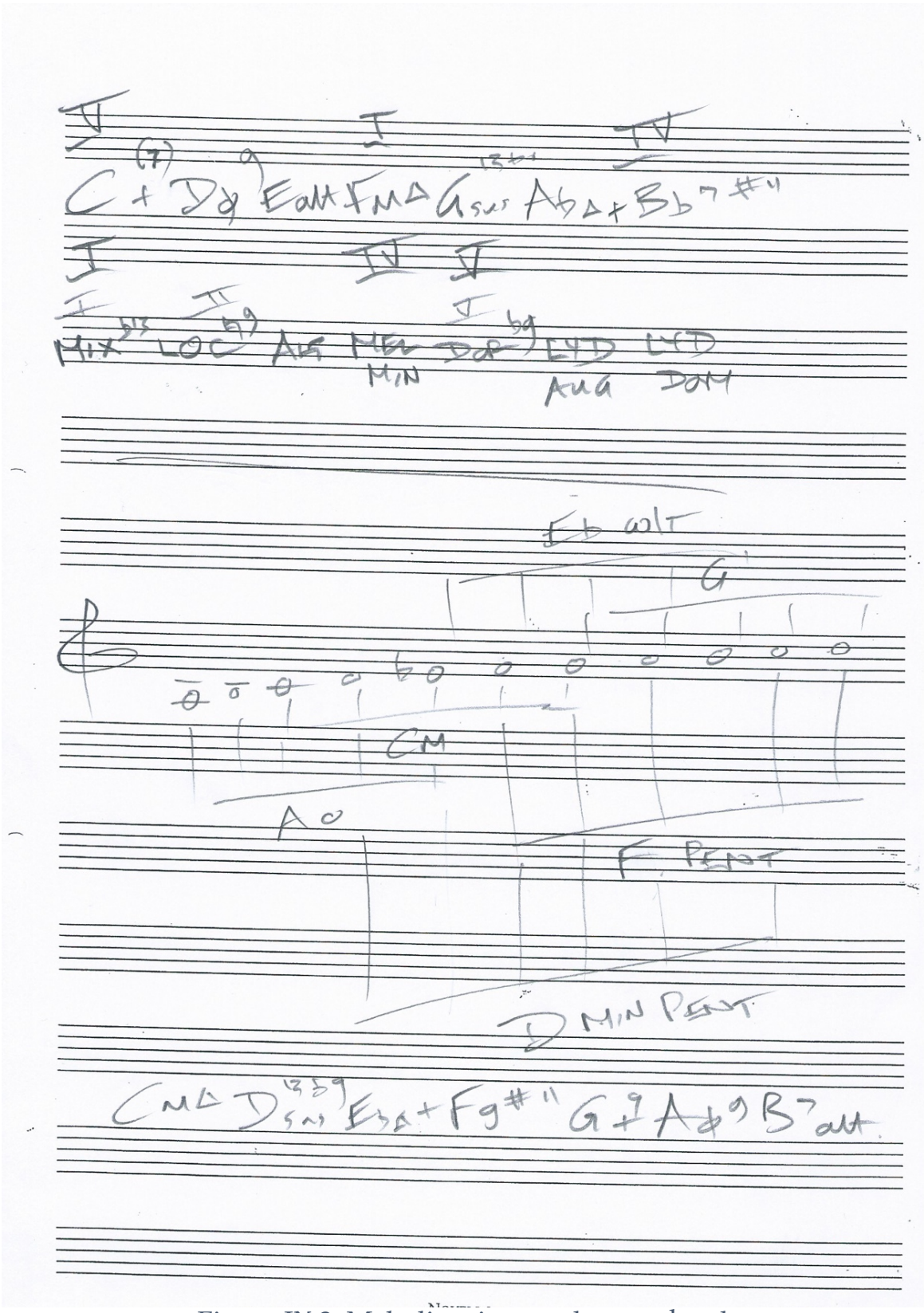


Figure IX.3: Melodic minor and pentachords

Source

I	Ionian	Melodic Minor	Harmonic Minor	Harmonic Major
II	Dorian	Dorian ♭9	Locrian ♮13	Locrian ♮9 ♮13
III	Phrygian	Lydian ♯5	Ionian ♯5	Phrygian ♭11 (Alt ♮5)
IV	Lydian	Lydian Dominant (Mixolydian ♯11)	Lydian Minor (Dorian ♯11)	Lydian Minor/maj7 (Melodic Minor ♯11)
V	Mixolydian	Mixolydian ♭13	Mixolydian ♭9 ♭13	Mixolydian ♭9
VI	Aeolian	Locrian ♮9	Lydian ♯9	Lydian ♯9 ♯5
VII	Locrian	Locrian ♭11 (Altered)	Altered 𝄫7	Locrian 𝄫7

Figure IX.4: Source of modes

Usage

Major	Minor 7	Dominant (7)	Half-diminished	Minor-Major	Diminished 7
Lydian	Dorian	Mixolydian	Locrian	Melodic Minor	Altered 𝄫7
Lydian ♯5	Aeolian (Dorian ♭ 13)	Mixolydian ♭ 9	Locrian ♮9	Harmonic Minor	Locrian 𝄫7
Lydian ♯9	Dorian ♭ 9	Mixolydian ♭ 13	Locrian ♮13	Melodic Minor ♯11	
Lydian ♯5 ♯9	Phrygian (Dorian ♭ 9 ♭ 13)	Mixolydian ♭ 9 ♭ 13	Locrian ♮9 ♮13		
Ionian (Lydian ♮11)	Dorian ♯11	Mixolydian ♯11 (Lydian Dominant)	Locrian ♭ 11 (Altered)		
Harmonic Major	Phrygian ♭ 11				

Figure IX.5: Usage of modes

Appendix X
Brightness points in modes

The following Tables X.1, X.2, and X.3 present the modes of the melodic minor, the harmonic minor, and the harmonic major respectively, from the brightest to the darkest, with brightness points assigned to each one of them. Subsequent Tables X.4, X.5, and X.6 follow with the less common modes of the double harmonic major scale, the melodic minor ♯5, and the Ionian ♯2.

Table X.1 Brightness points for the modes of the melodic minor scale

Modes	Brightness	Type / Usage
Lydian augmented (3rd mode)	+2	Major
Lydian dominant (4th mode)	0	Dominant
Ionian ♭3 (1st mode)	-1	Minor
Mixolydian ♭6 (5th mode)	-2	Dominant
Dorian ♭2 (2nd mode)	-3	Minor
Half diminished (6th mode)	-4	Diminished
Altered or Super-Locrian (7th mode)	-6	Diminished

Table X.2 Brightness points for the modes of the harmonic minor scale

Modes	Brightness	Type / Usage
Lydian ♯2 (6th mode)	+2	Major
Ionian ♯5 (3rd mode)	+1	Major
Ukrainian Dorian (4th mode)	-1	Minor
Aeolian ♮7 (1st mode)	-2	Minor
Phrygian dominant (5th mode)	-3	Dominant
Locrian ♮6 (2nd mode)	-4	Diminished
Ultra-Locrian (7th mode)	-7	Diminished

Table X.3 Brightness points for the modes of the harmonic major scale

Modes	Brightness	Type / Usage
Lydian ♯2, ♯5 (6th mode)	+3	Major
Lydian ♭3 (4th mode)	0	Minor
Ionian ♭6 (1st mode)	-1	Major
Mixolydian ♭2 (5th mode)	-2	Dominant
Dorian ♭5 (2nd mode)	-3	Diminished
Phrygian ♭4 (3rd mode)	-5	Minor
Locrian 𝄫7 (7th mode)	-6	Diminished

Table X.4 Brightness points for the modes of the double harmonic major scale

Modes	Brightness	Type / Usage
Lydian ♯2, ♯6 (2nd mode)	+3	Major
Ionian augmented ♯2 (6th mode)	+2	Major
Hungarian minor (4th mode)	-1	Minor
Ionian ♭2 ♭6 (1st mode)	-2	Major
Oriental (5th mode)	-3	Dominant
Ultra-Phrygian (3rd mode)	-6	Minor
Locrian 𝄫3 𝄫7 (7th mode)	-7	Diminished

Table X.5 Brightness points for the modes of the melodic minor ♯5

Modes	Brightness	Type / Usage
Lydian ♯5, ♯3 (3rd mode)	+3	Ambiguous
Dorian ♮7 ♯5 (1st mode)	0	Minor
Mixolydian ♯2 ♯4 (4th mode)	-1	Dominant
Phrygian ♮6 ♯4 (2nd mode)	-2	Minor
Aeolian ♮7 ♭5 (6th mode)	-3	Diminished
Altered ♮6 (7th mode)	-5	Diminished
Altered 𝄫6 𝄫7 (5th mode)	-8	Diminished

Table X.6 Brightness points for the modes of the Ionian ♯2

Modes	Brightness	Type / Usage
Lydian ♯6 (4th mode)	+2	Major
Ionian ♯2 (1st mode)	+1	Major
Mixolydian ♯5 (5th mode)	0	Dominant
Aeolian ♯4 (6th mode)	-2	Minor
Phrygian ♮7 (3rd mode)	-3	Minor
Locrian ♮3 (7th mode)	-4	Dominant
Altered 𝄫3 𝄫7 (2nd mode)	-8	Diminished

Table X.7 Brightness points for the modes of the melodic minor scale when Dorian sets the norm.

Modes	Brightness	Type / Usage
Lydian augmented (3rd mode)	+4	Major
Lydian dominant (4th mode)	+2	Dominant
Ionian ♭3 (1st mode)	+1	Minor
Mixolydian ♭6 (5th mode)	0	Dominant
Dorian ♭2 (2nd mode)	-1	Minor
Half diminished (6th mode)	-2	Diminished
Altered or Super-Locrian (7th mode)	-4	Diminished

Table X.8 Brightness points for the modes of the harmonic minor scale when Dorian sets the norm.

Modes	Brightness	Type / Usage
Lydian ♯2 (6th mode)	+4	Major
Ionian ♯5 (3rd mode)	+3	Major
Ukrainian Dorian (4th mode)	+1	Minor
Aeolian ♮7 (1st mode)	0	Minor
Phrygian dominant (5th mode)	-1	Dominant
Locrian ♮6 (2nd mode)	-2	Diminished
Ultra-Locrian (7th mode)	-5	Diminished

Table X.9 Brightness points for the modes of the harmonic major scale when Dorian sets the norm.

Modes	Brightness	Type / Usage
Lydian ♯2, ♯5 (6th mode)	+5	Major
Lydian ♭3 (4th mode)	+2	Minor
Ionian ♭6 (1st mode)	+1	Major
Mixolydian ♭2 (5th mode)	0	Dominant
Dorian ♭5 (2nd mode)	-1	Diminished
Phrygian ♭4 (3rd mode)	-3	Minor
Locrian 𝄫7 (7th mode)	-4	Diminished

Table X.10 Brightness points for the modes of the double harmonic major scale when Dorian sets the norm.

Modes	Brightness	Type / Usage
Lydian ♯2, ♯6 (2nd mode)	+5	Major
Ionian augmented ♯2 (6th mode)	+4	Major
Hungarian minor (4th mode)	+1	Minor
Ionian ♭2 ♭6 (1st mode)	0	Major
Oriental (5th mode)	-1	Dominant
Ultra-Phrygian (3rd mode)	-4	Minor
Locrian 𝄫3 𝄫7 (7th mode)	-5	Diminished

Table X.11 Brightness points for the modes of the melodic minor ♯5 when Dorian sets the norm.

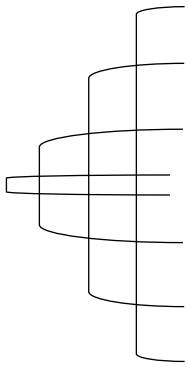
Modes	Brightness	Type / Usage
Lydian ♯5, ♯3 (3rd mode)	+5	Ambiguous
Dorian ♮7 ♯5 (1st mode)	+2	Minor
Mixolydian ♯2 ♯4 (4th mode)	+1	Dominant
Phrygian ♮6 ♯4 (2nd mode)	0	Minor
Aeolian ♮7 ♭5 (6th mode)	-1	Diminished
Altered ♮6 (7th mode)	-3	Diminished
Altered 𝄫6 𝄫7 (5th mode)	-6	Diminished

Table X.12 Brightness points for the modes of the Ionian ♯2 when Dorian sets the norm.

Modes	Brightness	Type / Usage
Lydian ♯6 (4th mode)	+4	Major
Ionian ♯2 (1st mode)	+3	Major
Mixolydian ♯5 (5th mode)	+2	Dominant
Aeolian ♯4 (6th mode)	0	Minor
Phrygian ♮7 (3rd mode)	-1	Minor
Locrian ♮3 (7th mode)	-2	Dominant
Altered 𝄫3 𝄫7 (2nd mode)	-6	Diminished

The following Tables X.13, X.14, X.15, X.16, X.17, and X.18 present the mirrors of the melodic minor, the harmonic minor, the harmonic major the double harmonic major, the melodic minor ♯5, and the Ionian ♯2 scales. Tables X.8 and X.9 work in companion, as the mirrors of the harmonic minor map to the modes of the harmonic major, and vice-versa. 'W' stands for whole tone (step), 'H' stands for semitone (half step), and 'T' stands for trisemitone.

Table X.13: Mirrored modes of the melodic minor scale



Modes	Construction of mode
Lydian augmented (3rd mode)	WWWWHWH
Lydian dominant (4th mode)	WWWHWHW
Ionian ♭3 (1st mode)	WHWWWWH
Mixolydian ♭6 (5th mode)	WWHWHWW
Dorian ♭2 (2nd mode)	HWWWWHW
Half diminished (6th mode)	WHWHWWW
Altered or Super-Locrian (7th mode)	HWHWWWW

Table X.14: Mirrored modes of the harmonic minor scale

Modes	Construction of mode
Lydian ♯2 (6th mode)	THWHWWH
Ionian ♯5 (3rd mode)	WWHTHWH
Ukrainian Dorian (4th mode)	WHTHWHW
Aeolian ♮7 (1st mode)	WHWWHTH
Phrygian dominant (5th mode)	HTHWHWW
Locrian ♮6 (2nd mode)	HWWHTHW
Ultra-Locrian (7th mode)	HWHWWHT

Table X.15: Mirrored modes of the harmonic major scale

Modes	Construction of mode
Lydian ♯2, ♯5 (6th mode)	THWWHWH
Lydian ♭3 (4th mode)	WHTHWWH
Ionian ♭6 (1st mode)	WWHWHTH
Mixolydian ♭2 (5th mode)	HTHWWHW
Dorian ♭5 (2nd mode)	WHWHTHW
Phrygian ♭4 (3rd mode)	HWHTHWW
Locrian 𝄫7 (7th mode)	HWWHWHT

Table X.16: Mirrored modes of the double harmonic major scale

Modes	Construction of mode
Lydian ♯2, ♯6 (2nd mode)	THWHTHH
Ionian augmented ♯2 (6th mode)	THHTHWH
Hungarian minor (4th mode)	WHTHHTH
Ionian ♭2 ♭6 (1st mode)	HTHWHTH
Oriental (5th mode)	HTHHTHW
Ultra-Phrygian (3rd mode)	HWHTHHT
Locrian 𝄫3 𝄫7 (7th mode)	HHTHWHT

Table X.17: Mirrored modes of the melodic minor ♯5

Modes	Construction of mode
Lydian ♯5, ♯3 (3rd mode)	WTHWHWH
Dorian ♮7 ♯5 (1st mode)	WHWTHWH
Mixolydian ♯2 ♯4 (4th mode)	THWHWHW
Phrygian ♮6 ♯4 (2nd mode)	HWTHWHW
Aeolian ♮7 ♭5 (6th mode)	WHWHWTH
Altered ♮6 (7th mode)	HWHWTHW
Altered 𝄫6 𝄫7 (5th mode)	HWHWHWT

Table X.18: Mirrored modes of the Ionian ♯2

Modes	Construction of mode
Lydian ♯6 (4th mode)	WWWHTHH
Ionian ♯2 (1st mode)	THHWWWH
Mixolydian ♯5 (5th mode)	WWHTHHW
Aeolian ♯4 (6th mode)	WHTHHWW
Phrygian ♮7 (3rd mode)	HWWWHTH
Locrian ♮3 (7th mode)	HTHHWWW
Altered 𝄫3 𝄫7 (2nd mode)	HHWWWHT

Appendix XI
Interview with Dimitris Mystakidis

'DM' stands for Dimitris Mystakidis, and 'NP' stands for Nassos Polyzoidis.

Q1. I have listened to your discography and since 2007 you have released 5 albums that mostly contain rebetiko songs of different eras (pre-war, post-war, Smyrna style), arranged for folk guitar. Why is that and why have you persisted with the same idea?

DM: When you say, 'the same idea', do you mean the guitars or rebetiko?

NP: Both guitars and rebetiko. Also, the fact that it is always old rebetiko songs.

DM: The only reason is this: first of all, the motive for creating these albums was my engagement with teaching. That is, the first album started as a record only for my students, so I would have multichannel recordings and this way I could show them the role that each melody would take in an arrangement. Being a guitarist, I recorded everything with guitars. I didn't get to record myself playing the bouzouki, etc. So, I had recorded several tunes for my classroom examples, and accidentally I had a conversation about all this with a guy who used to do productions and he got interested in releasing it as an album. After that, I persisted with this idea with the folk guitar and I did everything only with folk guitars – which is obsessive, right? It's not normal to do so – because I wanted to show the essence: the most meaningful thing in these works is the fact that folk guitar is an autonomous instrument; there is an individual repertoire for it, it has its own technique, and it can stand alone. I did it obsessively with exaggeration, so I could show that this instrument has an independent hypostasis. This is why I created all these albums with guitars. In these five albums that you mention, you have obviously included Apsilies, etc., in which I play along with an orchestra.

NP: Yes, right.

DM: Also, if you notice in my albums, I try… I have finally accomplished that with the album Amerika. I have covered all rebetiko periods and all the ways of accompaniment and all the techniques that I personally recognized.

NP: I see.

Q2. Most musicians of our time who love rebetiko insist on performing songs of the past, rather than composing their own music and releasing albums of new rebetiko music. Why is that so important to them?

DM: I don't believe that this is so important. It is important to do what you really want to do as a musician. Now concerning the not-writing-new-songs part, this question is a little "tricky". Writing new songs that are similar to the old songs doesn't make any sense. Writing new songs that resemble Markos's [Vamvakaris] and [Kostas] Skarvelis's *hasapika* wouldn't make any sense to me. Writing new songs by borrowing stuff from them (Markos and Skarvelis), making changes and creating a distinct composition, this is what makes sense to me. Thus, I believe that it is very important to play the original versions, on the one hand for having fun if you like them, and on the other hand in order to learn them so well that when you decide to take the step of differentiation you will have the appropriate knowledge of the subject and you will be capable of transmuting it in a beautiful way.

NP: I see.

DM: Namely, when you write songs that are similar to rebetiko, it's like building a Parthenon – there we see it across – that will look like Parthenon, but it won't be the real Parthenon. It won't be an ancient construction. Rebetiko is over, it's not possible to write a new rebetiko. It is only possible to write music that is similar to rebetiko.

NP: I see.

Q3. We are familiar with this concept in other styles of music, such as blues and jazz, where several tunes are considered to be "standards". Although, blues and jazz musicians of our time keep composing new songs and these genres are still evolving. My question would be "Wouldn't this be possible for rebetiko?", but I guess you have just answered that.

DM: No, no, it can be done. And it does happen. Some people are still writing songs; Korakakis is writing songs, Michalis Chaniotis is also writing songs, and they are great songs, but I wouldn't call them rebetika. I would call these songs laika (popular), especially if they gain popularity. From the musicological perspective, you would call them laika, essentially in order to define the type of the orchestra. Although, the term laiko refers to something that has wide acceptance.

NP: This is right.

DM: By that definition, nowadays laiko (popular) music is performed by Paola and Remos.

NP: Yes.

DM: All the others are writing songs that resemble laika, that resemble rebetika, but they

are neither the former nor the latter.

NP: Right. With this opportunity, I will go on to the next questions which is:

Q4. Although it is a common belief that laiko is the natural evolution of rebetiko after the commercialization of the latter, some authors have considered rebetiko to be urban popular (laïkó) music, while others claim that it is urban folk (demotic) music. What is your opinion on that?

DM: Who says that?

NP: If I'm not mistaken, Vlissidis – who has also translated Stathis Gauntlett's book to Greek – has mentioned this in his books.

DM: Vlissidis is not a musicologist, he is a collector. He cannot state it as a musicologist. But how does he explain this? As far as I know, from the musicological perspective, demotic, at least in Greece, is the characterization of the song of the countryside. This is the differentiation. The urban centres' music is rebetiko and laiko, while the countryside's music is the demotic. How is it possible for rebetiko to be…?

NP: It has been characterised as urban demotic from the musicological perspective, taking into account the forms, the scales, etc.

DM: I don't know this version and I would say that it is the first time I'm hearing this side. But the fact that rebetiko is the evolution of demotic music is undeniable. From any perspective, if you consider the use of couplets, the way that melodies are connected with each other, etc. definitely indicate this fact. But from the musicological side, I would say that it has been defined as laiko, only because it was created in urban centres. So, I do not agree with the term urban demotic.

Q5. Besides the "purists", during the last decade, there is also a tendency to mix rebetiko with other styles of music, either by covering and rearranging the songs in a gypsy jazz and reggae style for example, or by even sampling the old records in electronic and hip-hop music. Do you like this idea and why do you think this happens?

DM: First of all, music is freedom. In principle. So, anyone can choose to do whatever he wants to do. Taking this as a statement, after that I can only say if I like something or not. Hence, I do like some of these mixtures, and I dislike some others. Personally, as a musician and as a lover of this style of music, I am irritated when I notice that this mixture happens only for convenience, only for commercial reasons. What I mean is that if you take an old hit song and you do a cover of it and you try to convert it to easy listening with the sole purpose to sell and to win the audience more easily, it does bother me. Another thing that

annoys me is taking a rebetiko song that describes a tough situation and covering it in a way that it will feel like a light, easy listening song.

NP: I haven't thought of that.

DM: This irritates me. You cannot sing '*Stis zois ti strata argosvineis moni*' ['*You're dwindling alone on the road of life*'] and laugh at the same time. It shouldn't be done.

NP: That's right.

DM: These are the things that I take into consideration. Apart from that, from the musical side, when a fusion is made with respect, at least in the way I understand fusion, it doesn't annoy me at all. On the contrary, when you take some old material and reprocess this material and make it available to the world, on the one hand you remind your audience of the old material, so he might listen to it again, and on the other hand you also enliven it. It's like when you visit grandma, and she enjoys it and becomes cheerful. That's it. It's like revitalising the whole thing.

NP: What you said is very important, besides the following questions I've prepared, as in academia there is an issue with the term 'hybrid'. I didn't know about that, but my supervisor Amanda Bayley explained to me this issue and therefore I had to read the relevant literature on that matter. So, the term seems to be problematic…

DM: Generally, people in sciences are annoyed by this term, as I understand.

NP: One reason is the fact that there are several musicians who claim that they write hybrid music, for commercial reasons.

DM: Yes, but you see, the musicologist' job is to record this as a fact. Music creation is the job of musicians and not of the musicologists and the academics. Academics' job is to analyse the written music, but the music is composed by musicians. Otherwise, there is the other end which is directed creation. When forbidding someone to do something, you essentially shape a situation. When you are critical and judgmental, you force someone to stop his creation, and essentially what are you doing? You change the musical reality; what was going to happen. Are you the music police? Are you the saviour? There aren't such things in music. Music doesn't need things like that. Time will clean everything. Anything worthless will end up in the trash anyway.

NP: That's right.

Q6. A lot of people identify rebetiko as the blues of Greece. In one of your concerts, I have heard you disagreeing with this characterization. I read the same thing in an article of an e-magazine. Could you tell me why?

DM: First things first, rebetiko has a big evolution and differentiation in its way, between

the time of its creation and its end – as it is musicologically defined – in 1955. There is a very big differentiation, if you think that it started with just a *mourmouri* baglamas or with only a guitar in America, and it ended up being represented by large, huge orchestras. In blues music – and I have to declare that I'm not a scholar of blues, right? I'm only telling you what I've heard through the years – the only thing that changes is the fact that this very important instrument, which is called the guitar, has gradually been surrounded by other supplementary instruments and possibly some melodic instruments like the harmonica which might have been present from the creation of blues as well, I don't know that. So, substantially the basic core remained the same, which was the guitar playing, and it was surrounded, accompanied, and its sound was amplified, and its orchestration was strengthened. In rebetiko this didn't happen at all. In rebetiko the sound has been changed completely. During the Smyrna-style period [early 20th century], for example, the main instrument is the oud and the *politiki lyra* (classical kemenche). During the classical rebetiko era, the main instrument is the bouzouki, which remains the main instrument, but other instruments have started taking a lead role as soloists, like the accordion… Clarinet is another example. I believe that [rebetiko] has been enriched to a very large degree in terms of orchestration. While in blues I assume that this hasn't happened. Even though there are more accompanying instruments, the main instrument remains the same, which is the guitar. Musically there is no connection between the two styles. There is no relationship between their scales, as rebetiko is mainly based in modality, while you might say that the blues are modal, as you use pentatonic scales – it's some kind of modality, they are not the ordinary scales – but it is very limited in comparison to the scales and the richness of rebetiko. There are no blue notes in rebetiko. There are no "outside" notes in rebetiko. Everything that is used to define blue notes, and correct me if I'm wrong, these blues notes are the "outside" from the scale notes that are characteristic.

NP: Yes, this is the common way to face them today. Although, before blue notes were written onto the music stave as we see them today, the bluesmen used to play a note that is between the frets.

DM: Ah, so there is a connection!

NP: So, for example, they wouldn't play an E note, or an Eb note over a C chord. They would play something in between E and Eb.

DM: So, the logic is the same with the folk *dromos* [road], the scale… =

NP: In this matter, I believe yes.

DM: = … because all the movements in folk *dromoi* [roads] are descriptive. The folk dromoi

are the evolution of makam. Or a differentiation of makam I could say. The folk dromoi are indeed a hybrid – even if this word is annoying – system. This is because the harmony is taken from the West, the modality is taken from the East, but all its movements have remained the same. All the "outside" notes that appear during the development of a melody aren't "outside" notes in fact. They are movements of this whole thing that we call folk dromos, which in its full development is always two octaves long. Folk dromos is never developed within one octave. And there is an attempt to imitate the soft (microtonal) intervals that makam had, which cannot appear in equal temperament. So, you do chromatic movements as a simulation of this [microtonal] interval that cannot be played otherwise.

NP: Yes, right!

DM: If there is a similarity between rebetiko and blues, this is the social content of them, at least when focusing on the beginning of rebetiko. Another similarity is the way that the musicians use the couplets. That is the way that they knit couplets freely, in order to give a new meaning to a specific melody.

NP: This was actually the very next question I've prepared:

Q7. Do you believe there are cultural similarities between rebetiko and blues?

DM: Yes, there are. Of course, there are. At least in its beginning, because as I told you I don't know the lyrical evolution of the blues, I don't know where it is now. In their beginning, rebetiko and blues have many things in common. Certainly, rebetiko differentiated its lyrics afterwards. It began describing love stories more frequently, after leaving the hashish, the jail, etc., it became more lyrically legitimate. So, I don't know if this applies to the blues as well… if there is a similarity to this as well.

Q8. There are musicians like Pavlos Sidiropoulos and Zorz Pilali who have fused rebetiko with blues. According to several journalists and some of the audience their attempt was successful. Do you agree with that, and can you suggest any similar works?

DM: Look, both of these artists did it indeed. They definitely did it. Now, concerning whether it was successful or not, it is subjective. I personally like them both. Especially the way that Pilali approached the blues from the rebetiko perspective is something that I like a lot. Concerning Sidiropoulos, I believe that this was an effort that came from a person who obviously knew this music [rebetiko] and had influences from this music, to write new songs that are similar to rebetiko songs. This is what he did. But the mixture that Pilali accomplished seems to be more musical and cleverer.

NP: I see.

DM: Now whether there are other similar works or not… I don't know what to say.

NP: Specifically, in this kind of mixture, if you have anything in mind of course.

DM: You should listen to my upcoming album. It hasn't been released yet. What have I done in this album you might ask. I had something different in mind. Just because I believe that rebetiko is very powerful music, it has high artistic value, and because the verb in music is 'play' – essentially, we, as musicians, do these things with great joy, this is a game for us – I have mixed very big international hits with rebetiko songs.

NP: Ah, is this similar to what you did during your TEDx presentation?

DM: I did show a piece of that in TEDx, but it was a small proportion. Now I've done a lot 'worse'. For instance, I've mixed Billie Jean (Michael Jackson) with *Sala Sala* (Greek traditional). I've mixed Red Hot Chilli Peppers with Vassilis Tsitsanis. Also, Eric Clapton with Tsitsanis.

NP: Taking this opportunity, I would like to ask if you did it by assuming that there is a common ground and characteristics in the music of each pair of songs?

DM: Yes. Either this or there are characteristics that I personally perceive as common between them. Let me put it this way … [pause] … there is a motif in Billie Jean (started singing the motif) "tan-t tan, tan-t tan", which I perceived as a *Saba* (road/scale), as the beginning of a Saba actually. So, I set up a whole song with *amanes* in Saba scale.

NP: I see.

DM: Do you see? So, I discovered some similarities between the pairs, but others were more obvious. Like 'Tears in Heaven' and '*To skalopati sou'* ('Your doorstep'), which share the same harmonic circle, and they matched together perfectly. It seems like the songs were written together.

NP: Is this going to be in your album as well?

DM: Yes, of course.

Q9. What is your opinion about international artists who cover rebetiko songs by mixing them with other genres of music, like Dick Dale's surf rock version of 'Misirlou'? Also… =

DM: What does 'surf' mean?

NP: 'Surf rock' is the style of music that characterises Dick Dale's guitar playing.

DM: I have no idea! Anyway…

NP: The first internationally popular cover of *Misirlou*, the one with the tremolo picking technique.

DM: Ah, yes, I know.

NP: This rapid tremolo picking is one of this music's characteristics. Its thematologies are though associated with surf culture, as this music was mainly written in California and other seaside cities.

DM: I see, I see.

NP: So, their topics include girls in bikinis, beaches, surfing, etc.

[continuation of original question] Also, there are artists who get inspired by rebetiko songs, like Jonathan Kreisberg – coincidentally he is in Athens these days as a member of Dr. Lonnie Smith Trio – who has visited Greece several times, he has been impressed by the fact that most people in Greece can count 9/8 and 9/4 time so easily, even if they are not musicians, and he ended up releasing a jazz tune that he named 'Zembékiko'. Do you think that this is for the sake of the good? Could it help rebetiko spread across the world?

DM: Definitely this is for the benefit of rebetiko.

NP: I ask this question, because there is the example of 'Misirlou', in the case of which, it is very common for people – even Greeks – to believe that this song is written by Dick Dale, while the song has been written at least 50 years before Dick Dale's version.

DM: This is our fault! It is not their [the foreign artists'] fault. If I find a forgotten Iranian melody and transform it to a hit in Greece without saying that this melody comes from an Iranian song, it won't be the audience's fault if they don't understand it and think that this is my melody. On the one hand it is my fault as I'm not revealing it – i.e., this is dishonesty (he actually used a swear word that cannot be translated precisely) – and on the other hand it's their fault (the Iranian people) who have such beautiful music, but they haven't spread it worldwide. Did you understand what I mean? When you have a good product that has value, you should try to make it known everywhere. Nowadays, in the internet era, there shouldn't be any excuse for good music not being everywhere. Are you keeping this music a secret at your place? Find a way to take it out, to get it be listened to and find its own way…

NP: This is true! Therefore, you agree with this concept…

DM: Of course. Definitely. I personally pursue this idea. Currently, as my album *Amerika* had a very positive response abroad, I pursue collaborations with people from other places, who play other styles of music… we should get rid of the compunction, as Greek musicians. You know, we have a kind of introversion, we think that the "other" is very important and great music, etc., and we cannot play… No! We can perfectly stand next to anybody, by doing what we know best to do. If the other person likes it and wants to collaborate, the

outcome will be great. The point is not to show off the virtuosity and the complexity of the style. You see, the guy that you mentioned before the interview cannot count a nine-beat (9/4 or 9/8 time signature, which in rebetiko is divided in 2+2+2+3 instead of 3+3+3) tune, and this guy is an internationally famous jazz musician, as far as I understand. This is proof!

NP: This has happened with several musicians though!

DM: I've seen Indian musicians who played *tablas* and couldn't count a *zeibekiko*! (pause) We need to eliminate self-condemnation… how should I put it? We have … many repressed feelings… (pause) Now, regarding whether I know musicians who have practiced similar approaches, I would say yes. Vinicio Capossela has done something similar in Italy, that I know very well. Fuat Saka has done something similar in Turkey. Eh (thinking) many artists in Israel. I don't know their names, though, but there are many artists in Israel who have accomplished to build very successful careers in the rebetiko and laïkó of Greece.

NP: I had no idea about that.

DM: Yes, this happens. (pause) Okay, of course there is a big similarity with Sephardi songs, that they have also been spread in Spain. And there are many songs there as well. But if you want me to talk only about new, modern, popular music and careers that have been built on that, then I know only the artists that I mentioned before.

NP: Generally, there are plenty of these kinds of references on Panos Savvopoulos' website, about foreign artists, but I don't know anything about him…

DM: How reliable is he?

NP: Yes… let's say that.

DM: I personally believe that he's a little excessive. He is researching and he does have data indeed, but I think that his estimations are exaggerated.

NP: And I cannot find any information about Savvopoulos, to be honest.

DM: He's a journalist, a collector…

NP: He has written some albums – not rebetiko music of course – approximately forty or forty-five years ago.

DM: As a musician?

NP: Yes, exactly. But I cannot find any additional information anywhere.

Q10. In your latest album (Amerika, 2017) you mention that rebetiko musicians proved their adaptability and embraced several techniques of the blues musicians, like blues fingerpicking and open tunings, which lead to "*tsibiti*" technique. Can you describe all the influences that you spotted during your research and creation of this album?

DM: Only from blues music?

NP: Mainly from the blues, but of course if there are others, you can mention them as well.

DM: From blues music… (pause) All these are conclusions that I arrived at, as the scenery is way too blurry in the beginning. But I try to stand in a musician's shoes who's leaving this place. Let's say that I'm leaving now and I'm going to America. I see this music (the blues) everywhere around me. Won't it influence me? Won't I sit down and start learning what this guy (the bluesman) is doing, so I can try to play in this way? It can't be another way. How should I put it? If I leave this city and go to Tzoumerka to live in a mountainous village there, I will eventually start playing the songs that they fancy there. It won't be possible for me to play Markos [Vamvakaris], while I'm in Tzoumerka and I know that they (the villagers) want to listen to Skaros (traditional shepherd's song from Epirus). I will try to adapt – I'm not saying that I will learn a different instrument, but I will adapt the way I'm playing the guitar – in order to cover my survival needs there. I imagine that this is what these musicians thought when they were there – they might have found a practical use, as the open tunings provide an autonomy to the musician – and they started playing this way. But there we draw a line. The similarities with blues music stop at this point and you can add what we mentioned before about the lyrics, etc. On the other hand, something else has definitely happened, as I listened to it on so many recordings, which is the fact that this is the moment when world music was born. Fusion was born there. There are recordings of musicians of different ethnicities who play together. They obviously met at the studio, and you will notice that each and everyone plays with his own style, in the way that he had learnt how to play music, but in fact he ends up playing a different kind of music and the outcome is very interesting. Big orchestras are formed which consist of xylophones, double bass, pianos and other combinations that hadn't happened before in order to play this repertoire. This happened there, they were recorded, and a new thing came as a result. I'm talking about the orchestration perspective.

NP: What just came to my mind is the return of Zambetas from America, who has probably…

DM: After the 40s and the 50s, when the second and the third generation of musicians went there (America) to find a job, this was happening a lot. Iordanis Tsomidis has done marvellous things in America, and Tatasopoulos as well. They have collaborated with foreign musicians; they have played music together. Now I'm talking about the beginning of 1900. It was very soon, as the discography for the Greek audience started really soon.

There were many Greek labels there because Greeks were buying records very often. Even though there were few people in number, the sales of Greek records were very high. They loved music.

Q11. I am very happy to interview specifically you, as apart from being a performer and recording musician, you have also published a book – a method for folk (rebetiko) guitar, while you're also a professor of the Department of Traditional and Folk Music, so we can discuss more technical aspects. We can agree that there are obvious differences of the two styles, like having a twelve-bar blues in 12/8, 6/8 and 4/4, in comparison to different rebetiko forms in 9/8, 9/4, 2/4, 4/4, 7/8, etc. But there are similarities that can be under discussion, like:

a. The tendency to play triplet crotchet and quaver sets in a 4/4 *hasapiko* – like, for example, in the song 'Fragosiriani' –, couldn't be parallel to shuffle or swing rhythm?

DM: Exactly. Yes, it is a common characteristic between the two styles. And I have actually proposed – as many people write chasapika in triplets – to write them "phrased" instead. What I mean is to abolish the necessity of writing triplets, but to define that the writing is "phrased" above the staff and this way you can write only quavers.

NP: Ah, exactly as in …

DM: Exactly as in jazz music.

NP: Ah, good idea.

b. The tendency to play so many chromatic approaches in both styles. Although I don't know how they are explained in rebetiko.

DM: This happens because you are trying to simulate the "unequal" intervals that do not exist in equal temperament. This is why you do chromatic movements, both in the endings and in ascending movements.

NP: Although, I just thought that strangely enough, we don't use bending in order to try to approach any in-between sounds, like bluesmen do, right?

DM: No, no. Not at all.

c. The tendency to play many arpeggios – once again with their chromatic approaches – in both styles.

DM: You mean melodic arpeggios, right?

NP: Yes.

DM: 90% of folk guitar phrasing is based on arpeggios.

NP: On arpeggios? Really? Do you mean by that that this happens in general, in both

accompaniment and improvisation?

DM: Yes of course. In accompaniment as well.

d. The tendency to build their own fretless instruments between the end of the 19th and the beginning of the 20th century, which led both bluesmen and *rebétes* to play notes that cannot be found in an equal temperament system?

DM: I didn't know that they used fretless instruments in blues music. I didn't know that.

NP: Diddley bow for example is similar to lap steel guitar, but it consists of just a single string, and they play it with a slide. So, they used to play a note that was between b3 and 3, and the 7th degree was sometimes between…

DM: Exactly like Rast makam.

NP: Exactly, that's right.

DM: It's the natural interval. This is the natural interval. This is what people were hearing. And obviously, as both of them are an evolution of traditional music…

NP: Sorry, when you mentioned "the natural interval", you meant that it is derived from the natural harmonics?

DM: Yes, exactly.

NP: Ah, that's right! Bravo, the appearance of a note like this is preceding… I haven't noticed that before!

e. The westernisation of both genres by using fretted instruments – as stringed instruments are the protagonists in both styles – which, as a result, made them use some conventional notes (e.g., the blue note) instead of the original ones, which are placed "between" frets. But as you mentioned before, we cannot use these notes in rebetiko, we just do the chromatic approaches, right?

DM: Yes, we do the chromatic approaches. We cannot use these notes, there isn't a way to do so.

Q12. I see you as a significant part of a revival of this music. I too hope to be part of a rejuvenation. Do you feel we represent the early parts of a movement in the re-imagining of our folk form?

DM: Look, I don't think that I've done anything for its revival. Essentially, I believe that rebetiko from 1980 onwards, from its second revival onwards, didn't stop being the protagonist. What I believe that hasn't been done is the fact that we didn't pay attention to each and every part of rebetiko. We didn't pay attention to all the expressions that this phenomenon has, and especially regarding the folk guitar, we didn't give any importance to it at all. I really felt this problem. I am 47 years old, and I was always interested in folk

guitar, so I was experiencing this issue and its evolution through the years. Several parts of its technique have been overlooked, because during this second revival, rebetiko got commercialised too fast and too intensively. During the 80s, the protagonists of rebetiko got to the first line and became famous very quickly. They began earning a lot of money very soon, and as a result, they didn't care about anything further. They were interested in enriching their repertoire… It was fashionable to know the rarest songs… the rarer the song, the more *mángas* you were considered to be… but the essence of this thing, its technique and everything else that was happening in this phenomenon was abandoned. I think that this… if I have contributed to something, this is the revival of the technique of the folk guitar.

NP: I see.

DM: Because the genre didn't have any need itself. And it will never have any need. To me, the story about rebetiko is over. It's there and it will stay there forever, there isn't any chance of getting lost. Except if anything terrible happens… I don't know what could happen of course. It is definite though, that at this moment that we're talking, rebetiko is at its best, both technically and aesthetically. Now, whether we helped or not, I don't know… probably to a small dimension. But we didn't help rebetiko in total. Rebetiko doesn't need us.

Q13. Looking to the future, can you imagine where rebetiko may have evolved in 50 years' time?

DM: Look, personally, as I'm observing the tendency and by watching musicians, and especially good musicians who are dealing with this genre, I think that more music will be produced, and it's going to be aesthetically very interesting. If we manage to disengage from easy impressiveness, many dB and many low-end frequencies and percussion… Several beautiful small things have already begun happening… I think that a new genre of music – urban music – will occur – you might say that only cities are left anyway – and this genre would borrow several elements from rebetiko tradition, but it will end up being a new and very distinctive style. I can see it coming already.

NP: I see.

DM: Without saying that… Because there are plenty of people who serve rebetiko in its old form, that is the representation, which is not bad. It's a good thing that this is happening as well, as it is happening in a very nice way now. The whole thing in total is represented very nicely.

NP: This is what we were saying before, but…

DM: Because this music – and I'm sorry for interrupting you – hasn't lost its basis. Even in its original form, it hasn't lost its resonance to the people. This music is talking to the soul of each Greek.

NP: Okay, that was it. This is the whole interview; I can't think of anything else right now.

DM: I hope that my opinions will help you.

Appendix XII
Folk Guitar Workshop with Dimitris Mystakidis

The workshop took place on four different Tuesdays:
the 24th of November 2020, the 1st of December 2020,
the 8th of December 2020, and the 15th of December 2020.

My notes are presented below, for each day separately.

Day 1: 24 November 2020

Whenever I see a *Nikríz* pentachord, I can play a diminished seventh chord or arpeggio over its tonic. The chord or arpeggio is not visible, but we can 'hear' it.

Segiáh trichord: H – W – W (e.g., E – F – G). When the melody insists on repeating its tonic, the preceding note is attracted to the tonic. E.g., in a C *Rast*, the *Segiáh* trichord appears on the third degree and can attract the second note to become D#. The *Rast drómos* will become a *Houzám drómos*. The C D E F G A B C will become C D# E F G A B C.

Mystakidis uses his fretting-hand thumb to play some bass notes.

Day 2: 1 December 2020

When the melody insists on repeating the 5th of *Ousák drómos*, or when the melody starts on the 5th of *Ousák*, we have a *Houseiní* movement.

Douzénia: accompaniment with notes instead of chords. In contrast to chords, *douzénia* are never played staccato.

Mystakidis replied to my question by saying that Payatis's books have various mistakes. E.g., *Houzám drómos* cannot include both Dm and D chords, as Payatis claims.

Day 3: 8 December 2020

He showed major and minor arpeggios in 2 octaves and stressed how important these are. He also demonstrated how we should play both arpeggios with chromatic approaches from the left. Then he showed the diminished 7th arpeggio and explained how we can switch positions by shifting a minor 3rd when reaching the 1st string. He also demonstrated a difficult exercise, which was in fact the pattern 1-2-3-4/2-3-4-5/3-4-5-6/etc, and he said that it would be great if we can do this exercise every single day, as diminished 7ths are very important. I asked if we could apply the chromatic approach to the diminished 7th arpeggio, but his reply was negative.

According to Mystakidis, *Hijáz drómos* may still be used by modern musicians because it is a harmonic minor scale that starts on the 5th degree, so he believes that it's very familiar to our ears.

I told Mystakidis that I believe that both *Hijáz* and *Ousák* are still broadly used just because they are very similar scales, as their only difference is their 3rd degree, which is a major 3rd for *Hijáz* and a minor 3rd for *Ousák*.

Mystakidis disagreed.

I explained that I suspect that this happens due to the fact that these *drómoi* have been influenced by western music and they have been 'Europeanised' (in fact, *Ousák* is identical to Phrygian and *Hijáz* is identical to Phrygian dominant).

However, Mystakidis interrupted me to say that I shouldn't mix *Ousák* and *Hijáz* and it's a big trap if we think this way. He also mentioned that a few people use scale spellings, but he cannot see the benefit of that, so he encouraged us to group the *drómoi* in families and he mentioned the following families:

- *Niavént* – harmonic minor – natural minor
- *Ousák – Karsiagiár – Sabáh* (*Sabáh* is a cousin rather than a sibling)
- *Hijáz – Nikríz – Hitzazkár*
- *Rast – Segiáh – Houzám*

At some point he mentioned that nowadays there is a tendency to play chords without a 3rd. And he played a chord in the bottom three strings with tonic, fourth and octave. Over such chords you can use either a major *drómos* or a minor *drómos*. But it seemed like he didn't like this approach.

Day 4: 15 December 2020

He showed us the *bolero* rhythm and then a variation that he likes to play, that includes the minor 7th note of the major triad. He played an E and an A that look like this:



Figure XII.1: my transcription of the bolero rhythm that Mystakidis demonstrated.

I asked a question, regarding his previous lesson's demonstration of arpeggios: How common is it to do approaches from the right, by using the notes of the scale [like jazz musicians do]? He replied that it's quite uncommon and he doesn't use it.

I had sent him an email to find out how he thinks when choosing a key signature, as I noticed that we may have a similar logic. In the email he replied that my music scores are alright and generally this is a huge topic. So, during the lesson, he explained the problematics of key signatures and said that it's difficult to decide which approach to follow. He believes that we must probably use different key signatures for performers and for musicologists.

He disagrees with the musicologists (and ends up arguing with them in conferences) who insist in what he called 'makam-latry', that is the persistence that *drómoi* must have the same tonics with those of the equivalent makam, as makam have some 'natural tonics' that never change. This can only limit our repertoire and restrict us especially when improvising. Some of his students that have studied the theory of makam cannot integrate in the music ensembles of the University, which causes many problems, as they can only play the makam tonics. For example, they can play Rast *drómoi* only in C, due to the fact that Rast makam is in C. Therefore, he believes that musicologists must write a complete and correct theory of Greek folk music.

He agreed with me and confirmed that Katsaros wasn't a good guitarist, despite the praise that Katsaros received from several authors. In fact, he replied that he was a big *kalabortzos* (someone who pretends to be an expert, but he doesn't know how to do his

job). The only good guitarist between them was Kostis. Both Doussas and Katsaros were something between bad and mediocre players. When I mentioned that these were exactly my thoughts from listening to the records, but the bibliography claims were the opposite, he interrupted me and said, 'this is the *malakia* (bullshit [results]) of the sanctification; I flip out when I see this sanctification', with the implication that this happens for other players and things as well.

Towards the end, I asked him whether there is a list of *douzénia*, similar to the list of rhythms or if everyone makes his own *douzéni* and he replied that anyone can in fact create his own *douzéni*. So, just to confirm I asked if he knows of any library or thesaurus of *douzénia*, and he said that he strongly believes that someone can compile one, if he's willing to collect and record the *douzénia* of the existed discography. He added that he plays very regularly *douzénia* in a few different projects and that you discover a lot of things while performing. Essentially, he plays his own *douzénia* on the spot, depending on what he wants to achieve with his playing. If he wants to make a woman dance on the top of a table, he must find the appropriate *douzéni* to succeed.

Therefore, he mentioned that **this, along with my findings on *rebetiko* fingerstyle in my published paper – that he recently reread – are also completely unexplored areas, despite the fact that they already exist for a hundred years.**

Finally, I mentioned that I have noticed the use of only major and minor triads, diminished 7^{th} chords and very rarely major 7^{th} or dominant 7^{th} chords and asked whether he has encountered other chords, such as minor 7^{th}. He replied that minor 7^{th} chords do not exist, and he thinks that even major 7^{th} and dominant 7^{th} didn't exist that way, but only in inversions, as a guitarist might play an E/D for example, but he would never play an E7 with the D in the bottom strings.

Appendix XIII
Musical transcriptions of
Pavlos Sidiropoulos's songs

The following pages include the transcriptions of:

- all the songs from the 1992 album *Τα Μπλουζ του Πρίγκηπα* (*The Blues of the Prince*),
- the alternative versions of three songs that were released in his 2003 posthumous release *Ανέκδοτες Ηχογραφήσεις με την Κιθάρα του* (*Unreleased Recordings with his Guitar*),
- a live version of a song that was released in his live album *Χωρίς Μακιγιάζ* (*Without Makeup*), most of which was sung *a cappella* with pitch issues, since several notes were out of key.

The list of songs in order of appearance:

1. 'Το Μπλουζ του Εργατόπαιδου' ('The Blues of the Working-Boy')
2. 'Η Παράγκα του Θωμά' ('Thomas's Shanty')
3. 'Αν Ήσουν Φίλος' ('If You Were Friend')
4. 'Ζεϊμπέκικο Μπλουζ' ('Zeïbékiko Blues')
5. 'Το Μπλουζ του Παλιοκάραβου' ('The Blues of the Old-Ship')
6. 'Τα Σιγανά Ποτάμια' ('The Silent Rivers')
7. 'Ο Χαρμάνης' ('The Substance-dependent')
8. 'Το Μπλουζ του Ρουμπόλα' ('The Blues of Roubólas')
9. 'Το Μπλουζ του Άϊ-Ονούφρη' ('The Blues of St Onuphris')
10. 'Το Μπλουζ του Αποχωρισμού' ('The Blues of Seperation')
11. 'Κρίμα το Παιδί' ('What a Pity for the Guy')

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12. 'Η Παράγκα του Θωμά' ('Thomas's Shanty')
13. 'Το Μπλουζ του Εργατόπαιδου' ('The Blues of the Working-Boy')
14. 'Το Μπλουζ του Παλιοκάραβου' ('The Blues of the Old-Ship')

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15. 'Τα Σιγανά Ποτάμια' ('The Silent Rivers')

[the content in Appendix XIII has been removed from the digital version of the thesis at the author's request]

Appendix XIV
Transcription, translation, and transcreation of Pavlos Sidiropoulos's lyrics

The following pages present transcriptions of the original Greek lyrics, along with my English translations and transcreations. In addition to the fifteen songs in Appendix XIII, three songs from the 1991 posthumous album *Άντε και Καλή Τύχη Μάγκες* (*Go and Good Luck Mánges*) were transcribed, translated and transcreated. The song 'Η Γομολάστιχα' ('The Rubber Eraser'), from the 2009 posthumous album *Welcome to the Show*, was also transcribed and translated. For each song, the transcreation follows the translation, which follows the transcription. The alternative versions from *Ανέκδοτες Ηχογραφήσεις με την Κιθάρα του* (*Unreleased Recordings with his Guitar*), *Χωρίς Μακιγιάζ* (*Without Makeup*), and *Άντε και Καλή Τύχη Μάγκες* (*Go and Good Luck Mánges*) follow the versions from *Τα Μπλουζ του Πρίγκηπα* (*The Blues of the Prince*) for comparative purposes. Altered lyrics appear in bold format for easier reference.

The list of songs in order of appearance:

1. 'Το Μπλουζ του Εργατόπαιδου' ('The Blues of the Working-Boy')
2. 'Το Μπλουζ του Εργατόπαιδου' ('The Blues of the Working-Boy')
3. 'Η Παράγκα του Θωμά' ('Thomas's Shanty')
4. 'Η Παράγκα του Θωμά' ('Thomas's Shanty')
5. 'Αν Ήσουν Φίλος' ('If You Were a Friend')
6. 'Αν Ήσουν Φίλος' ('If You Were a Friend')
7. 'Ζεϊμπέκικο Μπλουζ' ('Zeïbékiko Blues')
8. 'Το Μπλουζ του Παλιοκάραβου' ('The Blues of the Old-Ship')
9. 'Το Μπλουζ του Παλιοκάραβου' ('The Blues of the Old-Ship')
10. 'Τα Σιγανά Ποτάμια' ('The Silent Rivers')
11. 'Τα Σιγανά Ποτάμια' ('The Silent Rivers')
12. 'Ο Χαρμάνης' ('The Substance-dependent')
13. 'Χαρμάνης και Άφραγκος' ('Substance-dependent and Penniless')
14. 'Το Μπλουζ του Ρουμπόλα' ('The Blues of Roubólas')
15. 'Το Μπλουζ του Άϊ-Ονούφρη' ('The Blues of St Onuphris')
16. 'Το Μπλουζ του Αποχωρισμού' ('The Blues of Seperation')

17. ‘Κρίμα το Παιδί’ (‘What a Pity for the Guy’)
18. Άσ’ την Καρδιά Σου (‘Let Your Heart’)
19. ‘Η Γομολάστιχα’ (‘The Rubber Eraser’)

XIV.1 'The Blues of the Working-Boy' - *The Blues of the Prince*

XIV.1.1 Original Lyrics: Το Μπλουζ του Εργατόπαιδου

Είναι η ώρα που ξυπνάνε τα φαντάσματα κι εγώ γυρνάω μόνος
και δεν υπάρχει πια στο δρόμο μου ψυχή να μου μιλήσει ζωντανή
Λίγη χαρά, παιδιά γεννιούνται, «πόλη άκου πώς κρυώνουν»
και οι αγώνες μου αντάλλαγμα μού δίνουνε μια τόση δα ζωή.

Σαν τίμιος δουλευτής γρήγορα το 'ριξα σε ανάγκης λοβιτούρες
και το κρασί μου το ξερνάω κάθε νύχτα που δε βρίσκω το γιατί
Το έπαιζα περήφανος και τώρα ρεβεράντζα, χαιρετούρες
σαν να μην έφτανε που δε χορταίνω μήτε και το πιάτο το φαΐ.

Συνέχεια μπερδευόμουνα,
μ' αυτούς που εμπιστευόμουνα
ώσπου τα χρειάστηκα
και αναγκάστηκα
να δω φάτσα με φάτσα τη ζωή.

Συνέχεια αδικημένος αισθανόμουνα, πως μ' είχαν κοροϊδέψει
στα παραμύθια είχα μείνει της τιμής και τιμημένης εργατιάς
ώσπου μια μέρα τις ανάγκες μου που άτσαλα είχαν δραπετέψει
μια αγάπη ανέβασα στη θέση τους απ' όλα και απ' όλους πιο ψηλά.

Συνέχεια μπερδευόμουνα,
μ' αυτούς που εμπιστευόμουνα
ώσπου τα χρειάστηκα
και αναγκάστηκα
ν' αλλάξω νοοτροπία και μυαλά.

XIV.1.2 Translation: The Blues of the Working-boy

It is the time when the ghosts wake up and I return alone,
and there is no soul alive to talk to me on my way.
Some joy, children are born, 'city listen how they're feeling cold',
and my fights are giving me such a little life in return [exchange].

Like an honest worker I did some scams out of need
and every night I can't find out why, I puke my wine.
I used to be proud and now I'm bowing and saluting,
Like the fact that I can't sate the plate of food is not enough on its own.

I was always tangling,
with these (people) that I was trusting.
Until I couldn't do otherwise
and I was forced,
to see life face to face.

I was always feeling mistreated; that I've been fooled,
I was still believing the fairy tales of honesty and honored working class.
Until one day my needs that have clumsily escaped
I put a love in their place higher from everything and everyone.

I was always tangling,
with these (people) that I was trusting
Until I couldn't do otherwise
and I was forced,
to change mentality and mind.

XIV.1.3 Transcreation: The Blues of the Working-guy

It is well past midnight and I'm walking back home through the city's ghostly streets,
I haven't walked past not even a single soul, feels like I'm in a haunted dream.
This place needs a breath of fresh air; babies are born but no one wipes their tears,
Anything I've done for this world ended so badly that I feel the urge to scream.

I used to be an honest worker until I quickly turned into a fraud,
Every night I drink until I puke out of disgust for what I have become.
I used to have pride and dignity, but now I'm bowing before a dirty god,
And even like that I still struggle to survive with my pitiful income.

I was always getting tangled,
The wrong people I always trusted.
I said, 'I can't take it anymore',
'I know I have no saviour',
I had to face life with some new hope.

I was always feeling like a fool and that I 've continuously been mistreated,
I was a grown man believing in fairy tales about honesty and honour.
Until one day I realised that my obsessions have clumsily escaped
So, I replaced them with a woman that I love more and more every hour.

I was always getting tangled,
The wrong people I always trusted.
I said, 'I can't take it anymore',
'I know I have no saviour',
I had to face life with some new hope.

XIV.2 'The Blues of the Working-Boy' - *Unreleased Recordings with his Guitar*

XIV.2.1 Original Lyrics: Το Μπλουζ του Εργατόπαιδου

Είναι η ώρα που ξυπνάνε τα φαντάσματα κι εγώ γυρνάω μόνος
και δεν υπάρχει πια στο δρόμο μου ψυχή να μου μιλήσει ζωντανή
Από πατέρα κι από μάνα που μου μάθανε μονάχα τι είναι πόνος
μεγάλοι αγώνες **που γι'** αντάλλαγμα **σου** δίνουνε μια τόση δα ζωή

Με μάθαν' τίμιος **να είμαι** δουλευτής **και να μην κάνω** λοβιτούρες
Κάθε κομπίνα μου μετρούσ' αηδιασμένος και γεμάτος ενοχή
Με μεγαλώσανε περήφανο και τώρα σκύβω όλο χαιρετούρες
σαν να μη μου 'φτανε που δε χορταίνω μήτε **το κομμάτι το ψωμί.**

Συνέχεια μπερδευόμουνα,
μ' αυτούς που εμπιστευόμουνα
ώσπου τα χρειάστηκα
και αναγκάστηκα
να δω φάτσα με φάτσα τη ζωή.

Ό,τι μετρούσα πως για μένα ήταν ψέμα, γι' άλλους ήτανε αλήθεια
Και με κοιτούσανε με βλέμμα πέρα ως πέρα αληθινό
Κι ένιωθα άξαφνα λες κι είχα δραπετέψει **από κάποια παραμύθια**
Ήμουν το τίμιο εργατόπαιδο με το ρομαντικό μυαλό.

Συνέχεια αδικημένος αισθανόμουνα, πως μ' είχαν κοροϊδέψει
και το κρασί μου το ξερν**ούσα με κατάρες για τον ψεύτικο ντουνιά**
ώσπου μια μέρα **τη μιζέρια μου την άλλαξα με δύναμη και κέφι**
και τις ανάγκες μου τις έβαλα απ' όλ**ους** και απ' όλ**α** πιο ψηλά.

Συνέχεια μπερδευόμουνα,
μ' αυτούς που εμπιστευόμουνα
ώσπου τα χρειάστηκα
και αναγκάστηκα
να δω φάτσα με φάτσα τη ζωή.

XIV.2.2 Translation: The Blues of the Working-boy

It is the time when the ghosts wake up and I return alone,
and there is no soul alive to talk to me on my way.
From a father and a mother who only taught me what pain is
great fights that they give **you** such a little life in return [exchange].

They taught me how to be honest worker **and not to do** scams,
I was counting every one of my frauds in disgust and full of guilt.
They raised me to be proud and now I'm bowing all the time to salute,
Like it's not enough the fact that I can't sate **the piece of bread.**

I was always tangling,
with these (people) that I was trusting
Until I couldn't do otherwise
and I was forced,
to see life, face to face.

What I was counting as a lie, it was truth for others
And they were staring at me with a completely true gaze.
And I was suddenly feeling like I have escaped **from some fairy tales,**
I was the honest working-boy with the romantic mind.

I was always feeling mistreated; that I've been fooled,
and I **was** puking my wine **with curses for the delusive world.**
Until one day **I changed my misery with strength and fun**
And I put my needs higher from ever**one** and every**thing**.

I was always tangling,
with these (people) that I was trusting
Until I couldn't do otherwise
and I was forced,
to see life face to face.

XIV.2.3 Transcreation: The Blues of the Working-boy

It is well past midnight and I'm walking back home through the city's ghostly streets.
I haven't walked past not even a single soul, feels like I'm in a haunted dream.
When my mother and my father raised me, torture and sorrow were my only treats.
All the wars I fought for this world ended so badly that I feel the urge to scream.

They taught me to be an honest worker and never to turned into a fraud.
I was counting my disgusting scams, while feeling guilty for what I've become.
They raised me to have pride and dignity, but now I'm bowing before a dirty god.
Even if it weren't enough that I was struggling to survive with my pitiful income.

I was always getting tangled,
The wrong people I always trusted.
I said, 'I can't take it anymore',
'I know I have no saviour',
I had to challenge life once again.

I was confused; everyone and everything was perplexed inside my own brain's jail.
And everyone was gazing at me to find out if I'll get everything aligned.
I suddenly felt like I was forced to escape from a childish fairy tale.
I was just an honest working boy with a truly romantic mind.

I was always feeling like a fool and that I 've continuously been mistreated.
Every night used to drink and puke while cursing on this delusive world.
Until one day I put an end to my misery, I made me happy, and I was treated,
So, I set up my needs to be my priorities and my needs would be fulfilled.

I was always getting tangled,
The wrong people I always trusted.
I said, 'I can't take it anymore',
'I know I have no saviour',
I had to challenge life once again.

XIV.3 'Thomas's Shanty' - *The Blues of the Prince*

XIV.3.1 Original Lyrics: Η Παράγκα του Θωμά

Να 'μαστε στα ίδια μονοπάτια
Να 'μαστε στην ίδια γειτονιά
Να 'μαστε και στα χρυσά παλάτια
Α! και στην παράγκα του Θωμά.

Να 'μαστε στα ίδια τα λημέρια
Να 'μαστε αν γίνονταν παντού
Να 'μαστε του κόσμου τα ξεφτέρια
Πλούσιοι από γεννησιμιού.

Να 'μαστε, τι να 'μαστε κανένας δεν το ξέρει
Μωρό μου είσαι τα θαύματα που μου 'χουνε προσφέρει
Άναφ'το κουκλίτσα μου και μην ακούς κανέναν
Άναφ'το, άναφ'το κι έλα προς τα μένα.

Να 'μαστε μαστούρια όλη νύχτα
Ξέροντας εμείς το μυστικό
Κι όπου θες τα δίχτυα σου άντε ρίχ'τα
να λιποθυμήσεις το χωριό.

Να 'μαστε, τι να 'μαστε κανένας δεν το ξέρει
Μωρό μου είσαι τα θαύματα που μου 'χουνε προσφέρει
Άναφ'το κουκλίτσα μου και μην ακούς κανέναν
Άναφ'το, άναφ'το κι έλα προς τα μένα.

XIV.3.2 Translation: Thomas's Shanty

Let's be/Here we are[105] in the same paths,
Let's be/Here we are in the same neighbourhood,
Let's be/Here we are in the golden palaces,
Ah! and in the shanty of Thomas.

Let's be/Here we are in the same dens [lairs]
Let's be/Here we are everywhere if it was possible,
Let's be/Here we are the world's sharp-witted
Rich from birth.

> Let's be/Here we are, what to be/what we are, nobody knows that,
> My baby you are the miracles that they've been offered to me.
> Light it my little doll and don't listen to anyone,
> Light it, light it and come to me.

Let's be/Here we are (drug) users all night long,
By knowing the secret
And go drop your nets anywhere you like,
So as to make the village faint.

> Let's be/Here we are, what to be/what we are, nobody knows that,
> My baby you are the miracles that they've been offered to me.
> Light it my little doll and don't listen to anyone.
> Light it, light it and come to me.

[105] The phrase «Να 'μαστε» is used throughout the song, but its meaning is ambiguous. In the verses it may be translated as 'Here we are', either metaphorically or literally, depending on the line. The other possible meaning is 'Let's be', showing wish or urge or encouragement to do something. In the chorus, the same phrase is used to set a philosophical question or to begin an internal search. So, Sidiropoulos is actually using the technique of Anaphora, but his phrase has a double or even triple meaning.

XIV.3.3 Transcreation: Thomas's Café

Here we are taking the same routes,
Here we are getting in each other's way,
Here we are seeking for goofy boots[106]
Come on,[107] let's go to Thomas's café.[108]

Here we meet again in the same bay,
Here we're riding the same magic ship,
Here 'we are the sharpest', people say,
Getting richer till the end of our trip.

> Here we are, but what are we, no one can answer this,
> My baby you're miraculous, you give a sigh of bliss.
> Light your roll my little doll and let yourself free,
> Light your roll, light it and come to me.

Here we are stoners all night long,
As we know well life's hidden secret
People are getting on your hook all along
They fall in love with you without any limit.

> Here we are, but what are we, no one can answer this,
> My baby you're miraculous, you give a sigh of bliss.
> Light your roll my little doll and let yourself free.
> Light your roll, light it and come to me.

[106] Slang for marijuana.
[107] The original lyrics of the blues standard 'Sweet Home Chicago' involved phonetics like 'mmm' and 'ooh', which were later replaced by 'come on'. The same tactic is applied here.
[108] In the original song, Sidiropoulos is implying a *teké* (hookah bar).

XIV.4 'Thomas's Shanty' - *Unreleased Recordings with his Guitar*

XIV.4.1 Original Lyrics: Η Παράγκα του Θωμά

Να 'μαστε στα ίδια μονοπάτια
Να 'μαστε στην ίδια γειτονιά
Να 'μαστε και στα χρυσά παλάτια
Να 'μαστε και πίσω απ' τη γωνιά.

Να 'μαστε στα ίδια τα λημέρια
Να 'μαστε αν γίνονταν παντού
Να 'μαστε του κόσμου τα ξεφτέρια
Πλούσιοι από γεννησιμιού.

Να 'μαστε, τι να 'μαστε κανένας δεν το ξέρει
Εσύ είσ' όλα τα θάματα που μου 'χουνε προσφέρει
Άναφ'το κουκλίτσα μου και μην ακούς κανένα
Άναφ'το, άναφ'το κι έλα προς τα μένα.

Να 'μαστε μαστούρια όλη **μέρα**
Ο ένας το κεφάλι τ' αλλουνού
Εγώ κι εσύ κι ακόμα παραπέρα
Να φτάνουμε στην άκρη τ' ουρανού.

Βρε, να 'μαστ' αγκαλιά όλη τη νύχτα
Κάτω από Αυγουστιάτικο ουρανό
Αχ κι όπου θες τα δίχτυα σου άντε ρίχ'τα
Να λιποθυμήσει το χωριό.

Να 'μαστε, τι να 'μαστε κανένας δεν το ξέρει
Εσύ είσ' όλα τα θάματα που μου 'χουνε προσφέρει
Άναφ'το κουκλίτσα μου και μην ακούς κανένα
Άναφ'το, άναφ'το κι έλα προς τα μένα.

XIV.4.2 Translation: Thomas's Shanty

Let's be/Here we are[109] in the same paths,

Let's be/Here we are in the same neighbourhood.

Let's also be/Here we also are in the golden palaces,

Let's also be/Here we also are behind the corner.

Let's be/Here we are in the same dens (lairs)

Let's be/Here we are everywhere if it was possible.

Let's be/Here we are the world's sharp-witted

Rich from birth.

> Let's be/Here we are, what to be/what we are, nobody knows that,
>
> **You are all** the miracles that they've been offered to me.
>
> Light it my little doll and don't listen to anyone,
>
> Light it, light it and come to me.

Let's be/Here we are (drug) users all **day** long,

One would be the head of the other.

Me and you and even further away

To reach the edge of the sky

Hey, let's cuddle/here we're cuddling all night long,

Under the Augustine sky.

Ah so go drop your nets anywhere you like,

So, the village will faint.

> Let's be/Here we are, what to be/what we are, nobody knows that,
>
> **You are all** the miracles that they've been offered to me.
>
> Light it my little doll and don't listen to anyone.
>
> Light it, light it and come to me.

[109] The phrase 'Να 'μαστε' is used throughout the song, but its meaning is ambiguous. In the verses it may be translated as 'Here we are', either metaphorically or literally. Another possible meaning is 'Let's be', showing wish, urge or encouragement to do something. In the chorus, the same phrase is used to set a philosophical question or to begin an internal search. So, Sidiropoulos uses Anaphora, but his phrase has a double or even triple meaning.

XIV.4.3 Transcreation: Thomas's Coffeeshop

Let us take the same routes,
Let us stay in this neck of woods[110]
Let us seek for goofy boots[111]
Let us hide in the lost backwoods.

Let us meet again in the same bay,
Let us ride the same magic ship.
Let us be the smartest, as they say,
Getting richer till the end of our trip.

> Let's be something, but what can we be, nobody knows that,
> Baby you're miraculous, you give a sigh of bliss.
> Light your roll my little doll and let yourself free,
> Light your roll, light it and come to me.

Let us be potheads all day and night,
I 'll roll one for you; you'll roll one for me.
You can catch with me the magic flight,
Together we'll ride it to set us free.

Hey, let us cuddle till next morning,
Under the bright Augustine sky.
Other men can have you before dawning,
You turn them on and then just say 'bye'.

> Let's be something, but what can we be, nobody knows that,
> Baby you're miraculous, you give a sigh of bliss.
> Light your roll my little doll and let yourself free.
> Light your roll, light it and come to me.

[110] Slang for the neighbourhood
[111] Slang for marijuana.

XIV.5 'If You Were a Friend' - *The Blues of the Prince*

XIV.5.1 Original Lyrics: Αν Ήσουν Φίλος

Βρ' αν ήσουν φίλος για παρέα διαλεχτή,
Υπομονή θα 'ρχόταν κι η σειρά σου.
Μα συ προτίμησες να κάνεις το παπί,
Και έπαιξες ρόλο μάγκα, ξύπνιου και καπάτσου.

Έκλεψες μαύρο απ' την καβάτζα του Στρατή,
Κι ύστερα τα 'ριξες στην γκόμενα του Τάσου.
Αν είναι να 'ρθει όπως λένε θε να 'ρθει,
Και θα σε στείλω μάγκα πίσω στη μαμά σου.

Είμαστε ωραία και αλανιάρικα παιδιά,
Αλλά αν γουστάρεις είμαστε κι από τα άλλα.
Κι αν εσύ τώρα πλατσουρίζεις στα ρηχά,
Εμείς γνωρίσαμε και κύματα μεγάλα.

XIV.5.2 Translation: If You Were a Friend

If you were a friend for a selected company

Patience, your turn would have come.

But you'd rather do the duck[112]

And you played the role of *mángas*, smart and resourceful.

You stole black[113] from Stratis's reserve,[114]

And then you hit on Tassos's chick.

If it's going to come, as they say, let it come,

And I will send you *mángas* back to your mom.

We are nice and street[115] guys.

But if you fancy, we are [can be] also other kind of guys.

And if you're now sloshing in shallow[116]

We've come across big waves.

[112] Greek expression: to feign indifference.
[113] Slang for hashish.
[114] Slang from Latin *cava*.
[115] Etymology: Turkish word *alan*, which Greeks use as a slang for guys who spend most of their time outdoors.
[116] Expression for inexperienced people, who probably face small difficulties.

XIV.5.3 Transcreation: If You Were a Friend

If you were a member of our special pack
Your turn to thrive eventually would come.
But you feigned indifference and fell back,
So, you acted like an astute smartass bum.

You stole the jolly green from Robert's hiding place,
And then you shamelessly hit on Jimmie's bun[117]
So, when the time is right there will be a chase,
And when I slice you, I'll post your pieces to your mum.

You see we are a bunch of cool rascals,
But if you fancy, we can be the other kind of guys.
And if you feel like shooting fish in a barrel[118]
Remember we were in deep water in our lives.

[117] Slang for girlfriend
[118] Expression for something incredibly easy (Available at: https://theaussieenglishpodcast.com/fish-idioms/)

XIV.6 'If You Were a Friend' - *Go and Good Luck Mánges*

XIV.6.1 Original Lyrics: Αν Ήσουν Φίλος

Αν ήσουν φίλος **και** παρέα διαλεχτή
Υπομονή θα 'ρχόταν κι η σειρά σου
Μα εσύ προτίμησες να κάνεις το παπί **|x2**
Και **παίζεις** ρόλο μάγκα ξύπνιου και καπάτσου. **|x2**

Σήκωσες πράμα απ' την καβάτζα του Στρατή
Κι ύστερα τα 'ριξες στην γκόμενα του Τάσου
Με χαστουκάκια φιλαράκο κι απ' τ' αφτί **|x2**
Βρε θα σε στείλω μάγκα πίσω στη μαμά σου. **|x2**

Βρε είμαστε ωραία και **κιμπάρικα** παιδιά
Αλλ' αν γουστάρεις είμαστε κι από τα άλλα
Κι αν εσύ τώρα πλατσουρίζεις στα ρηχά **|x2**
Εμείς γνωρίσαμε και κύματα μεγάλα. **|x2**

XIV.6.2 Translation: If You Were a Friend

If you were a friend **and** a selected company

Patience, your turn would have come.

But you'd rather do the duck[119] **|x2**

And you **play** the role of *mángas*, smart and resourceful. **|x2**

You picked up stuff[120] from Stratis's reserve,[121]

And then you hit on Tassos's chick.

With slapping my friend and [pulling] by the ear **|x2**

Hey, I will send you *mángas* back to your mom. **|x2**

Hey, we are nice and **dignified**[122] guys.

But if you fancy, we are [can be] also other kind of guys.

And if you're now sloshing in shallow[123] **|x2**

We've come across big waves. **|x2**

[119] Greek expression: to feign indifference.
[120] Greek Expression: to steal suspicious stuff, like hashish.
[121] Slang from Latin *cava*.
[122] Etymology: Turkish word *kibar*, which Greeks use as a slang for well-behaved guys that are both great and with good manners.
[123] Greek Expression for inexperienced people, who probably face small difficulties.

XIV.6.3 Transcreation: If You Were My Friend

If you were a member of our special pack
Your turn to thrive eventually would come.
But you feigned indifference and fell back,
So, you acted like an astute smartass bum.

You stole the jolly green from Robert's hiding place,
And then you shamelessly hit on Jimmie's bun[124]
So, when the time is right and in my own pace,
I'll cut off your ear and post it to your mum.

You see we are a bunch of cool rascals,
But if you fancy, we can be the other kind of guys.
And if you feel like shooting fish in a barrel[125]
Remember we were in deep water in our lives.

[124] Slang for girlfriend
[125] Expression for something incredibly easy (Available at: https://theaussieenglishpodcast.com/fish-idioms/)

XIV.7 ‘Zeïbékiko Blues’ - *The Blues of the Prince*

XIV.7.1 Original Lyrics: Ζεϊμπέκικο Μπλουζ

Βρε αφού το ξέρω πως με θες
Αυτή τη νύχτα ταιριαχτά όλα θα πάνε.
Αχ και πες τα μου και γιατί δε μου τα λες
Αφού μ’ αυτό το παραμύθι κι οι παπάδες μολογάνε.

Μαστούρα και γλυκιά βραδιά
Όχι μικρό μου τίποτα μη σε φοβίζει.
Βρ’ έλα πες τα μου και γιατί δε μου τα λες
Άσε τη νύχτα να μας πάει και για μας ν’ αποφασίζει.

Φοβάσαι μήπως και θιχτείς
Άφησε λίγο το κορμί σου να σε πάει.
Βρ’ έλα πες τα μου και γιατί δε μου τα λες
Της ηδονής την ώρα κούκλα μου κανένας δε μιλάει.

XIV.7.2 Translation: Zeïbékiko Blues

Hey, I already know that you want me.

This night everything will be congenial.

Ah, so tell me why don't you admit everything?

Since even priests confess with this fairy tale.

Euphoria[126] and a sweet night

No, my little [baby], nothing should frighten you.

Hey, come and tell me and why don't you admit everything.

Let the night take us [to a trip] and [let it] decide for us.

You are afraid that you might be offended,

Let your body to take you.

Hey, come and tell me and why don't you admit everything?

Nobody is talking my doll during the time of hedonism.

[126] Etymology: Turkish word *mastur*, which Greeks use it as a slang for the state of being stoned.

XIV.7.3 Transcreation: Zeïbékiko Blues

I know you want me, don't be a liar.

Tonight, will be pleasing when we join our bodies.

So, spit it out,[127] why don't you admit your desire?

Even a priest would have confessed if he had heard my stories.

Lovely night and we can get much higher.

Let Nothing disturb and frighten you my little baby.

Come on, spit it out, why don't you admit your desire?

Let the night decide how tripped out[128] we can be my special lady.

You too scared to break down your barriers.

Just let your body awaken your burning senses.

Come on, spit it out, why don't you admit your desires?

Stop talking my doll, our sensual night is gonna be extensive.

[127] Expression for succeeding in saying something with difficulty.

[128] Slang for becoming intoxicated from a hallucinatory or psychoactive drug. Also meaning great; excellent.

XIV.8 ‘The Blues of the Old-ship’ - *The Blues of the Prince*

XIV.8.1 Original Lyrics: Το Μπλουζ του Παλιοκάραβου

Πήρε σβάρνα κι αρμενίζει παλικάρι απ’ τη γωνιά
σαν παλιό καράβι τρίζει που στον ύφαλο χτυπά
μοιάζει πλοί-, μοιάζει πλοίο στοιχειωμένο
στου πελά-, στου πελάγου τ’ ανοιχτά.

Έχει χάσει τιμονιέρη κι η φουρτούνα το χτυπά
κι ένα αόρατο μαχαίρι μπαίνει όλο πιο βαθιά
μοναχός, μοναχός και δίχως πρίμα
βάζει πλώρη, πλώρη για το πουθενά.

Μια ψευδαίσθηση ήταν ότι είχε από τη φυλακή
με το διάολο εργοδότη για να πιάσει την καλή.
Είν’ αργά και στου χάρου το λιμάνι **|x2**
άραξε τώρα να ξεκουραστεί. **|x2**

XIV.8.2 Translation: The Blues of the Old-ship

It overtook and it is sailing brave man from the corner[129]
It's creaking like an old ship that is hitting the reef.
Looks like a sh-,[130] looks like a haunted ship,
In the se-, in the open sea.

It has lost the steersman and the storm is hitting it,
And an invisible knife goes deeper and deeper.
Alone, alone and without astern[131]
He's putting bow, bow[132] to nowhere.

It was an illusion whatever he had from the prison,
With the devil as an employer, so to strike it rich.
It is late and in the harbour of Charon (death) **|x2**
He lied[133] now in order to rest. **|x2**

[129] The line has ambiguous meaning. The way that he is handling the verbs in this sentence can either mean that a ship is sailing with a brave man on top, or it can also be a Greek metaphor for a brave man who is 'sailing', that is a brave man who is daydreaming. The whole song is a parallelism between the ship and this man's life, so both explanations are valid.
[130] A common technique in Greek songs, especially in *rebetiko* and *laïkó* songs, is to cut a word in half and then repeat it in the next sentence or line. So, 'sh-' is the beginning of the word 'ship', which in Greek consists of two syllables and the separation always happens after a vowel for phonetic purposes.
[131] astern: in Greek this is used in several different expressions, meaning 'going fast', 'going well', 'surrender to the wind', 'take advantage of the wind', etc. On this occasion, it possibly has double meaning, as Sidiropoulos is also using it as a metaphor: he doesn't have any luck, things are not going well, there is no wind to help him go to wherever he wants to go.
[132] bow: the front end of the ship. The Greek expression 'put bow' means 'sailing' and is usually used in the start of a trip.
[133] lie: double meaning in Greek, it is 'relaxed' for people, but it is 'park' for ships.

XIV.8.3 Transcreation: The blues of the Old-ship

He fearlessly began to outstrip, a brave captain he must be,
It is creaking like an old ship that has hit a coral reef.
Looks like the haunted story of a ghost ship,
Recklessly sailing in the open sea.

The steersman was tragically drowned, and the storm is hitting it,
And the man was stricken down the vicious blade of destiny.
Completely lost, alone and wanspeedy[134]
He's tacking[135] to an unmapped destination.

He was having this delusion since the time he was in jail,
He'd be rich was his conclusion, if he drank from devil's grail.
It's getting really late, and he needs to lie down,
But he lied in the harbour of Death.

[134] Synonym for 'unlucky'. Old English: combination of prefix *wan-* that expresses negation, and *speed* which it meant 'abundance' (Oxford Dictionaries blog. Available at: https://blog.oxforddictionaries.com/2016/05/13/unlucky-synonyms/).
[135] Sailing term for changing direction (American Sailing Association. Available at: https://asa.com/news/2012/11/27/sailing-terms-you-can-use/#).

XIV.9 'The Blues of the Old-ship' - *Unreleased Recordings with his Guitar*

XIV.9.1 Original Lyrics: Το Μπλουζ του Παλιοκάραβου

Πήρε σβάρνα κι αρμενίζει παλικάρι απ' τη γωνιά
σαν παλιό καράβι τρίζει που στον ύφαλο χτυπά
μοιάζει πλοί-, μοιάζει πλοίο στοιχειωμένο
στου πελά-, στου πελάγου τ' ανοιχτά.

Έχει χάσει τιμονιέρη κι η φουρτούνα το χτυπά
κι ένα αόρατο μαχαίρι **μες στο στήθος τον βαρά.**
μοναχός, μοναχός και δίχως πρίμα
βάζει πλώρη, πλώρη για το πουθενά.

Μια ψευδαίσθηση ήταν ότι είχε από τη φυλακή
με το διάολο εργοδότη για να πιάσει την καλή.
Είν' αργά και στου χάρου το λιμάνι **|x2**
άραξε τώρα να ξεκουραστεί. **|x2**

XIV.9.2 Translation: The Blues of the Old-ship

It overtook and it is sailing brave man from the corner[136]

It's creaking like an old ship that is hitting the reef.

Looks like a sh-,[137] looks like a haunted ship,

In the se-, in the open sea.

It has lost the steersman and the storm is hitting it,

And an invisible knife **is hitting (stabbing) him in the chest.**

Alone, alone and without astern[138]

He's putting bow, bow[139] to nowhere.

It was an illusion whatever he had from the prison,

With the devil as an employer, so to strike it rich.

It is late and in the harbour of Charon (death) **|x2**

He lied[140] now in order to rest. **|x2**

[136] The line has ambiguous meaning. The way that he is handling the verbs in this sentence can either mean that a ship is sailing with a brave man on top, or it can also be a Greek metaphor for a brave man who is 'sailing', that is a brave man who is daydreaming. The whole song is a parallelism between the ship and this man's life, so both explanations are valid.

[137] A common technique in Greek songs, especially in *rebetiko* and *laïkó* songs, is to cut a word in half and then repeat it in the next sentence or line. So, 'sh-' is the beginning of the word 'ship', which in Greek consists of two syllables and the separation always happens after a vowel for phonetic purposes.

[138] astern: in Greek this is used in several different expressions, meaning 'going fast', 'going well', 'surrender to the wind', 'take advantage of the wind', etc. On this occasion, it possibly has double meaning, as Sidiropoulos is also using it as a metaphor: he doesn't have any luck, things are not going well, there is no wind to help him go to wherever he wants to go.

[139] bow: the front end of the ship. The Greek expression 'put bow' means 'sailing' and is usually used in the start of a trip.

[140] lie: double meaning in Greek, it is 'relaxed' for people, but it is 'park' for ships.

XIV.9.3 Transcreation: The blues of the Wrecking-ship

He fearlessly began to outstrip, a brave captain he must be,
It is creaking like an old ship that has hit a coral reef.
Seems like a haunted story of a ghost ship,
Recklessly sailing in the open sea.

The steersman was tragically drowned by the ship's worst enemy,
And the man was stricken down the vicious blade of destiny.
Completely alone, without wind in his sails
He's tacking[141] to the unknown breathlessly.

He was having this delusion since the time he was in jail,
He'd be rich was his conclusion, if he drank from devil's grail.
It's getting really late, and he needs to lie down,
But he lied in the harbour of Death.

[141] Sailing term for changing direction (American Sailing Association. Available at: https://asa.com/news/2012/11/27/sailing-terms-you-can-use/#).

XIV.10 'The Silent Rivers' - *The Blues of the Prince*

XIV.10.1 Original Lyrics: Τα Σιγανά Ποτάμια

Βρ' ας ήτανε τη μοίρα μου για λίγο να γελούσα
Και του Χριστού τους πειρασμούς εγώ να τους περνούσα
Παρέα με το διάολο στην έρημο χαμένος
Και σου 'λεγα μετά εγώ ποιος θα 'ταν κερδισμένος.

Θα άναβα ένα ναργιλέ να μαστουριάζαν όλοι
Δαιμόνια, καλικάντζαροι μαζί κι αρχιδιαβόλοι
Και θα 'χε πέντε γκόμενες καθένας μας παρέα
Να φτιάχνουνε χορεύοντας του σιναφιού τα σέα.

Θα φώναζα να 'ρχόντουσαν κι όλα τα φιλαράκια
Για να μην ενοχλούμε πια της πόλης τα παιδάκια
Γυναίκες να γουστάρουνε του άντρα τα τερτίπια
Και στο τσαρδί του σατανά θα στήναμε ξενύχτια.

Μετάξι από κινέζικα παλάτια θα φορούσα
Με φούντα καλαματιανή και μαύρο από την Προύσα
Και θα 'χα και τα όργανα στη διαπασών να παίζουν
(Εσείς) Του κόσμου όλοι οι αμαρτωλοί τι χάνουνε να ξέρουν.

XIV.10.2 Translation: The Silent Rivers[142]

Hey, I wish I could make a fool of my fate awhile,
And I wish I could experience the temptations of Christ.
With the company of the devil, both lost in the desert,
And afterwards I would say to you who would have been the winner.

I'd light a hookah so everyone would get stoned,
Demons, goblins along with archdevils.[143]
And every one of us would have five chicks for company,
Who will prepare while dancing the tools[144] of the gang.[145]

I would call (invite) all the buddies to come,
So, we won't bother the boys of the city,
Women that would love the man's deception[146]
And we would organize late night parties at Satan's home.[147]

I would wear silk from Chinese palaces,
With tassel[148] from Kalamata and black[149] from Prousa.
And I'd have the instruments play as loud as possible,
(You) So that the sinners of the world would know what they're missing.

[142] Similar to the English 'Still Waters [run deep]'.
[143] A chief devil.
[144] Slang for drug paraphernalia.
[145] Etymology: Turkish word *esnaf*, which Greeks use as a slang.
[146] Etymology: Turkish word *tertip*, which Greeks use as a slang.
[147] Etymology: Turkish word *çardak*, which Greeks use as a slang for the house of a familiar person.
[148] Slang for hashish' leaves.
[149] Slang for hashish.

XIV.10.3 Transcreation: The Silent River

I wish I made a fool of my own destiny awhile.
I wish I suffered the temptations and Jesus Christ's trial.
I'd be wandering in the desert side by side with the devil.
I'd face all that and later on I'd throw a late-night revel.

I'd light a hookah, so we'd all get stoned, friends along with strangers.
I'd invite demons, goblins, beasts along with fallen angels.
I'd bring five chicks for each of us and our guilty pleasures.
They'd lay the gang's gravity bongs[150] along with all our treasures.

I'd call my buddies to join our pack and laugh with our stories.
So, we won't bother all the tenderfoots, milksops and softies.
I'd call some hedonistic women to start the dirty games.
This party would be mythical, as it'd be baked on Satan's flames.

I'd wear a silky robe, like an emperor of China who just got tipsy.
I'd smoke grass from Kalamata and weed from Mile High City.[151]
I'd get a blues band to play music loud, just as we are sniffing.
So, the pranksters all around the world would hear what they're missing.

[150] Slang for homemade device used to smoke marijuana.
[151] Nickname for Denver.

XIV.11 'The Silent Rivers' - *Without Makeup*

XIV.11.1 Original Lyrics: Τα Σιγανά Ποτάμια

Βρ' ας ήτανε τη μοίρα μου για λίγο να γελούσα
Και του Χριστού τους πειρασμούς εγώ να τους περνούσα
Διωγμένος με το διάολο στην έρημο χαμένος
Και σου 'λεγα μετά εγώ ποιος θα 'ταν κερδισμένος.

Θα άναβα ένα ναργιλέ να μαστουριάζαν όλοι
Δαιμόνια, καλικάντζαροι μαζί κι αρχιδιαβόλοι
Και θα 'χε πέντε γκόμενες καθένας μας παρέα
Να φτιάχνουνε χορεύοντας του σιναφιού τα σέα.

Θα φώναζα να 'ρχόντουσαν κι όλα τα φιλαράκια
Για να μην ενοχλούμε πια της πόλης τα παιδάκια
Γυναίκες να γουστάρουνε του άντρα τα τερτίπια
Και στο τσαρδί του σατανά θα στήναμε ξενύχτια.

Μετάξι από κινέζικα παλάτια θα φορούσα
Με φούντα καλαματιανή και μαύρο από την Προύσα
Και θα 'χα και τα όργανα στη διαπασών να παίζουν
(Εσείς) Του κόσμου όλοι οι αμαρτωλοί τι χάνουνε να ξέρουν.

Σιγανά ποταμάκια… Α, παλιόπαιδα

XIV.11.2 Translation: The Silent Rivers[152]

Hey, I wish I could make a fool of my fate awhile,
And I wish I could experience the temptations of Christ.
Exiled along with the devil, both lost in the desert,
And afterwards I would say to you who would have been the winner.

I'd light a hookah so everyone would get stoned,
Demons, goblins along with archdevils.[153]
And every one of us would have five chicks for company,
Who will prepare while dancing the tools[154] of the gang.[155]

I would call (invite) all the buddies to come,
So, we won't bother the boys of the city,
Women that would love the man's deception[156]
And we would organize late night parties at Satan's home.[157]

I would wear silk from Chinese palaces,
With tassel[158] from Kalamata and black[159] from Prousa.
And I'd have the instruments play as loud as possible,
(You) So that the sinners of the world would know what they're missing.

Silent rivers… Ah, brats (naughty boys)

[152] Similar to the English 'Still Waters [run deep]'.
[153] A chief devil.
[154] Slang for drug paraphernalia.
[155] Etymology: Turkish word *esnaf*, which Greeks use as a slang.
[156] Etymology: Turkish word *tertip*, which Greeks use as a slang.
[157] Etymology: Turkish word *çardak*, which Greeks use as a slang for the house of a familiar person.
[158] Slang for hashish' leaves.
[159] Slang for hashish.

XIV.11.3 Transcreation: Still Waters

I wish I made a fool of my own destiny awhile.
I wish I suffered the temptations and Jesus Christ's trial.
I'd be exiled in the desert side by side with the devil.
I'd face all that and later on I'd throw a late-night revel.

I'd light a hookah, so we'd all get stoned, friends along with strangers.
I'd invite demons, goblins, beasts along with fallen angels.
I'd bring five chicks for each of us and our dirty pleasures.
They'd lay the gang's gravity bongs[160] along with all our treasures.

I'd call my buddies to join our pack and laugh with our stories.
So, we won't bother all the tenderfoots, milksops and softies.
I'd call some hedonistic women to start the dirty games.
This party would be mythical, as it'd be baked on Satan's flames.

I'd wear a silky robe, like an emperor of China who just got tipsy.
I'd smoke grass from Kalamata and weed from Mile High City.[161]
I'd get a blues band to play music loud, just as we are sniffing.
So, the pranksters all around the world would hear what they're missing.

[160] Slang for homemade device used to smoke marijuana.
[161] Nickname for Denver.

XIV.12 'The Substance-dependent' - *The Blues of the Prince*

XIV.12.1 Original Lyrics: Ο Χαρμάνης

Χαρμάνης κι άφραγκος μεσάνυχτα Αθήνα
Κι ούτε ένας φίλος δεν υπάρχει πουθενά
Χριστέ μου βόηθα να περάσει τούτη η νύχτα
Κι έχω τον πόνο για μονάχη συντροφιά.

Νομίζω άδικα τις ώρες μου πως χάνω
Και κάθε μέρα μπαίνω όλο πιο βαθιά
Και για γυναίκα να τα βρούμε πόσο κάνουν
Δεν βρίσκω Θε μου ή δεν υπάρχει πουθενά.

Στο δρόμο οι φάτσες μακρινές είναι και ξένες
Και δε γουστάρω να παίρνω μέρος στα κοινά
Ίσως να 'ρθουνε οι καλύτερες ημέρες
Πάντως για μένα τούτη η νύχτα είναι κακιά.

XIV.12.2 Translation: The Substance-dependent[162]

Substance-dependent and penniless in the midnight in Athens,
And not even one friend can be found anywhere.
Christ, help me make it through this night,
And my only companionship is pain.

I think I am wasting hours without any reason,
And every day I enter deeper and deeper.
And to find together with a woman some common ground,[163]
I can't find [any woman] my God or she doesn't exist anywhere.

In the street, the faces are distant and foreign,
And I don't fancy participating in commons.
Maybe the better days will come,
However, this night is nasty for me.

[162] Etymology: Turkish word *harman*, which in Greek is used as a noun for blend, but as an adjective for people who either are heavy smokers, but haven't smoked for several hours, or are hashish (or other drug) users and haven't taken it for a noticeable amount of time.
[163] Greek expression: literal translation could either be 'find out how much they cost' or 'find out what is the sum'. The expression can be seen as 'find out if we have common perception and views on life and how much better would life be if we spend it together'.

XIV.12.3 Transcreation: The Stoner

Stony broke and jonesing[164] for green just after midnight.
I can't even find a friend to scrounge some good stuff.
Oh God, please help me make it through this scary night.
Cold and bent double like I haven't suffered enough.

I think I'm wasting my time for no reason.
I'm also having the munchies[165] every single day.
I need to find a woman to keep me out of prison.
Oh God, when ladies see me, they turn the other way.

People's faces look distant when lit by the moon.
I feel nervous to reach out and talk to someone there.
Maybe I'll wake up from this nightmare anytime soon.
Oh God, this nasty night will be my last, I swear.

[164] Slang for having a strong need, desire or craving for something (usually related to chemical dependency).
[165] Slang for hunger, especially a craving food because of cannabis or alcohol consumption.

XIV.13 'Substance-dependent and Penniless' - *Go and Good Luck Mánges*

XIV.13.1 Original Lyrics: Χαρμάνης και Άφραγκος

Χαρμάνης κι άφραγκος μεσάνυχτα Αθήνα
Κι ούτε ένας φίλος δεν υπάρχει πουθενά
Χριστέ μου βόηθα να περάσει τούτη η νύχτα
Κι έχω τον πόνο για μονάχη συντροφιά.

Νομίζω άδικα **την ώρα** μου πως χάνω
Και κάθε μέρα μπαίνω όλο πιο βαθιά
Και για γυναίκα να τα βρούμε πόσο κάνουν
Δεν βρίσκω Θε μου ή δεν υπάρχει πουθενά.

Στο δρόμο οι φάτσες μακρινές είναι και ξένες
Και δε γουστάρω να παίρνω μέρος στα κοινά
Ίσως να 'ρθουνε **και** καλύτερες ημέρες **|x2**
Πάντως για μένα τούτη η νύχτα είναι κακιά. **|x2**

XIV.13.2 Translation: Substance-dependent[166] and Penniless

Substance-dependent and penniless in the midnight in Athens,
And not even one friend can be found anywhere.
Christ, help me make it through this night,
And my only companionship is pain.

I think I am wasting **my time** without any reason,
And every day I enter deeper and deeper.
And to find together with a woman some common ground,[167]
I can't find [any woman] my God or she doesn't exist anywhere.

In the street, the faces are distant and foreign,
And I don't fancy participating in commons.
Maybe **even** better days will come, **|x2**
However, this night is nasty for me. **|x2**

[166] Etymology: Turkish word *harman*, which in Greek is used as a noun for blend, but as an adjective for people who either are heavy smokers, but haven't smoked for several hours, or are hashish (or other drug) users and haven't taken it for a noticeable amount of time.
[167] Greek expression: literal translation could either be 'find out how much they cost' or 'find out what is the sum'. The expression can be seen as 'find out if we have common perception and views on life and how much better would life be if we spend it together'.

XIV.13.3 Transcreation: Junkie and Broke

Stony broke and jonesing[168] for green just after midnight.
I can't even find a friend to scrounge some good stuff.
Oh God, please help me make it through this scary night.
I'm bent double like I haven't suffered enough.

I think I'm wasting my time for no reason.
I'm also having the munchies[169] every single day.
I need to find a woman to keep me out of prison.
Oh God, when ladies see me, they turn the other way.

People's faces look distant when lit by the moon.
I feel nervous to reach out and talk to someone there.
Maybe I'll wake up from this nightmare anytime soon.
Oh God, this nasty night will be my last, I swear.

[168] Slang for having a strong need, desire or craving for something (usually related to chemical dependency).
[169] Slang for hunger, especially a craving food because of cannabis or alcohol consumption.

XIV.14 'The Blues of Roubólas' - *The Blues of the Prince*

XIV.14.1 Original Lyrics: Το Μπλουζ του Ρουμπόλα

Στης εκκλησίας τα στενά
Πίσω απ' τον Άη Νικόλα
Εψές το βράδυ πιάσανε
Τον Νίκο τον Ρουμπόλα.

Στημένη του την είχανε
Στης γκόμενας το σπίτι
Κι ο Άη Νικόλας έχασε
Τον πιο ωραίο αλήτη.

Βρε Νικόλα, βρε Ρουμπόλα
Κοίταξε να ιδείς
Βρ' από γυναικείο στόμα
Πήγες να τη βρεις.

Προτού καλά καλά να μπει
Να πιει ένα τσιγαράκι
Βραχιόλια του περάσανε
Παρασκευή βραδάκι.

Και στον Άη Νικόλα τώρα πια
Κανείς δεν τραγουδάει
Αφού του Ρούμπου η φωνή
Στα σίδερα σκορπάει.

Βρε Νικόλα, βρε Ρουμπόλα
Κοίταξε να ιδείς
Από γυναικείο στόμα
Πήγες να τη βρεις.

XIV.14.2 Translation: The Blues of Roubólas

At the church's narrow streets
Behind St Nicolas
Last night they caught
Nick the Roubólas

They have set a trap,
At the chick's house.
And St Nickolas lost
The best punk.

Hey Nickolas, hey Roubólas
Look to see![170]
Hey from a woman's mouth,
You got into trouble.

Before even entering
To drink a cigarette[171]
They put him bracelets[172]
In a Friday night.

And in St Nickolas now
Nobody's singing any longer.
Since Roúbou's voice
Is scattering in the irons[173]

Hey Nickolas, hey Roubólas
Look to see!
Hey from a woman's mouth,
You got into trouble.

[170] Greek expression, equivalent to 'How about that!'.
[171] Greek expression for smoking a cigarette (of any kind).
[172] Greek expression for handcuffing.
[173] Greek expression for jail.

XIV.14.3 Transcreation: The Blues of Blake

In the narrow street of Psyri[174]
Behind St Nickolas church
They arrested Blind Blake[175]
While he was sitting on a bench.

The cops have set a nasty trap,
Outside your woman's house.
Now St Nickolas has the blues,
Cause you were caught like a mouse.

Poor Blake, that was a sneak attack.
How about that!
A woman stabbed you in the back[176]
What an alley cat![177]

As he was rolling a doobie.[178]
Hoping to be higher than a kite.[179]
The cops put the bracelets on him,
On a deathly quiet Friday night.

Behind St Nickolas church now
Bluesmen only sing a tale.
About a legendary man
Who's singing the blues in jail.

Chorus: as above.

---

[174] A gentrified neighborhood in Athens that used to have an ill reputation. Since 1870s it used to serve *koutsavákides* (a social group that used to belong in the counterculture of Greece, related to *mánges*) as their hangout.
[175] Arthur 'Blind' Blake (1896 – 1934) was a blues and ragtime singer and guitarist.
[176] Expression for betrayal.
[177] Idiom/slang for a promiscuous woman; also, a person of loose morals.
[178] Slang for rolling a cannabis cigarette.
[179] Expression for being very intoxicated or for being elated or euphorically happy.

XIV.15 'The Blues of St Onuphris' - *The Blues of the Prince*

XIV.15.1 Original Lyrics: Το Μπλουζ του Άη Ονούφρη

Ανέβηκα, ανέβηκα ψηλά στον Άη Ονούφρη
Για να του πω για 'κείνηνε, τη λύση μπας και μου 'βρει.
Άγιε μου Ονούφρη άγιε, πες μου τι να της κάνω
Αν δε μου δώσει ένα φιλί θα πέσω να πεθάνω.
Κάποτε ίσως να το ιδεί πόσο με 'χει αδικήσει
Μα τότε ίσως να 'ναι αργά, κι άλλη να 'χω φιλήσει.

Άγιε μου Ονούφρη ορκίζομαι άλλην δε θα κοιτάξω
Τα πιο γλυκά μου τα φιλιά για αυτή θα τα φυλάξω.
Κι αν τύχει και την αρνηθώ κατάρα ρίξε απάνω
Ξανά να μην αγαπηθώ και μόνος να πεθάνω.
Κάποτε ίσως να το ιδεί πόσο με 'χει αδικήσει
Μα τότε ίσως να 'ναι αργά κι άλλη να 'χω φιλήσει.

XIV.15.2 Translation: The Blues of St Onuphris

I went, I went uphill to St Onuphris
So, to tell him about her, in case he can find me a solution.
My saint Onuphris saint, tell me what should I do to her?
If she doesn't give me a kiss, I will fall to die[180]
Sometime she might see how unfair she was to me
But maybe then it will be late, and I might have kissed someone else.

My saint Onuphirs I swear I won't look another woman,
I will keep my sweetest kisses for her.
And if I happen to refuse her, throw a curse upon
Not to be loved again and to die alone.
Sometime she might see how unfair she was to me
But maybe then it will be late, and I might have kissed someone else.

[180] Greek expression for committing suicide, not necessarily by jumping/falling from a height.

XIV.15.3 Transcreation: The Blues of St Onuphrius

I climbed the hill where saint Onuphrius is staying asleep,
To tell him about her, so he'll help me stand back on my feet.
Dear saint Onuphrius please guide me to choose the right path.
If she won't give me a single kiss, I'll cause myself great scathe.
One day she's gonna realize that ran roughshod over me[181]
I hope it won't be late; there are plenty more fish in the sea.

Dear saint Onuphrius, I swear I won't look at other gals[182]
I'll save my kisses just for her, unless she's seeing other lads.[183]
If she seeks my love and I refuse it, dear saint, send me a curse,
So, I won't be loved again; I can't think of anything worse.
One day she's gonna realize that ran roughshod over me.
I hope it won't be late; there are plenty more fish in the sea.

[181] Expression: to act without caring how you will affect someone else or something.
[182] Slang for women, girls, ladies, etc.
[183] Informal term for young men.

XIV.16 'The Blues of Separation' - *The Blues of the Prince*

XIV.16.1 Original Lyrics: Το Μπλουζ του Αποχωρισμού

Απόψε τόσο μόνος να 'μαι,
Κι εσύ να λείπεις μακριά,
Σαν να 'ναι τώρα το θυμάμαι, **|**
Το τελευταίο όταν μου 'πες έχε γεια. **|x2**

Ήτανε τρεις θυμάμαι Απρίλη
Κάποια Δευτέρα ερωτική
Κι ήτανε κάπου προς το δείλι **|**
όταν δακρύσαμε στο τελευταίο φιλί. **|x2**

Μεγάλωσες μες στα σαλόνια κι έμαθες
Στο πάρκο μες τα περιστέρια
Με τον αλήτη που 'μπλεξες τι γύρευες
Αφρόψαρο στα φουσκονέρια.

Κάποτε κύλαγε το αίμα
Μέσα στις φλέβες μας καυτό
Τώρα συμβόλαιο με το ψέμα, **|**
Έχουμε κάνει εσύ εκεί κι εγώ εδώ. **|x2**

Μ' αυτή τη νύχτα ώρα μία
όπου κι αν είσαι θα αισθανθείς
το κάλεσμα μου σαν μια υποψία, **|**
Μες στο σκοτάδι στα τυφλά να σε καλεί. **|x2**

Μεγάλωσες μες στα σαλόνια κι έμαθες
Στο πάρκο με τα περιστέρια
Με τον αλήτη που 'μπλεξες τι γύρευες
Αφρόψαρο στα φουσκονέρια.

XIV.16.2 Translation: The Blues of Separation

I am so lonely tonight,
And you are away from me.
I remember it like it as if it was now **|**
When you said to me the last farewell. **|x2**

I remember it was the third of April,
One erotic Monday
And it was just before the sunset **|**
When we teared during the last kiss. **|x2**

You were grown up being rich[184] and you learnt,
In the park with the pigeons
What were you looking for when you got involved with this bum (punk)?
Foam-fish in ground swell.[185]

Once the blood was flowing
Hot in our veins[186]
Now we've made (signed) a contract with the lie, **|**
You've made it there and I've made it here. **|x2**

But in this night at one o'clock
Wherever you are you will feel
My call just like a suspicion **|**
blindly calling you in the dark. **|x2**

You were grown up being rich and you learnt,
In the park with the pigeons
What were you looking for when you got involved with this bum (punk)?
Foam-fish in ground swell.

[184] Greek expression that literally translates as 'grown up in the living rooms'.
[185] Slang expression about someone not being able to handle a situation like a shallow fish trying to swim in deep water.
[186] Greek expression, also seen as '(someone's) blood is boiling' that is usually addressed to young people for being strong and energetic.

XIV.16.3 Transcreation: The Blues of Separation

I'm feeling so lonely tonight,
As your absence seems so tangible.
I keep bringing your face to my mind,
Our moments before you left were so magical.

I can recall the third of April,
The most romantic day of my life
In the dusk our kisses were painful
The tears we shed were impossible to hide.

> You were raised like a princess, but you left to find out,
> Which things in your life really matter
> You got involved with this punk, what was that all about?
> You were like a fish out of water.[187]

When we were young and acted silly
There was a rush of blood to our heads[188]
But time has passed, and I can see clearly (that)
Making this deal with the devil is haunting our beds.

Tonight, wait for clock to strike twice,
you're going to sense me wherever you are.
I want to connect each other's lives,
I'll picture us and make a wish for that on a star.

> You were raised like a princess, but you left to find out,
> Which things in your life really matter
> You got involved with this punk, what was that all about?
> You were like a fish out of water.

[187] Expression for feeling completely out of place; completely unfamiliar with one's activity.
[188] Expression for suddenly doing something foolish or dangerous.

XIV.17 'What a Pity for the Guy' - *The Blues of the Prince*

XIV.17.1 Original Lyrics: Κρίμα το Παιδί

Η γκόμενά σου είναι χαζή
Κι εσύ μοιάζεις με τσόντα
Υπαλληλάκος δηλαδή
Της τάξης τρεις κι ογδόντα.

Έγινες σοβαρό παιδί
Μ' αφεντικού μουσούδα
Βαρύ πεπόνι δηλαδή
Και με χοντρή τη φλούδα.

Ρ' όπα κρίμα το παιδί
Ό,τι κάτσει κι ό,τι έρθει
Άσ' την καρδιά σου να τα πει
Κι αμόλησε καλούμπα.

Απ' το πρωί απ' τις εφτά
Μου ντύνεσαι στην πένα
Και τρέχεις φίλε για δουλειά
Στου ταύρου την αρένα

Μοιάζεις με μούμια Αιγυπτιακή
Με μαραμένο φύλλο
Πιες να ξεδώσεις ρε παιδί
Αν θες παίξε και ξύλο

Ρ' όπα κρίμα το παιδί
Ό,τι κάτσει κι ό,τι έρθει
Άσ' την καρδιά σου να τα πει
Στο χθεσινό σου φίλο.

Ξημέρωμα ζητά ο καιρός
Να σου ‘ρθω με κιθάρες
Τω Καίσαρι του Καίσαρος
Καιρός για ανωμαλάρες

Άσε τα πώς και τα γιατί
Και πάμε γι’ αμαρτία
Για να αισθανθούμε δηλαδή
Εν πλήρη απαρτία

Όπα κρίμα το παιδί
Βρ’ ό,τι κάτσει κι ό,τι έρθει
Άσ’ την καρδιά σου να τα πει
Εδώ στην κομπανία.

Βρ’ όπα κρίμα το παιδί
Ό,τι κάτσει κι ό,τι έρθει
Άσ’ την καρδιά σου να τα πει
Εδώ στην κομπανία.

XIV.17.2 Translation: What a Pity for the Guy

Your chick is stupid,

And you look like a gusset[189]

That is a small clerk,

Of the class of three and eighty.[190]

You became a serious guy,

With a muzzle of an employer.

That is a heavy melon[191]

And with a thick skin.[192]

Hey *ópa*! What a pity for the guy

Anything and whatever comes[193]

Let your heart say it,

And loosen skein.[194]

From seven o'clock in the morning

You get dressed very nicely.

And you run my friend to work,

At bull's arena.

You look like an Egyptian mummy[195]

With withered leaf

---

[189] Etymology: Italian word *zonta*. It has two meanings: the original meaning is 'gusset', but during the 60s it also became slang for 'porn', which is still a very popular. Here is just another way to insult.

[190] Three and eighty is an old expression for someone who is earning very little. It's a reference to drachmas during 50s and 60s, as the value has dramatically changed during the following decades. So, the person in the song is classified as a person who is earning very little money.

[191] Greek expression: not talking much mainly because for being angry or upset.

[192] Makes the expression of the previous line even stronger.

[193] Greek expression: literally is translated as 'Whatever (will) sit and whatever (will) come', meaning that anything earned is welcome.

[194] Greek expression: it is naturally used for flying a kite, when loosening the rope to let it go higher. It is used metaphorically as a prompt to make things move forward.

[195] Greek expression for someone so old that you expect he'd be already dead.

Drink in order to live it up hey guy,

And start a fight if you want.

Hey *ópa*! What a pity for the guy

Anything and whatever comes.

Let your heart say it,

To your yesterday friend

The time is asking during the dawn,

To come to you with guitars

Render unto Caesar the things that are Caesar's[196]

It's time for weirdos.

Don't ask how and why,

And let's go sin.

In order to feel that is

In complete plenum.

Ópa! What a pity for the guy

Hey, anything and whatever comes.

Let your heart say it,

Here to the company.[197]

Hey *ópa*! What a pity for the guy

Anything and whatever comes.

Let your heart say it,

Here to the company.

[196] He is using the beginning of this expression, which is a lot shorter in Greek, but he is saying it partially incorrectly.

[197] Ambiguous meaning. Etymology: Italian word *compagnia*, which Greeks use for either a company of friends or a folk/pop music group.

XIV.17.3 Transcreation: What a Pity

You know your chick is really dumb,
And you've grown social allergy.
A trained clerk you've just become,
With a freaky hunger salary.

So, you became a serious pal,
You kiss your boss's ass[198] all day.
You talk in riddles[199] to your gal,
That's what coworkers always say.

Hey, it's a pity for you mate,
You're too young for such a weight.
Let your heart decide your fate,
Set your mind free, life's moving forward.

You're up at six every morning,
You dress up quite like a douche[200]
You run to work, while you keep yawning,
You cross the street, and all hell breaks loose[201]

You're looking older in our heads,
Life is not just black and white.
Go out to drink with all your friends,
If you're still stressed go start a fight.

Hey, it's a pity for you mate,
You're too young for such a weight.
Let your heart decide your fate,
With friends you will lose track of time.

[198] Rude slang for fawning over and eagerly agreeing with someone of higher authority.
[199] Expression for saying things in a mysterious way that others cannot understand.
[200] Slang for an unpleasant, rude or foolish man who treats others badly.
[201] Expression for a chaotic or disruptive situation, especially when it begins unexpectedly.

The day you get a blanket fever[202]
I'll come to your place with guitars.
You know 'render unto Caesar',
Let us party all the freaks for hours.

Stop asking 'when, how and why',
The wages of sin[203] can be sweet.
We're more sinned against than sinning[204]
Come and the first round is our treat.

Hey, it's a pity for you mate,
You're too young for such a weight.
Let your heart decide your fate,
Put worries aside and join our band.

Hey, it's a pity for you mate,
You're too young for such a weight.
Let your heart decide your fate,
Put worries aside and join our band.

[202] Expression: a humorous phrase that describes the impulse to stay in bed all day and not do anything as a medical condition.
[203] Expression: the results or consequences of evildoing.
[204] Expression: less guilty or worthy of blame than others who have laid such blame or guilt upon one.

XIV.18 'Let Your Heart' - *Go and Good Luck Mánges*

XIV.18.1 Original Lyrics: Άσ' την Καρδιά Σου

Η γκόμενά σου είναι χαζή
Κι εσύ μοιάζεις με τσόντα
Υπαλληλάκος δηλαδή
Της τάξης τρεις κι ογδόντα.

Έγινες σοβαρό παιδί
Μ' αφεντικού μουσούδα
Βαρύ πεπόνι δηλαδή
Και με χοντρή τη φλούδα.

Βρε όπα **αχ**, κρίμα το παιδί
Ρε ό,τι **ναι** κάτσει, κι ό,τι έρθει
Άσ' την καρδιά σου να τα πει
Κι αμόλησε καλούμπα.

Πρωί πρωί απ' τις εφτά
Μου ντύνεσαι στην πένα
Και τρέχεις φίλε για δουλειά
Στου ταύρου την αρένα

Μοιάζεις με μούμια Αιγυπτιακή
Με μαραμένο φύλλο
Θες να ξεδώσεις βρε παιδί
Κι αν θες παίξε και ξύλο

Βρε όπα **αχ**, κρίμα το παιδί
Ρε ό,τι **ναι** κάτσει, κι ό,τι έρθει
Άσ' την καρδιά σου να τα πει
Στο χθεσινό σου φίλο.

Θέλω να σου ‘ρθω ένα πουρνό

Παρέα με μπουζούκια

Ν’ αφήσεις λίγο τα μελό

Να πάμε για χαρούπια.

Άσε τα πώς και τα γιατί

Και πάμε γι’ αμαρτία

Για να **βρεθούμε** δηλαδή

Εν πλήρη απαρτία

Βρε όπα **αχ**, κρίμα το παιδί

Ρε ό,τι **ναι** κάτσει, κι ό,τι ερθεί

Άσ’ την καρδιά σου να τα πει

Μπροστά στην κομπανία.

Βρε όπα **αχ**, κρίμα το παιδί

Ρε ό,τι **ναι** κάτσει, κι ό,τι ερθεί

Άσ’ την καρδιά σου να τα πει

Εδώ στην κομπανία.

XIV.18.2 Translation: Let Your Heart

Your chick is stupid,

And you look like a gusset[205]

That is a small clerk,

Of the class of three and eighty.[206]

You became a serious guy,

With a muzzle of an employer.

That is a heavy melon[207]

And with a thick skin.[208]

Hey *ópa*! **Ah**, what a pity for the guy

Hey anything and whatever comes[209]

Let your heart say it,

And loosen skein.[210]

From seven o'clock **early** in the morning

You get dressed very nicely.

And you run my friend to work,

At bull's arena.

You look like an Egyptian mummy[211]

With withered leaf

---

[205] Etymology: Italian word *zonta*. It has two meanings: the original meaning is 'gusset', but during the 60s it also became slang for 'porn', which is still a very popular. Here is just another way to insult.

[206] Three and eighty is an old expression for someone who is earning very little. It's a reference to drachmas during 50s and 60s, as the value has dramatically changed during the following decades. So, the person in the song is classified as a person who is earning very little money.

[207] Greek expression: not talking much mainly because for being angry or upset.

[208] Makes the expression of the previous line even stronger.

[209] Greek expression: literally is translated as 'Whatever (will) sit and whatever (will) come', meaning that anything earned is welcome.

[210] Greek expression: naturally used for flying a kite, when loosening the rope to let it go higher. It is used metaphorically as a prompt to make things move forward.

[211] Greek expression for someone so old that you expect he'd be already dead.

You want to live it up hey guy,

And start a fight if you want.

Hey *ópa*! **Ah,** what a pity for the guy

Hey anything and whatever comes.

Let your heart say it,

To your yesterday friend.

I want to come to you in a morning,

With the company of bouzoukis.

So, you will stop weeping,

So, we will go for carobs.

Don't ask how and why,

And let's go sin.

In order to **meet** that is,

In complete plenum.

Hey *ópa*! **Ah,** what a pity for the guy

Hey, anything and whatever comes.

Let your heart say it,

In front of the company.[212]

Hey *ópa*! **Ah,** what a pity for the guy

Hey, anything and whatever comes.

Let your heart say it,

Here to the company.

[212] Ambiguous meaning. Etymology: Italian word *compagnia*, which Greeks use it for either a company of friends or a folk/pop music group.

XIV.18.3 Transcreation: Let Your Heart

You know your chick is really dumb,
And you've grown social allergy.
A trained clerk you've just become,
With a freaky hunger salary.

So, you became a serious pal,
You kiss your boss's ass[213] all day.
You talk in riddles[214] to your gal,
That's what coworkers always say.

Hey, it's a pity for you mate,
You're too young for such a weight.
Let your heart decide your fate,
Set your mind free, life's moving forward.

You're up at six every morning,
You dress up quite like a douche[215]
You run to work, while you keep yawning,
You cross the street, and all hell breaks loose.[216]

You're looking older in our heads,
Life is not just black and white.
You want to drink with all your friends,
If you're still stressed go start a fight.

Hey, it's a pity for you mate,
You're too young for such a weight.
Let your heart decide your fate,
With friends you will lose track of time.

[213] Rude slang for fawning over and eagerly agreeing with someone of higher authority.
[214] Expression for saying things in a mysterious way that others cannot understand.
[215] Slang for an unpleasant, rude or foolish man who treats others badly.
[216] Expression for a chaotic or disruptive situation, especially when it begins unexpectedly.

The day you get a blanket fever[217]
I'll come with bouzoukis and guitars.
To make you stop being a weeper,
Let us party all day long in bars.

Stop asking 'when, how and why',
The wages of sin[218] can be sweet.
We're more sinned against than sinning[219]
Come and the first round is our treat.

Hey, it's a pity for you mate,
You're too young for such a weight.
Let your heart decide your fate,
Put worries aside and watch our band.

Hey, it's a pity for you mate,
You're too young for such a weight.
Let your heart decide your fate,
Put worries aside and join our band.

[217] Expression: a humorous phrase that describes the impulse to stay in bed all day and not do anything as a medical condition.
[218] Expression: the results or consequences of evildoing.
[219] Expression: less guilty or worthy of blame than others who have laid such blame or guilt upon one.

XIV.19 'The Rubber Eraser' - *Welcome to the Show*

XIV.19.1 Original Lyrics: Η Γομολάστιχα

Σα γομολάστιχα τα σβήσανε μια μέρα
Τα σβήσαν όλα οι κουβέντες που 'πες χθες
Τα σβήσαν όλα σαν το φύσημα του αγέρα
Μα είχες τον τρόπο κι αυτά ωραία να τα λες.

Είχες το βλέμμα της αγάπης που 'χει σβήσει
Μα εγώ κοιτούσα δυο ματάκια νευρικά
Αχ, κι έλεγα Θεέ μου, πριν την πόρτα να μου κλείσει
Να τα φιλούσα γι' άλλη ακόμα μια φορά.

Γιατί δεν ήτανε για μας τους δυο ετούτη η αγάπη
Σαν τους τσιγγάνους τριγυρνάμε εδώ κι εκεί
Άλλη μια ακόμα ιστορία στο ντουλάπι
Τώρα με άλλη θα 'μαι εγώ και με άλλο εσύ.

Ο έρωτάς μας, το νήμα πρώτος ποιος θα κόψει
Ο έρωτάς μας ήταν εξοντωτικός
Κι όμως την ξέραμε κι οι δυο την άλλη όψη
Πως κάποια μέρα θα τελείωνε κι αυτός.

Γιατί δεν ήτανε για μας τους δυο ετούτη η αγάπη
Σαν τους τσιγγάνους τριγυρνάμε εδώ κι εκεί
Άλλη μια ακόμα ιστορία στο ντουλάπι
Τώρα με άλλη θα 'μαι εγώ και με άλλον εσύ.

XIV.19.2 Translation: The Rubber Eraser

Like a rubber eraser, one day they erased them,
The words that you told me yesterday erased them all.
They erased them all, like the wind blowing,
But you had a way to say even these [words] in a good way.

You had the look of the love that had been extinguished,
But I was looking at two little nervous eyes.
Ah, and I said my God, before she closes the door to me,
If only I could kiss them for one more time.

> Because this love wasn't for the two of us
> Like gypsies, we wander here and there.
> Still another story [will be stored] in the cupboard,
> Now I will be with another [woman] and you [will be] with another [man].

Our love, who will first cut the thread,
Our love was exterminating.
And yet we both knew the other side,
That one day it (the love) would end up too.

> Because this love wasn't for the two of us
> Like gypsies, we wander here and there.
> Still another story [will be stored] in the cupboard,
> Now I will be with another [woman] and you [will be] with another [man].

Appendix XV
Remake of Pavlos Sidiropoulos's songs

The following list includes YouTube links with my remakes of a selection of Pavlos Sidiropoulos's songs. The focus was mainly on the songs of the 1992 album *Τα Μπλουζ του Πρίγκηπα* (*The Blues of the Prince*) that have alternative versions in the 2003 EP *Ανέκδοτες Ηχογραφήσεις με την Κιθάρα του* (*Unreleased Recordings with his Guitar*), and the 1989 live album *Χωρίς Μακιγιάζ* (*Without Makeup*). The second song has an additional alternative version that is my own interpretation with a stricter *hasápikos* rhythm.

1. 'Το Μπλουζ του Εργατόπαιδου' ('The Blues of the Working-Boy')
    a. *The Blues of the Prince*: https://youtu.be/O-xJt_yavnw
    b. *Unreleased Recordings with His Guitar*: https://youtu.be/JruDhIzl3j0
2. 'Η Παράγκα του Θωμά' ('Thomas's Shanty')
    a. *The Blues of the Prince*: https://youtu.be/KkbYFMddTvM
    b. Alternative version: https://youtu.be/wtIDQfEgBa8
    c. *Unreleased Recordings with His Guitar*: https://youtu.be/mpS3x-oCAiQ
3. 'Ζεϊμπέκικο Μπλουζ' ('Zeïbékiko Blues')
    a. *The Blues of the Prince*: https://youtu.be/N7bPMQpL77o
4. 'Το Μπλουζ του Παλιοκάραβου' ('The Blues of the Old-Ship')
    a. *The Blues of the Prince*: https://youtu.be/RSJbiVjx0BY
    b. *Unreleased Recordings with His Guitar*: https://youtu.be/faubBrqVfUk
5. 'Τα Σιγανά Ποτάμια' ('The Silent Rivers')
    a. *The Blues of the Prince*: https://youtu.be/a29ntJPBPpA
    b. *Without Makeup*: https://youtu.be/C-YahPGQmLg
6. 'Το Μπλουζ του Αποχωρισμού' ('The Blues of Separation')
    a. *The Blues of the Prince*: https://youtu.be/Z_Unxzz0UCY

Appendix XVI
Transcription, and translation
of Georges Pilali's lyrics

The following pages include transcriptions of the original lyrics and narratives in Greek, accompanied by my English translations. The first group of six titles was included in the 1986 album (*Ζωρζ Πιλαλί*) *Georges Pilali*. The narrative of the fourth title appears slightly different in the liner notes; hence it is separately included in number 5. The next group of three titles were included in the 1994 album *Θεοκωμωδία* (*Divine Comedy*). The final three are unreleased.

The list of titles in approximate order of appearance:

1. 'Christmas (Χριστούγεννα)' ('Christmas (Christmas)') – liner notes
2. 'Με τους Μαύρους στο Hurricane Bar' ('With the Blacks in Hurricane Bar')
3. 'Μια Αληθινή Ροκ εντ Ρολ Ιστορία στο Χαρτί' ('A Real Rock and Roll Story in Paper') – liner notes
4. 'Μπλουζ '68' ('Blues '68')
5. 'Μπλουζ '68' ('Blues '68') – liner notes
6. 'Μπατσόνια' ('Cops')

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7. 'Βετεράνοι των Λεωφορείων' ('Veterans of Buses')
8. 'Θεοκωμωδία' ('Divine Comedy')
9. 'Άμα το Λέει η Σούφρα Σου' ('If Your Ruffle Say it')

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10. 'Χωροφύλαξ' ('Gendarme')
11. 'Ζουζού - Κοκό' ('Zouzou - Coco')
12. 'O.D. Overdose (Ωδή στην Ψωλή του Μηλιώνη)' ('O.D. Overdose (Ode to Milionis Cock)')

XVI.1 'Christmas (Christmas)' - *Georges Pilali*

XVI.1.1 Original narrative: Christmas (Χριστούγεννα)

Christmas – Χριστούγεννα και έχω ταράξει τα καζίνα του Λας Βέγκας. Κάθε ριξιά και μια μικρή περιουσία. IN A HALF AN HOUR I BECAME A MILLIONAIRE. I PUT THE MONEY και βάζω τα λεφτά INTO A HUGE BLACK GARBAGE BAG στις μεγάλες τις σκουπιδοσακούλες. Μαζεύω όλο το χαρτί και κατευθύνομαι στο μπαρ να φορτώσω. Ανοίγω μια φιάλη JACK DANIELS και μια πούρα HABBANS και όπως ρίχνω τη ματιά μου αριστερά, δεξιά βλέπω τη γυναίκα μέσα από την κάπνα που 'χει λαλήσει με την πάρτη μου – Μαιτρ λέω τι πίνει η γυναίκα CAMPARI AND SODA – Τρία καμπάρια λέω από την πάρτη μου. Και πάνω στην έκσταση στέλνω το μήνυμα και σε ένα τέταρτο είμαστε κάτω απ' τον καλοκαιριάτικο ήλιο του FLORIDA BEACH. Πλακωμένος στα ξύδια με τα ποτήρια στο χέρι κατεβαίνω φυτίλι το χαλικόδρομο και όπως βλέπω λάδι τη Θάλασσα απαγγέλω «Σαν βγεις στο πηγαιμό για την Ιθάκη…» Δεν την έχω χεριάσει ακόμα τη γυναίκα αλλά δύο κουβέντες που 'χω πει έχω φανεί και πολύ σοβαρός. Ψένω κάτι συκωταριές στην μπάρμπεκιου την ψηστιέρα κάτι ψάρια που μου 'χουνε φερμένα απ' τον Ορχομενό, γαρίδες με μπέικον, μανιτάρια αλά Πλάτας. Στρίβω και ένα γελαστό να το πιούμε και όπως έχω σκοτεινιάσει απ' την μπουρούχα γυρίζει η γυναίκα η Κριστίν και μου λέει – Ζωρζ – έχω πάρα πολλά λεφτά, ζω σε ένα WONDERFUL HOUSE, αλλά είμαι πολύ δυστυχισμένη. WHAT'S THE MATTER WITH YOU – Τι συμβαίνει με εσένα μωρό μου. Ο άνδρας μου είναι γιατρός, επιστήμων, αλλά μόνο τα BUSINESS κοιτάει. Δυόμισι χρόνια έχει να με αγγίξει ο άνθρωπος. Μισέλ, λέω. Τα πανεπιστήμια δημιουργούν ειδικότητες και όχι προσωπικότητες – ΖΩΡΖ ΠΙΛΑΛΙ – Και αν δεν είχα ένα παιδί τον Πεπίτο που τον αγαπώ πάρα πολύ και δεν καταλαβαίνω Χριστό για την πάρτη του, θα είχα κάνει καμιά τρέλα και κάνει μια έτσι και μου δείχνει την καισαρική ουλή και θολώνω. Υπάρχουν τέτοια άτομα ακόμα; Και πετάω το μπερεκέτι σάτ… να του κάνω το Π το σημάδι του Πιλάλα. Και γυρίζει η γυναίκα με τα υγρά μάτια και μου λέει NOW – ΤΩΡΑ – και σε ένα τέταρτο είμαι και με το κλειδί στην πόρτα του ξενοδοχείου INTERCONTINENTAL. Αλλά έχω μια φοβερή ανακατωσούρα στο στομάχι, τα ξύδια ήσανε, τα μακαρόνια, ανοίγω και μια σόδα και φαίνεται ότι φουσκώσανε οι φακές από το μεσημέρι. Και μου 'ρθε έτσι κάτι σαν άπνοια να πέσω κάτω. Αλλά και πρησμένος που 'μαι δεν κολλώνω, πάω να κατεβάσω τα ρολά και μου την πέφτει η γυναίκα. Πες μου GEORGE μ' αγαπάς; Δεν το έχω κάνει με άλλο άνδρα μόνο με τον άνδρα μου, μ' αγαπάς; Κριστίν, λέω, η αγάπη είναι για όλο τον κόσμο JESUS CHRIST. Και όπως είμαι πάνω στον αργαλειό και υφαίνω την γυναίκα, νιώθω ένα δυνατό σφάκτη στην μέση και ένα στομάχι στρέβλα

λινός να στάζω μούστο απ’ τα ξύδια. Ακροκέραμο το άτομο, αδύνατον να τελειώσω. Εν τω μεταξύ η γυναίκα από κάτω στράγγιξε απ’ την τσαπού. Άιντε αγόρι μου. ΠΩ ΠΩ ΠΩ τι με βρήκε την γυναίκα απόψε, μου ‘πεσε το νεφρί μου. Δεν με λυπάσαι, και δώσ’ του να με ξύνει με το κόκκινο νυχάκι από πίσω. Κόντεψα να πάθω έλκος, άντε μανάρι μου μού λέει «Είδα το Χριστό φαντάρο με την πάρτη σου απόψε». Με πιάνει ένα κόψιμο στο κεφάλι, μέχρι εδώ λέω ήτανε ΓΟΛΓΟΘΑΣ, ΚΡΑΝΙΟΥ ΤΟΠΟΣ. ΤΑ ΚΟΒΩ ΤΑ ΞΥΔΙΑ και κάθομαι στην περισυλλογή μου και γράφω ένα τραγούδι με ένα σωστό μήνυμα.

XVI.1.2 Translation: Christmas (Christmas)

Christmas [sic] – Christmas and I have agitated the casinos of Las Vegas. Every roll [of the dice] and a small fortune. IN A HALF AN HOUR I BECAME A MILLIONAIRE. I PUT THE MONEY [sic] and I put the money INTO A HUGE BLACK GARBAGE BAG [sic] into huge garbage bags. I gather all the paper and I head for the bar in order to load. I open a bottle of JACK DANIELS [sic] and one HABBANS [sic] cigars and as I take a look on the left, on the right I see through the smoke the woman that has gone crazy[220] for me – Maître, I say, what does the woman drink CAMPARI AND SODA [sic] – Three Camparis[221] from me I say. And in the moment of ecstasy, I send the message, and, in a quarter, we are under the summer sun of FLORIDA BEACH [sic]. Having drunk a lot of alcohol,[222] with the glasses in hand, I go down the gravel road like wildfire,[223] and as I see the flat[224] Sea, I recite 'When you depart for Ithaca…'[225] I haven't touched the woman yet but from a couple of words I've said, I looked very serious. I roast some livers on the barbecue grill, some fish that [someone] brought to me from Orchomenus, shrimp with bacon, mushrooms a la Platas [sic]. I roll a smiley[226] to drink it and as I have darkened from the bad stuff,[227] the woman, Cristine, turns and says to me – Georges – I have too much money, I live in a WONDERFUL HOUSE [sic], but I am very unhappy. WHAT'S THE MATTER WITH YOU [sic] – What's the matter with you, my baby. My husband is a doctor, a scientist, but he only looks after the BUSINESS [sic]. The man hasn't touched me for two and a half years. Michell, I say, the universities create specialties, not personalities – GEORGES PILALI – And if I didn't have a child, Pepito that I love so much and I remain stiff[228] for his own good, I would have done something crazy, and she does like that and she shows me the caesarean scar and I go out of my mind.[229] Do these kinds of people still exist? And I throw the *bereketi*…[230] to make the P on him, the mark of Pilalas. And the woman with the wet eyes turns to me and says NOW [sic] – NOW – and in a quarter I am with the key to the door of the hotel INTERCONTINENTAL. But I have a terribly upset

[220] Greek idiom.
[221] There is a tendency to 'Greekise' words, even brands. Campari's plural became *Camparia*.
[222] Greek slang that literally translates as 'flattened in vinegar'.
[223] Greek idiom that literally means wick or fuse.
[224] Greek expression that literally translates as 'oil sea'.
[225] The first line of Constantine P. Cavafy's poem Ithaca.
[226] Slang for hashish.
[227] Greek slang. Etymology: Spanish *bruja*.
[228] Greek slang that literally translates as 'I don't understand Jesus'.
[229] Greek slang that literally translates as 'I steam up'.
[230] Etymology: Turkish *bereket* that translates as abundance of goods, wealth.

stomach; was it the alcohol, the spaghetti, I open a soda and it seems that the noon's lentils swelled. And something like apnoea came to me, I was about to fall down. But even swollen I don't back down,[231] I go lower the shutters and the woman rushes after me. Tell me GEORGE [sic] do you love me? I haven't done it with another man, only with my husband, do you love me? Christine, I say, love is for the whole world JESUS CHRIST [sic]. And as I am on the loom and I weave the woman,[232] I feel strong pain in my back and a really upset[233] stomach and I sweat a lot from the alcohol. Like an antefix, it's impossible for me to finish. In the meantime, the woman has drained from the dick.[234] Come on my boy. OH, MY what happened to me tonight, my kidney fell out. Don't you feel sorry for me, and she kept scratching me with the little red nail in the back. I almost got an ulcer, come on my dishy,[235] she says, 'I saw the Christ soldier[236] with you tonight'. I get a sudden headache, that's it I say it was GOLGOTHA, CALVARY. I CUT BACK ON THE ALCOHOL, and I sit in my concentration, and I write a song with the right message.

[231] Greek slang.
[232] Slang for sexual intercourse.
[233] He describes it as a toolkit that is used to twist wood.
[234] He uses the technique of syllable metathesis that marginal people would use as a code.
[235] Etymology: Aromanian *manări*.
[236] Greek slang for being shocked or terrified.

XVI.2 'With the Blacks in Hurricane Bar' - *Georges Pilali*

XVI.2.1 Original narrative: Με τους Μαύρους στο Hurricane Bar

Στους μουσικούς: Λοιπόν παίξτε αυτό το perikolozo το κόλπο, να πω μία ωραία ιστοριούλα. Παίξτε αυτό που παίξατε στην εισαγωγή. Ναι, αλλά πιο σιγά όμως. Πιο σιγά να το παίξετε. Για να ακούω και τι παίζετε. Να σας βαθμολογώ. Λοιπόν, παίξτε το αυτό που παίξατε στην εισαγωγή, αλλά σιγά σιγά και θα πω μια ωραία ιστορία εγώ… στα άτομα τα ωραία, τα perikoloza. Άντε παίξτε. Μπιτάρετε μωρά μου!

[Οι μουσικοί ξεκινούν να παίζουν]

Θάνατος!

Εξιστόρηση: Τριγύριζα… δροσάτος στη λεωφόρο Μπούλοβαρντ στο Τσεκάγο City.
Είχα πιει έναν ινδιάνο, ένα καϊνάρι με κάτι ξύδια και ήμουνα φορτωμένο για όλο το εικοσιτετράωρο.
Τη χώθηκα στην Downtown, where the black in the leave, εκεί που μένουνε οι μαύροι, for rent of rooms, για να τσιτώσω σε κανένα δωμάτιο.
Ακούω πίσω μου μία φωνή και μου λέει: «Hey man, είμαι βετεράνος του Βιετνάμ, έχω ματώσει για τούτη τη χώρα, αλλά κανείς δεν με παίρνει στη δούλεψή του. Δώσ' μου κάτι.».
«Πάρε», του λέω, «μία μπύρα Βέλγικη και ένα ζευγάρι Ray-Ban παμά».
Και πάμε σ' ένα fames σ' ένα διάσημο club blue.
Κατέβηκα με την αρρώστια από την κουπαστή κι ακούω μία wonderful music.
Ήταν ένα άτομο, ένα παλικαράκι ίσα με εξήντα χρονών.
Λέω, «ποιος είναι αυτός;»
Μου λέει «είναι ο B.B. King».
Πετάγεται ένα ανθρωπάκι, ένα γεροντάκι ίσα με εξήντα χρονών και μου λέει «Κανείς λευκός δεν μπορεί να παίξει τα blue όπως ένας νέγρος».
«Oh really?» του λέω, «εσύ ποιος είσαι;»
«Είμαι ο Muddy Waters» μου λέει.
«Το λασπωμένο άτομο;» του λέω.
«Εγώ είμαι ο Ζωρζ Πιλαλί, ο κροταλίας της ασφάλτου, ο θάνατος της Αμερικής.»
«Είσαι ένα άτομο», του λέω «με σωστές επιρροές, αλλά λάθος αντιλήψεις. Α… λάθος

αντιλήψεις.»

Και κατευθύνομαι στο πάλκο. Παίρνω την κιθάρα του B.B. King τη Lucile και τζαμάρω τα blue.

[Blues αυτοσχεδιασμός από το Ζωρζ]

Σιγά.

Thank you very much.

Thank you very much.

Thank you very much.

XVI.2.2 Translation: With the Blacks in Hurricane Bar

To the musicians: Now, play this *perikolózo*[237] trick, so I can say a nice little story. Play what you played in the introduction. Yes, but slower. Play it more slowly. So, I can hear what you're playing. In order to assess you. Well, play the thing that you played in the introduction, but slowly and I will tell a nice story… to the beautiful people, the *perikolózo* people. Move to the beat my babies!

[The musicians begin to play]

Death!

Narration: I was wandering… being cool in Boulevard Avenue in Chicago[238] City.
I had drunk an indian, a *kainari*[239] with some vinegars and I was loaded round the clock.
I entered Downtown, *where the black in the leave* [sic], where the blacks live, *for rent of rooms* [sic], in order to stretch in a room.
I hear a voice behind telling me: 'Hey man, I am a Vietnam veteran, I've bled for this country, but no one is offering me a job. Give me something'.
I say: 'Take a Belgian beer and a pair of faulty[240] Ray-Ban glasses.'
And we go to a *fames* [sic], in a famous *club blue* [sic].
I went down with the sickness from the railing, and I hear a *wonderful music* [sic].
It was a person, a young, spirited man, about sixty years old.
I say, 'Who is this guy?'
He says 'It's B.B. King.'
A small man interrupts, a little old man of about sixty years old and he says, 'No white guy can play the blue like a nigger.'
'Oh really?' I say, 'who are you?'
'I am Muddy Waters' he says.
'The muddy person?', I say.

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[237] 'Dangerous' in Ladino.
[238] He pronounces it 'Tsekaγo', like *rebetiko* musicians would do in the first half of the 20th century.
[239] Greek slang for a hot beverage that comes from the village Agiasos of Lesvos Island and its recipe is still a secret.
[240] He uses the technique of syllable metathesis that marginal people would use as a code.

‘I am Georges Pilali, the rattler of asphalt, the death of America.’

‘You are a person’, I say to him ‘with the right influences, but with the wrong perceptions. Ah… wrong perceptions.’

And I’m heading to the stage. I take B.B. King’s guitar, Lucile, and I’m jamming the blue.

[Blues improvisation by Georges]

Slow down.

Thank you very much.

Thank you very much.

Thank you very much. [sic]

XVI.3 'A Real Rock and Roll Story in Paper' - *Georges Pilali*

XVI.3.1 Original narrative: Μια Αληθινή Ροκ εντ Ρολ Ιστορία στο Χαρτί

Το '75 είναι η εποχή με τις καλές δονήσεις, τα γκουτ βαϊμπρέισιονς ήταν τα μεγάλα club Λήδρα, Σκαϋλαμπ, Τίφανυς, 2001 και για την ψυχική ταλαιπωρία, ρεφρέν, πλάτανος και μουσείο.

Ήταν η εποχή του Ιησού, του ροκ εντ ρολ και των ταξιδιών. Τώρα βλέπω το λάγνο παρελθόν και έχω ξεσαλώσει, για όλα πταίει το ροκ εντ ρολ λέω και χαμογελάω ευτυχισμένος.

Έχω πάει να πάρω το χαρτί και με το που με κοζάρει ο γιατρός που είμαι κολλημένος τα 'παιξε. Τι έχεις παιδάκι μου, μου λέει. Έχω συγκλονιστεί από το γεγονός που ήρθα να υπηρετήσω και είμαι στην μπρίζα. Είναι καλά μου λέει εδώ, έχει καλό φαϊ, ούτε καψόνια, καθαρό αέρα, αλλά έχω πάρει γραμμή που είναι γειασου το άτομο και του λέω είναι να πουλεύω, δεν είμαι για έτσι.

Πετάγεται και ένα ξενέρι, ένας μονιμάς απ' του Παπάγου… και αν γίνει κανένας πόλεμος μου λέει, δεν χαίρεσαι του λέω, δουλειά σου είναι… και η πατρίδα μου λέει, δεν είμαι από 'δω του λέω, είμαι απ' τα Λιόσα. Άσε με να φύγω γιατί έχω πιει τριάντα και έχω κλάσει μέντες. Θα σε βάλω στο ψυγείο και θ' αρχίσεις να μετράς ανάποδα, μου λέει. Είμαι καβάλα στο φρίντομ μη με σκουντάς γιατί θα πέσω. Το πήρα σ' ένα τέταρτο και έκανα ένα μήνα να ξενερώσω.

Γιατί πριν παρουσιαστώ, έχω ρίξει κάτι πιαχά στο σέικερ και τα χτυπάω ΑΡΝΤΑΝ ΖΩΗ και ΚΙΝΗΣΗ.

ΑΝ ΔΕΝ ΗΤΑΝΕ Η ΖΑΠΡΕ, ΤΟ ΝΑΓΚΑΣΑΚΙ, ΟΙ ΜΠΑΤΣΟΙ,

Η ΠΛΑΤΕΙΑ ΕΞΑΡΧΕΙΩΝ ΚΑΙ Η ΑΜΦΙΣΒΗΤΗΣΗ, ΔΕΝ ΘΑ ΥΠΗΡΧΕ

ΤΟ ΜΟΝΑΔΙΚΟ ΑΝΑΜΦΙΣΒΗΤΗΤΟ ΓΙΑ ΤΟΝ ΡΟΜΑΝΤΙΚΟ ΚΑΛΛΙΤΕΧΝΗ

Η ΟΨΙΜΟΣ ΓΕΥΣΗ ΕΝΟΣ ΚΡΟΥΑΣΑΝ, ΚΑΙ ΟΣΟ…

XVI.3.2 Translation: A Real Rock and Roll Story in Paper

'75 is the time with the good vibrations, the *good vibrations*[241] were the big clubs Ledra, Skylab, Tiffanys, 2001 and for the mental trouble, refrain, platanus and museum.

It was the time of Jesus, of rock and roll and of trips. I now see the lustful past and I have been acting crazy, it's all rock and roll 's fault I say, and I smile happy.

I went to get the paper and when the doctor looks at me closely[242] [and understands] that I am stuck,[243] he freaked out.[244] What do you have my boy, he asks? I've been shocked by the fact that I came to serve [the country] and I am highly tense.[245] It's nice here, he says, we have nice food, no bullying,[246] but I have gotten a line on the fact that the person is crazy[247] and I think about disappearing,[248] I'm not for that.[249]

A spoilsport,[250] a tenured[251] [soldier] from Papagou[252] interrupts… and if a war begins, he says to me, aren't you glad, I say, it's your job… and the homeland he says, I'm not from here, I say to him, I'm from Liossa.[253] Let me go because I've drunk thirty and I am wasted.[254] I will put you in the fridge and you will start counting down, he says to me. I am riding the *freedom*,[255] don't nudge me because I'll fall. I took it in a quarter, and I needed one month to come down.[256]

Because before I turned up, I had thrown some pills[257] in the shaker and I shook

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[241] In Greeklish.
[242] Slang verb. Etymology: Turkish noun *koz*.
[243] Greek slang.
[244] Greek slang that literally translated as 'he played them'.
[245] Greek slang that literally translated as 'I am plugged in'.
[246] Greek army slang for unofficial punishment.
[247] Greek slang that literally translated as 'hello'.
[248] Greek vulgar slang that literally translated as 'taking the penis.'
[249] Greek slang.
[250] Greek slang.
[251] Greek slang.
[252] Suburb in the eastern part of Athens, named after Marshal Alexandros Papagos, a general who led the Greek Army in the Second World War and the Greek Civil War, before becoming Prime Minister of Greece.
[253] Meaning the Ano Liosia suburb, where many Arvanites have settled throughout the years.
[254] Greek slang that literally translated as 'I have farted mints.'
[255] In Greeklish.
[256] Greek slang.
[257] He uses the technique of syllable metathesis that marginal people would use as a code.

ARTANE[258] LIFE and MOVEMENT.

IF IT WASN'T THE HEROIN,[259] NAGASAKI, THE COPS,

THE EXARCHEIA[260] SQUARE AND THE DISPUTE, THERE WOULDN'T EXIST

THE ONLY INDISPUTABLE FOR THE ROMANTIC ARTIST

THE LATE TASTE OF A CROISSANT, AND AS LONG…

[258] The condition in which a soldier is resting without doing absolutely anything, resembling the side effects of the sedative Artane (http://www.ellinikos-stratos.com/leksiko_2.asp?bk=Αρντάν).

[259] He uses the technique of syllable metathesis that marginal people would use as a code. The literal translation is 'pinch', which also translates as heroin. Etymology: Italian *presa*.

[260] A neighbourhood in downtown Athens, Greece, which is famous as home for Greek anarchists.

XVI.4 'Blues '68' - *Georges Pilali*

XVI.4.1 Original narrative: Μπλουζ '68

Και τώρα θα σας πω μία ιστορία που συνέβη το year του ninety seventy. Πάμε τα blue.

Εξιστόρηση: Ανηφόριζα ανατολικά του Κεντάκι ταπί και ψύχραιμος.
Ήμουν πνιγμένος στη σκόνη μες το άσπρο μου το σακάκι και το φρέσκο παντοφλέ μου παπούτσι, στην ξέρα και στην άπνοια.
Ο Χριστός πίνει μπέρμον στο Κεντάκι πλαισιωμένος από γκανιάν άτομα.
Κάνω μία απλωτή στο χωματόδρομο κι ακούω πίσω από κάτι σχοίνα μια θείτσα να βογκάει χεσμένη απ' όλες τις πάντες, απ' τα γελαστά κι απ' τα φευγάτα.
Σούρθηκε ως τα πόδια μου και κοίταξε το πρόσωπό της στο αστραφτερό μου δέρμα.
Σινιάρισε λίγο τα μαλλιά της και έσκουξε: «I am free, I am free. Είμαι ελεύθερη, ελεύθερη».

«Κι όταν θα 'ρθει η εποχή που θα λογοκρίνεται η φωνή μου, η σκέψη μου θα πλανιέται ελεύθερη μέσα από τους κρατικούς σφαγείς. I am free, I am free. Είμαι ελεύθερη, ελεύθερη.
Η επανάσταση αρχίζει φιλάρα, το σύστημα πέθανε».
«Ζήτω ο θάνατος», φώναξα, «θα φάτε χώμα γουρουνόκωλοι!»
«Μ' ένα καλό μπανάκι θ' αστράψει η κυρία», σκέφτηκα.
Αστεράκι (*): Να σπρώχνει ο Ντίλαν και του Χριστού να μην δίνει.

Της χαμογέλασα με τα πορσελάνινα δόντια μου με τις ανάγλυφες παραστάσεις, όπως τα φλιτζανάκια του καφέ της μαμάς, και θαμπώθηκε από την ολόλευκη ακτινοβολία που απλώθηκε σ' όλη την περιοχή, βορειοδυτικά της Οκλαχόμα.
«Πώς είναι δυνατόν», σκέφτηκα, «να είμαστε είκοσι χρόνια πίσω από την Αμερική, χωρίς εκείνη να είναι είκοσι χρόνια μπροστά από μας;»
Η επανάσταση αρχίζει από πάνω προς τα κάτω.
Οι μπουρζουάδες κάνουν την επανάσταση.
Ο ήλιος βάραγε στα γεμάτα, όταν άκουσα την Παναγία τη φρικαρισμένη, την προστάτιδα των Εξαρχείων.
Φόρεσα το ολόλευκο ψαθάκι μου και ανηφόρισα ανατολικά του Κεντάκι, ταπί και ψύχραιμος.

XVI.4.2 Translation: Blues '68

And now I will tell you a story that happened in the year of ninety seventy. Let's play the blue.

Narration: I was walking uphill east of Kentucky, being penniless[261] and calm.[262]
I was drowned in dust[263] in my white [suit] jacket and my fresh slipper-like shoe, in dryness and calm wind.[264]
Christs is drinking bourbon in Kentucky, surrounded by winning[265] people.
I do a major [swimming] stroke in the dirt road and I hear behind some bushes[266] an auntie screaming full of shit from anywhere, because of the jollies[267] and the fled.[268]
She crawled to my feet and saw her face on my sparkling skin.
She dolled up[269] her hair and shouted: *'I am free; I am free* [sic]. I am free, I am free.'

'And when the time comes that my voice is going to be censored, my thought will wander free through the governmental slaughters. *I am free; I am free* [sic]. I am free, I am free.'
The revolution is starting buddy; the system is dead.
'Hooray for death', I yelled, 'you will eat dust pig asses.'
'The lady will shine after taking a good bath', I thought.
Asterisk (*): Dylan would push[270] and he wouldn't offer any to Christ.

I smiled at her with my porcelain teeth with the relief (sculptural) scenes, like mum's little cups of coffee, and she was dazzled from the wholly white radiation[271] that was spread all over the area, northwest of Oklahoma.

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[261] Etymology: French *tapis* < Latin *tapes* < Ancient Greek *τάπης*.
[262] There is a Greek expression «ταπί και ψύχραιμος» translated here as 'penniless and calm'.
[263] Ambiguous meaning: either dust from the road, or slang for cocaine or other drugs.
[264] The exact term that is used by both Georges Pilali and Greek meteorologists is apnoea.
[265] He is using the French word *gagnant*, literally meaning a horse that is most possibly going to win.
[266] Or lentisks; the two words sound the same in Greek but feature different spelling.
[267] Greek slang for hashish.
[268] Greek slang for psychotropic drugs.
[269] Slang. Etymology: Italian *segnare* < Latin *signo*
[270] Slang with ambiguous meaning: either similar to English slang about selling drugs or implies sexual intercourse.
[271] Meaning beam or ray of light.

‘How is it possible’, I thought, ‘to fall twenty years behind America, without that [America] being twenty years ahead of us?’

The revolution starts from top to bottom.

The bourgeois start the revolution.

The sun was beating down full, when I heard the freaked out Panaghia,[272] the patron (protector) of Exarcheia.[273]

I wore my wholly white straw hat, and I walked uphill east of Kentucky, being penniless and calm.

[272] Mary, the mother of Jesus in Eastern Catholicism and Orthodox Christianity.

[273] A neighbourhood in downtown Athens, Greece, which is famous as home for Greek anarchists.

XVI.5 'Blues '68' - *Georges Pilali* (liner notes)

XVI.5.1 Original narrative: Μπλουζ '68 (liner notes)

Ανηφόριζα ανατολικά του Κεντάκι ταπί και ψύχραιμος, ήμουν πνιγμένος στη σκόνη μέσα στο άσπρο μου σακάκι και το φρέσκο παντοφλέ μου παπούτσι, στην ξέρα και στην άπνοια. Ο Χριστός πίνει μπέρμπον στο Κεντάκι πλαισιωμένος από γκανιάν άτομα. Κάνω δέκα απλοτές στον χωματόδρομο και ακούω πίσω από κάτι σχοίνα μια θείτσα να βογκάει χεσμένη από όλες τις πάντες από τα γελαστά και τα φευγάτα. Σύρθηκε ως τα πόδια μου και αφού κοίταξε το πρόσωπό της στο αστραφτερό δέρμα των παπουτσιών μου, σένιαρε λίγο τα μαλλιά της και έσκουξε:
I AM FREE. Είμαι ελεύθερη, ελεύθερη, ελεύθερη και όταν θα 'ρθει ο καιρός που θα λογοκρίνεται η φωνή μου μέσα απ' τα κρατικά σφαγεία η σκέψη μου θα πλανιέται ελεύθερη. I AM FREE. I AM BEAT.
Η επανάσταση αρχίζει φιλάρα. Το σύστημα πέθανε.

Ζήτω ο Θάνατος φώναξα. Θα φάτε χώμα γουρουνόκωλοι. Έχω πάρει γραμμή τώρα που η γυναίκα έχει ιδρώσει με την πάρτη μου. Με ένα καλό μπανάκι σκέφτηκα θα αστράψει η κυρία αστεράκι. Να σπρώχνει ο Ντύλαν και του Χριστού να μην δίνει. Της χαμογέλασα με τα πορσελάνινα δόντια μου με τις ανάγλυφες παραστάσεις όπως τα φλιτζανάκια του καφέ της μαμάς και θαμπώθηκε από την ολόλευκη ακτινοβολία που απλώθηκε σε όλη την περιφέρεια βορειοδυτικά της Οκλαχόμα. Πώς μπορεί σκέφτηκα, να είμαστε είκοσι χρόνια πίσω από την Αμερική χωρίς εκείνη να είναι 20 χρόνια μπροστά από μας. Ο ήλιος βάραγε στα γεμάτα όταν άκουσα την Παναγία την φρικαρισμένη, την προστάτισσα των Εξαρχείων. Έβαλα το λευκό ψαθάκι μου και ανηφόρισα ανατολικά του Κεντάκι, ταπί και ψύχραιμος.

XVI.5.2 Translation: Blues '68 (liner notes)

I was walking uphill east of Kentucky being penniless[274] and calm,[275] I was drowned in dust[276] in my white [suit] jacket and my fresh slipper-like shoe, in dryness and calm wind.[277] Christs is drinking bourbon in Kentucky, surrounded by winning[278] people. I do ten major [swimming] strokes in the dirt road and I hear behind some bushes[279] an auntie screaming full of shit from anywhere, because of the jollies[280] and the fled.[281] She crawled to my feet and after she saw her face at the sparkling skin of my shoes, she dolled up[282] her hair and shouted:

I AM FREE [sic]. I am free, free, free and when the time comes that my voice is going to be censored through the governmental slaughters, my thought will wander freely. I AM FREE. I AM BEAT [sic].

The revolution is starting, buddy. The system died.

Hooray for death I yelled. You will eat dust pig asses. I have now gotten a line on the fact that the woman has sweated for me. The lady will shine, I thought, after taking a good bath, asterisk. Dylan would push[283] and he wouldn't offer any to Christ. I smiled at her with my porcelain teeth with the relief (sculptural) scenes, like mum's little cups of coffee, and she was dazzled from the wholly white radiation[284] that was spread all over the area, northwest of Oklahoma. How is it possible, I thought, to fall twenty years behind America, without that [America] being 20 years ahead of us? The sun was beating down full, when I heard the freaked out Panaghia,[285] the patron (protector) of Exarcheia.[286] I wore my wholly white straw hat, and I walked uphill east of Kentucky, being penniless and calm.

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[274] Etymology: French *tapis* < Latin *tapes* < Ancient Greek *τάπης*.
[275] The Greek expression «ταπί και ψύχραιμος» is translated here as 'penniless and calm'.
[276] Ambiguous meaning: either dust from the road, or slang for cocaine or other drugs.
[277] The exact term that is used by both Georges Pilali and Greek meteorologists is apnoea.
[278] He is using the French word *gagnant*, literally meaning a horse that is most possibly going to win.
[279] Or lentisks; the two words sound the same in Greek but feature different spelling.
[280] Greek slang for hashish.
[281] Greek slang for psychotropic drugs.
[282] Slang. Etymology: Italian *segnare* < Latin *signo*.
[283] Slang with ambiguous meaning: either similar to English slang about selling drugs or implies sexual intercourse.
[284] Meaning beam or ray of light.
[285] Mary, the mother of Jesus in Eastern Catholicism and Orthodox Christianity.
[286] A neighbourhood in downtown Athens, Greece, which is famous as home for Greek anarchists.

XVI.6 'Cops' - *Georges Pilali*

XVI.6.1 Original lyrics: Μπατσόνια

Έχω αράξει στην TV κι ανοίγω τα μπυρόνια,
Και τσιτωμένα στο γυαλί σκάνε δύο μπατσόνια.

Σειρήνες να ουρλιάζουνε κι υστερικές μαμάδες,
Σαν να τις θανατώνουνε στον έρωτα οι μπαμπάδες.

Μετά από καταδίωξη παρακινδυνευμένη,
Οι στρέιτ πιάσαν τους κακούς που 'ταν μαστουρωμένοι

Κατεβασμένοι απ' τα cars όλοι στο highway,
Συγκινημένοι χαιρετούν τους γιους του John Wayne.

Βάζω κοστούμι ζηλευτό και πέδιλο φιδίσιο,
Μπουκάρω μέσα στο γυαλί για να τους χαιρετήσω.

Κι όσο θα υπάρχουν μπάτσοι,
Κι όσο θα υπάρχουν μπάτσοι,
Εμείς θα είμαστε καπάτσοι.

XVI.6.2 Translation: Cops[287]

I've moored[288] in front of TV and I'm opening the beers,
And two caps pop stretched on the screen (glass).

Sirens are screaming along with hysterical moms,
Like dads are killing them erotically.

After a dangerous chasing,
The straight caught the bad guys that were stoned.

Everyone is out of the cars in the highway,
They are emotionally saluting the sons of John Wayne.

I'm wearing an enviable suit and snake shoes,
I port into the screen (glass) in order to greet them.

And as long as cops exist,
And as long as cops exists,
We will be astute.[289]

[287] In fact, he is using his own variation of the slang cops. Perhaps, a more accurate translation would be 'little cops.'
[288] Greek slang that is used extensively all the time, describing the situation when a person is laying down on the sofa, couch, armchair or even the bed.
[289] Etymology: Italian *capace*. It is used for a person who is clever, sly, cunning and can find ways to accomplish anything.

XVI.7 'Veterans of Buses' - *Divine Comedy*

XVI.7.1 Original narrative: Βετεράνοι των Λεωφορείων

Αφήγηση με blues μουσική:

Στην πλατεία που ήταν στην άκρη του κόσμου, έπινε την μπύρα της μια μεσόκοπη ποιήτρια.

Ήταν πολύ οργισμένη με το σύστημα και τους ανθρώπους που ζούσαν γεμάτοι μιζέρια.

Γυρίζοντας εξαθλιωμένη πάνω κάτω στη λεωφόρο Απόντων, μ' εκείνα τα άρβυλα και το μαρξιστικό αμπέχονο, στην ντάλα της Πατησίων, απεφάσισε να ταξιδέψει στην Ανατολή, πέρα στις μακρινές Ινδίες, για να γνωρίσει τις βέδες και τη φιλοσοφία τους.

Σάλταρε ένα σούρουπο στο magic bus και ξεκίνησε για το ταξίδι της γνώσης.

Γύρισε όμως απογοητευμένη, γιατί ούτε σοφούς γνώρισε, ούτε σπουδαίες και ηρωικές πράξεις είδε στο μήνα της περιπλάνησής της.

Έγραψε δε για τούτη τη γύρα κι ένα ποίημα γεμάτο αγωνία κι οργή για το πού πάει το πράγμα, που είχε τίτλο «Οι νεκροί ποτέ δεν πεθαίνουν».

XVI.7.2 Translation: Veterans of Buses

Narration over blues music:

At the square that was located on the edge of the world, α middle-aged poetess was drinking her beer.

She was furious with the system and the people that were living full of misery.

While walking impecunious up and down the Absent avenue,[290] with these combat boots and the Marxist field jacket, in the middle (midday)[291] of Patission[292] [Street], she decided to travel to [Far] East, away to the [East] Indies, to meet Vedas and their philosophy.

[During] one dusk, she jumped on the *magic bus* [sic] and she began the journey of knowledge.

She returned though disappointed, because she neither met any wise men, nor witnessed great and heroic acts during the month of her wander.

Moreover, she wrote a poem for that round full of anguish and wrath about the future, which had the title 'The dead [people] never die'.

[290] Probably a fictional avenue.

[291] The Greek phrase has two meanings, both middle of the street and middle of the day.

[292] One of the major streets in central Athens, Greece. It connects the area known as Patissia with Omonoia Square in the centre of Athens.

XVI.8 'Divine Comedy' - *Divine Comedy*

XVI.8.1 Original narration: Θεοκωμωδία

Αφήγηση με blues μουσική:

Όταν η δώδεκα-αμελής μπάντα παιάνιζε το «Η ζωή ανήκει στους αυτόχειρες», ο Ιησούς ο Ζαγοραίος υποκλίθηκε έμπροσθεν του πλήθους, χαιρετίζοντάς το.

Μαστουρωμένοι μπολσεβίκοι, ιπτάμενοι νομάδες του σερφ, ασυμβίβαστοι προλετάριοι, υπέρβαροι ασκητές, πεχλιβάνηδες, ανέστιοι, τσιρκολάνοι, ψωνιστές, νεκρόβιοι.

«Αγαπάτε τον πλησίον σας ως εαυτόν, γιατί κανείς δεν αγάπησε τον εαυτό του περισσότερο από όσο του άξιζε.

Αποδώσατε τα του Καίσαρος τω Καίσαρι, γιατί οι λαοί δεν πρέπει να πολεμούν για τα ιδανικά τους. Αργά ή γρήγορα,

το οποιοδήποτε καθεστώς θα τους ανταμείψει.

Μακρόβιοι οι πτωχοί το γεύματι· μακάβριοι οι πτωχοί κι απνεύματοι».

Τέλος ανεφώνησε προς τους νεκρόβιους «Προσδοκώ ανάσταση νεκρών», ήτοι «Χαίρε Καίσαρ, οι μελλο-αθάνατοι σε χαιρετούν».

XVI.8.2 Translation: Divine Comedy

Narration over blues music:

When the twelve-negligent[293] band was performing[294] the 'Life belongs to the suicides',[295] Jesus the Zagorean[296] bowed in front of the crowd, while greeting it.

Stoned Bolsheviks, flying nomads of self, uncompromised proletarians, overweight ascetics, touring wrestlers,[297] homeless wanderers, circus people, good shoppers, living dead.

'Love your neighbour as yourself because nobody loved himself more than he deserved it. Render unto Caesar the things that are Caesar's because people should not fight for their beliefs. Sooner or later,

any kind of regime will reward them.[298]

Long-living[299] are the poor in meal;[300] macabre[301] are the poor and unspiritual'.[302]

Finally, he yelled at the living dead 'I expect the resurrection of the dead', that is 'Hail, Caesar, those who are going to live forever salute you'.[303]

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[293] This is a pun: The Greek word for 'negligent' sounds almost like the word 'member'.

[294] He uses an Ancient Greek word.

[295] Meaning the people who have committed suicide.

[296] It sounds almost like Nazorean, so it's another kind of pun or joke. Zagori is a region in the Pindus mountains in Epirus, in north-western Greece. In addition, the *rebetiko* and laikó singer Spyros Zagoraios' (1928-2014) surname means Zagorean as well.

[297] Etymology: Turkish *pehlivan*. Wrestlers that used to earn money by performing on the streets, demonstrating their physical abilities, like breaking rocks.

[298] Ironic.

[299] In Greek it sounds like 'blessed'.

[300] In Greek it sounds like 'spirit'.

[301] Also sounds like 'blessed' in Greek.

[302] Two consecutive puns, constructed with the use of 'scaffolding' technique, based on 'blessed are the poor in spirit'.

[303] The Greek translation of the known quote is describing 'those who are going to die' in one word (something like moribund). This word differs only in one letter from the word that Pilali uses for 'those who are going to live forever': something like 'future-mortals' and 'future-immortals'.

XVI.9 'If Your Ruffle Says it' - *Divine Comedy*

XVI.9.1 Original lyrics: Άμα το Λέει η Σούφρα Σου

Σαν μαστουρώσει ο άνθρωπος, στη δροσερή του ζάλη
Ο αργιλές κι ο διάολος αρχίζουνε την πάλη.

Μοιάζεις με μάγκα ευγενική, μα σαν σε μαστουρώσω
Τους τρόπους σου τους αγενείς θα τους εφανερώσω.

Θανατική να εφαρμοστεί ποινή από το κράτος
Σαν μαστουρώσει κι ευθυμεί ο πάσα ένας πάτος.

Άμα το λέει η σούφρα σου μάγκα πες μας το πάλι
Πως θα γιομίσει το χασίς το άδειο σου κεφάλι.

Πώς θα γιομίσει το χασίς το άδειο σου κεφάλι
Άμα το λέει η σούφρα σου μάγκα πες μας το πάλι.

- Γεια σου Γιωργάρα!
- Γεια σου Μητσάρα!
- Πάντα στη σειρά σου.
- Θάνατος!
- Ζωή σε λόγου μας!

Έξω φυσάει και βροντά.
Πού φυσάει και βροντά;
Βέβαια.
Έξω. Έξω.

Αυτά είναι.

XVI.9.2 Translation: If Your Ruffle[304] Says it.[305]

When the man gets stoned, in his cool dizziness,

The hookah and the devil begin the fight.

You look polite like a *mángas*,[306] but as soon as I make you high,

I will reveal your impolite manners.

Death penalty should be applied by the state,

When every bottom[307] gets stoned and (frolics) becomes cheerful.

If your ruffle says it, *mángas* tell us again,

How hashish will fill your empty head up.[308]

How hashish will fill your empty head up.

If your ruffle says it, *mángas* tell us again.

- *Hey big George!*[309]

- *Hey big Mitsos!*

- *Always in your turn.*

- *Death!*

---

[304] Greek slang for human anus.

[305] Greek expression, which is usually combined with the word 'heart' or 'soul'. E.g., the phrase 'If your heart says it' means 'If you have the courage', or 'find out what you're made of'.

[306] Before the First World War, a *mángas* was part of a social group that was known for behaving in a presumptuous way, dressing in a distinctive style with a moustache, having a limping walk and usually associated with *rebetiko*, either as a listener or as a musician himself. The nearest English equivalent would be 'wide boy' or 'spiv'. Nowadays the term is used for either a tough guy, or it can be used as a slang similar to 'dude' in singular and 'guys' in plural.

[307] In contrast to English, in Greek this is used only in the form impolite slang.

[308] Greek expression that *rebetiko* musicians used mainly in the first half of the 20th century.

[309] Musicians greeting each other was a common practice in several *rebetiko* recordings. This served very important purposes: not only they tried to familiarise the audience with the main artist's and/or virtuoso's names, but also it was a defence mechanism for the songwriter, as some companies denied royalties.

- My condolences![310]

It is windy and thunders outside.

Where is it windy and does it thunder?

Of course.

Outside. Outside.

That's it.

[310] The actual/literal phrase is "life to us", which might sound crude, but it implies to live long to remember the person who died: "May we live to remember him/her!".

XVI.10 'Gendarme' - *Unreleased*

XVI.10.1 Original lyrics: Χωροφύλαξ

Χωροφύλακα πού πας;
Παρ' την καραβάνα σου κι έλα να φας.

Σου 'φτιαξε η μανούλα σου ντομάτες γεμιστές
Που ο κιμάς τους έγινε από κομμουνιστές.

Χωροφύλακα πού πας;
Παρ' την καραβάνα σου κι έλα να φας.

Σου 'φτιαξε η μανούλα σου ντολμάδες γεμιστούς
Που ο κιμάς τους έγινε από αναρχικούς.

Με ΜΑΤ και ΜΕΑ
Για μιαν Ελλάδα νέα.

Χωροφύλακα πού πας;
Παρ' την καραβάνα σου κι έλα να φας.

Σου 'χουνε τραπέζι απόψε υπουργοί
Που κέρναγες στη Γυάρο σφαλιάρα σβουριχτή.

XVI.10.2 Translation: Gendarme[311]

Gendarme where are you going?

Grab your pannikin and come to eat.

Your mummy made stuffed tomatoes[312] for your

The mincemeat of which was made of communists.

Gendarme where are you going?

Grab your pannikin and come to eat.

Your mummy made stuffed *dolmás*[313]

The mincemeat of which was made of anarchists.

With MAT[314] *and MEA*[315]

For a new Greece.

Gendarme where are you going?

Grab your pannikin and come to eat.

Tonight, ministers are hosting a dinner party for you.

As you used to give twisted slaps[316] for free in Gyaros[317] island.

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[311] Gendarmerie member.
[312] Traditional Greek dish.
[313] Traditional family of dishes in Mediterranean cuisine. The typical Greek version is wrapped with vine or cabbage leaves.
[314] Acronym for the Units for the Reinstatement of Order, a special division of the Hellenic Police whose primary role is that of riot control.
[315] Acronym for the Special Mission Units, which temporarily substituted MAT during the 1980s.
[316] Greek expression for a very strong slap. The etymology of the Greek word that translated as twisted is the spinning top toy.
[317] This is an arid and unpopulated Greek island which served as a place of exile for important persons in the early Roman empire. It was a place of exile for leftish political dissidents from 1947 to 1952, from 1955 to 1961 and from 1967 to 1974.

XVI.11 'Zouzou - Coco' - *Unreleased*

XVI.11.1 Original lyrics: Ζουζού - Κοκό

Αν μου ζητούσες θα 'δινα για σένα την ψυχή μου
Μα μου τη σπάει όταν θες κρυφά να πιείς το τζιν μου.

Όταν δεν έχω για να πιώ, δεν με αναγνωρίζεις
Μα στη βαριά χαρμάνα σου τους πάντες τριγυρίζεις.

Στη φτιάξη σου είσαι όμορφη, γλυκιά, καλοσυνάτη
Και παύει η τρέλα, η οργή, η ζήλια, το γινάτι.

Μα θαρρώ πως θα τα μπλέξω,
Απ' τη Ζουζού κι απ' την Κοκό ποια να διαλέξω;
Τη Ζουζού την αγαπώ
Μα μ' αρέσει κι η Κοκό.

Βρήκες την άκρη τζαμπατζού και άνετη μοστράρεις
Έγινες η Μαντάμ Σουσού και όλους μας σνομπάρεις.

Μα κάποτε η απαίτηση θα γίνει επαιτεία
Κι ο νους σου όλο στ' άδικο θα ρίχνει την αιτία.

Όποιος μαζί σου θα μπλεχτεί, πικρά θα μετανιώσει
Και το καλό που σου 'κανε με πίκρες θα πληρώσει.

Και χαρμάνης ψιθυρίζω, ψιθυρίζω μες στη χώρα
«Στερνή μου γνώση να σ' είχα τώρα».

Μα θαρρώ πως θα τα μπλέξω,
Απ' τη Ζουζού κι απ' την Κοκό ποια να διαλέξω;
Τη Ζουζού την αγαπώ
Μα μ' αρέσει κι η Κοκό.

XVI.11.2 Translation: Zouzou - Coco

If you asked, I would give my soul for you,
But it irritates me when you want to secretly drink my gin.

When I don't have [drugs] to drink, you don't recognise me,
But during your heavy relapse,[318] you 're wandering around everyone [looking for drugs].

When you are stoned, you are beautiful, sweet and kind,
And [your] madness, anger, jealousy, tenacity[319] cease.

But I think I'm going to mix them up,
Which one to choose between Zouzou and Coco?[320]
I love Zouzou,
But I also like Coco.

You found the solution[321] moocher and you 're fluently showing off[322]
You became "Madame Sousou"[323] and you act like a snob to all of us.

But one day the demand will become beggary,
And your mind will always accuse the unfair.

Whoever is going to get involved with you, he will bitterly regret it,
And he's going to pay with bitterness the good that he did to you.

And [while in the state of] relapse I whisper, I whisper in the country,

---

[318] Etymology: Turkish *harman* that means blend. In Greek it is used for heavy smokers; as a slang it refers to drug addicts who haven't smoked or used drugs for a long time and they want to relapse.
[319] Something between tenacity and stubbornness in a cute way. Etymology: Turkish *inat*.
[320] Between drug users, 'zouzou' is slang for heroin and 'coco' is slang for cocaine.
[321] Greek expression that is literally translated as 'you found the edge', a reference to Ariadne's thread (Greek mythology).
[322] Greek slang. Etymology: Italian *mostrare*.
[323] A book (1941) by Dimitris Psathas (1907-1979) that became a play (1942) and a movie (1948).

‘My hindsight [I wish] I had you now’.[324]

But I think I going to mix them up,

Which one to choose between Zouzou and Coco?

I love Zouzou,

But I also like Coco.

[324] There is a *rebetiko* song titled ‘My hindsight’, written by Vassilis Tsitsanis, in which the opening line is ‘My hindsight [I wish] I had you beforehand’.

XVI.12 'O.D. Overdose (Ode to Milionis Cock)' - *Unreleased*

XVI.12.1 Original lyrics: O.D. Overdose (Ωδή στην Ψωλή του Μηλιώνη)

Ηχοϊστόρημα: Έως τας Ουρανίας στέπας των νεφελωμάτων ακούετο το ερωτόφωνον κραύγασμα του κτήνους γνωστόν με την επωνυμίαν 'Μηλιώνι το δασόδιον'. Ούτο το κτήνος περίεργον και κινεί το ενδιαφέρον επιστημόνων, εξερευνητών και λαθροκυνηγών όπου διεκινούντο προς ιχνηλασίαν του θηρίου μετά του αναλόγου υπερβάλλοντος ζήλου. Όσοι εγύριζον άπρακτοι, ομίλουν περί μυθευμάτων, όσοι όμως εγεύοντο την συναναστροφήν του, ούτοι τριγύριζον μετά οδών, επωδώ ή λόγοις εγκωμίων ίνα το κτήνος να υμνήσουσι με τον ο λέγω στίχο:
«Βλέπεις εκείνο το βουνό που βγάζει τον ασβέστη; Ο πούτσος μου στον κώλο σου κάνει 'Χριστός Ανέστη'».

Στου Μηλιώνη το καυλί κάθισα ένα πρωί
και του λέω «κυρ Μηλιώνη το καυλί σου πως με λιώνει
και από καύλα με σκοτώνει κι από καύλα με λιγώνει.»

Είσαι σάτυρος γνωστός, του αιδοίου τιμωρός
Αρχοντόκαυλος χοντρός, της ψωλής σου ο ιστός
Έγια μόλα, έγια λέσα, βάλε και τ' αρχίδια μέσα,
Έγια μόλα, έγια λέσα, βάλε και τ' αρχίδια μέσα.

Δύο κίναιδοι μαλώνανε σε ξένο γαμιστρώνα,
Και ο Νίκος ο κολομπαράς την έχει σαν βελόνα,
Και ο Νίκος ο κολομπαράς την έχει σαν βελόνα.

Δύο πήχες όλο κι όλο και δεν του 'τσουξε τον κώλο,
Δύο πήχες όλο κι όλο και δεν του 'τσουξε τον κώλο.

Τη γλύκα που 'χει το μουνί κι ο κώλος σου τη δίνει
Σου δίνει και δυο τάλιρα να πάρεις βαζελίνη.
Πιάνει πάτο σε πηγάδι, μια ψωλή χωρίς ψεγάδι,
Πιάνει πάτο σε πηγάδι, μια ψωλή χωρίς ψεγάδι.

Τη σούφρα σου την όμορφη εγώ θα σου τη γλείψω,
Τη σούφρα σου την όμορφη εγώ θα σου τη γλείψω.
Και με τη γλώσσα μου γλυκά θα σου τη ξεσκατίσω,
Και με τη γλώσσα μου γλυκά θα σου τη ξεσκατίσω.

Πιάνει πάτο σε πηγάδι, μια ψωλή χωρίς ψεγάδι
Πιάνει πάτο σε πηγάδι, μια ψωλή χωρίς ψεγάδι.

XVI.12.2 Translation: O.D.[325] Overdose (Ode to Milionis Cock)

Narration: […]

'Do you see that mountain from which lime is extracted? My dick is performing "Christ is Risen"[326] inside your butt.'

One morning I sat on Milionis' prick.
And I tell him 'Mr. Milionis your prick is melting me,
And it's killing me out of sexual excitement, and it causes me saturation.'

You are an infamous satyr, a punisher of the vagina,
Fat lord-sexual is your cock's tissue,
Egia molla, *egia lessa*,[327] also put your balls inside,
Egia molla, *egia lessa*, also put your balls inside.

Two feminine (passive/submissive) gay men[328] were fighting in someone else's love nest.[329]
And Nick the dominant's[330] cock looks like a needle,
And Nick the dominant's cock looks like a needle.

> Two cubits[331] is the whole thing and it didn't tingle his ass,
> Two cubits is the whole thing, and it didn't tingle his ass.

The cunt's sweetness your ass can give it too,
It also gives you two fives[332] so you can buy Vaseline.

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[325] O.D. sounds like 'ode' in Greek.
[326] Typical Greek Easter Greeting.
[327] The expression is a guide that someone rhythmically shouts out so that the boatmen paddle.
[328] He uses an Ancient Greek word.
[329] He uses a vulgar slang that could be more accurately translated as 'fuckhouse'.
[330] Etymology: Turkish *kulampara*.
[331] Ancient measure of length.
[332] Even though there is a clear reference to a five-drachma coin, the line features double meaning, as there is a Greek expression for the anus, becoming wide as a five-drachma coin.

A flawless cock can reach the bottom of a well,

A flawless cock can reach the bottom of a well.

I will lick your beautiful ruffle,[333]

I will lick your beautiful ruffle.

And I am going to sweetly clean its crap with my tongue,

And I am going to sweetly clean its crap with my tongue.

A flawless cock can reach the bottom of a well,

A flawless cock can reach the bottom of a well.

[333] Greek slang for human anus.

Appendix XVII
Musical transcription of Georges Pilali's 'Teketzis', and Yiorgos Batis's 'O Boufetzis'

The following pages include the transcription of Georges Pilali's ('Τεκετζής') *'Teké* Runner', a blues rearrangement of Yiorgos Batis's song 'Ο Μπουφετζής' ('The Buffet Runner'). For better comparison, Batis's original song follows Pilali's version.

[the content in Appendix XVII has been removed from the digital version of the thesis at the author's request

Appendix XVIII
Interview with Georges Pilali

'GP' stands for Georges Pilali, and 'NP' stands for Nassos Polyzoidis.

[I visited him at his apartment, and he started talking from the moment he opened the door. He caught me by surprise, as he opened with the phrase 'Come on in so I can show you a great composer, and a great malaka!',[334] *and as a result it took some minutes before I started recording our talk.]*

GP: = Portuguese composers… =

NP: Ah, really?

GP: = and in fact… I've been in Portugal. I went for the fados… for the faðo, as they call them… *stifado*…[335]

NP: [laughs]

GP: So… About *stifado*… So… Look, these are exceptional… Great… Where are they? [while checking his collection of CDs] So… They must be here… [Took some time to browse some albums]

NP: Two Portuguese people talked to me, as well, and they told me that what I showed them (at the KISMIF Conference 2021 in Porto) reminded them of fados.

GP: Yes, but… Don't pay any attention to them, Portuguese are idiots, you must have seen that [laughs].

NP: Some of them are weird.

GP: They are weird, yes. They are… Just because they have a complex with the Spanish… You see what's happening?

NP: Yes.

GP: Just like what happens here, my friend. Doesn't everything look like…? Doesn't everything that everybody else makes look like ours?

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[334] The most used profane Greek slang word, with a variety of meanings. It is typically used as an insult, being equivalent to the English 'wanker'. In this instance, it can be translated as 'asshole', or 'idiot'.

[335] A Greek dish, usually of rabbit, or other game animal, stew with pearl onions, red wine, and cinnamon. It can also be made with veal or other meat. The Greek pronunciation of '*stifado*', sounds like the Portuguese pronunciation of 'fado', so his intention was to make a pun.

NP: Ah, yes.

GP: Eh, that's it. This is what happens. Let me see, I will find them [keeps browsing his collection]. Where are they? These are important composers [keeps looking].

NP: I also listen to tango these days.

GP: Yes, tango too. Ah, they must be there [starts checking another shelf]. Fado [shows me a CD], fado [shows me another one] … I can't reach the rest.

NP: I can see [a few albums of] Philip Glass here.

GP: Right, I have extraordinary things here. So… This is their traditional music… *Lisboa* [shows me a CD], Antonio [shows me another CD] … This is amazing. Look, the great singers are these that promote the language. She does that [while showing me another CD]. While our [female singers] are whacked… You can see some ridiculous, some whores of… How can I say this? Look [shows me another CD]. Pedro Caldeira [Cabral]. You must go and find him.

NP: It's the guitarist (in the cover of the album), right?

GP: Yes. And this is their great… [while showing another CD] How can I say this? This is their great composer and guitarist.

NP: Carlos Paredes.

GP: Yes. Yes, yes, yes. Write his name down, so you can go and find him.

NP: Pedro Caldeira.

GP: Yes. In the meanwhile, what happens? We will see that… I think that in the Portuguese museum, where I've been for the fados, etc… It's not something important, it only has these…

NP: In Lisbon though, right?

GP: In Lisbon, yes.

NP: Unfortunately, I was only in Porto. And I couldn't go to another city as well.

GP: So, write them down (the names).

NP: My mobile is recording everything.

GP: Alright but write this down: Pedro Caldeira Cabral.

NP: I will take a picture of it.

GP: Yes, yes. Definitely, take a picture of this.

NP: It keeps freezing, because of the recording. [Took pictures] Perfect.

GP: Yes.

NP: Shall I photograph this too?

GP: Yes. And step by step you will go to the remaining ones.

NP: Great. José Nuenes… No, Nunes.

GP: Nunes, something like this.

NP: I photographed them all, thank you very much.

GP: So, I believe that Georges (Giorgos Zampetas) must have a place there.

NP: [laughs]

GP: Yes, Zampetas [laughs]. Because what is distinguishable in his guitar [playing]… In his bouzouki [playing]. And he doesn't say that he plays the bouzouki…

NP: Zampetas?

GP: Zampetas says that he plays the mandola. One kind of mandola is this (the Portuguese guitar), too.

NP: Ah, really?

GP: Even as a construction, isn't it similar?

NP: Yes…

GP: I had one, I gave it to [the guitarist Takis] Androutsos, but Androutsos passed away… When I go to his house… =

NP: A Portuguese one?

GP: Yes, I had brought one.

NP: I was thinking about getting one.

GP: And I had brought this thing… Because they give you a small crank, so you can fix the strings…

NP: Really?

GP: Of course. They don't have… They are simple strings… Straight. They don't have a…

NP: = a really? I brought a cavaquinho, which looks like a ukulele.

GP: This is lovely, yes.

NP: [laughs] It is great fun, yes. The sound resembles the sound of a *baglamas*.

GP: Yes. And he (Zampetas) has… He has turned to them, and in fact, we can say that, just as [Manolis] Chiotis messes with manouche… And what did Chiotis do to the manouche? He does the same thing. First things first, he transforms manouche to songs. This is a serious thing that the French don't do.

NP: Alright.

GP: Why hasn't it been done by the gipsies? Because the gipsies play their music in feasts. This defines them. Weddings, feasts, etc. In Romania, you will see that the gipsies don't have many songs, they do have music.

NP: Mhm.

GP: Just music, dance music, let's say, and anything else you want. They don't have songs.

NP: Yes.

GP: This happens to Django, too. However, what does [Manolis] Chiotis do? Chiotis could have certainly used a guitarist then, as he has been to America, and to Paris, to play. But what was happening? If he had done something like this, he would have simulated what they do.

NP: Okay.

GP: Hence, what did you do? He made his own orchestration.

NP: Mhm.

GP: And just like this, he got away from the simple thing. Many times, we see the following. We see that whatever has been rejected by the composer, is being used by the others, as a finding of objectivity. Do you see? Instead of taking… They don't understand that this was an orchestration trick of Chiotis.

NP: Yes.

GP: Do you see? And they thought that by restoring it to its initial form, by using these gypsy instruments (Selmer guitars), that they're doing something great. No, this is what has been rejected by the other one (Manolis Chiotis).

NP: Aaah.

GP: Do you see?

NP: Yes, okay, I haven't thought of it like this.

GP: Of course.

NP: Yes.

GP: Because then we will have the same result.

NP: Yes.

GP: We're not interested in having the same result.

NP: Yes.

GP: The point is, since I take this, I take the first material, let's say the raw material, and then I want to create something of mine, there must be some elements that are different.

NP: Mhm.

GP: Right? That is, I take the idea that was played on guitar, and I make it for bouzouki. Regardless of the fact that in some old movies here, Chiotis plays the guitar… =

NP: Yes.

GP: = these songs of his. This happened way before they were released [performed] with bouzoukis, etc, and with the orchestra that he had, the [female] singer, etc.

NP: He did play the guitar, too.

GP: He was a guitarist. A guitarist. And these songs that will be released later, he plays them with his guitar at a taverna.

NP: Ah really?

GP: Of course. He's a guitarist. Primarily, he's a guitarist. Do you see? And the *tetrachordo* bouzouki that he plays is very close to that (the guitar).

NP: Yes, yes.

GP: It's like a tenor guitar, let's say. This bouzouki was firstly made by [Stefanakis] Spitampelos, it's not made by Chiotis. No, it isn't. And then he does that. We will also see why the other one (Zampetas) has a great tone. The sound of Zampetas's bouzouki, of its vibrato, is exactly the guitar of that (fado).

NP: Really?

GP: Of course. It's the same thing.

NP: I also had a question =

GP: Because, it has… How do we say this? Meanwhile, both instruments (the bouzouki and the Portuguese guitar) have doubled strings.

NP: Yes. Right, right.

GP: Do you see?

NP: I tried playing one [Portuguese guitar] when I was there, but it felt very difficult… =

GP: Alright, yes.

NP: = it felt very weird on my body.

GP: You must go there. Look now… You will see… Let's say… [clicks on his computer] What am I doing? Let's see. '*O Penintaris*' ('*The Quinquagenarian*') [clicks on keyboard], 'Zampetas'. Look now. The whole introduction is a fado, listen to it [plays a YouTube video of the song]. Can you say that he couldn't add a viola?

NP: Yep.

GP: Is he a *malakas*? [music keeps playing] And certainly… [stops the music] Certainly, he adds his own elements there, but he looks there (to fado).

NP: Yes.

GP: Yes, Georges (Zampetas) is Mediterranean [*sic*]. Meanwhile, come here and see. Everything here is bewildered. During his time, there were records of foreign companies… German [companies] … American [companies] … Where he participates as a great soloist, along with flamenco players, with classical guitarists… Do you see?

NP: Yes.

GP: He's a great soloist. And here you will see that the introduction is very close to that thing (fado music). And if you do an investigation, you… Look primarily at the vibrato, right? [He plays the YouTube video from the beginning] Look.

NP: Yes.

GP: Listen... [Stops the music]. Listen to him. The quinquagenarian. Shipowner by force. [Plays the video from the beginning and stops it after a couple of seconds]. Here he uses… Not in this song. In this film, there is another song sung by him, '*I Vrocha Epefte…*[336] =

NP: Ah, yes.

GP: Notice though, he (Zampetas) has some musicians behind him that play rock, blues, etc, and they add such things… =

NP: Yes.

GP: = with such harmonies, and things like that, and therefore we will say that it is the first… What do we call this?

NP: It sounds like a swing.

GP: No, not a swing. It was the first rap!

NP: Ah.

GP: Because it has elements of blues. It has blues elements.

NP: Okay, okay.

GP: It features blues elements.

NP: Yes.

GP: Do you see? He does a recitation.

NP: Yes, right.

GP: He does a recitation. Unfortunately, here… Here they are, behind…

NP: Couldn't it also be seen as =

GP: Yes?

NP: = talking blues though? Similar to what you do.

GP: [plays the YouTube video]. But he doesn't sing in the… He does a recitation. Do you see? And it doesn't exist here [stops the video].

NP: I mean in the style of John Lee Hooker… =

GP: [plays the YouTube video]

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[336] I interrupted and didn't let him say the title, which was anyway incorrect. However, this phrase, which would be complete as '*I Vrocha Epefte* Straight Through' ('The Rain Was Falling Straight Through'), is the catchphrase, and perhaps the hook of the song. Since it's so recognisable, I understood which song he meant, which is in fact titled '*Apospasmata apo Erotes*' ('Excerpts from Love Affairs').

NP: = He does that in some pieces =

GP: Yes, everyone does, but here, he creates a whole story [*sic*], do you see? And the band plays differently [stops the video]. Do you see? And he binds it. Ah, here there is a small fuss. Look here [plays another YouTube video], so you can see the difference between an authentic artist… [moves the video forward] Authentic artist… [tries to find the exact moment on the video] An authentic artist and a *malakas*. Look here now [laughs]. Now, he plays this in Aigaleo =

NP: Yes.

GP: = where there is a street under his name, and of course, since they wanted to undervalue him, they put 'Georgios Zampetas', while his name is 'Giorgos Zampetas', not 'Georgios'. He's not a university professor. Look here, you're going to laugh [laughs]. [During Zampetas's solo] Look he plays diminished seventh arpeggios.

NP: Yes.

GP: Look at the guitarist (xxx).

NP: He applied it (the diminished seventh) in a weird way.

GP: Eh?

NP: He applied the diminished seventh weirdly.

GP: Yes, it was weird. This is a physician.

NP: Really?

GP: Yes. [During the next verse] Look.

NP: [laughs]

GP: 'your mother's cunt'… and everyone from the audience laughs. [He stops the video when the song reaches the chorus] Right? So, 'fuck your mother's cunt', and they sing all together.

NP: Mhm.

GP: Do you see what's happening here? If someone else did that, let's say [the composer and conductor Stavros] Xarchakos, or [the composer Mikis] Theodorakis, people would call 166[337] to see what happened.

NP: Yes, yes.

GP: To check whether they're suffering from something.

NP: Yes, yes, yes.

GP: This is how the flimsy and the moulded looks. Right? The conservative let's say. And the former shows the spontaneous. Imagine now that he (Zampetas) used to appear on

[337] The emergency number of the National Centre for Emergency Assistance (EKAB).

stage with suspenders (lingerie) and played like this =

NP: I haven't seen that.

GP: = and he has done… I have seen photos of him in the 1960s, right? Wearing oxford shoes, socks, naked with the bouzouki in hand, and he goes snigging [*sic*] in Aigaleo.

NP: [laughs] Really?

GP: Yes.

NP: [laughs]

GP: Do you see? He didn't give a shit. Why would he care?

NP: Yes.

GP: He didn't care. Should he sit down and do what? Meanwhile, this was terrible, because if you were playing the bouzouki, and you were studying for countless hours, and you went to see him suddenly wearing suspenders [laughs].

NP: Yes.

GP: You'd freeze.

NP: Yes.

GP: Isn't it like this?

NP: Definitely.

GP: If you had taken it seriously… Do you see? He would do an upset and he deconstructed all that.

NP: Yes.

GP: Do you see?

NP: Yes, yes.

GP: That was amazing. What he did was amazing.

NP: I had… I wanted to ask… I had a question about Zampetas in my list, indeed, because I have the impression – and I keep searching this for several years now – that I've seen Zampetas at some point playing a song that has phrases like this (vulgar), and it reminded me of 'Milionis' (Pilali's song 'O.D. (*Odi stin Psoli tou Milioni*)' ('O.D. (Ode to Milionis's Cock)').

GP: Look, 'Milionis'…

NP: I mean the mentality of the song, not the…

GP: Yes. Yes. Look… There is a difference. What did we do with 'Milionis'…? When we… Because it is about a beast, right?

NP: Yes.

GP: When we were singing the songs of The Olympians, we didn't do it to make fun of the

era, no. We did it to bring out the deviance of the beast.

NP: [laughs] Okay.

GP: Because he (Milionis)[338] was after Kleonas (the musician Kleon Antoniou), for example, and therefore we sang '*Se perimeno sto anifori melahrino mou agori*' ('I'm waiting for you on the slope road my brunette boy'), since on the slope road, here at the square, there was the [music] studio [*sic*].

NP: Yes, okay.

GP: Do you see? And he was hitting on Kleonas [Antoniou], he was doing some stuff, and this is the reason why '*Perimeno stin akri sto anifori*' ('I'm waiting on the side of the slope'), do you see?

NP: Okay.

GP: And there was a girl, and there was a boy, and this brought out the puff[339] attitude. This was exciting us because we were laughing =

NP: Yes, yes.

GP: = we wanted to have fun. And he (Milionis) was taking it seriously. Once he was disguised as a… as a bullfighter, and he was singing flamenco.

NP: [laughs] Really?

GP: Malaka, this was amazing. What did he think of that? Look what the deviance does, right? While he has had a proper education at the (xxx), and he's educated.

NP: Really?

GP: The deviance though… Do you see what happens? It makes everything else disappear. It doesn't understand anything. It appears in front, and it reaps.

NP: Yes.

GP: Yes, this is what happens. But look, he (Zampetas) does that while he has the music knowledge.

NP: Yes, yes, yes.

GP: It's a different thing when any other composer, either good or not, appears… And he is original, at the same time… Wherever he plays, he dominates everything.

NP: Yes.

GP: He takes over, he runs the shows. He plays [the music of Stavros] Xarchakos… Well, he was also writing music for Xarchakos.

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[338] Milionis was a real person.

[339] In fact, he used the slang word *kolobarás*, derived from the Turkish *kulampara*, which is used for a person that engages in homosexual behaviour, and has the active role.

NP: Ah, really?

GP: He (Zampetas) has told me so. I was visiting him at his house, so he would tell me about the stories with [the *rebetiko* songwriter Yiorgos] Batis. At his place…

NP: Zampetas's [house]?

GP: Yes, his house.

NP: In Aigaleo.

GP: No...

NP: No?

GP: No, he wasn't living in Aigaleo then, he was ill, and he was living in Dafní.

NP: Ah [surprised, because Dafní is famous for the Psychiatric Hospital of Attica that is located there]!

GP: Yes, he was living in that area. So, I will tell you how he was. He was very sick, he had feeding tubes, and things like that. From the moment you would open the door of his house, you entered a garden. You cannot imagine what I'm telling you. He was a very good person. Extremely polite. Don't pay attention to… Ribald and politeness are two different things.

NP: Yes, yes, yes.

GP: They are two different things. And he then wanted to sing '*Zoula* [*se mia Varka Mpika*]' ('I Secretly Got on a Boat'). But he then got ill and… He couldn't…

NP: Yes.

GP: So… So, as you can see, there is a great interest here.

NP: Mhm.

GP: Do you see? Simply, then they couldn't understand… And the people don't know it… Just like we eat a small chocolate [with a filling], and we don't know what's inside, how it has been made. We say, 'This is good!'.

NP: Yes.

GP: We don't have any chef [*sic*] knowledge =

NP: Yes, yes, yes.

GP: = or any confectionery knowledge. The people were simply watching this thing, without knowing… This is the best composer of his time.

NP: Mhm.

GP: He also fixed Xarchakos's pieces. He (Xarchakos) admits it too. He (Zampetas) has told me so, too, since I had said to him that 'These pieces look alike'. He replied, 'What do you mean by that?'. 'They look alike', I said, 'they are similar'. 'Yes', he replied, 'we then needed

money, and he (Xarchakos) was telling me "I don't have the chorus" … Let's get in Stavraki,[340] and I will record you a chorus'.

NP: Really? [laughs]

GP: This is Zampetas's music. And I'd say that Xarchakos, who has greater ease in writing than all other composers, is a wasteful person. What was his deal and he engaged with these things? I've watched a show of his, and this is serious… I've watched a show of his, the [drama] *Cyrano de Bergerac*…

NP: Mhm

GP: We classify *Cyrano de Bergerac* together with Molière's *The Misanthrope*, since he's a misanthrope as well, and in fact [the dramatist Edmond] Rostand says that 'Molière took things from me'… He (Rostand) accuses him (Molière) in the play, here.

NP: Yes…

GP: So, it's Timon of Athens, right? We will classify him, then, in this chapter, which is called, in the theatrical plays, *The Misanthrope*. And the first who wrote about the misanthrope isn't Lucian (of Samosata). I can't remember the name now, but it is, once again, an Athenian writer. Because this person existed. Timon [of Athens] was a real person.

NP: Yes.

GP: So, what happens now? The play is performed at the lyric [opera], the Greek play, the (xxx) don't understand a thing. The text is in its original form, the actors play very well, etc, because they are great and they know this genre, and they know how to approach it… So, it has… And the music is good, it couldn't have been good, since you need to know the language, too.

NP: Mhm.

GP: Right? You need to know the language, you need to know the play, etc, it isn't like… Original music, right? Very nice music. What happens now, though? Look. It's the last scene, where Cyrano visits the monastery of… What's her name? I'm forgetting her name now… I'll remember it. Anyway. Of his cousin, Roxane… His cousin, right?

NP: Mhm.

GP: With whom he was in love, etc.

NP: Yes.

GP: And she doesn't recognise him, but only at the end, which is ridiculous because he… You know the story, right? He was going… He was in love with his cousin, Roxane. But she was in love with a youngster. This youngster was very handsome, but he didn't have a brain.

[340] Hypocorism of the name Stavros.

It was empty… He was going… So, what was Cyrano doing? He (Cyrano) was writing his (the youngster's) texts, he was telling him what to do, and how to… So… Therefore, he mesmerised her. He also charmed her intellectually. Because she said, 'He's good-looking, but good-looking men can be found everywhere', let's say, 'but he also has a… He has some intelligence… special'.

NP: Yes.

GP: So… And after the youngster gets killed in a battle, Cyrano goes for the last time and visits Roxane, and he visits her while being moribund, since he had many enemies… And then what was happening? They used to put someone to murder you with a car in an alley… He would hit you, melt you, and diffuse you, do you see? And this would be the end of the story. This is what happened to him, too. He half-dead visits her, she recognises him… What does she recognise? He talks to you; don't you understand that it was him? I mean…

NP: Yes [laughs].

GP: This is hanky-panky. Do you see? So… Because she said, 'His intellectuality is nice', but women are more instinctive. Do you see? They aren't that… So… And… At that moment, Cyrano says 'Let me go, I don't want anyone to touch me, but I want to rest on this tree'.

NP: Mhm.

GP: This is, though, a directing instruction from the writer.

NP: Yes.

GP: Because there he starts a formidable monologue. Right?

NP: Mhm.

GP: Which is addressed to the audience. Right? And he starts saying, 'Yes, I know who you are. You are the lie, you are this and that, you are what I hate.'

NP: Mhm.

GP: So… Xarchakos added background music… He doesn't hear the instruction.

NP: Mhm.

GP: Why does the director do that? He says, 'I listen to the music, I listen to the words, what will I catch up?'

NP: Yes.

GP: Then he says, 'I have written the play in such a way that my monologue doesn't need any help…'

NP: [laughs]

GP: Right?

NP: Yes, yes, yes.

GP: '… to intensify the emotion.' Because regardless of how close the composer is to the play, what can he do? The echo? He doesn't have a reason to be, right?

NP: Yes.

GP: It doesn't have any reason to be there. So… He puts a melody there, which is good, but look, ° it is off topic.

NP: [laughs] Okay.

GP: Why, though? Because this always happens in art. In art there's always a price that you need to pay. If you don't pay it, just like in life, and everywhere else… If you don't pay it, you cannot obtain it.

NP: Yes.

GP: Do you see? So… And after a couple of years, a great movie comes out – you can watch it here in gamato (gamatomovies.gr) – which is *Alceste à Bicyclette*,[341] with Alceste, who is the misanthrope of Molière, on the bicycle. It is a… How do you say this? A television actor, a star, etc, who wants to play *The Misanthrope*.

NP: Mhm.

GP: And he visits a theatrical actor, who has been retired, etc, so they can play together at the play, they agree on when one's going to play Alceste, and when the other's going to play Philinte. Anyway, so… Who's his friend? And… What happens now? Yes, right. At some point they don't get along, alright? The theatrical writer is in love with an Italian woman who has just split up with her husband, and… It's not the other person's fault, because he challenges him and he sleeps with her, etc, and they fight, and he doesn't want him, and he cancels the agreement, and so the television star is forced to play it alone, with someone else. And the moment that he enters the stage, he loses his words…

NP: Aha.

GP: As we say, a white cloth is dropped. Why does this happen? Because you don't memorise the part (text). The part must have something, do you see? It must have something of yours.

NP: Aha.

GP: The payment hasn't been made there, just like it wasn't made in the previous situation. Hence, he loses his words. Because he's intellectually and emotionally absent.

NP: Okay [laughs].

GP: Do you see? You must always dedicate yourself to what you do. Do you see?

NP: A French film, right?

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[341] The English title is *Bicycling with Molièr.*

GP: Yes, it's a French film. It is a really nice movie. And at the end, he appears with a seasonal uniform that he takes from the dressing room, and he says, let's say, 'You are exactly the theatrical play that you want to put on in the theatre'.

NP: Mhm.

GP: Right? 'Therefore, you cannot mock something that is relevant to you.' So… Because it's the lie in a whole package. 'You pretend to be something you're not.'

NP: Mhm.

GP: And this is serious in art. You cannot have something that… You cannot express something when you don't know it.

NP: Yes, right.

GP: Do you see?

NP: Right.

GP: And just like that, let's say, you cannot perform it.

NP: I see.

GP: For this reason, always… The musicians have a deficiency. This deficiency is the theatrical one. You must… Instead of wasting ten hours on playing the guitar, you can go to a theatre school… to a GOOD one. Right? Because it will inspire you, because it will set your limits… Right? Hence, you will be able to play your music.

NP: Mhm.

GP: Which will be an intellectual, as well as an emotional, but definitely an intellectual outcome.

NP: Yes…

GP: Because when we have a play that is mostly emotional, then we will end up, let's say, committing suicide on stage, or we will resort to ridiculousness, let's say.

NP: Mhm.

GP: Right? While intellectuality is essential to define the emotion.

NP: Okay.

GP: Do you see?

NP: Right.

GP: Just as when we have, let's say, architectural work. The architect enters, he has imagined the space, he studies… But it is necessary to have a component study, you cannot just build something, otherwise this thing will be torn down. This is why the great works are the [result of the] combination of these two… THREE things: spirituality, intellectuality, imagination. So, the theatre critics, the music critics, aren't misplaced. They have very good

critical thinking, but what don't they have? They don't have the creative imagination.

NP: Yes.

GP: This is the issue. Now, if you have imagination, [laughs] without having logic [laughs], it will be like hell. Do you see? It will… It won't… So, this thing is necessary. And you must mostly study nature.

NP: Yes.

GP: You must enter and see… Comedy deals with the characters. Tragedy deals with nature.

NP: Mhm.

GP: Right? We have Medea. Medea is nature… The woman nature. Do you see? Whereas, in comedy we do have the characters. Right? The misanthrope, the miser, etc.

NP: Right.

GP: That's why in the Miser, which is referred to as a comedy by the author, Molière, is a very difficult work. Because a balance is necessary between the tragic and the comic, where one would overthrow the other. Because I notice that here, they play it tragically. He is definitely tragic, because he finds himself in a dead end, right? Just as tragic is the youth, let's say. But…

NP: [laughs]

GP: Yes. Because it feels, it doesn't think. It cannot think, it is… In a situation like this… So, what happens? Yes. So, you must find a balance. This was done very well by [the actor Vasilis] Logothetidis in Greece.

NP: Ah.

GP: ° Logothetidis did this well in Greece.

NP: Mhm.

GP: Because… You must neither entirely resort to the comic, nor to the tragic. Because what does he say? Comedy. Yes, but what kind of comedy? It isn't exactly the comedy that comes from Aristophanes because they don't know Aristophanes. Closer to their literacy and culture ARE THE LATINOS. IT ISN'T THE GREEKS.

NP: Ah.

GP: It isn't the Greeks, it's the Latinos. It's not that they don't know about Medea and all that stuff…

NP: Yes.

GP: But this is the main thing. And then the Molière creates, just like [William] Shakespeare does, an intellectual outcome.

NP: Aha.

GP: Their work… Yes, let's say, how does this smile exist? Because when you watch [a play by] Molière, you won't roll with laughter. You don't laugh.

NP: Yes.

GP: But there's this smile. This smile comes from… This is the smile of intelligence, not of the gap. Do you see? Because yesterday, I went to see a thing of Aperghis… A tribute to [the composer Georges] Aperghis, and Aperghis himself was there, and they (the audience) were laughing in irrelevant moments…

NP: [laughs]

GP: Do you see? Out of bewilderment. Do you see?

NP: Really?

GP: Out of bewilderment. Because what I watched isn't relevant to what Aperghis does, there's no way. It's a different world. When you write a work that is addressed to the French, it can't be addressed to the Greeks too.

NP: Yes…

GP: Do you see? And the work takes a different dimension when you bring it here. Do you see? Meanwhile, here the Greeks can't play well neither tragedy, nor ancient comedy. Why? Because they are *Romioi*.[342] And what defines the identity of a *Romios*[343] is the Christianity. That is their religion.

NP: Right, yes.

GP: Do you see?

NP: Yes.

GP: And there, there are serious problems. You can play a tragedy on such a mob. It doesn't understand anything. When the Japanese came here to play Medea…

NP: I haven't watched that.

GP: Ha! I will play [the video] now.

NP: Yes? [laughs]

GP: Why does this happen? Because the Japanese are psychologically closer to the Ancient Greek.

NP: Really?

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[342] The Hellenophone Christians who lived during the Ottoman Empire. The Greeks were known by this name in the Middle Ages. Therefore, during the last period of the Ottoman Empire the Orthodox Christians of Asia Minor identified themselves as *Romioi* since it declared a Byzantine-Roman origin.

[343] Singular of *Romioi*.

GP: ° They are Kamikaze, mate…

NP: [laughs]

GP: ° Do you see? Tough guy. They were tough people; they weren't like this. They were slaughtering. They would take a bath, as we can see in Homer, they would swim in the sea, and then they would wash themselves, so that the catharsis would occur.

NP: Mhm.

GP: ° Do you see? These guys weren't… They slaughtered people. They weren't any kind of *malakas*. Otherwise, they would have gotten lost.

NP: I see.

GP: So, yes… And they shielded their city. Hold on, what I was saying to you now?

NP: The Japanese that… =

GP: Yes, yes. Medea. [Yukio] Ninagawa. [searches the video on YouTube] The protagonist. [keeps looking]. Here he is. Look now [starts the video].[344] Listen to the voices now. The music and… (xxx) [After about two and a half minutes] Look here now. Now we are in 1994. Here [the actor Aris] Retsos plays Sophocles's Antigone alone. And you can hear the chorus too. Look here to see what's happening [plays the YouTube video].[345] He plays *cümbüş*.

NP: Yes. So, does he perform alone in the whole play? And…

GP: [stops the video] It's what you see… This is it.

NP: Yes.

GP: Mask. Why? So that he doesn't grimace. He sits so that he doesn't run. Why, though? So that he doesn't steal the limelight in this way.

NP: [laughs] Okay.

GP: Do you see? How does he set it up now? And he plays the *cümbüş*. Just that. Do you hear it?

NP: Yes.

GP: This is a *cümbüş*. Do you hear this? The whole play and you can hear the chorus too while he's alone [resumes the video].

NP: His voice… How…?

GP: This is his voice. Listen now. This [stops the video] … There isn't a 'how'. What's happening? This is what we say, 'He is an inspired musician'. What happens? Here we overcome whether he's a good actor, or anything else. Because the person that is inspired, surpasses their educational level, and reaches another dimension. The dimension of

[344] https://youtu.be/UQXkmRYag94

[345] https://youtu.be/ChRuW9mUsTg

revelation, because art is revealed, it isn't taught. Do you see? Isn't it taught? Alright, it is taught, but up to a certain point. When he surpasses his educational level… Do you see? The educated boy. Because sometimes people say, 'I have an inspiration'. And what kind of inspiration did he have? Nothing. It was a distillation of his readings… Do you see? That he thought it was an inspiration. It wasn't an inspiration because he never moved on and things weren't revealed to him. Do you see?

NP: Yes.

GP: The world, let's say, of art wasn't revealed to him. So, here this is what happens. Right? Just like it correspondingly happens here. At… Eh wait [types on computer]. Here we are. Alright, there have been better performances.

NP: [Iannis] Xenakis?

GP: Yes, yes. In Oresteia though. Do you see what happens? How is the work done? These people now… These people are inspired. It's not that they read the text. The text was revealed to them.

NP: Mhm.

GP: Do you see what happens? It's not the idiotic reading of a *malakas*, let's say, who take a play and they give a dimension of theirs, claiming that there was something inside. What was inside? Why should we care what exists inside? I have a chocolate that we ate a while ago, will I remove the chocolate coating? And will I say it has chocolate and sugar? What are you saying *malakas*? All that is inside. Isn't it?

NP: Yes. Yes, yes.

GP: And making an impression with modern clothes, and other bullshit like this. Why, though, modern clothes? Because they must convey to you the feeling of the time, which they cannot do. Of that period, right? And of that culture, which they cannot do, right? [skips forward on the video] So… So, you see that there is this thing here. The apocalypse. Right? The apocalypse. And here though… For this, you can do a trick, so you can understand [Iannis] Xenakis better. You can take an ancient text and read it over the music. Do you see? It will then be alright. A drummer friend of mine, a good guy, and I went to see Sappho (the play), and it involved this part with the percussion…

NP: Mhm.

GP: So… This guy (the drummer) was an educated person, it wasn't… And I told him, 'Tell me, do you like it?' – oh, I selected the wrong video, I didn't write it right… Here it is… This was the play [plays the YouTube video]. Now, I asked him 'Do you like it?', and he said, 'No I don't like it'. 'Alright', I said, 'put an [ancient] text over it'. It was fixed.

NP: [laughs]

GP: Do you see? Because it's the rhythm, which comes FROM the text. FROM the language. And then you understand what is happening here [stops the video] with Xenakis.

NP: Yes…

GP: And of course, the French are closer to this, because Xenakis became part of their tradition. Whereas this is too difficult for us (Greeks).

NP: A distinctive personality and abroad he is constantly mentioned. He is always brought up at the conferences that I attend.

GP: Look… Look… The programme that we have is Xenakis's. The programme that aeroplanes use to fly is Xenakis's. And the serious architecture in France is Xenakis's. He was a genius; he wasn't just one thing. Do you see? But here… What did they do here? They sabotaged it. Why? Because they didn't want to introduce modern Greece to the neo-Hellenes.[346]

NP: Ah!

GP: Because if you look for this one (Xenakis), you will find [John] Cage.

NP: Mhm.

GP: Do you see?

NP: Yes.

GP: So, you will find [Arnold] Schoenberg, and you will find a plethora of people, let's say. So, they are not interested in this. Here, you must be [a fan of the music of the] bouzouki,[347] you must be [a person with] Oriental [culture], and a shitty Oriental, to tell you the truth, not anything serious.

NP: Yes.

GP: Nothing… A… How shall I say this? A thing that is the outcome of an abortion, that is a freak…

NP: Yes.

GP: And it doesn't have any culture, and this has been obvious. It is similar to what [Friedrich] Nietzsche was saying about the Germans. He was saying that the Germans don't have any culture. Alright, didn't he know that they have philosophers? He knew about that. Writers, poets… He knew about them. But those who were on top, they never reached the

[346] Modern Greeks.

[347] The bouzouki is mostly associated with the modern decadent styles of *laïkó* and *skyladiko*. Expressions, such as 'Let's go to the bouzoukia!', or 'Do you want to go to listen to any bouzouki?' always refer to these styles.

bottom.[348]

NP: [laughs]

GP: We do have poets and anything else you want. Have they reached the bottom? Never. They can't… So, it doesn't matter what you have. Do you see what happens? What matters is what reaches the bottom.

NP: Yes.

GP: Since this doesn't reach the bottom, this is the end. What reaches the bottom? The *skyladika*. *Skyladiko*.[349]

NP: Yes… Yes, yes.

GP: Isn't it like that? And in fact, what happened with poetry, and its adaptation to music, was ridiculous. Listen to a nice example. Look here, so you can see what happens now. How, let's say, a poetic work is sheet music, right? It's the musical flow of the speech. So, we type 'Ritsos'…[350] Let's see, 'Bithikotsis,[351] Ritsos' [types].

NP: Bithikotsis?

GP: Yes, yes. [keeps typing] 'Ritsos'. Now, look how we write these. We write them like they are… Here it is! Look here!

NP: Yes.

GP: Keep your attention here to see… This is a study. This is a great study. [plays the video][352] Look now! Here Ritsos appears. And he says 'bravo' to him (Bithikotsis). (xxx) Now he (Ritsos) sings… And behind is Xarchakos. [stops the video] How did he (Xarchakos) encourage…? Right? Xarchakos encourages the bouzoukist. Right? Isn't this a problem of typical politeness? You mustn't play in the background while one talks and recites. Shouldn't it be that way? And in fact, he (Xarchakos) makes the bouzoukist, who's also mentally retarded… =

NP: [laughs]

GP: Do you see what's happening? [He makes the bouzoukist] agree with the person that recites (Ritsos). What do you see here? You see that the musical flow of the speech, of the

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[348] The people, the lower classes.

[349] A derogatory term that describes a branch of *laïkó* music that is considered a decadent form of it. It also describes some nightclubs in which this music is performed. The term is derived from the word 'dog' (*'skýlos'*), implying 'doghouse' or 'doggish'. *Skyládika* is the plural form, implying the songs and the nightclubs, while *skyládiko* is the singular, referring to the genre.

[350] The Greek poet Yiannis Ritsos (1909 – 1990).

[351] The Greek folk singer/songwriter Grigoris Bithikotsis (1922 – 2005).

[352] https://youtu.be/yIpCKsBE8qA

recital, is completely different from what we've heard from [the poet Giorgos] Seferis.

NP: Yes.

GP: From Mikis Theodorakis. So… And what are we doing now? If we remove the lyrics and only keep the music, then we'll see that the result will be the same. Because music is an emotional art, and it completely influences the emotions. When we have a music that transfers the mentality, then the essence stoops to mentality, and the work becomes likeable and familiar.

NP: Yes…

GP: So… After this… Therefore, it isn't necessary to set music to something, this is something that they used to do back then, as a propaganda… It was a propagandistic trick, let's say. They claimed that they introduced the poetry… But you cannot introduce the poetry, don't you see?

NP: Aaah!

GP: Of course! Because poetry is self-existent, isn't it?

NP: Yes, yes, right.

GP: So, you introduce your music, because you are inferior to the poet. To undertake such a work, to carry it out, you shouldn't be equal to the poet, but superior instead… Things that the poet… Let's say that the creator has slipped, and you must have the ability to understand this thing, and to fix it. But can you really fix the poetry? In addition, in a music adaptation we have poetry. Poetry has contemplations. The music is itself… Especially here, the music is guildlike or communal.

NP: Yes.

GP: Right? So, the people neither understand the contemplations, nor can pass them inside, because during a reading we understand some things and we ignore others.

NP: Yes.

GP: Isn't it? So, what happens now? Within this emotional world of music… Do you see what's happening? The musician has a career [laughs] and the poet [laughs]. Do you see? So, these were propagandistic degradations, which happened during that time, and they don't make any sense. This… Here it is obvious [plays the video] … You can see how Xarchakos encourages the bouzoukist… Look. He encourages… [stops the video] So what do we have here? The bouzoukist doesn't understand, he thinks that the work… That poetry and music is one thing, and this is why he starts playing, after a while… what? HE PLAYS THE THEME.

NP: Yes, yes, yes.

GP: Whereas the speech… They don't let us have a serious fact, let's say, right? Of the recital. And this happens, let's say, because of a bad mentality, which comes from bad manners.

NP: Mhm.

GP: It's rude. What's happening now here is rude.

NP: Yes. Yes.

GP: Do you see? And the WHOLE thing has to do with manners… and politeness. You cannot encourage and [plays the video] …

NP: The problem is… =

GP: The problem is clearly a matter of manners, mate. Good behaviour.

NP: Does this happen with the consent of Ritsos?

GP: Look… Ritsos… There is one thing. THE MOMENT OF INSPIRATION OF THE POET IS DIFFERENT FROM the moment that he's outside of this.

NP: Ah, right, yes.

GP: Right? Because here (moment of inspiration) we have a dimension, but there we may have something else. It may be a… An uninteresting day… Which is never uninteresting for the poets because they're always thinking, but I'm just trying to prove a point, anyway.

NP: Yes. I see.

GP: It's not in the moment of composition.

NP: Yes.

GP: The work has been made, let's say. It has left you and has gone somewhere else. And can I say something else? And don't forget that he was also in the communist party. And again, the other one is in the communist party, so at some point this thing happens. And he is in the communist party, and Ritsos writes, let's say, some poets about [Joseph] Stalin, I don't know what he has written… Why? Because… How can I say this? Because as we know from an incident that he had… Someone said 'Mr Ritsos, why do you write?'. 'My child', Ritsos replied, 'I must be in the [communist] party, so I can write what I want to write'.

NP: Yes…

GP: Do you see? What happens in the [communist] party? In the party, actually in any party, when someone passes by, let's say the party leader or something, you must greet him and you must pay attention to him, like a scum, let's say… A *malakas*, let's say… An irrelevant person. A *malakas* that is like [the General Secretary of the Communist Party of Greece, Dimitris] Koutsoumpas, for example, or like the ridiculous [former Secretary, Aleka

Papariga] that they previously had. And all the politicians are just like that. And Ritsos can now do what? But it gave him the opportunity to get out. Similarly, smaller composers made the same mistake. Even guys that are engaged with… And there they get lost. There, their personality dissolves. There the thing dissolves from its birth.

NP: Mhm.

GP: Do you see? While he has a great personality, he can handle this thing. A small artist will dissolve when he's doing his first steps. Do you see?

NP: I see.

GP: And what you see here is exactly this thing. So, all art is based on this thing that we call good behaviour, good manners.

NP: Yes.

GP: It's nothing else than that. It's nothing else. This is it. If you know this, you are alright.

NP: Mhm.

GP: You move on. In what we watch now, the bouzoukist doesn't understand what's happening, he thinks that this is one thing. Can you see his perception? It isn't though. We see in the recital that the speech is completely different.

NP: Mhm.

GP: Let's say… How do they say that [the musician and singer Giorgos] Dalaras is a singer, or do they make comments like this? To us, that we have another kind of madness in our heads, this thing is irrelevant… Whether Dalaras is a good singer or not. Since Dalaras has been chosen by [the songwriter Apostolos] Kaldaras and [the composer Stavros] Kouyioumtzis, we shouldn't have an opinion about that.

NP: Yes.

GP: And he suggests him (Dalaras) because he has something in his mind.

NP: Yes, okay. Right.

GP: Do you see? If you listen to his first songs it is like listening to the grilles that open on the neighbourhood's window shutters. Do you see? His voice has this kind of whiz. That's it.

NP: [laughs] I see.

GP: This is it! BECAUSE THIS IS WHAT HE WANTS TO COMMUNICATE THERE. Do you see? Where do you want to address? To Kolonaki[353] is a different thing. To others is a different thing. You need a different singer. This thing… This is why I insist on [studying] the theatre.

[353] An upscale neighbourhood in central Athens, located on the southern slopes of Lycabettus hill.

Do you see?

NP: Right.

GP: He chooses him. He doesn't choose [the singer Stelios] Kazantzidis, he rejects him. Because he's from the neighbourhood. The *laïkós* singer is the one who promotes the language. They cannot do this. [The Portuguese singer] Amália [Rodrigues] does that. Do you see?

NP: Yes.

GP: Yes. If you listen to her, you think that you are listening to Polish music. While Amália is… She has this gift, do you see? Not everyone can have this.

NP: I see.

GP: And here all this… All this *banalokatástasi*[354] [*sic*] takes place, let's say.

NP: Yes… [laughs] I didn't know about that [laughs] (the situation in the video).

GP: Yes. Do you see that this is a great lesson?

NP: Yes.

GP: Eh? The musician looks at another sound, right? And this is the sound of contemplation. The contemplations are sound; the sound is words…

NP: Yes.

GP: Notions, words, sound. And this is simple in theatre. You see a *mangítis*.[355] Doesn't the *mangítis* speak differently?

NP: Yes.

GP: The teacher speaks in a different way, someone else speaks in another way… This is exactly what it is.

NP: Yes… The prosody essentially.

GP: Yes. Let's say, what is this thing? Let's say, a poet and a bouzoukist. What's the outcome? Zero. What can we say now? Prank! This is a prank! Do you see?

NP: Yes. Yes, yes.

GP: This is a prank, it's not anything else. It's ridiculous. And they say that they introduced poetry. But you cannot introduce poetry. So what? Just because I hear the bouzouki, I will understand what [the poet, essayist, and translator Odysseas] Elytis says? For God's sake!

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[354] A compound word that he came up with by joining 'banal' and '*katástasi*', which translates as situation.

[355] An emphatic way to say '*mángas*'. Before the World War I, a *mángas* was part of a social group that was known for behaving in a presumptuous way, dressing in a distinctive style with a moustache, having a limping walk and usually associated with *rebetiko*, either as a listener or even as a musician. The nearest English equivalent would be 'wide boy' or 'spiv'.

But the people listen to the music. Therefore, if you listen to the music alone, it makes you feel the same way. Without poetry. It's the same thing.

NP: I see.

GP: So…

NP: Alright.

GP: This with Zampetas is interesting. It's great.

NP: Yes, as far as I understand, Zampetas is one of your influences. Isn't he…? =

GP: No…

NP: = I just want to say that he is… =

GP: Look, I have a photo of mine, and a photo of Zampetas as a child. I show it to my mother, and I ask, 'Who's this, mum?', 'That's you', she replies.

NP: [laughs]

GP: We are… We have something in common.

NP: Yes.

GP: Shall I say what's the common thing? [laughs]

NP: What is it?

GP: The common thing is that we can destroy everything in one instance.

NP: Aha.

GP: On the stage. Do you see what happens? If you get over a thing, then it doesn't impress you.

NP: Yes.

GP: He has gotten over it. He knows it very well. And he doesn't care. And he can do whatever he fancies. And another thing: it gives him musical freedom. Music must give you… Art must give you some kind of freedom… A freedom of expression, which we had in any case, right? He, though, does that, and he may misbehave on stage, but the people, as you saw, know what they have received from him, and that this has a bigger value.

NP: Yes.

GP: Do you see? And he does that… He says, 'Your mum's cunt', I don't remember exactly what he said.

NP: This… =

GP: People don't care…

NP: I had the impression that I had watched an interview – and I cannot find it anywhere – during which I think he said that when the artist elevates in the eyes of the audience, then he has to find a way to fall again… or something like that.

GP: Nooo, he doesn't… Look, here there is a difference. Yesterday, in the tribute to Apergis, there was a girl that was talking about the audience. There is a difference. In your mind, the audience is something that we have together in common.[356] The audience is different from the crowd.

NP: Yes.

GP: Someone that goes to a concert has something in common with the artist, let's say… With the painter in an art gallery, right? With the litterateur. This is something in common that they have. It isn't the crowd. It's something in common. What do you have in common with Jimi Hendrix?

NP: Right.

GP: This is the audience… We have something in common. And in fact, regularly, it may be something that surpasses us, but we see something, let's say, a small light bulb glowing… A small light bulb is glowing inside us, and we may like Hendrix without understanding him in his entirety, but something inside us, and something in his work, is also inside us…

NP: Yes, yes, yes.

GP: So… This is something in common that exists, let's say. And little by little, little by little, little by little, little by little, little by little, little by little, if you don't abandon this thing, you reach a point. Identical. One road exists. You will take this road. One sees buildings on this road. Someone else sees the trees. Somebody else sees a dog. Another one sees ten people. Do you see? BUT… Even if he doesn't see everything, he will see some of these things. Do you see? And what must happen primarily, besides theatre, is philosophy. You must see how it works and which things suit you personally.

NP: Yes.

GP: Do you see?

NP: Yes, yes, yes.

GP: So, you can abandon religion. Because music can become a religion, and if this happens, you have it bad. Because none of the arts, or the science, never present or impose sacrifices.

NP: Mhm.

GP: The sacrifice is only part of the religion.

NP: Right.

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[356] The Greek word *koinós* (κοινός) translates both as the audience (semantic loan from the French public), and the common (loan translation of the French commun and the English common).

GP: Right? You must work just as a scientist does in a laboratory.

NP: Yes.

GP: NOTHING else. So, let's say, we can see… What made me an impression about [the singer-songwriter Pavlos] Sidiropoulos? I was hugely impressed by the fact that Sidiropoulos lives in drugs, but he doesn't deviate from his work. Right? He makes his records, etc, and in fact he dies during the time that he was in the [recording] studio. Right? So… So, there is a consistency there.

NP: Mhm.

GP: It's like Dr Jekyll and Mr Hyde. It's how he enters, he approaches…

NP: Yes.

GP: He doesn't get lost. Do you see?

NP: Yes.

GP: [Look] how he stands above the work, and he supervises it. Do you see? He looks at it. And how does he interact? He interacts in an amazing way. Just as the psychoanalyst does. That is, you can become the psychoanalyst of yourself. I will tell you what happens.

NP: [laughs]

GP: Yes. It is… It's… And you can learn so many things out of this [procedure]. You… How does the lie appear? Lie appears like a cover. Do you see what happens? But this thing exists below the lie, let's say, and it returns. And all this dirt re-gathers. It's like the cat that covers its stool, but after a while it starts stinking… The same happens to its pee, do you see?

NP: Yes.

GP: So, he starts… He starts telling you, ° 'Come on… this thing…', etc. 'Ah, it's his fault', he says, 'it's his fault'. It's not his fault, it's your fault. Bravo. Then, you get out and you reply to him, 'Go fuck yourself, you *malaka*'. He steps back again.

NP: Mhm.

GP: 'Since things happen in this and this and that way.'

NP: Yes.

GP: And what are you looking for? You're looking for the cause. What created it. And when you find this, you are fine. He returns, again. And we will often see that in music. What happens? How a character becomes steel (solid) in a way. You are, let's say, a youngster. What do you want? He says 'eh' [mumbles]. To begin with, those who come first, besides… You must go to the companies, but some of them may approach you as well, I can't say the opposite. Right? Depending on what they see in the market. So… After, the [political] Parties approach you.

NP: Mhm.

GP: Alright? The company approaches you, and they tell you, 'Look, now, what you're playing is good, is nice, ° but don't you think we could change it, and make something with it?'.

NP: [laughs]

GP: 'What can we do with it?', you ask. 'Let's do it like this, mate…', and they know what to do with it =

NP: Yes.

GP: = 'let's do it like this'. Let's say, you may have to appear solo, 'come on, leave the band now'. You must sing some other things that are more accessible to the audience, etc. And what's the result? The result is that you will be recognisable in society, right?

NP: Mhm.

GP: You will gain some fame. You will earn a lot of money, etc. Bravo. Fame though… In the palace of fame, infamy cohabits [laughs]. Do you see?

NP: Yes.

GP: There are too many things, such as deceitfulness, etc. So… You must watch out for these things. What interests you? This interests you. You must remain uninfluenced… Unaffected by all these things that he tells you, and you must continue your road. Those who did this, in my time, who are now sixty-five years old, or sixty-three, or even sixty, were ruined.

NP: Ah!

GP: Do you see? They may have taken money, but money belongs to women, they aren't ours.

NP: [laughs]

GP: For example, let's say you have a house [inherited] from you mother. If you get married, your wife will take it so she can give it to her children… To her creations, to her new-borns. Right? Her children, her new-borns will give it to their children. Do you see how this works? It's like a 'baton'.

NP: Right.

GP: Bravo. Hence, whatever you own is inside your head. Don't bother with these, because in the end women will get everything.

NP: [laughs]

GP: Do you see? It's like the story where some guy died, and the two widows had a fight about who will get the holiday home.

NP: Yes.

GP: [This is the story] of an artist who died. Right? And when he was alive, he wouldn't listen to me, he was a *malakas*. He was saving coins of one and two cents.

NP: Yes.

GP: Do you see? So…

NP: Okay…

GP: The [political] Party will follow. The Party will say the same things, 'I will give you this and that, I will organise concerts for you, I will give you this'. Bollocks, you shouldn't care less. You will reply, 'Go fuck yourselves'.

NP: The Party? Really?

GP: The Party. Yes, indeed. You go ahead. Others will approach you, who are higher-up. They will ask you 'Do you want us to take you there, to take you here, to take you a step further?' You don't speak.

NP: Yes.

GP: You must remain uninfluenced.

NP: Mhm.

GP: Do you see? Just as the scientists did, in a documentary that I've watched. They asked them 'Can you tell me, when you don't have experimental animals, how do you conduct your experiments?' 'On ourselves.'

NP: Really?

GP: Yes. Why would they bother? They are interested in reaching the result. They don't care to… to… Do you see what happens? Generally, what people say is right, that beautiful women are there for the morons.

NP: [laughs]

GP: Do you see?

NP: Yes.

GP: It's a simple thing. What does an idiot want? He wants a car, a beautiful woman to accompany him, and to show off… Beautiful according to his taste… Not truly beautiful. It's a figure of speech.

NP: Right.

GP: Right? So, this is it. You must stay unaffected from all these things, so you can reach a… How shall I say this? So, you can reach a time where you will be able to accompany yourself. And this time comes when you reach an old age.

NP: Yes.

GP: Those who are afraid of death, aren't the women who have given birth to children…

NP: Mhm.

GP: They are those who have failed.

NP: Ah!

GP: Yes.

NP: I haven't thought of this [laughs].

GP: Yes. Because women create. They give birth to children.

NP: Yes.

GP: Nature reveals itself to them, and they are calm. Nothing bothers them. Do you see? Questions and things like that are for men. Stupid things. Because man lacks instinct. He has character, but not instinct. Women have both character and instinct, right?

NP: Yes.

GP: Because character deflects.

NP: Mhm.

GP: So… You must remain there. Do you see?

NP: Yes.

GP: Exactly there. And you wait for this. Because these (the idiots) know nothing at an old age. And they acquire, if you notice, a slavish attitude.

NP: Yes.

GP: Do you see? You mustn't go… If you want money, you do something else. You open a store. You are dignified, why ruin this? Since you have dignity…

NP: Yes.

GP: Do you see? Why put the slander inside yourself? And then… Some youngsters were saying, 'he doesn't talk to us.' 'He doesn't talk to you' I replied, 'because he doesn't have anything to say. If you ask him how to make a career, he will tell you how.' But they didn't make a career… They wrote bullshit, let's say, etc… You may tell me that their psyche was destined to this. They couldn't go any further.

NP: Mhm.

GP: This is because when they were given promises, they must have backed off. Because what interests you? Because you are interested in this. You must put yourself in there, just like a mad scientist. Do you see? You must not EVEN divert.

NP: Yes.

GP: It's a different thing when you… This is why you see that some, let's say, never had a downfall, but they had a double career. Do you see?

NP: Yes.

GP: A band, let's say, starts playing, etc, keeps playing… Alright. You see that at some point the thing is dried up. Even the Beatles ran out of ideas, let's say…

NP: Mhm.

GP: No, they do something else in parallel. Something different.

NP: Something different in parallel? In music?

GP: In music.

NP: Yes?

GP: In music. Which is lesser musically.

NP: Aha.

GP: While we have this band here in Greece, that plays well, etc… Alright, decay occurs, it's not like the third and the fourth records aren't… Alright, they may not be… They may have stopped this… The collaboration… No, you see that they do something else just for the money.

NP: Mhm.

GP: But money belongs to women, they're not ours.

NP: [laughs]

GP: Women know about this.

NP: Yes.

GP: If you ask your mother, she will tell you so.

NP: Yes.

GP: Do you see? Your mother knows about this.

NP: Yes.

GP: Money is… Your father's money… Your father's property belonged to his mother. It wasn't his. She had to transfer it to him. And even if you don't want to have children, you will spend your money on something… On guitars. The seller will get the money, he will have a family, and that's the end of it. Do you see what I want to tell you? She will take your money, there's no chance that she won't take it.

NP: [laughs]

GP: The point is… Yes. She will take the money. But what do we have? We have… Everything that you see here is theirs (women's) because they regenerate nature. Anything that you see here is theirs. Don't have the illusion... You won't save money to do them favours, and you will always set limits. You will always set limits. You will say that 'This is me, here with my guitars, and my stuff. You are on the other side, I love you very much,

but whoever crosses the line…'

NP: Yes.

GP: '… is finished.' Don't worry, they will try to cross it again. You must repeat yourself. Do you see? Because whatever we have, we carry it here. Do you see? Even if it's some kind of bullshit, I won't tell you that it will be something right. Do you see? Because the man learns through research. He doesn't have an instinct to reveal to him… So that nature will reveal to him.

NP: Yes.

GP: Therefore, which are the greatest artists? The ones that nature reveals to them. If the work isn't related to the nature, it is childish, it is bullshit. It's nothing. A *malakas* that plays with fireworks. You see that [in that case] they use some silly words, some idiotic things… They want to flatter women, and they pretend that they're something special. A composer of heterogeneous words [laughs] and stuff like this… Of expressions that are a little romantic [laughs] … pessimistic [laughs] … *erasithanaton*,[357] and things like that.

NP: [laughs]

GP: That's right. That's why the romantic poet must die at the age of twenty.

NP: At the age of twenty?

GP: Twenty, yes. They commit suicide.

NP: Yes.

GP: You can't be a sixty-five-year-old romantic. What are you, a *malakas*? [laughs] You must have committed suicide. This is the attitude… The melancholy that creates, let's say… That's the romantic mood, the melancholic dimension. Eh, how long can you keep up with this melancholy? You are a sixty-five-year-old *malakas*, and you still want, let's say, to present yourself with a repertoire of a sixteen-year-old? Compile one that goes with your age. Do you see?

NP: Yes.

[Pilali's mobile rings and he answers it. The conversation is skipped.]

GP: He's a good pianist. So… Do you have any questions there?

NP: I do have questions… Alright, because… =

GP: Tell me.

[357] Compound word that translates as 'death's lover', from *erastís* (lover) and *thánatos* (death).

NP: = … essentially what I'm doing in my PhD has to do with the *rebetika* and blues hybrids, and things like that =

GP: Yes, yes.

NP: = and I have a chronological… =

GP: Good.

NP: = and I have brought some consent forms here that are required by the university…

GP: Alright, alright.

NP: I have several questions. I begin chronologically, and I say:

Q1. You released your first record in 1983, if I'm not mistaken, as Giorgos Pilalas, though, *me to Karavani tou* (with his Caravan), under the title *Epithimia…* (Desire…), in which I detect a sarcastic attitude towards *skyládiko*, right? A mocking attitude towards it. How did this occur?

GP: Look, this occurred within a company. We were a company of friends with [the guitarist] Spyros Pazios, [the composer Tolis] Ketselidis, [Thanasis] Pafilis, etc, and what did we do? We were doing theatre at the [laughs] street, and several other things like that, and we were creating stories. At some point, in '82, I gathered Spyros [Pazios] and Ketselidis, and in fact Spyros Pazios then had a TASCAM Porta… A Portastudio… A tape recorder… And we sat there and did what we used to do as youngsters…

NP: [laughs]

GP: And we were laughing. Do you see? And alright, of course, the *skyladiko* of the time was ridiculous, it wasn't something… Young people wouldn't listen to this kind of music.

NP: Yes.

GP: It was, let's say, *luben*.[358]

NP: Ah!

GP: Because the *skyladiko* is, let's say, the provincial cabaret [*sic*].

NP: [laughs] Alright.

GP: It isn't something different. It was just that. We were laughing, and in fact when we released the record, someone wrote at the *Nihterina*, which was a show where we were invited by the ERT (Hellenic Broadcasting Corporation) that 'from the mouth of an completely unknown singer, the phrase "*Apo homa ki apo laspi mas eplase o Theos, oikodomos, oikodomos itane ki aftos* (God made us out of soil and mud, He was a builder, a builder, too.)" was sung; 'high poetry and intellect [laughs] after midnight' [laughs].

NP: [laughs]

[358] Marginal. From the German '*Lumpen*'.

GP: And some others thought that I was a, let's say, *luben*[359] singer.

NP: Ah!

GP: It was the disguise; it was everything we did. In the meantime, what was happening? Until then, some people wanted to satirise *laïkó*, and they were exaggerating. They did some exaggerations, some bullshit in the lyrics, let's say. Whereas you would listen to this thing (Pilali's album), and… [The composer Georgios] Petsilas was saying to us, back then, when we took the album to EMI, 'Guys this thing sells like bagels in Omonoia Square!' =

NP: [laughs] yes.

GP: = 'It is so funny.', he said. Yes. While others… It was created like this, so that it can fit perfectly to this… It was some kind of a prank.

NP: Yes.

GP: Right? A prank. Because when someone listened to it, they could dance to it. '*To tsigaro tis anavei i kyria* (The lady lights her cigarette)',[360] and other things like that.

NP: Right.

GP: Eh, you could say 'I don't like it, it's a gypsy that sings', etc. Nevertheless, this gypsy voice, this Romani [way of singing] is now in fashion.

NP: Indeed.

GP: Do you see? Yes. These things are… are… ridiculous. We were then laughing at them, and now these things are considered serious.

NP: Mhm.

GP: Do you see?

NP: Yes.

GP: (xxx) and the guys that we were hanging out with, the youngsters, our friends, young people of the time, were laughing at these things. What was it? A guy that personates… He was singing like this… Like a Romani, let's say. In fact, a singer has told Spyros [Pazios] – a young guy, but I don't remember his name now – that… It wasn't Triantafillos, it was someone else. He has told to Spyros that he wants me to give lessons to him, so he can sing like this. [laughs] Do you see? [laughs]

NP: Yes.

GP: And we were laughing at this. Who would imagine that we could have made a career out of this? Do you see? [laughs] Now, a ridiculous voice… Ridiculous voices like this make

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[359] Person who has lost the privileges of the social class that he/she belongs to. A marginal person.

[360] The first line of his 1983 song 'I Kyria' ('*The Lady*').

a career.

NP: Yes.

GP: Extravagant [voices], let's say, miserable, which doesn't have good pronunciation…

NP: Of course…

GP: You can hear their sigma ('s') sound like zita ('z').

NP: Yes, yes.

GP: They do sounds like 'za', 'zou', and things like that. Others pretend to be tough [does a sound mostly with vowels]. They are scamps and actually mentally retarded… They have some kind of problem. You cannot express yourself and speak like this [laughs], you must have a problem. So, we did this. Then, in '86, or perhaps in '87… =

NP: In '86 you released the record, *Georges Pilali*.

GP: Yes, yes. The same thing happens. It is a guy, a wanderer, a *laïkós* singer who arrives in America, he has various stories, and through his intercourse and his wanderings, he learns about the blues…

NP: Mhm.

GP: And he begins, through his wanderings, and his misadventures, and his stories… and in the end, this guy is created. Then, since I was crazy about the blues, I had this idea about the blues around '89 or '90. How can I create this, how can…? =

NP: Yes, but this guy had already been to America, and had found… =

GP: Yes. He had already been there. He goes there again, where he supposedly meets Robert Johnson, etc. Why does he do this?

NP: Bravo.

GP: Because he tells a story, so he can introduce this theme to the audience. Well… So, this happens. And this is where our first collaboration with [the rock singer and actor] Dimitris Poulikakos happens.

NP: Aha.

GP: We did an exceptional, according to me, show, where the pieces appear, the songs are there, but between them there are also texts. These are texts of the [music] scene. Right? Of the company of Poulikakos's time.

NP: Yes.

GP: Right? Of [the writer and artist] Panos Koutrouboussis, let's say, and others. And of Dimitris, of Mitsos,[361] let's say. Right? And it was a very nice show, because it connected a

[361] Mitsos is a nickname for Dimitris. Pilali implies Dimitris Poulikakos when mentioning the name 'Mitsos'.

whole generation through the texts and the music.

NP: Mhm.

GP: Do you see? A thing that was then dangling. Who could do this better? The person who could do this, because of the properties that he had, was Poulikakos.

NP: Aha.

GP: Right? Poulikakos is part of this company and is an active member. Do you see?

NP: Mhm.

GP: Therefore, there is also the memory of this thing. The rest of the guys that were playing, we had some memories too through the rock scene.

NP: Yes.

GP: Well… =

NP: This happened in the 90s, right?

GP: This happened in '94.

NP: Ah, you mean [your 1994 album] *Theocomodia* (*Devine Comedy*).

GP: Yes, *Theocomodia*. Alright we played… There have been a couple of times that we played well, etc. There were two periods that were very nice, but then, let's say, we did several [laughs] misconducts. Anyway, well… And then I came up with an idea, since I started enjoying contemporary [classical] music, and especially the period of the Second Viennese School, that is the period of [Arnold] Scheonberg, [Nikos] Skalkottas, etc… And in fact, I've done some blueprints… and I was [thinking] how can I incorporate these things into the blues. But this was very difficult, since they are foreign to each other in terms of expressiveness, and definitely as musical forms, because the blues has four chords, right? You play the pentatonic scale, etc, but the other tells you 'You cannot play a second note, you cannot repeat the same note', just like in the dodecaphony.

NP: Yes.

GP: Yes. This was a big difficulty. How can you connect these things to create a new, let's say, [laughs] hybrid [laughs] – it involves 'hubris'[362] in it [laughs]. Well…

NP: [laughs]

GP: Yes, so you can create a form and a new musical expression.

NP: Aha.

GP: This was terrifically difficult. Imagine someone who plays seven-nine (dominant ninth), I don't know, let's say sevenths (dominant seventh), and things like that. Where the hell

[362] He made a pun, since hubris (ύβρις) has the same spelling as hybrid (υβριδικός) in Greek, and as a result the latter looks like a derivative word of the former.

can you put these now? You attempt to put Skalkottas or Scheonberg [laughs] in the blues…

NP: Yes...

GP: Yes, well… Since the greatest art of all arts is the theatre, and especially the Ancient Greek theatre… The theatre of Athens because tragedy and comedy are creations of Attica… How can I say this? Of Attica… of Athens.

NP: Mhm.

GP: They neither had it in Samos [island], nor in Sparta, nor anywhere else.

NP: Ah, right.

GP: It is an Athenian birth. This is why some stupid communists… You see… What do they do? The supposedly communist actors… *Communismenoi*, *communismenoi*…[363]

NP: [laughs]

GP: They play Ancient Greek tragedy [laughs]. Come on *malaka,* when you play Ancient (Greek) comedy, what do you do? You spotlight another political system from yours, which is the democratic, don't you, you stupid? You moron… Anyway, there are too many weird things about Greece… Too many! Well, so what happens to this thing? It happens through theatre. I have [Jimi Hendrix's] 'Red House'… 'Red House' has a story. Hendrix narrates how his girlfriend, who lives in a colonial house, the 'Red House'… These are the 'red houses', the ones with the red bricks…

NP: Okay.

GP: He stays there. This girl rejects him, and she shuts the door on him.

NP: Mhm.

GP: He says several things, he goes to her sister, etc. It doesn't matter where he goes. She stands now from behind. It's the girl's voice, and there is a ° sarcasm to what she says, because she has rejected him. Within the sarcasm, *Maenadism*[364] is also included… It reaches the second part, and in this part, you can hear the percussion, which is the percussion of death of the voodoo…

NP: Mhm…

GP: I have found that bindings have been discovered in ancient graves, which are leaden plates with curses that they dropped them in graves, and a girl, which was in fact a doll with her hands tied behind her back and pinned.

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[363] A portmanteau of his, derived from 'communism', for the ostensible, superficial communists. The English equivalent would probably look like 'communismists'. He may have had the intention to merge the word 'communismós' (communism) with the word 'ménos' (fury, rage).

[364] From the word 'maenads', the female followers of Dionysus, and the suffix '-ism'.

NP: Yes…

GP: So, the voodoo, let's say… The magic passes from here (Greece), reaches Haiti, reaches Africa… And I was informed by a friend of mine, Giorgos Tsangrinos, that Haiti has gotten its name from Aeëtes,[365] the father of Medea. 'Let me research it', I said. 'Let's investigate this, let's find out what happens.'

NP: [laughs]

GP: You can't say whatever comes to your mind… Giorgos [Tsangrinos] though is a hugely educated person, and of course, what he tells you isn't idiotic… or misplaced… or random… I did some research and what did I find? That the first name of Haitians, before the arrival and settlement of the colonists, which were brought by the Spanish, was Hate. Haiti meant 'hate' in the language of Haitians. In addition, they had a queen that was married twice. Medea has also married twice.

NP: Yes.

GP: A marriage with Jason, and another with Aegeus. But that's the end. I cannot shed light…

NP: Yes.

GP: Where is the spotlight? The lwa, the spirits that were worshiped, were sirens and mermaids, and some dummy figures that were holding them high.

NP: Yes.

GP: Thus, we can see a relationship there… in magic. And this is where the girl does her invocation. And she invokes his death.

NP: Yes…

GP: Right? Because when a love reaches its end… Isn't it? Girls have several… It reaches there and she invokes a serious invocation… That's why at the end (of his interpretation of 'Red House') you can hear these voices. These three voices, which are performed by [the mezzo-soprano classical and metal singer] Androniki Skoula, right?

NP: Yes, yes, yes.

GP: If it weren't for Androniki [Skoula], we wouldn't have this result. Because we don't need a soprano, we need something more than that.

NP: Mhm.

GP: Do you see? A… We need a… Let's say… We need a musician… who embodies the theatre along with everything else. Right? So that she could be able to do this thing. Otherwise, it wouldn't be possible. If we had put a soprano, we wouldn't have the same

[365] The king of Colchis in Greek mythology.

result. Right? Well… So, through theatre, since this was *theatropoiithike*,[366] the form was created. If you try to match these alone, they cannot be matched in any way.

NP: Mhm.

GP: Now, after a long time, I sat and created another… I created this ('Red House') in 1910… Did I say 1910? I mean 2010. Where this is the blueprint of the other… And here there is, of course, a great interest… In my opinion, there is great interest… Listen to how it is [plays a contemporary piece of his on YouTube, through his smartphone]. The rhythm is held by the bass. What do the drums play? All over the place. They make an effect. They don't hold the rhythm.

NP: Is this [Androniki] Skoula? No?

GP: Skoula appears later. Can you hear the dissonances in the background? Eh?

NP: The violin?

GP: Yes. The violins and the viola, which, however, look, they are in the twenty-four-bar [form], as you can hear the bass playing twenty-four bars.

NP: This hasn't been released, right?

GP: It has been released on…

NP: On YouTube?

GP: Yes. [the music keeps playing] And this was taken from [Robert Johnson's] 'Ramblin' On My Mind', right? From Robert Johnson.

NP: Ah!

GP: What did I do? I took the lyrics, but I didn't tell them all. 'Ramblin' on my mind', she doesn't say anything else.

NP: Yes. [after a while] Are there more such pieces?

GP: [laughs] I have created… [laughs]

NP: I have heard Hendrix's in your shows, too.

GP: Yes. I have performed this live, too. With the girls.

NP: This one?

GP: No. Wait… [the song ended]

NP: I have heard Hendrix's in…

GP: Not from the… I have it here… With the girls that we played together… But now… Here it is. There are three of them here.

NP: It's a different way of organising your tools… I mean Scheonberg and the blues… It's

[366] An English equivalent might be 'theatrified'. He means that the story of the song became dramatised.

not just…

GP: Yes, it's too many things. Of course! [plays a live version of his interpretation of Hendrix's 'Red House' on YouTube,[367] through his smartphone]

NP: Ah, I came to this gig!

GP: You've been there? Have you seen this?

NP: Right. Is this the concert where…? =

GP: We played at the Gagarin [205 music venue]. [stops the video]

NP: = [the guitarist Giannis] Arapis played the guitar? Isn't it?

GP: No.

NP: Was it the next one? Or the previous?

GP: The next one.

NP: The next one. But I had come to this one as well. I remember Gagarin [205], I'd come a couple of times.

GP: And here, before… These (the sopranos) had a text, but… they didn't say it well…

NP: He (Arapis) has done some weird stuff… with…

GP: Who?

NP: Arapis…

GP: Arapis plays all the time [laughs].

NP: He has created something that he calls '*Vasilaraps*', or something like that.

GP: This is a real thing.

NP: What?

GP: How do you say this? A composer. Vasilaraps was real.

NP: Really?

GP: Yes, yes.

NP: Ah, I thought that this was their own idea.

GP: No, no.

NP: [laughs]

GP: In any case, these shows were better than the older ones, right?

NP: Which ones?

GP: Those at the Gagarin [205].

NP: They were great at the Gagarin [205], indeed.

GP: They were better. But look, I must continuously… I must find a manager, do you see?

NP: [laughs] They were also great at the…

[367] https://youtu.be/bzQTCV88lpc

GP: At the Kyttaro [Live Club]?

NP: At the Kyttaro [Live Club].

GP: Yes, they were great, but this one was organised better… =

NP: Yes, yes.

GP: = it was more modern, and better.

NP: They were a bit weird at the… When you had some trouble with the sound… That blue in Monastiraki… What's its name?

GP: Ah, yes, yes, there is one there. You mean in Thiseio.

NP: Yes, which is owned by an actor.

GP: Ah, you mean the Faust [Bar-Theatre-Arts].

NP: Bravo, the Faust. Bravo. Because I remember that there was a continuous problem with the amplifier…

GP: Well, this is a small thing. These bars are for acoustic concerts… Don't crack your knuckles…

NP: Why?

GP: Because you will destroy your knuckles.

NP: Ah!

GP: Well… I am creating such forms now…

NP: So, you mostly create in this spectrum now, right?

GP: Yes. Because this is beautiful, you can put anything you like in this. You can make it more contemporary, more beautiful…

NP: Mhm.

GP: Do you see? Let's say here… Here the sequencer has an obsession. Of course, it must be an obsession. I mustn't go, let's say, from A to D, or to E. I could have done this. But I don't do it. Why? Because the person who's in a 'rambling' situation, is in fact in an obsessive situation.

NP: Okay.

GP: Therefore, what does the sequencer give us? Obsession.

NP: Right.

GP: Do you see?

NP: Yes. Right.

GP: Do you see what happens? So, you must enter in this thing that is this. And has this obsession, this obsession, this obsession. Now I play, for example in E, or in A. I could have played the same phrase in D, or another tonic, and created a twenty-four-bar [form], but I

don't do this. I let it free, because it must be this way, do you see? And I create a solo that doesn't have any relation to the blues, let's say, except for the ending, where I use a scale, and it is played descending, too. Why do I do this? Because I have to stay in the theme, and not get into the blues.

NP: Right.

GP: Do you see how it works?

NP: Right, right.

GP: And you take, let's say, a phrase from Robert Johnson, and you make it like this. Why…? What else can you do?

NP: Yes.

GP: Some try to play Hendrix. But is it possible to play Hendrix? Are you such a *malakas*?

NP: [laughs]

GP: Bullshit. You will play it in order to… But you won't present it.

NP: Yes.

GP: Do you see? Keep in mind that his best performance was 'Machine Gun'.

NP: Hendrix's?

GP: Yes. Have you heard his performance at the Fillmore East?

NP: Eh… I think so.

GP: This is amazing. ° And I'm sorry for all those musicians who played back then because… BECAUSE ONCE AGAIN THIS IS THEATRE. IT IS A MONODRAMA. Do you see?

NP: Mhm.

GP: Meanwhile, he comes in front, and he plays. You cannot hear any guitars at all. He doesn't play the guitar. He holds an instrument in his hands. Do you see? And through this he creates a music work. Do you see? And he follows the speech.

NP: Yes.

GP: Right? The speech precedes. And as he is, he also has the drummer from the Band of Gypsys… What's his name? I forgot… I'm thinking 'Otis Redding', I have bullshit in my mind.

NP: [laughs]

GP: Who (Buddy Miles) also does vocals. He sings too.

NP: Mhm.

GP: So, what happens? A small [theatrical] play happens there. Do you see? Therefore, the other who wants to play the blues – it can be [the guitarist Mike] Bloomfield, let's say – what can he play?

NP: Yes…

GP: You cannot play anything after this (Hendrix's performance). You can't play anything after this, what can you play? He plays terrifically well. I have it somewhere here. You must search for this. It's something amazing. And there is, of course, his whole glory.

NP: I was searching various sources to find more information about the blues scales, etc, and in the end I've concluded that the blues scale that we know is, let's say, a lie. Hendrix was incorporating additional notes, or… =

GP: Look, they had everything in their minds. They had… Look… It's very simple. You learn the fundamentals. The fundamentals are the acoustic guitar.

NP: Mhm.

GP: This is what they play. Each tributary is a different school. This is what you learn.

NP: Yes.

GP: If you learn this, the slide [technique], and everything else, and you play with these, and with the fingers (fingerstyle), then you're fine.

NP: Mhm.

GP: That's it. You will learn these, and then you visit the Chicago blues. Alright, Chicago blues. You keep listening and… Let's say… That's why the greats are so few. Albert King. For me, the three kings are: Albert King, B.B. King, Albert Collins.

NP: Aha.

GP: It's not the other one… Freddie.

NP: Yes, yes.

GP: These are the three kings. Why? Because they have personalities. Do you see? This is an amazing thing. For example, in Hendrix you can find Albert King, you can find B.B. King, you can find… You can find Robert Johnson. You can't hear anything like that. Do you see?

NP: Yes, yes, yes. Right.

GP: Because he includes all these within him, and he produces a different result. It's not, let's say, like Stevie Ray Vaughan, who even though has a great tone and a great voice… Eh alright… Those who listen to the blues, they know what he will play after a bit.

NP: Yes, right.

GP: Right?

NP: He is predictable.

GP: Yes, he's very predictable. You can tell whether he's… So, if you tell me that you want to create a style like B.B. King's, I can give you the recipe, it isn't difficult.

NP: Mhm.

GP: Like Albert King… I will give you the recipe, it isn't difficult. Like Jimi Hendrix… I will give

you the recipe, it isn't difficult. Do you see? What do you want to do? These are recipes.

NP: Yes.

GP: You say, for example, you will go to T-Bone Walker, you will go here and there, and you will create such an outcome. You will go, if you want, to, let's say, Albert King… You will find other elements. Then to Hendrix. If you want to be close to Hendrix, you must use something from Johnny Winter…

NP: Mhm.

GP: Do you see?

NP: Yes.

GP: Things like that. You will get elements from Muddy Waters…

NP: Mhm.

GP: Do you see? Alright, it isn't… And then another great one was… And then you collect all these, and you create a thing…

NP: [laughs] yes.

GP: It isn't a big deal. You take something from here, something from there, you check what suits the sound that you want, and you can create it. These three though (Albert King, B.B. King, and Albert Collins) are a great power.

NP: These are the ones that you consider…? =

GP: Yes, yes, yes.

NP: I actually wanted to ask you about this.

GP: Yes, yes. These three are [important], while in terms of expressiveness, Freddie King is really great, but as a guitarist, you will say that he has the other thing… Anyway… You can put four in the list.

NP: Do you…? [laughs] Yes, but all these are electric guitarists. Do you distinguish them from… from Robert Johnson, or from Blind Lemon Jefferson, and all…? =

GP: Definitely. These are acoustic guitarists. They are a separate thing. It's a different school.

NP: A different school?

GP: Well, of course, I have studied them all, I know them all. It's like telling me that I want to write a song without knowing [the *rebetiko* singer-songwriter and bouzoukist Markos] Vamvakaris, let's say. Shouldn't I know the previous [generation]?

NP: Right, right.

GP: Do you see?

NP: Right.

GP: When I was researching the blues with the acoustic guitar, etc, I have been introduced to [the Greek American *rebetiko* guitarist George] Katsaros by [the *rebetiko* record collector and independent researcher Panagiotisis] Kounadis, at the last concert that he has organised in Athens.

NP: When he came to Greece in his late nineties…? =

GP: When he came here. The last time he came. The last time. He was over a hundred years old. He was a polite person, who [laughs] said 'You are famous in the country' [laughs]. How famous, come on… [laughs] Only a few guys… [laughs] He was extremely polite. And even though he had his guitar with him, since I was waiting for him at the dressing rooms, I never touched it to see his tuning.

NP: Yes.

GP: Yes.

NP: His tuning at the concert though wasn't something weird, I reckon.

GP: It was weird.

NP: Was it?

GP: Yes.

NP: Ah!

GP: However, even though I had the Martin near me, I never touched it.

NP: However, [the folk guitar virtuoso Dimitris] Mystakidis released a record in '17, in which he has written the tunings on the liner… =

GP: Yes. He has written them, yes. Because what he does is what people like Katsaros and [the *rebetiko* musician A.] Kostis used to do very long ago…

NP: Bravo. Yes, yes, yes.

GP: But this has its own value because these things became known to many people. And he provides these tunings, yes. And later I, let's say… But I didn't want to do it, since my mind left and travelled to another place. For example, when playing the blues, you can involve a *diplopeniá*,[368] let's say, so it can sound a little bit like this… Like that and it would sound like that… But I wasn't interested anymore. Then I got bored as well.

NP: [laughs]

GP: Yes, because you do this and… Alright, I think someone will come and say, 'He hasn't used the *diplopeniá*?'. 'Yes, *malaka*, I haven't used it because I was bored. What can I do now? Should I use *diplopeniés*?' Since my mind is somewhere else. It works with something

[368] A typical bouzouki technique that resembles the double stops and is usually combined with tremolo picking.

else. I worked with that, and I forgot it…

NP: Yes.

GP: What can I do? Then I was into contemporary [classical] music. To do this now, I should have… Look, the musician in Greece must go through centuries to reach a result. Not always a compositional result. Like a listener, let's say.

NP: Yes.

GP: Right? To like this. A German… What's this for a German? What's this for a French [person]? It's nothing. I created *Theocomodia* in the blues when I was thirty years old. Great, bravo, thirty years old. I had listened to music for fifteen years.

NP: Yes.

GP: The American has listened to music for thirty years… blues music. I listened to it for only fifteen years.

NP: Yes, right.

GP: Isn't it like this?

NP: Yes.

GP: He was listening to another kind of music. We were listening to something else.

NP: Right, right.

GP: Do you see? Therefore, how many centuries must you go through?

NP: [laughs]

GP: You must go through… I don't know… How many? A thousand. I don't know… A… I don't know how many centuries. Ten centuries, I don't know.

NP: [laughs]

GP: Yes. From where can you arrive? You must little by little, little by little, little by little, start enjoying pre-classical music, then one thing, then the other… You will reach there, where you will like classical music, you will then like contemporary music, you will see what's this thing… You will approach it…

NP: Yes, yes, yes.

GP: And then what? A German already knows these. This is nothing for a child.

NP: Yes.

GP: Let's say, in France, French people don't have any problem when listening to… What could they listen to?

NP: Yes, I see…

GP: What could they listen to? Electronic music? Hendrix? They did have Hendrix there.

NP: Yes.

GP: In ’69, I think he played a concert in Paris, in Germany… Do you see what I want to tell you? All these things were familiar. Only here there wasn’t anything for us.

NP: Yes.

GP: And it was always prevented by the politicians… Do you see? And the church [also prevented it]. The church did it a lot. The church [prevented it] a lot. A lot. It has anathematised the West.

NP: Mhm.

GP: What did it do? It was like [Emir] Kusturica’s film. It was in the underground. The *Underground* [*sic*] (1995), in which [people] were in the underground and they thought that the war was continuing, but the war had ended. They thought that the war was still on, while the war was over. And there was somebody that was taking advantage of them.

NP: Aha.

GP: They were all gathered at a cellar, they had entered [laughs] … Do you see?

NP: I don’t know.

GP: Yes. It happened during the war, let’s say. And then the war was over, but he was taking advantage of them, and he was telling them that there were still bombardments, and in fact a Greek movie precedes this. This idea pre-existed in a Greek film, in which [the actor Alekos] Alexandrakis – I think it was Alexandrakis – arrives at the house of a woman, he asks for her help, and she keeps him in the house. Because he was injured.

NP: Yes.

GP: Some kind of clash with the Germans must have happened, and he arrived there injured, she took care of him, he recovered, and she told him ‘Don’t go out, Germans are still here’, because she has fallen in love with him.

NP: Yes, yes, yes.

GP: And she kept him there for years.

NP: Ah! I haven’t watched it.

GP: Yes, yes, there are plenty of these. And there is another trilogy that is amazing. There are some incredible films. So, let’s say… I then got into this, but then there was a problem: how can I express this thing, and how can I create it, let’s say.

NP: Yes.

GP: I had to create something that is… That is somehow mine… In some way… Because now, look… What I did with the blues and the orchestrations with the *santurs*,[369] etc was

[369] A hammered dulcimer of Iranian or Mesopotamian origins that has been used in *rebetiko* music, mostly of the first period (*Smyrnéiko*).

fun. I can't deny that. ° But…

NP: [laughs]

GP: At some point it was… How can I explain this? It was like an orchestrating experiment… It succeeded, alright… Then what will you do with it?

NP: Yes...

GP: I run… This is why, when I played with Bob Brozman… We played at… We did a tour. Bob [Brozman] did some concerts at the Winnipeg [Folk Festival] with all the musicians around the world that he had previously collaborated with. And another concert at… Which is the French [province] in Canada? In Quebec.

NP: Ah.

GP: Well… Alright, I played, etc, but if you want me to be completely honest with you, I was bored.

NP: Really?

GP: I was bored. Because, you know, I have all the texts, and all the stuff… Do you see what happens? They put you in a different situation… Musicians are a bit peculiar.

NP: Yes.

GP: Well… What should I do? Was I supposed to play a different version of Robert Johnson? Alright, it was something… It had something… But… But you would then get bored.

NP: Mhm, yes.

GP: Why do you get bored? Because you have surpassed this both emotionally and intellectually.

NP: Yes…

GP: Do you see?

NP: Yes.

GP: There is, let's say… The hegemony of playing these things at an old age, without having the ability of evolving them… Do you see? And I don't mean to evolve them by adding something extra, or by subtracting something… Right? To what you do…

NP: Yes, yes, yes.

GP: You are a… You are trapped again in there, let's say. The repetition is ° (xxx).

NP: Yes, but apart from Robert Johnson, etc, there were other pieces [of yours]. What I'm trying to say is that there are pieces like '*Batsonia*' ('Cops'), or like…

GP: Alright, these aren't… We created '*Batsonia*' just because I owed EMI, so it could let me go… Well…

NP: Ah, was this released? I thought that it was unreleased.

GP: Yes, it was released, it did.

NP: Really?

GP: As a small record. But I don't have it anymore.

NP: Ah, I didn't know.

GP: Yes. It doesn't… And then you get bored, to tell you the complete truth.

NP: Yes.

GP: Yes, you get bored. And you must find something else. I was sick of these. I was playing and my mind was somewhere else. It was in Skalkottas, etc. I couldn't just continue playing… It didn't… While I could continue, since I had, let's say, a critique by Bruce Glover…

NP: Mhm.

GP: Who said that 'this person (Pilali) brought a new feeling to the blues', etc, 'he's one of' he said 'the greatest guitarists, he is equal to the famous guitarists', but I wasn't equal to any great guitarist [laughs]. What did I do? I got into the role and then I left.

NP: [laughs]

GP: Do you see?

NP: Yes.

GP: I get into the role and then I leave.

NP: Mhm.

GP: Let's say, there are guitarists that have devoted their lives to the slide [guitar technique] and the acoustic guitar.

NP: Right.

GP: Bravo. I get into the role, and I leave.

NP: Aha.

GP: I PLAYED. ° I left.

NP: [laughs]

GP: Do you see?

NP: Yes.

GP: Thus, you can't say that I am one of them (the greatest guitarists). In this sense.

NP: I see.

GP: Because he doesn't remain. He does something. He plays a role, and he leaves. You can't say to an actor 'Bravo, you were a great guitarist!'. He may have played well [laughs], I don't say the opposite…

NP: Yes, yes, yes.

GP: But he left. Do you see? This is a nice trick. Do you see? Getting into the role and

simultaneously being outside of it.

NP: Mhm.

GP: So, you can see the thing, how it evolves [laughs]. And then… Alright then… I did this and I left. I didn't buy a guitar to do this. Do you see? And then it was in fashion. What do I mean by that? It was the time when the ethnic [music became popular]. Do you see? And this had such elements. Imagine that a record that is now produced, in which someone took the song 'The Sky Is Crying', let's say… It's a tribute. A tribute album to Louisiana Red, and this became the title of the record, and this piece… Without this piece they couldn't do anything. They wouldn't make the record.

NP: Yes.

GP: They couldn't make the record, and I'll tell you why. It's because the rest of the pieces weren't interesting enough. All the pieces were great, but uninteresting.

NP: Aha.

GP: Do you see? They are very nice, but it isn't interesting. You don't listen to something that has a kind of diversity… A different conception.

NP: Yes.

GP: Do you see? And then… Alright, as you mature, and you live alone, you roughen.

NP: [laughs]

GP: You cannot enjoy things that you enjoyed when you were fifteen, sixteen, seventeen years old… =

NP: Mhm.

GP: [You cannot] enjoy them when you are fifty. You must be stupid. [laughs]. Do you see what happens? And I would say that you're not stupid… [laughs] Do you see?

NP: Yes.

GP: While you have to be stupid [laughs]. Because you must change something mostly in your psyche, do you see?

NP: Yes, yes, yes…

GP: Let's say, we listen to music. The music of Schoenberg is a bit dark, mysterious… It's a bit like his character.

NP: Mhm.

GP: Do you see?

NP: Yes.

GP: Yes. Although the character won't play a role in the great works, but let's say that it has some kind of sourness. Well, yes… Because he's a different, let's say, human being.

NP: Yes, yes, yes.

GP: The closer you get there – do you see? – the time passes, and you start going crazy. As you go crazy, you create great things.

NP: [laughs]

GP: Because the musician… Yes. The crazier the musician is, the greater the things he creates.

NP: Aha.

GP: Do you see? Why? Why does this happen? Because he separates himself from the outside world, and its idiosyncrasy.

NP: Yes…

GP: And he becomes himself. This is what craziness gives you.

NP: [laughs]

GP: It gives you… Then you find your personality through this. Your personality gushes through you. The… What you truly are. Alright. And what you are at the current moment, right?

NP: Yes, yes, yes.

GP: Because then, if the character changes, the expression changes too. While this doesn't apply to women. [laughs] I asked a woman, some time ago, who is a classical guitarist… She had given birth to a baby boy. 'Tell me', I asked her, 'do you now hear the chords, the dissonances, etc, better?'. 'Yes', she replied, 'because I came closer to the instinct.'

NP: Really?

GP: Yes. She was a girl, and she became a woman.

NP: [laughs]

GP: Nature reveals itself to her. Otherwise, nothing happens. Do you see?

NP: Mhm.

GP: And we, let's say, don't know what sex is. Because we don't create out of it.

NP: [laughs]

GP: Just like the audience. You play the guitar, for example, to create something, (xxx)…

NP: Yes.

GP: While the woman knows what sex is. Because through sex she creates a human being and she goes through the whole process of transformation, right?

NP: Mhm, yes…

GP: From being a girl, she becomes a woman. This is why it is wrong, especially for the young boys, the youngsters, that go to meet the girl. While the girl doesn't exist, she has

become a woman. And he goes again to the girl, but the girl doesn't exist anymore. And he requests what she was previously giving him.

NP: Right.

GP: This doesn't exist.

NP: Yes…

GP: You stand on the other side, and you don't speak, you don't do anything. Do you see?

NP: Yes. Yes, yes, yes.

GP: How can you go? Does anybody come when you're composing and get on your nerves? Does he tell you what to do and what not to do? Who? A *malakas*, let's say? Why? For what reason? Do you see?

NP: Mhm.

GP: And several times that men interfere in how women will raise their children, and in which ways they won't raise them, is idiotic.

NP: Mhm.

GP: Since they are their creations.

NP: Yes.

GP: How would you know? You've met a German [woman]… You've met an English [woman]… How would you know if you have a child in England, or in Germany, or in France? You don't know that. Even here (in Greece).

NP: [laughs] yes…

GP: You know what was happening in the islands… To avoid haemophilia, etc, [they would have a child with] the pedlar, the itinerant shopkeeper, the teacher that would come there, the doctor… They had a child with them. This is the objective. Women know this. Just like we know equivalent things.

NP: Mhm.

GP: Do you see?

NP: Yes.

GP: And you'll see, as the time passes and things are being revealed to you, you'll see that you'll get closer to female nature… Closer to the instinct, not to the homosexuality =

NP: Yes.

GP: I don't mean that (the homosexuality).

NP: Yes [laughs]

GP: ° Closer to the instinct.

NP: Aha.

GP: ° Closer to nature. Nature will reveal to you many things. Do you see?

NP: Right.

GP: ° Therefore, the closer you get, you go towards your creator… Do you see? This is what I mean.

NP: Yes.

GP: Do you see? You go towards it. Just like great writers did. Just like [Fyodor] Dostoevsky. Do you see? Dostoevsky… A fool makes a reportage [*sic*], and asks questions like 'How was the killer, was he a good guy?' and other similar bullshit. While he (Dostoevsky) retrieves the killer from within…

NP: Mhm.

GP: Hence, he has [Romanovich] Raskolnikov, he has the inspector, he has the young girl that has become a prostitute and her father is an alcoholic… Do you see?

NP: Yes.

GP: He has the inspector and his friend, he has his mum, he has the sister, he has the son-in-law… HE RETRIEVES ALL THESE FROM WITHIN HIM. DO YOU SEE?

NP: Yes.

GP: This is perfection. '*Epitaphios*' ('Epitaph')[370] is an incomparable poem because it's the mother that mourns her child. IT ISN'T A *HASAPIKO*, *MALAKA*! Neither is a *zeïbékiko*.[371]

NP: Mhm.

GP: Don't get involved in this! Go fuck yourself!

NP: Mhm.

GP: With your shitty melodies, you *malaka*… stupid… unsophisticated… provincial… Because they had a provincial mentality… What does a provincial want? Money, authority, and fame.

NP: Yes.

GP: These three things. These are the three things that *Theodorakis* sought, he got them, and… and he was finished. Do you see? You don't get involved in these things! The difficulty isn't, for example, in taking [Kostas] Varnalis's [poem] about the mother. Even though many people say that Ritsos was influenced by this [poem]. We don't talk about influence, mostly you can be influenced by bad companies.

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[370] Written by Yiannis Ritsos (1909-1990), and published in 1936, In the newspaper *Rizospastis*.

[371] A reference to the composer Mikis Theodorakis who set the poem to music in 1960. The composition included elements of *rebetiko* music, and the recording featured two famous *rebetiko* musicians.

NP: Mhm.

GP: Or good companies can influence you too. What happens here? In this case there is a reminder… You hear something that reminds you what you have inside you.

NP: Yes…

GP: Do you see?

NP: Okay.

GP: Because, for example, teachers teach the studious, and they remind the exceptional geniuses...

NP: [laughs]

GP: This is it. And plagiarism doesn't exist. Some people say that the greats steal. This is bullshit. Because if you steal something, it's unmatched on you.

NP: Mhm.

GP: Do you see? You can take Quasimodo and dress him like a king. These things are impossible to happen.

NP: Yes.

GP: You can have, though, an inheritance loan. The geniuses are relatives. If we take an apophthegm, a saying, or anything else, from Euripides, and we put it to [William] Shakespeare, and from Shakespeare to Euripides, it won't do any harm. You won't notice anything. Speech flows.

NP: Yes…

GP: Look, this is something in common. While the other, what is it? Take bullshit, like the one that [the singer-songwriter Nikos] Portokaloglou said, '*O,ti den me skotonei me kanei pio dynato*' ('What doesn't kill me makes me stronger'). Some bullshit like this.

NP: [laughs]

GP: And he variates it to arrogate it. He's such an imbecile, so in another one he says, '*Ό,τι δεν με σκοτώνει με κάνει πιο ζωντανό*' ('What doesn't kill me makes me more alive'). But without the nu (Greek letter 'ni'), (to make it) *'zontanón'*, is the animal. The *'zontanó'*.[372]

NP: [laughs] Yes. Yes, yes.

GP: The villagers say *'zontanó'*. They say *'zontantó'*. They don't say *'zontanón'*.

NP: Yes, yes.

GP: Without the nu, so, you moron, it transforms you to an animal, that is to a clod. We

[372] *'Zontanós'* translates to alive, and its accusative case in the conservative form of the language would be *'zontanón'*. The accusative case in Modern Greek is *'zontanó'*, which also means domestic animal, and stupid.

talk about this kind of… We talk about typical clods. Do you see? You must know these things. Right? And [Friedrich] Nietzsche says, 'What doesn't destroy me […]', that is what doesn't make me deviate from my destination.

NP: Mhm.

GP: Because after death, there isn't any justice. [laughs] Do you see?

NP: Yes…

GP: Neither any metanoia. You cannot repent[373] when you're dead.

NP: Yes, right.

GP: Then it doesn't kill you. What are you, the cockroach-man of Portokaloglou?

NP: [laughs]

GP: You spray him, and he won't die. This is bullshit. We now talk about idiotic things. You see that an idiot takes something to arrogate it. And you'll see that he'll always change it.

NP: Mhm.

GP: And after variating it to arrogate it, he'll put it in something idiotic.

NP: Yes…

GP: Do you see what happens? It is obvious in him that there is an inconsistency, let's say. Do you see? In their characters; in their lives; in anything you want. Do you see? How can you detect things? How did [the former prime minister of Greece Alexis] Tsipras, let's say, send, when he had the power, to [the German politician Angela] Merkel a letter, during Christmas, or the Easter, or something, and he'd written 'You may have money, but we have kind hearts.' and bullshit like these.

NP: [laughs]

GP: Things like this were included in some songs of [the writer and director Alekos] Sakellarios.

NP: Aha.

GP: Yes. In the past. *'Έχουμε καλή καρδιά'* ('We have a kind heart'), do you remember this?

NP: No.

GP: '*Κι αν δεν έχουμε όλοι γεμάτο πορτοφόλι, έχουμε καλή καρδιά*' ('Even if we all don't have a full wallet, we have a kind heart').

NP: No, I haven't…

GP: Something like this, let's say.

NP: Yes, yes, yes.

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[373] He used the verb *'metanoó'* that shares the same roots with metanoia, and he split it into 'meta' (suffix indicating change) and *'noeo'* (perceive by the eyes, observe).

GP: Do you see? When hearing this, what did I think of? Our tyrants feel pity for him; compassion is the magnanimity of the weak.

NP: [laughs]

GP: Do you see?

NP: Yes.

GP: Here it is.

NP: Yes.

GP: This is it. This is… You don't need to visit [Friedrich] Nietzsche, you have Nietzsche, here he is.

NP: [laughs]

GP: Do you see? You have Nietzsche. In addition, what did I understand when I was thirty years old? I have seen something that Nietzsche [laughs] had failed to see. What was he saying? That a Christian died, and he… etc… Things like that about Christianity. Well, I understood one thing, that Christianity has two faces: a historical one, and the divine drama.

NP: Yes…

GP: With the protagonist in front, right?

NP: Mhm.

GP: With the chorus.

NP: Yes…

GP: With the chanters. THE REPRESENTATION.

NP: Yes, right.

GP: We have a theatre. Therefore, we cannot abolish the terms of the theatre. We can refract them, we can turn them to comedy, we can turn them into pranks, anything you want. Monty Pythons, mate.

NP: [laughs] yes.

GP: Do you see? You can talk about the historical [part]; you can say whatever you want.

NP: Yes.

GP: You don't alter the other [part], let it as it is. Don't bother. Was Jesus real? Bollocks, we couldn't care less. The point is… Do you see what happens? This has been accepted as a mythical man. You don't touch mythical men…

NP: Yes.

GP: You don't criticise whether Pan was real, or whether someone else was real. This is… You can't… Do you see? Or whether Heracles was real… What's going on, are you a

malakas? [laugh] Let it be, don't bother. Well, there… There is a flaw in the aphorisms. And he says, 'a Christian died on a cross, and he…'. First things first, Christ didn't forestall becoming a Christian.

NP: Yes.

GP: Paul [the Apostle] founded Christianity, let's say. This is why [the writer Nikos] Kazantzakis presents this very well. When Christ presents himself to Paul in the market, and tells him that 'I am Christ', he replies 'I don't question that, but I don't talk about you.'

NP: [laughs]

GP: There is a very nice scene at the end, where the angel turns up, let's say, who is essentially the devil, and he says 'Here, the vine', etc, he says ° 'You became old too; you've been overcome.'

NP: [laughs]

GP: And this is where he repents – do you see? – and he climbs the cross. Because… This was beautiful. Do you see? But Christ didn't manage to become this… And you can see this through the myth. Do you see? Of course, women know these things; they are aware of them, and they don't give a shit about this kind of inventions and creations of men, since this thing [laughs] … What have I done? I've written this small text. Do you know about this?

NP: Which one?

GP: Ah, I have a story about an old woman that takes the old man to the church… Do you know about this?

NP: I believe I don't…

GP: Let me tell you. She goes… These old women, what do they do? They take the old men to the church, etc, and in this emotional charge that already exists in the church, they create a state of pessimism.

NP: Mhm.

GP: And they (old women) lead them (old men) to death. ° Very easily.

NP: Yes…

GP: And the story goes like this: 'An old woman was taking her old man to the church, so that the priest would psalm him alive, to shorten his days, and with censing to patiently wait for Hades…'

NP: [laughs]

GP: 'The old woman sees the *Vrefokratousa*[374] in public view in the church. She got courage

[374] The Virgin Mary holding the little Jesus in her arms.

again, since she was a wife and mother, too. When she found kinship with Virgin [Mary], she decided and said [in a provincial accent] ° "Ai! Our good little Christ, you also came out of our cunt."'

NP: [laughs]

GP: This now… Look. What did I do? I approached four ladies… Old ladies.

NP: Yes.

GP: Old ladies that have grandchildren. One was a philologist, the other was a lawyer, the other one a friend of mine, etc, a very nice girl, educated, etc, and [the last one was] a *laïkí* lady. ° All four of them rolled on the floor laughing…

NP: Yes…

GP: Do you see? And this text isn't blasphemous. It simply shows you HOW a woman sees this through her nature.

NP: Yes.

GP: And why does the countrywoman tell him 'You too, our GOOD little Christ…'? Why? Because the bad ones get bored with the good ones. The villagers are bad… Do you see? 'Ah, you too…' she said. Do you see? And you may think that this is blasphemous. ° But it isn't… Isn't it blasphemous? No… We're not interested in this. You do such things (blasphemous) when you're twenty years old to say something. You swear at Christ, at Virgin Mary… It's not that. It's about the reaction of the woman… the old lady… Do you see?

NP: Yes.

GP: [The old lady] has children and grandchildren. And what relation she thinks she has [with Virgin Mary], and ° how she has demythologised it…

NP: [laughs]

GP: Do you see? 'Come on you', she tells him (to Christ), 'get with it'.

NP: [laughs]

GP: 'Because if I don't come to light a candle, organise a baptism, or wedding ceremony… Come on, we have finished many like you… Get out…' Do you see? Unless the old lady goes to church to light the [candle], do this, take clientele to the store, the store (church) will be closed. ISN'T IT?

NP: Yes.

GP: She finished with this. And she tells him (Christ) 'We're over, we have finished you… Go away, you brat', let's say.

NP: [laughs]

GP: Do you see? They have them here… 'Go away'. Because they (old ladies) look for different things in the church. The church does weddings… Do you see? The church educates… It works like the [political] Party.

NP: Yes.

GP: It isn't… There's no way that the old lady was going to the church just because she believed in Christ.

NP: [laughs]

GP: This is bullshit. The old lady could handle ten Christs.

NP: [laughs]

GP: What? First things first, Christ at the age of thirty-three was middle aged.

NP: Mhm.

GP: He isn't young. He's in the tomb.[375] What does '*Glyki Mou Ear*' ('My Sweet Springtime') mean? The sweet springtime is seventeen years old… sixteen, or fifteen. EIGHTEEN?

NP: Yes [laughs]

GP: Thirty-three years old at that time? You were considered an old man. Middle-aged, since they would die at the age of sixty, or sixty-two. Even in 1970 people would die at the age of seventy.

NP: Mhm.

GP: Right? They would die at the age of seventy.

NP: Yes. Yes, yes, yes.

GP: They were considered to be old people when they died [at that age].

NP: Yes, yes.

GP: Now some people may die because of other problems… Alright, the body may be poisoned, but [people] can reach the age of ninety or ninety-five… I'm just trying to explain my point. Therefore, we talk about a middle-aged man.

NP: Mhm.

GP: What do you mean with '*éar*'? You may say that it is a mental, a spiritual '*éar*'. What kind of '*éar*' is this? Would the mother say these kinds of things? This is nonsense. In any case, women don't believe such things. Do you see?

NP: Yes.

GP: They are always involved in everything and out of everything. And they observe. They

[375] He made a pun, by using the ancient Greek word *éar* (*ἔαρ*), which translates as the springtime, and has been used in a Praise of the Mourning Epitaph of the Good Friday, and the ancient Greek word *fréar* (*φρέαρ*), which translates as a manhole or a ditch.

look. Do you see?

NP: I see.

GP: Yes, they don't have, let's say, these kinds of concerns.

NP: Yes.

GP: Do you have any other questions?

NP: [laughs] Yes, yes, yes.

Q2. If I go back to *Theocomodia* (*Divine Comedy*) … *Theocomodia* begins with [Yiorgos] Batis… Fingerstyle and a resonator guitar, and things like this. Is there a special kind of appreciation for the personality of Batis? Also, does the name 'Georges Pilali', [since it was changed to this] from Pilálas, have a relation to 'Georges Baté'?[376]

GP: No.

NP: No?

GP: No. There was this tendency, as French were in fashion in the past.

NP: Right.

GP: We can see this even in [the satirist and playwright Dimitris Psathas's 1941 satirical novel, which also became a comedy film in 1948] *Madame Sousou*.

NP: Right.

GP: Right? You can see this in the 'Georges Coiffures'…

NP: Mhm.

GP: Right? Batis came from this idea. So, since I already had [the nickname] 'Pilalas', I transformed it to 'Georges Pilali', let's say… You know… The thing that has some kind of relation though, is comedy.

NP: Mhm.

GP: And in fact, I have created – and you must have seen this in the video, at the end of '*Zoula* [*se mia Varka Mpika*]', where I have put a boat.

NP: Ah, yes.

GP: In this boat, you can find [the *rebetiko* musician Nikos] Mathesis's sketches… =

NP: Mhm.

GP: = who first draws sketches of teké, as well as sketches of [Gilbert] Shelton, of [The

[376] Georges Pilali's real name is Giorgos Papadopoulos, and his first nickname was Giorgos Pilálas, as mentioned in the first question (Q1). Yiorgos Batis or Yiorgos Abatis is the nickname of Yiorgos Tsoros. However, he later used the pseudonym George Baté and Zorz A. Baté, both of which had French influence, as they were pronounced ʒɔʁʒ bɑte. Geroges Pilali also appears as Zorz Pilali and his pseudonym is pronounced in a French accent as ʒɔʁʒ pilɑli.

Fabulous Furry] Freak Brothers.

NP: Right.

GP: This is where these are connected. I had made such sketches, when I created *Theocomodia*, I had made such sketches… A guy had created these for me, but I cannot remember his name now… [In these sketches] Batis was in the boat, [the Greek Stoic philosopher] Epictetus was in the boat [laughs] … I had put several such characters… (Epictetus) who had a Stoicism, and Batis had this kind of thing… And that's why Batis's songs feature this element of comedy.

NP: Mhm.

GP: And he's subversive even in his [personal] life. He has brought in himself a Cynicism.

NP: Yes.

GP: This Cynicism… Ancient Cynicism was what moved me.

NP: Mhm.

GP: Do you see? In fact, a song has been written by the likes of him,[377] in which he's been described as a Cynic philosopher, let's say.

NP: Aha.

GP: Right? Because when it comes… He's been sleeping in a boat, and while he was asleep, a cop approached him, and said 'I will take you in [jail]', etc. 'Why should you take me in?', he replied, 'Here it's the same thing' [laughs]. The cop understood and left. 'What can you do with me, if you take me in?', he said [laughs] (xxx). I'm trying to explain my thoughts… You know what he did, he played the dentist… [laughs]

NP: Ah, yes.

GP: This (way of living) exists in comedy, and he's the only one that writes such a tragedy. He also writes other stuff, but he mostly writes such things. Do you see? And that's what comes after *rebetiko* is rock.

NP: Mhm.

GP: Right? Because rock is related to illegality, is related to what he was saying 'They would see us with the bouzouki…', etc. The same thing happened if they'd see you with the electric guitar, or if you had long hair. Then an argot was created. This argot had elements from the American argot, plus the Greek argot.

NP: Yes.

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[377] Use of the slang word *sináfi* (σινάφι), derived from the Turkish words *esnaf* and *sınıf.* It translates as the circle of people that deal with the same art form, or engage in the same profession, and is usually used as a derogatory term for the people that belong to the same social group.

GP: Something… We could say it was something like a mix [*sic*].

NP: In *rebetiko* too… =

GP: What?

NP: In *rebetiko* there was… =

GP: Of course, it existed there. All these were there too. Do you see? But why did they have the argot? Because this language was, in some sense, a code language, so that other people wouldn't understand what was happening. Even *podaná*.[378] Right? Or, let's say, various other words, which would come here and would get Hellenised…

NP: Mhm. Yes.

GP: Fix (which became) *fixáki*, and other stuff. Hence, this thing was happening, and the purpose of that was to go unnoticed. Do you see? They needed to have their own language, because at the time, if they caught you with a joint, it was considered a felony. It was like you had killed a human.

NP: Yes.

GP: Do you see? So, all this thing… Then, all these people were antisocial…

NP: Mhm.

GP: Right? They had… Let's say… They had… They weren't accepted by other people. Right?

NP: Yes, right.

GP: Some *laïkoi* guys wore blue jeans [*sic*], but they ironed them, as well.

NP: [laughs]

GP: They started growing their hair long, etc, but this thing was already obsolete.

NP: Yes.

GP: So, the youth has always been, in some way, out of the society. Do you see?

NP: Yes.

GP: Because otherwise it would be impossible for evolution to happen.

NP: Yes.

GP: Right? And this always happens because of the young people… And thus, the continuation of it (*rebetiko*) is this (rock). Spyropouloi [Brothers][379] from [the band] Spyridoula go and play, as a band, behind [the shadow puppet theatre of] Karagiozis of [the

[378] A Greek type of back slang, in which the order of syllables is reversed, rather than phonemes. It is similar to the French *verlan*, and the Spanish *vesre*, and in fact, the term *podaná* (ποδανά) comes from the reverse of the word *anápoda* (ανάποδα), which translates as 'in reverse'.

[379] The electric guitarists Vasilis Spyropoulos and Nikos Spyropoulos, also known by the plural form of their last name 'Spyropouloi', formed the band *Spyridoula* and collaborated with Pavlos Sidiropoulos, and together recorded the 1978 album *Flou*.

prominent shadow theatre artist Eugenios] Spathari…

NP: Mhm.

GP: Do you see? Such approaches existed.

NP: Yes.

GP: Let's say, with the theatres, and with this and that, and with their (*rebetiko* and rock musicians) lives, since the one (*rebetis*) is a smoker and the other (rocker) is a smoker, the one (*rebetis*) is something, the other (rocker) is the same thing… They have things in common, which are different perceptions, etc, etc…

NP: Yes.

GP: Do you see?

NP: Okay. **So, Batis coincidentally… '*Teketzis*' that was originally '*O Boufetzis*', is a piece that went viral because of Panos Savvopoulos, who repeatedly said that it is (identical to the song) 'How Dry I Am', and… =**

GP: Look, this is what we call bullshit, because in the case of Batis, these people don't know a thing about anything. Right? Meantime, leftists were really irritated when he played this, as they were preparing other people to do it [laughs]. Do you see what happens? [laughs] And since I wasn't friendly to them, and in fact to no one else, they were annoyed. Because what does it have? Look. I have included two elements that these *malakes* don't recognise.

NP: Mhm.

GP: These elements are the first part that does 'tararara rararara, tararara rararara, tararara, ta…'. This was Batis's.

NP: Yes.

GP: The other, the 'tra-ta-ta-ta, tararari…' is [written by the *rebetiko* musician and songwriter Giannis] Papaioannou.

NP: Ah!

GP: In Papaoioannou's version.

NP: Mhm.

GP: These bridges.

NP: Yes.

GP: So, what is this bullshit that they say?

NP: Right.

GP: Do you see? They say bullocks, and they say this bullshit, because they were preparing this for others. And it didn't happen.

NP: Yes.

GP: Do you see? And I have other pieces too, with blues and fingerpicking. I have more. But I got bored, I didn't record them.

NP: Ah, really?

GP: Yes, yes. I have more. So, I want to tell you this: these are some details that… Panos [Savvopoulos] was accompanying… What is her name? The one in PASOK (Panhellenic Socialist Movement), and he was entertaining her in various venues…

NP: Savvopoulos?

GP: Panos Savvopoulos, yes.

NP: I haven't met him in person, so I don't know him, but I've watched all the… =

GP: Nothing… All these things that they're saying… =

NP: = the shows, etc.

GP: = mate, ° they were annoyed.

NP: Yes.

GP: They had other people in mind… And it didn't happen. They had approached me, they asked me to perform for the Communist Party [of Greece] (KKE), but I was a clever cat… What would I do if I went there? Do you see? But the Communist Party is the one that pulls the strings in culture (cultural events).

NP: Mhm.

GP: This is true even today.

NP: Yes.

GP: For example, LGBTQI, bullshit, etc… Others use the murdered boy as evidence to create partisan heros.

NP: Zak?[380]

GP: Zak. And they include him there. They don't care if the guy was killed. Everyday guys are being killed. Why? Because he was homosexual. Thus, they make him a partisan hero. [Joseph] Stalin was the first to make partisan heroes.

NP: Mhm.

GP: Right? And what do they do? They have, though, to put aside the national heroes.

NP: Yes.

GP: Right? [They have] to inveigh them, to insult them, to degrade them, and in their place… Because you see, [the former president of PASOK, Fofi] Gennimata died, and we

[380] 'Zak' was the nickname of Zacharias Kostopoulos, a Greek American activist, defending the rights of LGBT people, HIV-positive people, sex workers, and refugees. He was killed at the centre of Athens.

had to have mourning, and cancel the national anniversary celebrations… Because a parasite of society and of politics died. A moron. Do you see how it happens? And they want to take the power [through the elections], but they cannot take the power, because they don't have the balls to do it. And why don't they have the balls? Because they hate the people. So… You see, let's say, these kinds of behaviours… You see, let's say, [the liberal-conservative political party] Néa Dimokratía (New Democracy), or I don't know… All these *malákes*. These *malákes* are wussies. Why are they wussies? Because they hate the people. Because they were idle. And suddenly… They were grown up in wealth, but this wealth was stolen.

NP: Yes. Yes, yes.

GP: Right? Even the ancient artefacts that his father (the Greek politician Konstantinos Mitsotakis) stole and has them there… I just want to say… So, what do they say? They try to take a hundred euros from the elderly.[381] *Maláka*, these hundred euros that the punk wants to take, are usually provided from the elderly to the family. Therefore, you idiot, mess with the family.

NP: Hm.

GP: Do you see?

NP: Right.

GP: And you are an idiot, since [the economist and politician, former academic, Secretary-General of the political party MeRA25, Yanis] Varoufakis threw the bait and you bit it. Do you see? And they don't understand because most of them are wussies. They are people that have serious problems. They are antisocial. They have never been part of the society.

NP: Yes.

GP: So, they don't know anything even about themselves… and they can't keep up… That's the end of the story.

NP: Yes.

GP: They don't… Meanwhile, they feel superior without any reason, just because they have money, let's say…

NP: Yes, yes [laughs].

GP: Just like a mega-grocer feels, since he has earned too much money, and he wanders around the neighbourhood, and he hits on the female neighbours [laughs], and he makes

[381] The government decided to fine every unvaccinated person that is over sixty years old. The fine was a hundred euros for each month that they remain unvaccinated. On April 15, 2022, this law ceased to be valid.

promises to them, he promises that he will take them to the *bouzoúkia* [laughs], and things like that [laughs], let's say… Bullshit… Do you see?

NP: Yes, yes, yes.

GP: They are underdeveloped.[382] Even those who are supposed to be politicians, who belong, let's say, to another societal class, they don't belong anywhere… Do you see? And these, unfortunately, don't belong anywhere.

NP: Yes.

GP: Because they aren't intellects. They aren't… There is a nice book about the conversation between [the Greek diplomat, professor of law, scholar and politician, Konstantinos D.] Tsatsos and… what's his name? His brother-in-law… The poet… I forgot his name now…[383]

NP: I don't know about this.

GP: Anyway, they talk about (xxx) that they'd seen etc. They say that there isn't such a thing here, an equivalent musician to make a reference to him. And then they say, 'no, there is [Nikos] Skalkottas'. Yes, but you know this, and you don't pass it to the lower classes. Do you see? ° You don't communicate this thing, so… It doesn't do any good.[384]

NP: Mhm.

GP: Do you see? So, this thing remains, and will remain so.

NP: Yes.

GP: Inside a… This is why… Look, now… The person that wants to engage with art must leave… must go somewhere else… Especially the musician… the musician. The musician must leave. [The musician] must find his homeland.

NP: Yes.

GP: Which is it? Right?

NP: Yes [sighs]

GP: [The musician must find] his language. I once went for a walk with [the guitarist, Theo] Papadinas, and Papadinas had a quarrel with some youngsters, etc, and we were discussing something. 'Tell me', I told him, 'Why do you still speak in this American accent? Are you doing this to maintain the distances?', I said. He replied, 'Yes'. Do you see?

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[382] In Greek, this is used to imply an uneducated, and/or impolite, and/or uncivil person.

[383] The book is *I Mystiki Synentefksi tou Konstantinou Tsatsou ston Kosta E. Tsiropoulo* (*The Secret Interview with Konstantinos Tsatsos by Kostas E. Tsiropoulos*). The interviewer is the author and publisher Kostas E. Tsiropoulos (1930 – 2017).

[384] He used the Greek expression '*doron adoron*', which literally translates as 'gift non-gift', meaning that the gift doesn't have any value for the receiver, regardless of its true value.

NP: Mhm.

GP: This thing didn't correspond to reality. Do you see? And this is where the craziness begins.

NP: [laughs] yes.

GP: Do you see? This is where the dead end begins. There is a dead end, so there is a craziness. Do you see? You must confront this. What do you like? You like the blues. Good. You must go there (the birthplace of the blues). Do you see? You should be at a civilised country, even when this country is in decay.

NP: Mhm.

GP: Because it will grow again.

NP: Yes.

GP: It has a past. Whereas here there isn't any past.

NP: Mhm.

GP: It won't regrow.

NP: Yes.

GP: Do you see? It won't regrow, because, for example, I saw what was happening now… the propaganda of… the MKO (non-governmental organisations), let's say, that do several things, etc. And it was proved that this was propaganda… with the baby that had fallen on the shore, etc. [The Turkish politician and current president of Turkey, Recep Tayyip] Erdoğan did these things. They know very well where the emotional button is.

NP: Yes.

GP: He says, 'They are Christians. How do they react? They react like this. Emotionally. You will charge them [emotionally] like this. You will make them feel guilt'.

NP: Mhm.

GP: Do you see? A small child. They had this small child and Virgin Mary above it [in a picture, on Facebook]. And I commented below, 'Replace Virgin Mary because the Japanese are not moved'. Well… How can the Japanese move with Virgin Mary? Do you see? This is how propaganda works. Do you see what happens? So that all these people can enter the country. And what are these people? Muslims. What can we do with the Muslims? We already have Christians here; do we need to bring Muslims too? What can they do? Muslims stay at a corner and… whatever they grab with their hands, they mess it up. They don't make it pretty. They went to the plazas, they went everywhere. They opened stores, they brought… And they will never change. Because this is how it is. They didn't change in Belgium. They didn't change in France. They didn't change in England. They don't change.

They are – how can I tell you – pious.

NP: Mhm.

GP: They will never evolve. And they always see this. Just like we see the West, they see it in the same way.

NP: Mhm.

GP: Do you see? There is an intimate envy.

NP: Yes…

GP: Do you see?

NP: Yes. However, we adapt more easily. Not all of us.

GP: Only those [of us] who leave and go abroad, at some point they adapt. At some point they do. Yes. A student that lives in the Netherlands was telling me the other day that 'I only hang out with Turkish people, with Italians'… of South Italy, right?

NP: Yes.

GP: Yes. With Dutch people he doesn't, but his child will do. =

NP: Just like Spanish people do. They gather all together.

GP: Yes. Do you see? These are common things [between the Mediterranean people]. The Dutch… You have to approach them in a completely different way.

NP: Of course.

GP: Do you see? They have a different…

NP: Yes, yes, definitely [laughs]

GP: Just like these people, the Japanese… Did you see how they performed? Greeks cannot play a tragedy in such a way because they are Christians. They cannot even play comedy. When they play a comedy, they ridicule it.

NP: Yes.

GP: Do you see? There is a limit there that you must see. And you must see the relationship between tragedy and comedy. Do you see? Essentially, in terms of dramaturgy, comedy precedes. We know this. However, look at what happens in nature. ° We first have the tragedy, the tragic event, and we then have humour [*sic*].

NP: Ah, yes.

GP: Right? How does the person process this? Little by little, the person escapes from the tragic event, and releases oneself, and what does he create? Wisdom. Where does this wisdom end up? [It ends up] with wisdom.

NP: Mhm.

GP: Do you see? So… Therefore, we can define humour [*sic*] as the playful mood of

philosophy.

NP: Aha.

GP: Right? (xxx) So… The higher it gets intellectually, let's say, the more it approaches the philosophical… So, we got this. This is where everything happens. That's why in Paul,[385] where I say, 'the comedy'… Do you see?

NP: [laughs]

GP: These are some sly tricks…

NP: Yes.

GP: Does he possess comedy? He possesses it very well. [laughs] Do you see? The roles of the drama he can reverse, etc. He knows it very well.

NP: Yes.

GP: Do you see? It doesn't precede, while in dramaturgy it precedes. We first have the Bacchus [chants], and then we have… We first have the insults, and then the tragedy is set. But in nature, in life, this is different. We first have the tragic event, and in fact, what does a big tragic event that shocks a human make this person realise? That the memory of the past events gets softened. Every intellectual emotion, or emotional sentiment softens the events of the past. Because they are more intense than what you've already gone through.

NP: Ah, right.

GP: [This is] very simple.

NP: Mhm.

GP: So, you start calculating your age from that moment.

NP: Mhm.

GP: You aren't thirty years old; ° you are one year and one day old. Do you see?

NP: Yes.

GP: Bravo. Because all the other things have been neglected. You don't remember anything.

NP: Mhm.

GP: It isn't intense. The emotion isn't intense. Do you see? It is relieved…

NP: Okay, I see.

GP: Do you see? Hence, you have this emotion, which is like this. The others… alright… A child is playing, alright. It is completely different for a child that's playing to lose its father.

NP: Yes.

GP: The time starts counting differently.

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[385] This is a reference to Pavlos Sidiropoulos.

NP: Yes.

GP: Isn't it like this? It can't be the same. He had a tragic event, a serious loss…

NP: Yes.

GP: [The time is calculated] from that moment. Forget about the previous part, he doesn't remember anything. It's not exactly that he doesn't remember. In any case, he doesn't feel this emotion that he would feel if he were a mollycoddle who would have a life that would have been a straight line, without having… Do you see?

NP: Yes.

GP: Without having experienced a big tragic event in his life, and then an intellectual [event]. Right?

NP: Yes, right. I see. Okay.

GP: Yes.

NP: Since we're talking about Ancient Greece and Christianity, I have read in a book that [the ancient Greek philosopher] Pythagoras has done a few things that resemble… For example, he had staged his death, and after a while he returned and he pretended that he had been resurrected, etc.

GP: I don't know, I haven't heard that before.

NP: Yes [laughs]

GP: However, they weren't interested… These people weren't interested in these kinds of things. Look, the things that have now happened, are based on the Greek language and the Greek theatre… These aren't special… Look, what was happening. These were propagandistic. Do you see? For me, this was the first Zionistic propaganda and attack that ever existed against Greek culture. It wasn't something else. Yes, because these were coarse people. If they hadn't left, if they weren't forced to leave by Tiberius to go to Europe, they would have ended up like the Palestinians today. They wouldn't have a future. They wouldn't have anything.

NP: Yes.

GP: Do you see? Religion certainly looks after them… This concerns those that are close; the middle-class people… Zionists aren't like this. They don't have any relations with religion, let's say, on such a level. Zionists are one thing, and Orthodox are something else.

NP: Mhm.

GP: And this thing keeps them… Alright… Keep this thing… Put it on the side, as your own myth, or something else. Don't waste your time with these kinds of bullshit. As if Moses passed… A *malakas* took the bible to an astronaut, so that the latter would swear by the

bible that he's telling the truth about going to the moon. He must have said 'Yes, *malaka*, if Moses crossed the [Red Sea], and if Prophet Elias (Elijah) flew with the castle, I also went to the moon; give me the five thousand… You brought me a pseudo-book, and what could this tell me? Its bullshit?'

NP: [laughs] yes.

GP: Do you see? Simple things. 'Give me the five thousand [dollars], and I will take an oath.'

NP: Yes, yes, yes.

GP: To the bullshit? We have these kinds of bullshit, alright. We have something… a root, for example, made of bullshit. Bravo, keep it. What can I do? Are we supposed to be involved in this? All the time? The brain is blocked. But some people… Look, all these are very important, since a blocked brain, that the ninety-nine, point nine percent (99.9%) of the population of the whole planet actually has, this serves some things. It subsides in some cases. Religion does that.

NP: Yes.

GP: Right? And why does politics want it? Because it says, '*Malaka*, can you provide the things that I provide above (in the next life)? Do you have the money?'. 'No', he replies. 'Well, go fuck yourself'. Do you see? 'Don't get involved in this. Let me [laughs]. I will promise them… What they didn't get here, what you didn't give them, I will give these to them in the next life'.

NP: Mhm.

GP: And he replies 'Alright. We are fine.' But the man mustn't get stuck in there. It's different if you explore the myth to see if there are interesting things there, etc.

NP: Yes.

GP: This has been done… Look, we have ended the matter of religion with the Pre-Socratics since the fifth or sixth century. We have ended it, due to the Pre-Socratics. When the Pre-Socratics said that 'We have ended the topic of religion and we will research natural phenomena', we ended the idea of religion =

NP: Yes.

GP: = for centuries now. Christianity has been trying to tell us if we are good or bad boys, and other similar bullshit… Do you see? While we already know, through art, that this is the harmonisation of opposite elements. Do you see?

NP: Yes.

GP: Well… So, this happens inside the artist who would be able to harmonise the virtuous with the wicked.

NP: ° Okay…

GP: Do you see? How do you suddenly become a schemer? You have to step in to see what happens. You have to enter the other person's mind. And how do the opposite elements…? Like [the composer Jani] Christou's work '*Enantiodromia*'…

NP: Yes.

GP: Christou talks about that. The harmonisation of opposites… Let's say opposite elements. And previously, this was also said by Ancient Greeks. So, the harmonisation of opposites… This is art. This is great art: the harmonisation of opposites. For which, you must have some kind of spirituality, and at the same time an almighty instinct. Do you see? You must enter inside and see what's happening…

NP: Mhm.

GP: Do you see? You must enter the spirit of the one, the other, the third, etc. But how can you create this? I created 'Erdogan' because I knew the guys very well, we used to hang out.

NP: Yes.

GP: Do you see? In Sepolia,[386] where we had such guys. That would go out to sell something. Do you see? They were, let's say, pedlars.

NP: Aha.

GP: Why did I do it and enter his mentality? ° I did it because I knew the guys.

NP: Yes.

GP: Do you see? And since I enter, I can penetrate. Do you see? How do I know that Erdoğan will faint if he hears the whistle with the pea? It's Pavlov's syndrome.

NP: [laughs]

GP: Because they were hunted by policemen. ° And they were fucking them. Right?

NP: Mhm.

GP: ° They were fucking them. So… This is why I have the lyric '*Dittin ehi tin eksin, skepsin fthoneran*.' ('He has a double-edged mentality, envious thought') for him, which involves female endurance…

NP: Yes.

GP: Do you see? These aren't like… Once, someone told me [laughs], a film director, 'Why didn't Erdoğan catch you too?'. 'I will tell you why he caught the others and didn't catch me', I replied. 'It's because I have created his psychograph', I told him [laughs] =

NP: [laughs]

[386] A neighbourhood northwest of the centre of Athens.

GP: = whereas the others… Do you see? They have resorted to lies and nonsense. While he doesn't want to take me outside.

NP: Yes.

GP: Do you see? If someone creates a psychograph for you, you don't want to [take him out]. You don't want the truth. Alright, if I go out and swear at you, etc, you will say 'He's a *malakas*', etc. You may sue me.

NP: Mhm.

GP: Do you see? While the other…

NP: Yes. Yes, yes, yes.

[Pilali's mobile starts ringing]

GP: Do you see? And you have him aligned.

[Pilali picks up the phone and talks for about half a minute]

GP: It was my neighbour, Achilleas. May I offer you another chocolate? You can see that they are…

NP: Ah, thank you very much.

GP: Grab one, grab one! There are plenty in the box, I can't complain. It was stupid enough to take the one with the coconut, but I will eat it anyway.

NP: [laughs] Ah, I have forgotten to give you [his high school friend Thanasis] Pafilis's greetings.

GP: Do you see him regularly?

NP: I was giving guitar lessons to his son.

GP: Really?

NP: And I saw him once… =

GP: Pafilis and I were doing a lot of crazy stuff. He was crazy too.

NP: = In Palaio Faliro.

GP: Does he live there now?

NP: He must be living there. This is where I was teaching his son, so I imagine that he lives in the area.

GP: We did a lot of crazy stuff with Pafilis. I once called his father… [laughs] His father is a conservative person, and strict. And I thought it was… [laughs] I thought it was… [laughs]

NP: Your friend.

GP: Thanasis. And when on the phone, I started swearing at him… Just for fun, you know… We were youngsters…

NP: Yes, yes, yes.

GP: But his father was strict, and he thought that we were punks.

NP: I see.

GP: But we had… We had some kind of craziness… We used to go out. We would go here and there… Anywhere the hell we wanted to… But in our minds, we always had music.

NP: Mhm. Yes.

GP: We were always thinking of music. Shall I get another one (chocolate)? Get one too.

NP: No thanks, I don't want another one. Thank you. His son's name is Iasonas.

GP: His son?

NP: Yes, yes. I was teaching him the acoustic guitar.

GP: Aaah, Thanasis has tried to learn the guitar for some time.

NP: Yes, I think that the guitar is his… =

GP: Yes, but he then got married… Why did he do that?

NP: I think the acoustic guitar was his… =

GP: It's bad if you get married young, and when you get older it doesn't make any sense.

NP: [laughs]

GP: Yes, it doesn't make any sense. Why would you do it?

[Skipping a 22-minute conversation about marriage, relationships, sex, and death]

GP: And especially musicians must have a vasectomy. They shouldn't have children.

NP: Musicians?

GP: Yes. Artists in general shouldn't have children. Scientists shouldn't have children; they should have a vasectomy.

NP: Why?

GP: They must avoid ejaculating and having children. Then, if you want, you bring it back, they can restore this.

NP: [laughs]

GP: Yes, do you see? You must avoid messing up. Because you can leave a woman. You can keep her, if you want. Because we mostly cheat. Because we are in love with something else, we have another lover. The love that we have is intellectual love. It's emotional too. All together. While you may cheat on your woman. You show some interest and then you return back.

NP: Mhm.

GP: Do you see? I always say that I have fifty-year-old children. I have been playing since I

was thirteen years old. I have children that are fifty years old.

NP: [laughs]

GP: Of course. Why not? Haven't I raised them?

NP: Mhm.

GP: How else?

NP: Yes.

GP: You reach them, because… What happens? Let's say… We don't have, let's say, the talent of a genius. However, you can create. How? Through the intellect. And in intellect I include spirituality, I include everything.

NP: Mhm.

GP: I include the whole package: the emotions, the spirituality, everything. This whole package will, little by little… And this is better because you learn during the process…

NP: Yes.

GP: Whereas, if you are a charismatic child that plays [Franz] Liszt since the age of five, you won't learn anything. Do you see? You may play like a computer.

NP: Mhm.

GP: While, in the other case, you learn. Do you see what happens? And your spirit becomes stronger like that.

NP: Okay.

GP: Because you acquire knowledge. That is your own knowledge.

NP: Yes.

GP: Both the good and the bad kind of knowledge. Little by little you amend them; little by little you bring things to the place you want, but this is good. And you can, if you believe in this thing, and you direct it, and you make steel your character inside you, you will notice how everything is going to change. The music… everything… your thoughts… everything… all the things… The emotional lust will leave from inside you… Do you see?

NP: Yes.

GP: It will be detoxified.

NP: Aha.

GP: Do you see what happens? This is why I told you… Did you see the Japanese?

NP: [laughs]

GP: [Did you see] how they perform?

NP: Yes.

GP: Agamemnon took the little child of Hector and brought it up and threw it away… the

baby… What did you think? What kind of people were they? You see the *malakes* here that try to perform… These were brutal. They were slaughtering people. Do you see? They went to Aegina [island] and they didn't leave anything…

NP: Mhm.

GP: They fucked them all. We talk about Ancient Greece, etc… They had the helots. If they didn't have the helots, they wouldn't have the Acropolis. They didn't give a shit about the helots. They said, 'You *malaka*, since you became a helot, I don't care about you. You are such a big *malakas* that you become a helot. I caught you. I made you a slave, and it's over for you.'

NP: [laughs] mhm. Yes.

GP: They didn't have this… And then look at what was happening. They were defending the city… the culture… Therefore, the warriors were the Greeks… the Athenians to be precise… Right?

NP: Yes.

GP: That is the natives. They weren't the slaves. They weren't anyone. Anyone couldn't just go to war.

NP: Mhm.

GP: Do you see?

NP: Yes, yes, yes.

GP: Therefore, why did they fight? Alright, for their homes, their houses, etc. And first and foremost [they were fighting] for their civilisation. And when he said that he wanted it to be inscribed on his tomb… What's his name…? He asked to be inscribed on his tombstone that 'He fought against the Persians in the Battle of Marathon', etc, and people said, 'This is what he came up with?'

NP: Mhm.

GP: 'Why didn't he say that he created great works?'

NP: Yes.

GP: He couldn't have created the great works if he were a coward. (xxx) Then, what was it? It was the fact that he defended this whole thing. Do you see?

NP: Yes.

GP: There is a story about [the German poet Johann Wolfgang von] Goethe and [the German composer Ludwig van] Beethoven. When Beethoven saw Goethe bowing to the king, back then, he said, 'Must such a great person bow?'. I will tell you why he did that. He did that because he was smart. Why did he do this? He did this to a depositary who didn't

know exactly what he was guarding… [laughs] with his life. Do you see?

NP: Yes.

GP: And hence, he gave him great value. And he told him that 'Look, I am the philosophy, I am the literature, I am who I am, and I bow to you. Attention now!' =

NP: Yes.

GP: = 'Because without you, I cannot exist. Someone will destroy everything and won't leave anything standing.'

NP: Mhm.

GP: Do you see? 'Therefore, now you are the depositary.'

NP: Yes.

GP: 'Either you understand what I do, or not, you remain the depositary, the guard, the guardian.' Do you see? And he bowed to the depositary.

NP: Right.

GP: Smart. Do you see? Whereas the other (Beethoven) saw this move as… Nooo, he (Goethe) was just smart.

NP: Yes.

GP: Do you see? He did this for his own reasons. And he (Goethe) gave him (the king) value. Because if he stood up, he would have undervalued him. He would have lost.

NP: I see.

GP: He showed that he is above. While he knows that he is above, he says, 'What is happening here now?'. He says, 'I take…'. He gave him a role. He gave him value. Do you see?

NP: Yes.

GP: That Beethoven, let's say, deprived him (the king) of it (value).

NP: Mhm.

GP: Do you see? While it wasn't necessary. It's like having a dog that guards you, but you hit it. You mistreat it. Let's say that the dog is guarding your house.

NP: Mhm.

GP: Do you see? What other questions do you have?

NP: [laughs] Eh, alright… Let's see… Yes, on an unrelated topic… **In the albums, there are many references to cannabis – and not only – either within a *rebetoid* piece such as '*Ama to Leei i Soufra Sou*' ('If Your Ruffle[387] Say it'), or within blues narratives, such as 'Blues '68'. Is this a common characteristic that connects the two worlds? Is there,**

[387] Greek slang for the human anus.

let's say, another reason behind this?

GP: Look. 'Blues '68' talks about a female poet who, alright, gets high, etc, and she's traveling in her own world. And the other, too, appears within this environment. What does it say? Alright, you vape, etc… And '*Ama to Leei I Soufra Sou*'… Since *soufra* is the centre of emotions… Mitsos[388] has made a mistake here, and he says… He says it differently… Whereas the lyric is '*Ama to leei I soufra sou*', that is '*Ama to leei i kardia sou*' ('If your heart says it').[389]

NP: Mhm…

GP: '*… pes mas to pali / pos tha gemisei to hasis to adeio sou kefala*.' ('… tell us again / how hashish will fill your empty head up.'). It isn't about fucking him. It's not about fucking, do you see? While Mitsos has understood it in such a way, this is wrong.

NP: Mhm.

GP: **I**t's '*Ama to leei I kardia sou*', because if you went to a psychiatrist, they would put you, in the past [laughs] the finger inside your anus… =

NP: Really?

GP: = and the patient would recuperate. OF COURSE [laughs]. And the patient would recuperate.

NP: Alright.

GP: They did such things. So… This is what it was. This is such a song. It's like the other one… What's the name of it? '*Zouzou - Coco*'.[390]

NP: Bravo, yes.

GP: Right? This song tells a real story. What does it say? '*Otan den eho gia na pio, den me anagnorizeis* / *Ma sti varia harmana sou tous pantes trigyrizeis*.' ('When I don't have [drunks] to drink, you don't recognise me / But during your heavy relapse, you're wandering around everyone [looking for drungs].')

NP: Mhm.

GP: '*Otan den eho gia na pio, den me anagnorizo* / *Ma sti varia harmana mou tous pantes trigyrizo*.' ('When I don't have [drunks] to drink, I don't recognise me / But during my heavy

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[388] Dimitris Poulikakos.

[389] Greek expression that can translate as 'find out what you're made of', or 'If you have the courage'.

[390] The original is the 1927 French polka 'Le Petite Tonkinoise', which had already been covered by Greek artists with Greek lyrics in the form of a romantic serenade. It was titled '*Kiki* and *Coco*', from the names of two young women. Pilali transformed it to a blues song, replaced the name 'Kiki' with 'Zouzou' and re-wrote the lyrics. *Zouzou*, though, has been used as a slang for heroin, in Greek, and similarly *coco* has been used for cocaine.

relapse, I'm wandering around everyone [looking for drugs].'). This is it. The whole piece is this, right?

NP: Mhm.

GP: And still he says, '*Sti ftiaksi sou eisai omorfi, glykia, kalosynati* / *Kai pavei i trela, i orgi, i zilia, to ginati*.' ('When you are stoned, you are beautiful, sweet and kind / And [your] madness, anger, jealousy, tenacity[391] cease.'). Where do the jealousy and the anger come from? When they see others getting high, they get angry, if they have quit it.

NP: Ah!

GP: When they have quit…

NP: Yes.

GP: Do you see? When they don't have it, alright, they do get jealous, but the jealousy, the envy, and the criticism are for those who have quit it, and only when they see someone who's high.

NP: Yes.

GP: Do you see? This is where this [lyric] is addressed to. '*Kai pavei i trela, i orgi, i zilia, to ginati*.', and it says, '*Tharo post tha ta blekso / Ap' ti Zouzou ki ap' tin Coco pia na dialekso*.' ('I think I'm going to mix them up / Which one to choose between Zouzou and Coco?'). '*Tin Zouzou tin agapo*' ('I love Zouzou'); Zouzou is sweeter. It puts them in a state of repression.

NP: Mhm.

GP: It brings some kind of heat. Whereas Coco is arrogant.

NP: Mhm.

GP: The cocaine. Do you see? And then it says, '*Vrikes tin akri tzabatzou kai aneti mostrareis* / *Egines i Madam Sousou kai olous mas snobareis*.' ('You found the solution moocher and you're fluently showing off / You became "Madame Sousou", and you act like a snob to all of us.'). Do you see? Because when you get high, you become a snob too. Then, '*Ma kapote I apaitisi tha ginei epaiteia*', ('But one day the demand will become'), etc, etc. This happens too. Mitsos and I have been to Naxos Island…

NP: Mhm.

GP: And Mitsos had spent the deposit… Fuck… He hadn't left anything, and we went to Naxos, two people, to perform, having to spend only ten euros per day… Anyway, it was summer, 'what the fuck', we decided to go. So… We ended up three guitarist and a drummer… What the fuck… [laughs] And we performed in a small bar next to the port. It

[391] Something between tenacity and stubbornness, but in a cute way. Etymology: Turkish *inat*.

had a small terrace, and we went to perform there. There, there was a girl… a whimsicality that was loaded… Her boyfriend had found out, he came [to the island] from Athens, and he's been trying to convince her, but she's giving him the cold shoulder. She doesn't let him in. Mitsos had caught what happened, since he is also a pothead…

NP: Yes. Yes, yes, yes.

GP: Yes, Mitsos gets high too, and… 'Stop you, finally! We can't perform!', he shouted. 'Let me', I said, 'Mitso, I will play a small piece, and you'll see how they (the couple) will make up.'

NP: [laughs]

GP: And I started performing 'Madame Zouzou'.[392] ° It was a hell of a time. They hugged, they kissed… Do you see?

NP: Mhm.

GP: They… ° Because this is a junkie song.

NP: Yes.

GP: This is the whole story. ° When they don't have… And when they got… Do you see? When they find a solution… They snitched on the other guy… Then '*egia molla, egia lessa / dyo ekso ki enas mesa*' ('*egia molla, egia lessa*[393] / two out and one in'). And they put him in jail. Because there is another story with a painter who's also a [drug] dealer… Both a junkie and a dealer. He has found a guy and it appears that he pays his debts on time… He supplies a couple of people, a couple in life, and we happened to know this because they were coming to the venue that we were performing at. They caught them, and they tied him. They tie him, and after some time he commits suicide. He doesn't stand this kind of life; it doesn't make any sense for him anymore.

NP: Mhm.

GP: He's been ruined. And this is why it's the last… But the whole thing must be experiential up to a certain point. Do you see? Since Sidiropoulos gets high, he can take this thing to the next level.

NP: Yes.

GP: Do you see? For example, *Metafores Ekdromes O Mitsos* (*Transfers Excursions Mitsos*), just like *Epithymia!* (*Desire!*), is the record of the company [of friends].

NP: Yes.

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[392] Another unofficial name for the song.

[393] The expression is a guide that someone rhythmically shouts out so that the boatmen paddle.

GP: Right?

NP: Ah!

GP: Because he conveys what he has lived through his company [of friends], and his interactions.

NP: Yes.

GP: Right? [The song] '*Stoihiomeno Pigadi*' ('Haunted Well'),[394] etc, is [a transfer of the Greek writer and artist Panos] Koutrouboussis's '*O Geros me tis Kourtines*' ('The Old Man with the Curtains'),[395] where he (the old man) inserts the coins in a machine, it provides milk, and he lives for ten thousand years.[396] Do you see? It's a variation of the same idea.

NP: Yes.

GP: This is nice, BUT… It is also important, but the result is aesthetic… ° The other one (Sidiropoulos) dives deep… hence, he brings to the surface the essential things.

NP: Pavlos?

GP: Pavlos. While the other, even though… it's very nice, it has some great characteristics, etc… It has a kind of lyric that will define a way of writing… =

NP: Mhm.

GP: = which also comes from the company [of friends]. Mitsos doesn't make a second record. Essentially, when you do a couple of things here and there… This is bullshit. He hasn't made a second record, and this is why there has always been a conflict between… Actually, it wasn't between them, only Mitsos had a conflict with Pavlos. Pavlos was in his own world. He didn't care about anything.

NP: Yes.

GP: Because Pavlos was an artist with a destination. He wasn't… Pavlos wasn't lost in dope. He wasn't lost. That's why he has his poems, he has his records – do you see? – he has his band.

NP: Yes.

GP: He has his concerts. He's not a loser.

NP: Mhm.

GP: He didn't get lost in drugs. So… And there has always been this kind of antipathy… of

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[394] The original title is *'Το Ξεχασμένο Πηγάδι Καραδοκούσε το Θύμα Του'* ('The Forgotten Well Was Lurking Its Victim').

[395] The original title is *'Ο Γέρος που Φορούσε Κουρτίνες'* ('The Old Man That Was Wearing Curtains').

[396] The original story involves the discovery of a hidden button that provided milk without inserting any coins, and thus he managed to survive for eight hundred thousand years.

Mitsos towards Pavlos…

NP: Antipathy?

GP: Antipathy, indeed. Because one of them (Pavlos) had made progress, he reached his destination.

NP: Yes.

GP: Do you see? While the other one (Mitsos) got lost. He was lost in this field. And he was also lost in drugs. Mitsos was lost. Do you see?

NP: Yes…

GP: Because Mitsos doesn't give a shit about anything. And when you don't give a shit about anything, then even shit won't give a shit about you.

NP: [laughs]

GP: Do you see?

NP: Yes.

GP: There must be something my friend… The other one (Pavlos) had a flame. He knew what he was looking for. So, if you want to have the primacy in something that is called 'rock'… Right? ° Alright, you can have something. But the other one (Pavlos) has the essence.

NP: Yes.

GP: That is the other one (Pavlos) gets inside.

NP: Yes.

GP: Right? And he dies at the end. And he dies, and he knows it, [he says it] in his song '*Ksero pos anaskela tha mas vroune ena proi*' ('I know that one morning they will find us on our backs'), etc, etc. Well… He has created the whole thing. Do you see? Whereas Mitsos will be lost. He will do some silly movies. Alright, he has done some great stuff in movies, he has played in a great movie, but he would always become lost.

NP: Yes. Yes.

GP: It was thrown away. Suddenly, you would see him do a silly commercial.

NP: Yes.

GP: You would see him play in movies of [the director, producer, and writer Nikos] Zervos. Some bullshit.

NP: Is this the reason though?

GP: Yes, this is the reason. It's the primary reason. When you're not completely in love with a woman, you may look at other women too. If you just like her, if you're just flirting with her… Eh, the other (Pavlos) was completely dedicated to it, and that's why we have these

results. We have results from people who offer their lives to something. Do you see? And he knows that his outcome would be this. And he takes the dope, and what happens? Through this state he creates. And he brings a result.

NP: Mhm.

GP: He doesn't get lost. He uses it (heroin) without being used by it. Will he die by it? He will die. He doesn't give a shit.

NP: [puffs] yes.

GP: He would have died anyway at some point.

NP: Yes… [puffs]

GP: Do you see what I'm trying to tell you? So… This is what he wanted to do… And this is what he did with great caution… With extreme caution and dedication. Do you see? He dedicated himself to this. Doesn't [the physicist and chemist] Marie Curie die that way?

NP: Yes… Yes, yes, yes.

GP: ° Well, that's the same thing… How would she die? Radiation killed her. Do you see? Didn't she know about this? And what would she do if you told her 'Don't go there, you will die?'. She wouldn't give a shit. She wouldn't give a damn. Do you see? It was finished… Let's say, it's like a circle, where you can see something completing itself. Do you see? And I don't talk about Pavlos's lyrics. I talk about his poetry, which is exceptional, too. Right?

NP: Yes, yes, yes.

GP: This thing entered there. And it can enter in there too, even to suppress his narcissism…

NP: Yes…

GP: Do you see? There are so many things. When I saw him, when we then performed together, I saw this thing. I saw it. It was… It was obvious. It wasn't…

NP: [puffs] I see…

GP: How did it go? How…? He could deal with this thing.

NP: Yes.

GP: The thing is, you need to be able to deal with this thing. You may have great talent, but you may not be able to deal with it.

NP: Mhm.

GP: You may have little talent, but you may be able to deal with it.

NP: Yes.

GP: Do you see what happens? Little by little, little by little, you can create talent. As long as you have something in your mind.

NP: Yes, right.

GP: Do you see? Little by little, can you create it? This is why we say that intellect can create talent where it doesn't exist. And I told you, I include everything in the term intellect. Right?

NP: And how come there was such a close relationship between… Let's say the productions that Poulikakos did [for Sidiropoulos] … =

GP: You don't see… Listen to me. Pavlos would go and give them to drink a (heroin) fix.

NP: Yes.

GP: As a present. They were making fun of him because they thought that Pavlos was *malakas*, and that he didn't understand what their intentions were.

NP: Yes.

GP: But do you know why Pavlos would give that? Because they had offered him something nice. Mitsos, for example, has offered him things through his record. Sidiropoulos saw things there (in Poulikakos's album). Right? He was fascinated by things that Poulikakos had. Because Poulikakos has charming things…

NP: Mhm.

GP: Do you see?

NP: Yes.

GP: If you go further, and meet some people, you will see where his charm comes from. He hasn't gotten over Panos Koutrouboussis yet. And he never will. He has recently started writing like Panos Koutrouboussis. We don't care about this. Panos Koutrouboussis was a graceful man, a brilliant person. Do you see? With the things he did. He acted like a *mangas* just for the laughs, and after a little while he became normal again.

NP: [laughs] yes, yes.

GP: Do you see? He wouldn't do… He didn't act like… He didn't play a role… He wouldn't say nonsense. Do you see? This spiritual spark and this kind of humour that Koutrouboussis had was transferred to us by Mitsos as his own thing. Do you see what happens? While the other was vivid. Vivid.

NP: Yes. Yes, yes, yes.

GP: While Mitsos's [view] is blurred. Why is it blurred? Because it's second-hand. And always the person that imitates something, he puts in front of him a blurred glass.

NP: Yes, okay.

GP: Do you see?

NP: Yes, yes, yes. Yes. Yes.

GP: Other such cases are [the poet Giorgos] Makris, who was an intellectual, and he was

part of this company. It was a large company, including [the writer Maria] Mitsora, etc. There were many people.

NP: Yes.

GP: Right? At a moment, Mitsos – by having a brilliant idea – could convey this whole thing.

NP: Mhm.

GP: Do you see? But from then on, he… He fucked it. So, we performed back then *Theocomodia*. What did I do? Since I had this idea with the texts, etc, with which I wanted to connect the whole thing… Right? I wanted to connect the songs with the texts.

NP: Mhm.

GP: [I wanted to connect] the songs with the company. Right? Well. What did I do? How did I set up Mitsos? I put him in a paraplegic chair…

NP: Yes?

GP: The one with four wheels.

NP: Yes, yes.

GP: So, there he started reading. Therefore, a new role was created, '*Herr Professor Mits Poulikakov,* or *Mitsos*, or *Poulika*', who 'with the genius poems…', etc. Do you see?

NP: Yes.

GP: And I created a character for him that was well accepted by the audience. Sidiropoulos's sister told me, 'He become likeable. It's the first time that he seems nice to me.'

NP: [laughs]

GP: What was his own character? It was the old junkie that would go onstage and brag. You can't brag as a junkie in 1995, because everyone has two junkies at his home, just like on television. It isn't 1970.

NP: Yes.

GP: When there was the myth, there were other things. Beatniks existed, as well as other things. Do you see what happens?

NP: Mhm.

GP: Other things existed, like the hippies. Do you see what happens? Various movements existed then, let's say. So, then, alright, the character was valid, snobbism would count. But now it doesn't mean anything.

NP: Yes.

GP: Do you see? Hipsters existed too. Hipsters weren't these people of our time who stole the name… Hipsters were the guys of the time that used to drink drugs, etc. It was some

kind of Beat (Beat Generation), but very middle-class. These were the hipsters. And then these people stole it, but this is bullshit. They can't even imagine what hipsters were. So… There he (Mitsos) could act as himself. He must know which are your characteristics.

NP: Mhm.

GP: Do you see what happens? And you must know one thing. When you create a show, you must look at the show, rather than yourself.

NP: Mhm.

GP: Do you see? Because from that, you will learn things. Do you see what happens? And then you observe.

NP: Yes.

GP: If you create a show, you must always get out and look at it. You will always let… The show is always more important than us. The show is above us. For example, what I did then is that I took the texts. He (Mitsos) had lost many texts; he had even lost texts of his. I took the texts, I found Koutrouboussis's texts, I made him recite them, etc, and so many other things. Do you see? And what did he do? He played himself.

NP: Yes.

GP: But his persistence… Why do you want to brag? This doesn't work anymore. It's dead. You can't sell this. Therefore, he shined there. Because what did I know? That he's an actor. I know that he was a singer. I know what he had done. Do you see? And I knew what else he could offer. And I created the show. Do you see?

NP: Mhm. Mhm.

GP: I create the show and I promote that. If you see the press kit that I made, I wrote two little things about me, and the rest were about him (Mitsos). Because I'm interested in this.

NP: Yes.

GP: Do you see? And I want this to be projected. Which is what I tell you: [recites the text of the promotion by heart]. Something like that [laughs]. I wrote things like that, and I created an atmosphere. And he would perform, and the youngsters in the audience would listen to these things for the first time.

NP: Mhm.

GP: And they would laugh. And they had a refined kind of humour.

NP: Yes.

GP: Right? It wasn't a bullshit and a half.[397] Do you see? So, this thing started little by little, little by little, little by little… But you must have something in mind…

[397] Greek expression implying that something is not just bad, but it is worse than that.

NP: Mhm.

GP: Do you see?

NP: Yes.

GP: You must… Yes. And the performance was about how, let's say, this thing could unite. And thus, in '94, youngsters… In '94 the venue was about to close. And we managed to prevent this from happening.

NP: Ah! Aha!

GP: What can I say? Youngsters would gather in large groups, because they would hear things – and in a mysterious language, that is Panos [Koutrouboussis's language], etc. – and the youngsters were laughing. And they had some kind of humour, they had something. So, you were preparing an audience to then hear something else.

NP: Yes.

GP: They would then hear something different. You couldn't do otherwise. Also, there were people coming who would see us and say, 'This wasn't Georges, I'm gonna leave!'. Go fuck yourself. Leave. Someone else will come. We don't care who's coming.

NP: Yes.

GP: Do you see? Because in a performance, you must wait to see what happens. Let's say… You're going to like something, it's impossible that you won't like anything. Do you see?

NP: Yes, yes, yes.

GP: And what I observed, there was a friend of my sister who had come, and he was a follower of PASOK (Panhellenic Socialist Movement), etc… An educated guy… Well, not really educated, shitty educated, but anyways… He was a final year student. I told him, 'Did you like the performance?'. 'I enjoyed it', he said, 'but I won't come again'. Because he was offended.

NP: He was offended? Why?

GP: Listen now… There are certain things that a performance can remind someone and offend them.

NP: Mhm.

GP: You may see there what you wanted to become, but you never did.

NP: Yes.

GP: Do you see? It doesn't offend the stupid. The stupid leave. They say, 'What kind of bullshit does he say? Go home!'

NP: Yes, yes, yes. Right.

GP: Do you see? The one that understands can become either your friend, or a big enemy

of yours.

NP: [laughs]

GP: Do you see? When you have awareness of what you do…

NP: Yes. Yes, yes, yes.

GP: Right?

NP: Okay.

GP: The other one would be like this: 'I was meant to become, but I never did. I didn't try.'

NP: Yes.

GP: Do you see?

NP: Mhm.

GP: And then you grieve.

NP: [laughs] yes.

GP: Let's say that you abandon what you do. After ten years, you see someone performing. What would you say? 'Ah, I could have done that'. A *malakas* came that was a good guitarist and we played. I knew him for some time. In '80… No in seventy-something. And he was good at playing the blues. He was a good guitarist. And after getting married and having a family came to tell me what? That 'I have made a fortune'. ° 'What can I say?', I told him. 'Have you become [Aristotle] Onassis?'[398] [laughs] Do you see?

NP: Mhm.

GP: Why would you say such bullshit? That you've become wealthy… How would you know that the other one doesn't have a fortune too? You just say bullshit. You're saying what? That you have money? You see a performance and at the end you say to the performer that you have a lot of money? [laughs] Are you such a big *malakas*? MAKE AN OBSERVATION.

NP: Yes.

GP: Say something nice. 'I like this and that.' Alright.

NP: Yes, yes.

GP: Why would you say that you have a lot of money? So, what can you say at the end of your life? You are sixty-five years old, *malaka*, and you just want to say that you have a lot of money? What kind of *malakas* are you? Anyone can have a lot of money. What did you do with your life? Nothing.

NP: Mhm.

GP: Do you see what happens? There it is a big betrayal. This is why you see all these… °

[398] An expression, usually used ironically, means that regardless of your wealth, you aren't, or you haven't become as rich as Onassis was (a billionaire).

[The singer-songwriter Nikos] Portokaloglou is the television show presenter now. Bullshit. Why would you do that? What's the reason behind this? To earn more money? I just want to tell you… Why would you do that? And he ended up there… Doing this kind of bullshit.

NP: Yes.

GP: It is a nice television show, I don't say that. I've watched it a couple of times and I enjoyed it. Of course, it depends on the artists that he invites to the show. It's nicely set up, it's fine. But what is this for you? You've started as a child in 1970, you overpass all these difficulties and problems, and you end up like this?

NP: [laughs]

GP: This is bullshit…

NP: I guess money is what drives him.

GP: Yes. But money isn't his. We talked about that.

NP: [laughs] Yes.

GP: That money will end up in his daughter's hands, and he now has a grandchild. It will end up in his grandson's hands. Money isn't his.

NP: Yes.

GP: Do you see? I have a text about women that goes like this, '*San ta gennimata mas systinoun os paidia tou, enapothetei se afta vios kai idanika tou.*' ('When our new-borns introduce themselves as his children, he leaves his property and ideals to them.'). Wait…

NP: [laughs]

GP: Do you see? The money's gone. Will the old man take the money? To do what with it? Psychoactive drugs, medicine, etc. Do you see? And they will put him in. Because women look after the children. Why would they look after the dead body? The old man is a child, twice as much, so he prevents the other child from being raised properly… The baby… Because he has completed his circle. And when they bury him, they flip him off.[399]

[a few more minutes of a conversation about women, old men, and children]

GP: This is why I'm telling you, you must defend, just as women do, you children. Your art. Like a woman. I said to Litsa,[400] 'If you could save either the little one, or me, who would you save?'. 'The little girl', she replied. 'Bravo', I said, 'the instinct works well. I would do the same. I have fifty-year-old children.' Do you see? It's like that. These are great women. These would kill you so that the child will survive.

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[399] He actually talked about the traditional gesture of insult of *mountza*. It is done by extending and spreading all fingers of the hand and presenting the palm towards the person to be insulted.

[400] His girlfriend and mother of his daughter.

[A few more minutes of conversation about women]

GP: And this is it. You must have a destination and you must keep working on this. Because as an old man you will suffer a lot.

NP: However, they have a different attitude abroad… =

GP: This attitude is for them; it isn't for you. Don't examine what a scientist does. Imagine yourself wearing a white robe (lab coat) in a lab. Only that, nothing else.

NP: Yes.

GP: Put down the guitars. Put down everything else. You're wearing a white robe. You're not interested in what he does. Why would you care? Why would someone who invented something, who achieved something – let's say that he invented a medicine for cancer, for example – care about the opinion that somebody else has about him? He doesn't give a shit. He doesn't know this other guy.

NP: Right, yes.

GP: Why would he care? He doesn't care at all. Do you see?

NP: Yes, yes.

GP: You shouldn't care about this. If you start caring about this, it's the moment that you've lost. When [the singer-songwriter and stand-up comedian Tzimis] Panousis was saying that 'I go out with sadness, and people greet me, and they say "Hello Tzimako", and my mood improves, and I feel better', then he was lost…

NP: Mhm.

GP: Because he was assimilated…

NP: Yes. Yes.

GP: Do you see? Bravo.

NP: Right.

GP: While you must keep your distances. You do what you do, and whoever wants is welcome to come to see you. This is the audience, instead of a crowd.

NP: Mhm.

GP: Don't go with the crowd, the crowd changes its mind.

NP: Yes.

GP: The mob changes its mind. You will never introduce yourself to the mod. The crowd changes its mind.

NP: Yes.

GP: Do you see? And you must always know that the crowd doesn't have principles. It has habits.

NP: Aha. Yes.

GP: Do you see?

NP: I see.

GP: Hence, these habits change.

NP: I see.

GP: And you can't become its next habit.

NP: Yes. Yes, yes, yes.

GP: Eh…

NP: [laughs] yes, yes, yes.

GP: Fuck me.

NP: Yes. Good… Let me ask you now… It's the last but one question. **In the end, do you think that there are some common characteristics between *rebetiko* and blues? Is there any common course? Is what we're talking about more relevant to the 'classic' *rebetiko* era – of Batis, Vamvakaris, etc. – and the equivalent acoustic period of the blues? And is there anything valuable for the twenty-first century musician who explores and wants to create?**

GP: If he explores, he will find it. He has a need to go towards this direction, and he will definitely find something.

NP: Mhm.

GP: Either on one occasion, or the other. There are always relations between people. Of course, the huge difference in blues is the music.

NP: Mhm.

GP: Right? Here, there aren't any eastern elements, there isn't anything like that. Right? There is neither what we call 'school of Piraeus', nor anything else. This is an extremely great music, through which jazz will later be created, etc. For me, this is the greatest achievement of the century.

NP: Blues?

GP: Yes. As a form. Then, we have great composers in classical music, such as Béla Bartók, who will also make a difference. After Beethoven we have Béla Bartók, in the music of which you can find elements of dodecaphony. You can find dissonances, and anything you want, right? Then, there is the school of electronic music, the school of [Georges] Aperghis… Then we have [the school] of [Jani] Christou… All these things. But this thing (the blues) was unique. It was unique. Nothing similar had existed before this.

NP: Yes.

GP: And I remember that when I was younger, when I listened to or played music, the feeling that I got was that of the colours… And we know that the colour shows something. What? Sentimentalism.

NP: Mhm.

GP: So, adolescence in art is expressed through colour.

NP: Yes.

GP: When I started dealing with these, I would take a phrase, and I would see it as a geometric shape.

NP: Mhm.

GP: Hence, from colour I moved to shape.

NP: Yes.

GP: To geometric shape.

NP: Yes.

GP: Do you see? A simple phrase that I would play here with the slide… [stands up to get his guitar] I wouldn't see colours anymore. [plays a phrase] Right? I would see shapes. Squares, triangles, rectangles, parallelograms, anything the hell you want… Straight lines.

NP: Yes.

GP: Do you see? Whereas, during the first period – this period may even last a hundred and fifty years… That is adolescence. Do you see? How it expressed itself through colours. And what does the colour carry? Sentiment.

NP: Mhm.

GP: Red, green, blue, yellow…

NP: Yes.

GP: While look, the other is squares, triangles…

NP: Mhm.

GP: Do you see? It's completely different. I would play a phrase, and in my mind, I had a square. I would play another phrase, and this was a triangle. That was a straight line.

NP: Yes…

GP: Do you see? How did…? =

NP: Like…? =

GP: = [did] it come to mind?

NP: Like painters… This reminds me of the different periods, such as the blue period, cubism, etc…

GP: Yes, yes, cubism. And I have created a nice quote about [Pablo] Picasso, that is '*O kyvos*

errifthi' ('The die is cast')[401] [laughs].

NP: [laughs]

GP: And I have created another one for him, that is 'The extraordinarily great beauty is repulsive to the crowd', since he was creating monsters. Right? And that's why this was smart, right?

NP: Mhm.

GP: (xxx) If you create something ugly, it won't offend the common sense and the common feeling. Everybody will love it.

NP: Yes.

GP: They love something that is inferior to them.

NP: Right.

GP: Isn't it like this?

NP: Yes. Yes, yes, yes.

GP: They like it. They like something inferior.

NP: Yes.

GP: Right?

NP: Yes. Yes.

GP: So, you create ugly women. I didn't know… I was hanging out with [the painter Giorgos] Stathopoulos and two other friends, one of whom is a collector, and we were talking about modern art. I said, '*Malakes*, I will now create in front of you a painting of modern art'. 'Come on, you *malaka*', they said. 'Now, you fuckers, I will think of something'. So… We bought a canvas, and I said, 'Take two colours, a golden and a black'.

NP: Yes…

GP: We painted the canvas gold, and I put a [black] dot in the centre. And I said, 'this is a modern art painting', and we were all laughing. Well, a doctor expressed his interest to buy it. And what did we find out? In 1968, there was a painter that created a very similar work. Which was completely black, surrounded by gold.

NP: Yes.

GP: While mine was gold, with a black dot.

NP: [laughs]

GP: A variation of the original. Is this possible?

[A small conversation about Stathopoulos's paintings]

GP: I said to a journalist friend of mine, 'Come on, this guy doesn't know how to sing'.

[401] The Ancient Greek term for the die is the cube (κύβος).

'Neither do we', he replied, 'and this is why we love him'.

NP: [laughs]

GP: Isn't it like that? We don't know if [the cinema and theatre actress, singer, and theatrical producer Aliki] Vougiouklaki could sing well or out of tune, and we will never find out. Why? Because when I'm slightly out of tune, I address many people. What can a euphonious [person] do…?

NP: Yes…

GP: I can't sing the song of a euphonious singer. It can't be done. Do you see? The neighbour could perhaps better sing a song of [the musician and singer Georgios] Dalaras. But he can't sing [Luciano] Pavarotti. Do you see what I'm trying to say?

NP: [laughs] right.

GP: Now, there is a difference between art and the creation of alarm by order… This is for the crowd. This is a product. We create something for the crowd. And this can happen. It happens in music; it happens in painting… 'I can create something simple, a girl and a boy'. But it won't have a face, it will be a little sketch, let's say.

NP: Yes, yes, yes.

GP: Do you see? With a single stroke of the pen, let's say. And when you see that this painting lacks essence, you will notice that it resorts to symbolism.

[More about Stathopoulos's paintings]

GP: When essence is absent, we resort to symbolism. Then we don't have art, we have propaganda.

NP: Ah! [laughs] okay…

GP: Do you see? Propaganda isn't necessarily talking; it can be showing.

NP: Yes, yes, yes. Yes. Yes.

[More about paintings and guitar prices in the 1970s. Then he shows me his guitar collection.]

GP: [Starts playing the blues on my Blueridge BR-162 acoustic guitar] I've forgotten it.

NP: [laughs]

GP: [keeps playing the blues and after a while he starts adding *rebetiko* phrases] I can't play these. I've forgotten them.

NP: [laughs]

GP: [keeps playing a blues-*rebetiko* piece]

NP: It's not the most convenient guitar, but I love its sound.

GP: The sound is very nice, but the strings are very thick, my friend.

NP: Yes, I think I've put thirteens (Martin Retro MM13 Nickel – gauges .013, .017, .026, .035, .045, .056) [laughs].

GP: Aaah! [continues playing the blues]

NP: Shall I take a picture?

GP: [nods and keeps playing] Listen to this [plays a different blues tune]. I have forgotten them. [Starts another one that sounds like a blues-*rebetiko* piece] I have found how the guitar is played from behind… in *rebetiko*…

NP: Behind? Ah, do you mean the accompaniment?

GP: Yes, yes. I had found… [he checks his stuff, and I play some blues phrases] ° If only I could find a slide now…

NP: [plays blues licks]

GP: ° Where the hell did I place my slides?

NP: [continues playing]

GP: YES. Give me a G.

NP: [plays the G-string]

GP: [starts tuning his resonator guitar to an open tuning] Give me a B.

NP: [plays a B]

GP: [keeps tuning] fuck…

NP: [Is it an] Open-G?

GP: Yes. [keeps tuning] Will I remember it now?

NP: [laughs]

GP: [starts playing the blues, and then stops] Give me a D. A D.

NP: D?

GP: Yes.

NP: [plays a D]

GP: [tunes again] And it goes like this: [starts playing the blues with a slide, and little by little he adds *rebetiko* phrases] Look, this is the backing (accompaniment). [continues playing] And then you do [plays some *rebetiko* melodies]. It's not exactly like this, it is [starts singing the melody]. And then, you do [plays with the slide].

NP: A regular *dromos*…?[402]

GP: [nods and keeps singing, and then plays with the slide]

[402] *Drómos* (plural: *drómoi*) literally translates as road, route, or path. *Drómoi* are the *rebetiko* scales or modes, and are derived from *makam*, but are equally tempered, since they have mostly been played on fretted instruments, such as the bouzouki and the acoustic (folk) guitar.

NP: [laughs] yes. So, you play a normal *dromos*, and then you add the… =

GP: Yes, yes, yes. Because you play this as a backing… Do you see? [continues and mixes blues slide playing with *rebetiko* lines] I must remove this from the guitar. It doesn't make any sense anymore. And I must lower the action.

NP: Ah, really?

GP: Yes.

NP: I want to buy one of those too; I don't own one.

GP: You must get one of these. Do you want to buy one of these? You must buy a Duolian (National Guitars).

NP: Duolian?

GP: Yes. Just like this one. Duolian is the cheapest, but it has this characteristic sound. While the others are more… For example, Dobro, etc… They are made for country music, etc…

NP: Ah, really?

GP: You must get a National Guitar [starts playing again]. I've got this guitar for too many years.

NP: I've seen another one, in an old video… One in silver colour.

GP: It's the same one.

NP: Is it the same? Really?

GP: Yes, it's the same one.

NP: I think you played it in a television show hosted by…

GP: Hosted by [the bouzoukist, singer and songwriter Christos] Papadopoulos. It's the same one, indeed.

NP: Yes…

GP: It's the same one. If you decolourise it, it'll look like that.

NP: Ah, okay.

GP: I may decolourise it, actually. I'm thinking about buying something to decolourise it. I will take it to [Kostas] Kakaniaris. Kakaniaris painted it for me. I'll take it back, so he can decolourise it.

NP: Aha.

GP: Because I don't like this colour. I prefer another colour, let's say red.

NP: I didn't know that resonators can be painted.

GP: No. These can be painted.

NP: Yes…

GP: These can be sold painted.

NP: Ah, really?

GP: Yes. Some models [are sold painted]. The ones with 'zero', etc, have nickel.

NP: Ah!

GP: Yes. The others are like this one. The tricone [resonators] are very beautiful.

NP: Yes.

GP: ° They are great. But where can you find them? And they are too expensive.

NP: Yes. I have recently stepped on a company – it must be French – and their guitars are cheaper… They are sold at about eight hundred euros, if I remember correctly… =

GP: Look what happens…

NP: = but I'm afraid they could be lousy [laughs].

GP: Let me tell you. I had a conversation with [the American guitarist and ethnomusicologist Bob] Brozman. I told him, 'Look, I will build my own National…'. He was a collector.

NP: Mhm.

GP: He had any National instrument you wanted… mandolins, anything… And I told him, 'So, I will now build one'. 'Look here', he replied [hits the body of the guitar with his nail]. If you hit it here, it produces a note.

NP: Yes…

GP: This is the difference [laughs]. If you try to make your own, instead of producing a note, it will produce… [laughs]

NP: Ah!

GP: Do you see?

NP: Okay.

GP: So, you can't make your own if you don't have the blueprints, if you don't have…

NP: Yes.

[keeps talking about the guitar, and then I describe some of my ideas for songs]

GP: Yes, it sounds great.

NP: I tried to devote more time during the lockdown, but to be honest, it didn't go well at all. I didn't like any of my creations.

GP: If you keep playing this, your brain will process it.

NP: Mhm.

GP: And you must play during the night.

NP: I always work at night.

GP: No, I mean this. You must play at night, so that your brain can process it. It will process it and it will find a solution.

NP: Yes. Do you mean that it will process it during my sleep?

GP: Yes, it will process it like this.

[continue the conversation about playing at night]

GP: And you must have a look at these great things that… Those with the old tunings that have been performed by… What's his name?

NP: Ah, do you mean [Dimitris] Mystakidis?

GP: Yes, Mystakidis.

NP: Yes, yes, yes. I have transcribed a few of these songs since I have presented something relevant at a conference.

GP: Yes. These have some kind of value, too. Now, I've read that [George] Katsaros personally knew [the Spanish virtuoso of classical guitar, Andrés] Segovia.

NP: Yes, but I don't know about the validity of this… I discussed this with Mystakidis, and he also believes that this is fiction…

GP: Don't listen to such things.

[talks about the validity of such statements]

GP: ° If we take a tone of Jimi Hendrix's guitar – the dark tone that he has – and we play with this [the music of Johann Sebastian] Bach, [the music of Arnold] Schoenberg, or anything else, it's alright.

NP: Mhm.

GP: It's not a coincidence that Schoenberg can glue to Hendrix. ° Do you see?

NP: Yes.

GP: Because both have dark spots. ° And there is so much darkness in them. Too much. This is why guitarists can't easily approach Hendrix. Why? Because of this darkness. This happens to Albert King too. The darkness… And firstly, the pagan element that he has.

NP: [laughs]

GP: Yes.

NP: Yes.

GP: Why? Everyone plays well. Johnny Winter plays well, and everybody else plays well. What does Hendrix have? Paganism. It's paganism. You can see that the guitar suddenly explodes, and it becomes something else. While the others remain with a guitar.

NP: Mhm.

GP: While he… The [guitarist and founding member of Socrates Drank the Conium, Yannis]

Spathas has that characteristic.

NP: Ah, right.

GP: Spathas has that. It isn't that Spathas was… This is what he had, let's say. Others played well, too, but he had this element. He had the flame of Woodstock and of hippie-ism inside him. Do you see? All this paganism was inside him. However, when he later played the Gibson, he limited it. And I didn't like what he did with the *laouto*.[403]

NP: Mhm.

GP: I didn't like it. While in 'Live in the Country', he's a killer. Have you listened to it?

NP: Yes, yes, yes.

GP: It's in their debut album. In their first one. This is… divine. And he's very close to Hendrix. He follows Hendrix, and then everyone else follows. They're all great, but they don't have that. Milionis had given me a tape of them performing in Ioannina, and it was raining that day. And I did something really stupid, because I do such bullshit… I took the tape, and I gave it to Dimitrakis.[404] Dimitrakis 'Aftias' was the guy that helped Socrates. I suppose he must have given the tape to them. The performance was… amazing. Do you see? It wasn't something closed…

NP: Yes, yes, yes.

GP: It was something that would open and keep opening, and you would get lost in it. Do you see? And it had something psychedelic in it. It had what music must have. Paganism.

NP: Mhm.

GP: Do you see?

NP: Yes, yes, yes.

GP: Anything that doesn't include this element – not the metaphysical, and bullshit like this – the natural… Because in nature we can come across everything, right? Phantoms, ectoplasms, such things [laughs], do you see? So, all these must exist in music.

NP: Mhm.

GP: Otherwise, it becomes a sour thing… A *malakas* that plays scales up and down… They can be beautiful scales, he may be able to create a sentiment that is very close [to what we're talking about], but it doesn't take you anywhere else, let's say…

NP: Yes, yes, yes.

GP: It doesn't take you to the fairyland. Do you see?

---

[403] Long-neck fretted instrument of the lute family, similar to the oud.

[404] Dimitris, or Mitsos, or Dimitrakis 'Aftias' was the road manager of Socrates. His nickname 'Aftias' can be translated as 'Big Ears'.

NP: I see, I see.

GP: Yes, it's something beautiful, etc… This is what Hendrix does. Listen to the 'Machine Gun', you must definitely search for it. He is a killer.

NP: Mhm.

GP: I feel sorry for everyone who performed after him.

NP: [laughs]

GP: He played the second and then the third piece. Alright, everything was fine. But then he is divine.

NP: Yes.

GP: He is divine. And when the other one does the vocals, he puts a… I think, at some point, he puts a tape recorder, from which you can hear the speaker's [*sic*] voice.

NP: Mhm.

GP: Of a captain or something… You know… For the radio stations of Vietnam. Thus, this is astounding. And behind him, [the drummer] does the rattle of the machine gun on the drum kit. So, the whole thing is theatrical. Who could perform after that? He doesn't even play the guitar there… Because you hear some cries, some screams, and things like that. He creates the sense of war… of battle… What could you play after that? Would you play music notes? What kind of notes could you play?

NP: [laughs]

GP: What could you say?

NP: Mhm, mhm.

GP: 'I woke up in the morning and I got the blues.'? [laughs]

NP: [laughs]

GP: What…? [laughs] Do you see?

NP: Yes. Yes, yes, yes.

GP: It has… This thing has overpassed you. Do you see?

NP: Mhm.

GP: Regardless of how good you are.

NP: Yes, yes, yes.

GP: Do you see? Now this… about 'Red House'… I had thought about adding a dance. Contemporary dance.

NP: Yes, yes.

GP: Do you see? This whole thing can become dance, it can be whatever you like.

NP: Mhm.

GP: It can be anything. A theatrical play can happen. So, he… This is why I insist, and I always say, 'Drama School'.

NP: Mhm.

GP: Don't mind about the conservatory so much. Fuck the conservatory. You learnt it. Alright, you learnt what you had to learn. You will become better and better, and then what happens? Nothing. Would you eat your flesh?[405] Are you stupid? What would you wait for? Nothing. Whereas theatre (Drama school) places you correctly. There must be a good director, though, as I've heard some impossible things… I've freaked out. They do bullshit.

NP: Yes…

GP: So much bullshit. Because these people must be inspired. Things must be revealed to them.

NP: Mhm.

GP: They mustn't just take the text and… Because the director always follows the… not as much the author, as the translator.

NP: Aha.

GP: Do you see? He follows him. The musician does the same. The actors do the same too. The translator.

NP: Yes.

GP: But they must see what it is. This is why the tragic [poets] are great, because they visit nature.

NP: Mhm.

GP: They don't visit the character. The character is for comedy. Let it alone. Nature is for drama. The more you approach it… Do you see?

NP: Yes, yes, yes.

GP: … the more things you discover. Do you see? I've written a text about women, and it's a great text. Why is it great? Is it because it had a great…? NO. It's because it is what it is. And I always check them [by reading them] to women.

NP: Mhm.

GP: If you understand women, and you don't say bullshit and nonsense, they reveal themselves to you. A woman had told me – a beautiful widow with two children – 'We don't have any sense of death.' He had already created the child, and nature reveals itself to them, and it tells them that 'You never die.' =

NP: Yes…

[405] Greek expression, similar to 'Eat your heart out'.

GP: = 'you only complete yourselves.' Do you see? This also happens to men who have created.

NP: Mhm.

GP: They have been completed. It (nature) says, 'How could you die? You mustn't give a shit. You're immortal.'

NP: Yes…

GP: Do you see? And he replies, 'I'm leaving. I don't give a shit. I don't have any complaints.' Do you see?

NP: Yes, yes, yes.

GP: 'And I'm leaving. I made it to my destination, I'll go rest.', for example.

NP: Mhm.

GP: 'It's over, I can't cope anymore… I'm angry… I don't know… I'm tired, it's over.' [laughs]

NP: Yes, yes, yes.

GP: And the person leaves satisfied. Over-satisfied. And you will notice something… The people who don't want to die, who have a problem with death, are the people who didn't live the life that they wanted.

NP: Mhm.

GP: Right? The people that have guilt. Especially for their lives. They feel guilty, they want to go back. Why would you go back *malaka*? The next one is coming. What do you think you can do, you clown? You have already offered what you could. What else can you do, and you want to go back? The same over again? [laughs] Well, are you such a big *malakas*? [laughs] Do you want to get involved in such things again?

NP: Yes…

GP: Then, art has a peak. Music has a sentiment. You can take it to its peak. When it reaches its peak, it's over. There isn't anything else. From that point the madness begins.

NP: [laughs]

GP: Yes, the madness begins. The paranoia begins. The meltdown begins. So, [you must go] up to that point. That's it. You want to express your feelings. You will find a special way to express it. A different way. But the sentiment can never be surpassed.

NP: Mhm.

GP: It always remains the same. It can't surpass the edges.

NP: Yes.

GP: Then, the madness begins. Do you see? While you can express other feelings. The more you can find isolation, etc, the… Because little by little, you won't be interested in people.

They will tell you bullshit. I argue with people… And I don't want to do this.

NP: [laughs]

GP: And who do I argue with? With universities graduates.

NP: Aha.

GP: I'll tell you why. They have extended studies, and thus the students remain unsociable. They know five or ten things, which are stereotypes. You can't mess with these…

[he talks about an argument he had on Facebook about the Illuminati and the Masonry]

GP: They confuse provincialism with tradition. Tradition involves serious things. Besides [stories about] vampires, etc. that you can find as many as you want, it involves [stories about] necrophiliacs. It involves [stories about] the mother that invites the son to her bed. It involves a bunch of things, *malaka*, what did you think? This is tradition. Do you see? Tradition isn't about *malakes* dancing at feasts with the accompaniment of the gypsy clarinet.

NP: Mhm.

GP: Clarinet was brought by the Gypsies because they were selling it. Here shepherds played *askos* (Cretan bagpipes) and *floghera* (Greek folk flute). They didn't play such things. Anyone would play an instrument. That was it.

NP: Yes.

GP: It wasn't something bigger. The Gypsies, though, played the clarinets in the first large feast that happened after the revolution in Missolonghi (the Third Siege of Missolonghi).

NP: Mhm.

GP: Of course, until now, their way has prevailed, even in *laïkó* music… Their way of expression.

NP: Mhm.

GP: Which is wrong. It's miserable, it's whining. It's nothing to do with Greece. Nor with the Greek language.

NP: Yes.

GP: This is why it's a difficult language. First and foremost, it isn't a sentimental language, but an intellectual one. Do you see? It's comprehensive.

NP: Mhm.

GP: Do you see? And quick-witted. Because it's scientific. This is why people react to the songs, because they don't like *Katharevousa*.[406] Because it's an intellectual language, and

[406] A conservative form of the Modern Greek language conceived in the late eighteenth century.

not a sentimental one.

NP: Mhm. Yes.

GP: Do you see?

NP: Yes.

GP: So, they react. What do they want? They want sentiment. The Demotic Greek language will give them ° that sentiment. Right?

NP: Ah, I see.

GP: Do you see what happens?

NP: Okay.

GP: Even though the other may surprise them, they don't want to… They don't know it… The feeling has suffered… Do you see?

NP: Yes, yes.

GP: Do you see?

NP: Mhm. I see. Okay.

GP: Yes, because the other is… The *malakas* appears and starts singing drunk… What's this?

NP: Yes…

GP: Do you see? This language… This is why women dislike it. Observe this, women don't like it. Very few men like it.

NP: Yes.

GP: Women don't like it.

NP: Yes, I haven't thought of that.

GP: Yes, because it's not an emotional language. And what I'm telling you has been double, and triple checked.

NP: Mhm.

GP: Do you see?

NP: Yes.

[He tells some additional stories about death, marriage, and mothers, etc. He reads the last story from a small book of his.]

NP: I won't tire you anymore.

GP: No, no, it's alright. Don't you have another question?

NP: No, I don't have anything else.

GP: Alright, we're fine.

[We talk about a lyric of his, that I couldn't clearly hear, and then about my PhD. I collected

all my stuff to go to the music school where I teach, and to let him rest, so I turned off the recorder. However, he kept talking for about forty-five minutes, mostly about theatre and Drama school.]

Appendix XIX
Photos of Georges Pilali's concerts

The following pages include pictures that have been taken during various Georges Pilali's concerts throughout the years. 2016. All photos have been captured by Nassos Polyzoidis, and some of them have been used by Georges Pilali, his band members, and journalists in various websites.

XIX.1 Kyttaro Live Club – 12 November 2011




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Gibralta
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XIX.2 Kyttaro Live Club – 9 February 2013






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Marshall
Marshall
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XIX.3 Faust Bar-Theatre-Arts – 15 October 2015






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XIX.4 Faust Bar-Theatre-Arts – 11 February 2016






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XIX.5 The Zoo – 10 March 2018





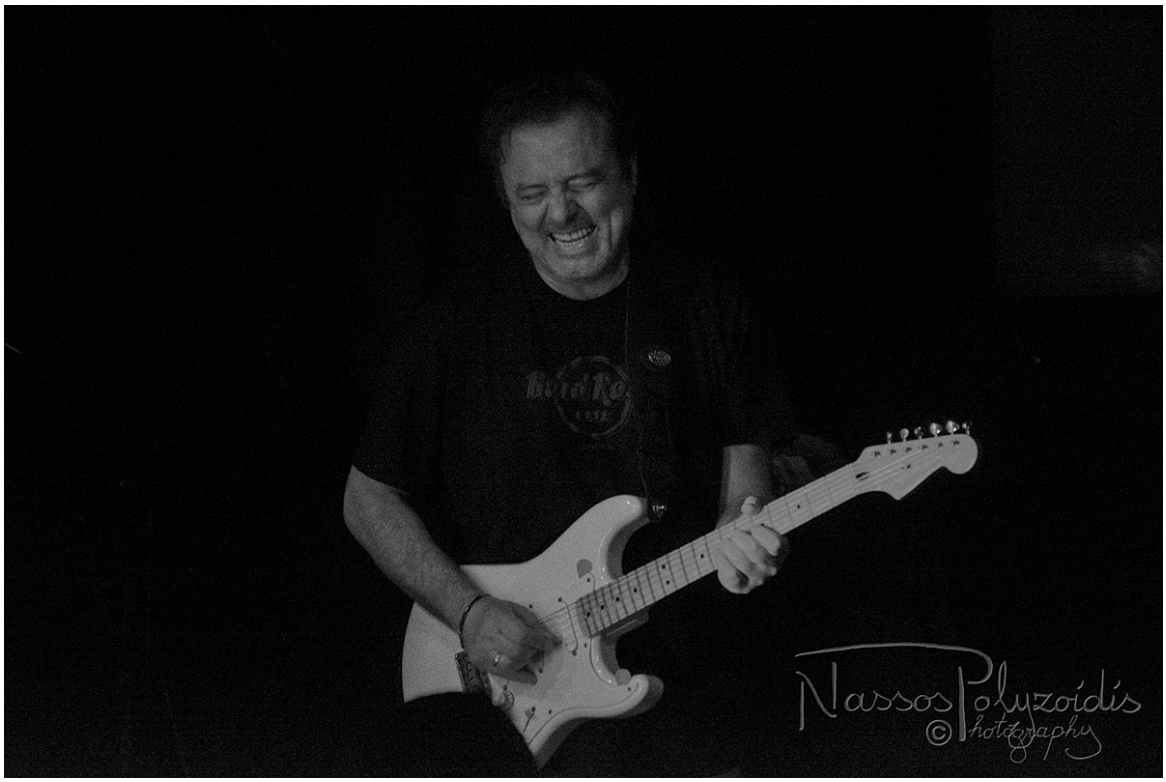

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THE Zoo
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THE LOOP
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XIX.6 The Zoo – 27 April 2018




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XIX.7 The Zoo – 23 November 2019






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Appendix XX
Relevant Concerts Attendance

The following list presents the concerts that I have attended throughout the years that have some relevance with the subject of my thesis. Notes from a few concerts appear after the end of the list.

The list of live concerts appears in reverse chronological order:

1. Geoges Pilali - *Ochlodoxia* – 2023 Feb 18
2. Foivos Delivorias ANIME – 2022 Sep 6
3. Matoula Zamani – 2022 Sep 5
4. Georges Pilali - *Ochlodoxia* – 2019 Nov 23
5. Gadjo Dilo – 2019 Jul 20
6. Gadjo Dilo – 2019 Jun 28
7. Foivos Delivorias – Pavement Songs – 2019 Apr 5
8. Georges Pilali - *Ochlodoxia*[407] – 2018 Oct 27

——————— Before the Progression Assessment Approval ———————

9. Georges Pilali – 2018 Apr 27
10. The Deep Throat Sessions – 2018 Apr 25
11. Reβetien – 2018 Mar 24
12. Dimitris Mystakidis – 2018 Mar 17
13. Georges Pilali – 2018 Mar 10
14. Dimitris Mystakidis Amerika – 2017 Oct 12
15. SOAS Rebetiko band – 2017 Oct 7
16. Gadjo Dilo, guest Vangelis Germanos – 2017 Sep 17
17. Θραξ Πανκς (Thrax Punks) – 2017 Aug 25

———————————— Before the Research Plan Approval ————————————

18. John Scofield – 2017 Mar 11
19. Dionysis Savvopoulos – 2017 Feb 11
20. Vassilikos – 2017 Jan 27
21. Dimitris Mystakidis – 2016 Nov 11

[407] Mob-faith

22. Foivos Delivorias – 2016 Oct 15
23. SOAS Rebetiko band – 2016 Oct 3

———————————— Before starting the PhD ————————————————

24. Gadjo Dilo – 2016 Sep 20
25. Sklira Karydia[408] – 2016 Sep 20
26. Georges Pilali & Soufra Band – 2016 Feb 11
27. Gadjo Dilo – 2015 Oct 18
28. Georges Pilali & Soufra Band – 2015 Oct 15
29. the Burger Project – 2015 Mar 27
30. Jonathan Kreisberg – 2015 Mar 5
31. The Deep Throat Sessions – 2015 Feb 18
32. Georges Pilali – 2013 Feb 9
33. Jonathan Kreisberg – 2012 Nov 1
34. Georges Pilali – 2011 Nov 12
35. Foivos Delivorias & Big Band – 2010 Mar 27
36. Alkinoos Ioannidis – 2009 Sep 9
37. Locomondo – 2008 Jul 10
38. Socrates – 2008 Mar 14
39. Miltiadis Paschalidis - 2005 Sep 1
40. Foivos Delivorias & Zak Stefanou – 2004 Oct 30
41. Oi Aprosarmostoi for Pavlos Sidiropoulos (with Dimitris Poulikakos & Nikos Ziogalas)

[408] Literally, Tough Nuts

Notes

Georges Pilali – 2018 Mar 10

He mentioned that people falsely use the word '*kariolópoustas*' to offend. It is used as a slang compound word from the vulgar '*kariolis*' and '*poustis*'. However, Pilali stated that in jail this word refers to the prisoners who take pills (drugs), since they call them '*kariolikia*', yet another vulgar slang word that is used to offend.

During the encore, he performed Giorgos Zampetas's song '*Vatheia sti Thalassa Tha Peso*' ('I Will Fall Deep in the Sea'), as a tribute to him, since he dedicated it to his memory. Finally, he performed Pavlos Sidiropoulos's song *'Ο Μπάμπης ο Φλου*' ('Babis the Flou') in a *rebetiko* way.

Dimitris Mystakidis – 2018 Mar 17

He performed Led Zeppelin's 'Stairway to Heaven' on his acoustic folk guitar and the *rebetiko tsibití* (fingerstyle) technique.

He started performing Manolis Chiotis's song '*Βουνό με Βουνό*' ('Mountain With Mountain') on his guitar and mixed it with Johnny Cash's cover of Depeche Mode's song 'Personal Jesus'.

He referred to some intellectuals who have fought *rebetiko*, such as the writer Zacharias Papantoniou (1877-1940), and the music critic Sophia Spanoudi (1878-1952).

He mentioned the song '*Η Βαρβάρα*' ('Varvara'), which was released in 1938 and banned, with consequences not only to the songwriter, but also to the record stores that were selling it.

Georges Pilali – 2018 Apr 27

He introduced the song '*Teketzis*' ('Buffet Runner') as 'Take the G', a wordplay, since they are almost homophones.

He added a new couplet to the song:

«Από μικρός του άρεσε να παίζει την κυρία,

Και έτσι κατατάχτηκε στην αστυνομία.»

('He enjoyed impersonating the lady since he was young,

And therefore, he joined the police.')

Georges Pilali – 2018 Oct 27

A video played in the background of the stage. Yiorgos Batis's boat appeared on the video, and besides Batis, Gilbert Shelton's Freak Brothers were placed on the boat, along with some drawings of Nikos Mathesis, also known as the Crazy Nick. At the end of the video, Pavlos Sidiropoulos is introduced as the common component of blues and *rebetiko*.

Foivos Delivorias – 2019 Apr 05

The band performed the *laïkó* inspired song '*Ο Καθρέφτης*' ('The Mirror'), in 6/8 shuffle. During the choruses and the ending of the song the drummer swung more intensively.

Gadjo Dilo – 2019 Jun 28

They introduced the song ''Συ Μου Χάραξες Πορεία' ('You Chart My Course') with the phrase 'The blues of [Apostolos] Kaldaras'.

Appendix XXI
Musical transcription of Dimitris Mystakidis's fingerstyle arrangements

The following pages include the transcription of Dimitris Mystakidis's fingerstyle arrangements of 'Τούτοι οι Μπάτσοι Που'Ρθαν Τώρα' ('These Cops Who Came Now'), and 'Ο Ντόκτορ' ('The Doctor').

[the content in Appendix XXI has been removed from the digital version of the thesis at the author's request]

Appendix XXII
Photos of Dimitris Mystakidis

The following pages include pictures that have been taken during a concert of Dimitris Mystakidis on 12 November 2016. All photos have been captured by Nassos Polyzoidis.

XXII.1 Stavros tou Notou – 12 November 2016




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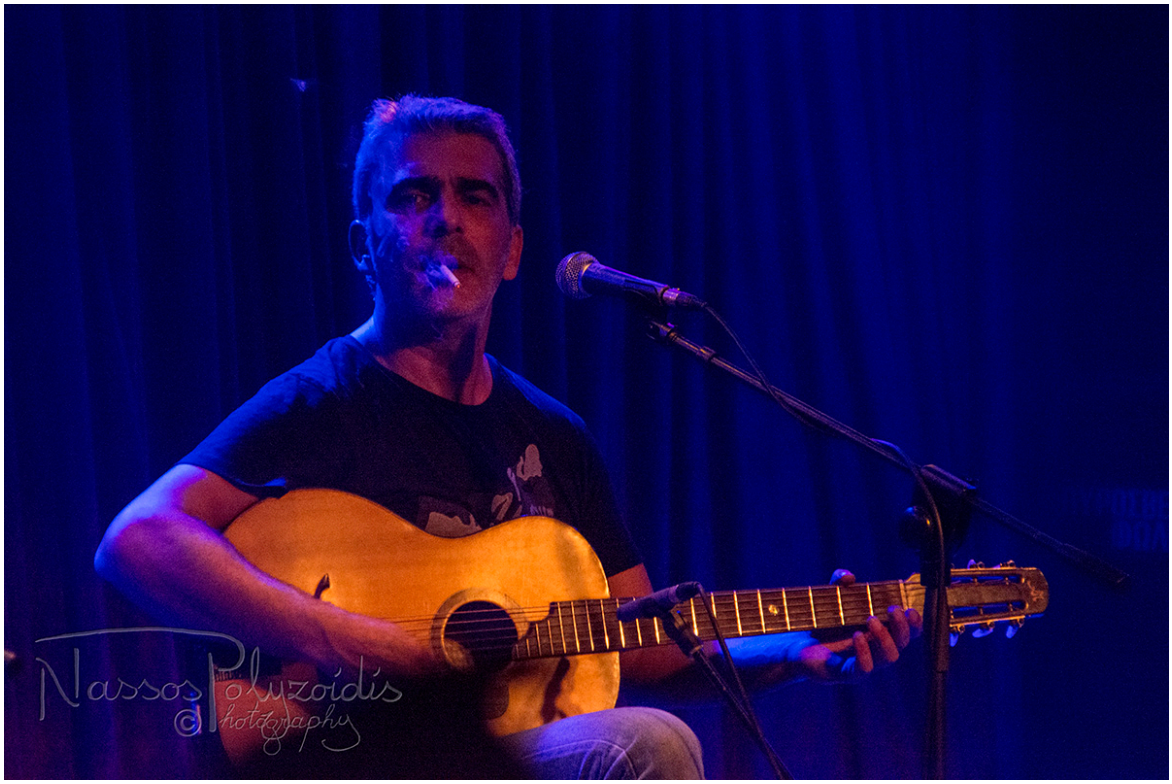

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Appendix XXIII
Interview with Konstantinos Mitropoulos and Sotiris Pomonis (Gadjo Dilo)

'KM' stands for Konstantinos Mitropoulos, 'SP' stands for Sotiris Pomonis, and 'NP' stands for Nassos Polyzoidis.

[We met through Skype, because of Covid-19 restrictions. The meeting was arranged with the two guitarists and founding members of the band, Konstantinos Mitropoulos (KM) and Sotiris Pomonis (SP), who both attended the meeting from their homes]

KM: Hello Nasso![409]

NP: Hello!

SP: Hello Nasso!

NP: Hi there!

SP: Are you alright?

NP: I'm fine! How are you?

KM: Can you see me? Is it okay?

NP: Yes, yes. Everything is fine.

SP: Is this a wide-angle camera? What kind of camera is this? One heck of a camera!

NP: [laughs]

SP: We can now see the whole house.

KM: I have two of those. Wait…

SP: It's alright. It looks good. What are you doing now? Is this the Mac's camera?

KM: No.

SP: You've installed an external?

[and it kept going like this for a few seconds, so the audio was skipped to 1:03]

KM: Well, are you both doing good? Hello Nasso.

NP: Everything's fine.

KM: I'm sorry that I had to change [our meeting], but I had to run some errands, because I had to take my father to the hospital. I had to go… I came back just about 30 minutes ago,

[409] Masculine names ending in 's' in Greek drop the 's' in the vocative and accusative cases.

so I wouldn't be on time [for our meeting].

[skipping a short conversation about Konstantinos' father]

KM: So, let's begin. I just got some coffee as well…

SP: Nassos will tell us.

NP: To begin with, what I just sent you through messenger is a document with information about what I do in my PhD. We must send these [to every interviewee]. They are signed by me. In fact, two years ago I gave a printed copy of this to Sotiris, but since then we couldn't organise this interview.

KM: Yes.

NP: Eh…

KM: We will do everything from the beginning now, don't worry.

NP: Yes, right.

SP: Do you want us to sign this too?

NP: Eh… you had already signed the consent form when we met, so I already have it. It was signed in 2018, but that's alright.

SP: Ah, great.

[the conversation was focused on the consent forms for a bit, so the audio was skipped to 5:12]

NP: So, I will begin with some basic questions about the band, but later we will focus on the similarities that *rebetiko* and jazz may or may not … sorry, that *rebetiko* with jazz and blues may or may not have. In the beginning it was only about blues… essentially *rebetiko* and blues music, but now I have also included jazz… because there are some characteristics [in jazz] that may be closer [to the *rebetiko*], than the blues [to the *rebetiko*], right? Eh… thus I want to start immediately… shall I get down to brass tacks?

SP: Yes, yes.

KM: Yes.

NP: Good. I have written in my notes that I've had some unofficial discussions with Sotiris in the past, and I may use some information from them. So, my first question is:

Q1. To begin with, could you describe your roots and how everything started for you? Either with Gadjo Dilo or before that. How did you decide to do this project?

KM: Eh… Sotiri, do you want me to reply?

SP: Yes. And if you lie, I'll intervene.

NP: [laughs]

KM: [laughs] You will add [any missing details].

SP: [laughs]

KM: Eh… well, let's focus on the group, since it can be the point of reference of this interview.

NP: Mhm.

KM: In 2009, eh… Me, Sotiris, and Nikos Vlachos, that we were already friends and we had discussions, and we had begun… =

SP: Do you record these? Do you record a video?

NP: I have started an audio recording, as always, so… =

SP: Why don't you do a video recording directly through Skype?

NP: Is there an option on Skype?

SP: Yes, to it.

KM: Yes, it does. Yes.

SP: You can go to the three little dots and click them, and there are more options… =

NP: Ah, yeah! Wow, I haven't noticed that!

SP: = start… recording.

NP: Start… =

SP: You can record the whole thing.

NP: Great. I clicked that. I didn't know that. That's perfect.

SP: Click this, and then we start.

NP: Perfect. I clicked it. Great. Thanks, I didn't know that.

KM: Good. So, regarding the question about Gadjo Dilo, and how we came up with this idea and how the band was formed… eh… I may have to look back, around 2007… yes, in 2007 I believe I bought my first gypsy guitar.

SP: Was it in '07? Or '06?

KM: Yes, in '07.

SP: In '07?

KM: In '07. When, alright, I knew… I had seen Biréli Lagrène [live] in 2005… let's say I'd checked in 2004 the DVD… in which… Biréli Lagrène and his friends play in Vienna. This is a well-known DVD that was released back then. It was passed around between friends, etc. And… When I got the guitar, I focused on gypsy, etc, to see how it is done, through some information that I got from a friend, who had already engaged [with gypsy] … several PDFs, Play-Alongs… eh… books… anything I could… any information existed… and I took the guitar with me on vacation.

SP: [laughs]

KM: It was a good time, with opportunities, so [at the end of] June, when the conservatoires were closed for the summer, I picked the guitar. In fact, to tell you the truth, I didn't get it to play gypsy… I got it because, as I happened to play it at [the guitar store of] Kagmakis, when I stopped by, I really liked it and it had a kind of sound… it was a Gitane D-500… =

NP: Aha.

KM: = that… with the D-Hole [design] … It had a great blues sound and [it was convenient] to [play] slide… like a Dobro guitar. It had a very different sound from acoustic [guitars], because of the tailpiece, and its manufacturing, etc. And I liked it as a guitar, and I got it at a price then of, let's say, 650 euros, that I could afford, etc, and it was a gift to myself, since the next few days, perhaps the very next day, I went on vacation for a long time…

NP: Aha.

KM: So, I got the guitar, the laptop, any books that I had collected, and I started like this… with this package. I formed a small group with… a friend of mine, Takis Anagnostopoulos, and we played some concerts… We formed the Jazz Manouche Quartet, let's say, or something similar. We had played at the Parafono [Jazz Club], etc. In June of 2008, I went with Takis Anagnostopoulos to Samois[-sur-Seine in France], which is the place where the festival of Django (Festival Django Reinhardt) takes place, and it was… I was very influenced by the festival… all this energy of the festival all these days, the performances, the jamming, and so on… =

NP: Where? In France?

KM: = and… Yes, indeed in France. It's in Fontainebleau. Eh… when I came back, let's say, I met Sotiris, and we also went on vacation together. It was needed… Long story short… This band [that we had] broke up. I released a record of my own, and… essentially… in which I used this guitar.

NP: Aha.

KM: So, my CD was based on this guitar, the Gitane, and… But the music wasn't manouche. It was, let's say, some pieces that I had [already written], etc, and that I wanted to record. But it has the playing style and… and some of the phraseology of this style has already appeared there, etc. I had to go to play somewhere, and to form a group… at… What was the name, Sotiri?

SP: Bacaro.

KM: At Bacaro. Bacaro was a bar restaurant in Athens that… was interested [in us], let's say, and… the group that I had formed for the CD, that included a double bass… I played the guitar… double bass and percussion. But I also wanted another guitar, so I talked Sotiris

into… I told him 'Will you grab a guitar and come to do a couple of rehearsals?' – he had also bought an acoustic guitar then – 'to see some pieces together'. While on vacation, we had more or less played some songs of this [repertoire]. Sotiris also took… We did a rehearsal. We played at the concert. He will tell you more, he liked it very much. We booked another gig the following week… Very nice. Eh, in the second week… That is, we played the first Saturday… on the second Saturday, Sotiris went to purchase… a Gitane guitar. [The John] Jorgenson [model].

NP: Perfect. [laughs]

KM: Right away. It hit him in the brain. He will tell you why. Therefore, during the winter of '08-'09… the season of '08-'09, eh… we continued this work, Sotiris and I, at the beginning, with another bassist. I had been disengaged from the work that needed for my own album, and we started with the manouche repertoire. At the beginning with Paraskevas Kitsos on bass.

NP: Mhm.

KM: We did two or three live [shows], and of course some rehearsals to do them (the concerts), but around June, we made our friend 'Tattoo', join the band. You know, Nikos Vlachos. With whom, you know, we were… We were spending more time together, we could go on holiday together, you know… We were friends already, and we have started… We would meet at Nikos' home. He had a double bass, and we would play it, because he liked it (manouche music), too, etc. It was June of '09, we had played a couple of times already, and we decided to go to Elafonisos [island] for holidays… to go camping, etc, and to make the idea… We have watched the film Gadjo Dilo, and we liked it, and we've seen some… We've drawn some elements of gypsy from there, as well as a little… Anyway, it was a period [that we were] full of enthusiasm… [laughs] This was what [helped us] get over all the problems on playing, or on anything else that was happening [to us]. Eh, we loaded our stuff, we went camping as a trio now, two guitars… A full-blooded manouche trio.

NP: Great.

KM: Eh, and since the first or the second day that we were there, we arranged… we went… We played a concert in Elafonisos [island] with enthusiasm, again, and the… That is, we were arranging everything in a minute (on the spot) and would mount… eh… [laughs] With their own stories, there's no need to talk about these subjects. And like this, we began in June of '09, and with the name Gadjo Dilo, which was Sotiris' idea, while we were looking for a name. And Sotiris said that since we liked the film, etc., why don't we name the band

'Gadjo Dilo'? There is a story in the movie, with a guy that isn't a gypsy, and he goes and tries to do… Something like this is what we were fantasising, and we started… We started like this. After Elafonisos [island], within the same week, we had arranged to go to play at Lemnos [island], at a beach bar, where we stayed for 10 more days. Almost before returning to Athens from this beach bar, we arranged to go to *Kerkyra* (Corfu) [island] for some live [concerts], and to Paxoi [islands], and the live [concerts] would feel and happen, let's say, just [as easy] as [it is when] we're talking now with a cup of coffee. In a state of enthusiasm, we were calling, booking [the venues], and showing [what we had]. And in… We returned to Athens, and we continued playing live… I don't know, they would book us anywhere we would call. Within 4 or 5 months, we did a live [concert] in Psyri,[410] at the *Pasatémpo* (pumpkin seed) … the *Iliósporos* (sunflower seed) … or something like that…[411] We had booked a live [concert] there and Sergios [Chrysovitsanos] showed up with his violin, and he asked to play with us, to jam, etc. Eh… he plugged his violin into my amp, and instead of playing one piece, he stayed for the second half of the concert, and it was… it was a gift from the sky, that he was found… that he came and joined us. He had heard that we exist and that there is such a band that [books venues and] plays [this kind of music] and gains ground, and… He was exactly in the same mood [*sic*], and he was occupied with the same things, he was giving lessons… that is… he was one of us, let's say. We could hang out together, etc. And the next day, we started together, we did a couple of rehearsals, and on the third day we played at the first Django festival.[412] So, we started with only one or two rehearsals… We started playing almost three live [concerts] a week, or even four sometimes.

NP: Wow!

KM: And…

NP: Only with manouche repertoire, right?

KM: Manouche repertoire.

SP: Clearly jazz… Django. Mostly Django.

KM: Django. We had already… We were then working with two [female] singers alternately, with Sofia Kourtidou and Fenia Papadodima. We'd tried two [band] packages. One slightly jazzier, and one that involved a repertoire that mixed other kinds of pop songs that we covered [in manouche style]. This was with Sofia Kourtidou, it was more of a pop style. And

[410] A neighbourhood in Athens, where some *rebétes* used to play. Currently it is considered a gentrified area, full of bars, clubs and tavernas.

[411] It is, in fact, the *Liósporos* Jazz Café-Bar, which also translates as the sunflower seed.

[412] Djangofest Athens

a couple of Greek songs had already fit [our set]. Let's say… The idea… the idea, and I will put an *áno teleía*[413] at this point (make a pause, so others can speak) … So after, Sotiris can say a few words… The idea of covers, and of getting away from the gypsy jazz repertoire… eh… For starters, it has been found within the summer, with the first approach of… By playing some jazz manouche pieces, we were observing that some melodies match… We would incorporate in our solos, just for fun, a Greek melody, or something… and we were seeing some similarities, but we haven't tried this with [complete] pieces, because we were playing guitars, so what could I do? Sing this part while playing the guitar…? So, at some point we found Sofia Kourtidou, we tried two or three Greek [songs] right away, plus two or three foreign [songs], plus manouche instrumental, to have a package, because we cared about the band… on the one hand to become better in the music aspect – being musicians, we cared about this – but on the other hand to make it work.

NP: Mhm.

KM: That is, from the beginning, with great enthusiasm and courage/nerve, we were thinking 'why work on so many different things here and there, when we can work, let's say… [as a band]'. Thus, it wasn't a band with an introversion, to get ready, to do some prework, etc. That is, immediately… Alright, we were at an age with great experience, we were 40 years old when I and Sotiris formed the group, and Nikos was about the same age, hence we put all our efforts and experience to make this group work and do things… Eh, that's all, with an *áno teleía*. If Sotiris wants to add anything to the story…

SP: No, I don't have to add anything to this story. The same thing [I was thinking] … We were just playing, and… alright, as we were playing, we were incorporating the solos… Always during a jazz improvisation, even when some of the biggest jazzmen [*sic*] [improvise], you will hear them doing… It's a common joke, my friend, that we play a well-known melody… That is while you are playing a piece, you will incorporate in your solo a melody of another piece. This happens in jazz par excellence, everyone does it.

NP: Right.

SP: That is, from Charlie Parker and [John] Coltrane to… everybody does that… =

KM: Those who can. Those who can. [laughs]

SP: Yes, yes. Usually, most [musicians] do it. This thing is a music joke, that is while you play, you pass… It is a joke between the musicians. Within this joke, this was happening to us (playing Greek melodies), and… In such a way, we started doing the covers of Greek

[413] An interpunct. Literally translates as 'upper dot' or 'upper stop'. It is the Greek (infrequent) equivalent of the semicolon.

style, and because… eh… you know, playing manouche… There is no chance that you can go and play manouche to the French or to the Gypsies. [laughs] While now, we can play this (their covers) … easily… [laughs]

NP: Right, indeed.

SP: Because we play something different, we don't play the same thing as them. [short pause] But it has a basis… The basis… that is… The basis is this rhythm, the harmony that they (the manouche musicians) use, that is we did what they usually do… Look, the same thing happens in jazz, too. That is in jazz… When jazz appeared as jazz music, there weren't any original jazz compositions… The compositions were… The standards that they say… The jazz standards… most of them are pieces from Broadway and from various theatrical [plays] and musicals, which if you listen to… =

KM: In essence, various hits.

SP: Yes, they were various hits. If you listen to the original performance of many pieces, you will say 'ah, this is not jazz'. Yes, 'Autumn Leaves' is not jazz. 'Autumn Leaves' is… eh… It goes back… It goes [back to George Frideric] Handel, do you get it? This situation… These cadences [sings consecutive cadences] … It goes way back; it is not something new. Jazz has two different elements: one element is the swing feel, the fact that swing [feel] must be there, otherwise it is not jazz, and… the second element is that it must contain blues. So, these two elements, the blues, and the swing feel, when they are inserted in classical harmony, suddenly this thing stops being classical music; it is jazz. It is not a characteristic of what they say… characteristic of jazz is improvisation. The improvisation… Here in Greece, we have… [does a gesture that is usually used to show long duration, or something that happened many years ago] from our birth. That is, improvisation is… engraved on our DNA. It's not… Many people say that the characteristic of jazz is improvisation. No. The characteristic of jazz is two things: the swing feel, and the blues element in harmonies that neither have blues, nor swing feel. Essentially, you add the swing feel, you add the blues element, and it becomes jazz. Otherwise, jazz doesn't endure. The jazz puritans will tell you… Ah, in fact Django… at the beginning Americans wouldn't accept that Django Reinhardt is a jazz guitarist, because they tell you, he didn't have blues, and he didn't have swing feel in his first two records. Right? Indeed, in his first record, Django doesn't have as good of a swing feel, as he later did.

NP: Aha.

SP: Do you get it? And since then, … And that's why the Americans… the American puritans, right? I don't mean everyone, because, you know what, every culture generates

something of its own, and it says to you 'This is mine. This is mine.'. As if they want to keep it. And thus, they have their own thing, and they tell you 'Ah!' [makes a gesture, as if he means to stop someone]. So, if you talk to [Wynton] Marsalis, he'll tell you… who is the biggest puritan of jazz, and a great player, but he has a very particular opinion. He says, 'This is not jazz.' [makes a gesture to the right], 'This is not jazz.' [makes a gesture to the left], 'This is jazz.' [makes a gesture to the centre].

NP: Mhm.

SP: Do you see? So… and this is weird… what is jazz… but… essentially to me, that I have been studying for all these years, and I've been listening to music, etc., I can now say, after studying [alone] and with teachers, etc, that this is jazz. Jazz is the swing feel, and blues over given older harmonies. For sure, through this, different reharmonisations started appearing… all these things… We did the same thing, that is we took… Instead of taking the Broadway pieces, we took our songs, some old Greek songs, whether they were *rebetika*, or *elafrolaïká*,[414] or the *laïká* of, let's say, [Giorgos] Zampetas, and others… Because depending on the date, this (*laïkó*) also differs. The *laïkó* song of the '30s and '40s was mainly *rebetiko*. There was one… what people call '*archontorebétiko*' (posh *rebetiko*), which was also *laïkó*… with [Nikos] Gounaris and many others. This was later, of course, during the '50s.

NP: Mhm.

SP: And then [Manolis] Chiotis appeared, who brought elements… who also played *rebetiko*, that is he started with *rebetika*… He wrote *rebetika*. But he incorporated elements of Latin, elements of Django [Reinhardt], elements of… anything you'd like… very foreign elements. None of the elements that Chiotis introduced was Greek, and suddenly this became what we now call *laïkó* song. On the other hand, *laïko* song has its own story. That is, the producers who were working and were producing songs… one was stealing [songs/melodies] from Turkey, another was stealing [songs/melodies] from Egypt, someone else was stealing [songs/melodies] from Persia, and somebody else was stealing [songs/melodies] from India.

NP: Yeah, right.

SP: As a result, as you can see, even the *laïkó laïkó*[415] is a… a big… [makes a grimace] Okay… [pause] I don't know… You know what happens? Music doesn't have the borders that we

[414] Literally translates as 'light-*laïkó*' or 'lightweight-*laïkó*'.

[415] The repetition of the word is used for emphasis and implies the classic/pure *laïkó*, or what is widely used to define the genre.

tend to describe. Boarders never existed in music. For instance, [Pyotr Ilyich] Tchaikovsky, who was in Russia, was playing classical music, but classical music was also being played by… I don't know… [Claude] Debussy, who was in France.

NP: Yes.

SP: Do you see? Therefore, it isn't as… You may say that classical music is more intellectual, and it doesn't have borders. Yes, but borders don't exist in general. An idea that someone would see… Look, great… Musicians have always been doing this. Throughout the history of the world, musicians were the people who were taking things from the surrounding cultures, and they were transferring them to their own [culture]. They were like the messengers, like people who were becoming aware of something different, of something beautiful, and they incorporated it into their own beauty. That was always happening. Except for closed societies… or… societies that have huge… such as India, or China… for many years they were closed [societies], concerning what is happening [to the world] … Alright? But you see, from the moment that the thing opened, and there is… you can see musicians from Africa that play amazing jazz, and they have nothing to do with the Europeans… musicians from China, from Japan, from all over the world… the borders aren't that deep. This is what we did, that is, essentially, we said… let's do our own melodies, our own songs, that is to orchestrate them this way. With the chords… to be more… We did reharmonisation [*sic*], we changed the harmony, we brought it in the context of Django [Reinhardt] … of jazz, rather [than Django], of the '30s and the '40s… We used the rhythm that Django used to play, along with the guitars… the sound of Django Reinhardt, and it came out to be the thing that we play as Gadjo Dilo.

NP: I see. So… =

SP: But it is simple… simple. The conception is simple because it is simple… It is what it is… Why play… Why take an English song to make it jazz, when I can take a Greek song and make it jazz?

NP: I see. I see. So… =

SP: This… =

NP: = then I imagine that you don't agree with the following question, that is:

Q2. Some journalists and reporters have used the title 'When gypsy jazz meets *rebetiko*' or something similar for Gadjo Dilo. Lately, though, they have been reduced, as far as I have observed. Do you agree with that? If not, could you describe what is the element that they find to be of this kind?

SP: Look, I think that it does not… it is not that… =

KM: I will tell you after [Sotiris].

SP: = First things first, what happened? Look what happened. In the first record that we released, we haven't covered only *rebetika*.

NP: Mhm.

SP: We had done (covered)… The [song] 'Sou sfirizo' ('*I whistle at you*'), for example, which was our first hit, was not [with emphasis] *rebetiko*. It was, in fact, one of the jazz pieces… Because it was one of the Greek jazz songs… the *elafrolaïká* [songs] of that period, which essentially… [Giorgos] Oikonomidis (the lyricist) and those who made it (wrote and recorded it) were more *jazzo*-[416] … more Western.

NP: Yes.

SP: Therefore, we didn't do… The point on which I disagree, is that we didn't just do (cover) [songs of Vassilis] Tsitsanis. We did (covered) Tsitsanis, for sure. We did. For sure, we also did (covered) [Giorgos] Zampetas. We also did… eh… [Spyros] Peristeris, and others. For sure, we did these. We did several pieces. But we didn't do only this, do you see? It's not that I don't agree with that (the journalists' title/statement). I agree with that, but partially.

NP: Mhm.

SP: Because I did *rebetiko*… We did *rebetiko*, and we did *laïkó*, and we also did *elafrolaïkó*. So, we took pieces… We selected pieces that we were listening to, do you see? Pieces that we had listened to, either when we were young at a feast, at an anniversary… These memories are what we took, and we brought them to this [new] reality. [His daughter comes to whisper to his ear, so Mitropoulos takes the opportunity to express his viewpoints]

KM: Look. Good, let me tell you something about [this]. Concerning the titles that are put by various journalists, etc, it is a very normal [laughs] problem… =

NP: Mhm.

KM: = that every musician who creates a work will come across. To begin with, nobody… Whoever you ask, or [you may experience this] on your own album, if you have released it… my [personal] album, Sotiris' album with his other [progressive rock] band… If you ask him 'What [kind of music] is this that you have done?' [so, he can respond] accurately and literally, anyone will reply 'It is something like this', 'It is something like that' [while making a gesture], so everybody disagrees with each other. But there is… to me, there is a logical

[416] The word 'jazz' with an added 'o' in the end, implies in Greek, an attempt to connect it with another word to make a compound one. For example, many people say '*bluesorebetiko*', which means blues-*rebetiko*.

explanation, a humane explanation, that is… someone who wants to convey an information, a music producer, a… even a music manager, let's say, who wants to create something, he must make a title, which for a person that doesn't know anything, doesn't know who (the band) they are, doesn't know what (the band) they do, doesn't know… He (the manager for example) can't write a bed sheet;[417] it would be more perplexing. So, this problem applies to everyone, and thus it cancels itself. So, if you make a record that [may contain songs, since] I've seen you playing also some folk pieces or like this [makes a gesture like playing rhythm guitar], again, you may want, in case a journalist asks you – you may already have this experience – 'What [style of music] are the pieces that you made?', you would respond 'I can't exactly say… they have these elements and those other elements…'. As a result, this cancels itself for everybody.

SP: Yes, exactly.

KM: And I tell you this with great confidence because we have meditated on these things for years, through interviews, and other things, and in the beginning we were thinking of them differently, and in the end, we have calmed down [laughs] for several years. They are problems that look like [problems], and they are created because of the question [of a journalist] itself, which brings the problem, etc. It was the right title though, in my opinion, because it included… The message that it conveyed was right, and it had… It wasn't a lie =

SP: No, it (the title) was not lying.

KM: = within this meaning. And… you know… Essentially, this title was initially thought by [the artistic director, music producer, and musician] Angelos Sfakianakis… eh… Driven by the '11… the '12, sometime around then… or the'13, I don't remember, we had just finished the record… =

SP: It was in '13.

KM: = In '13, we had just finished the record, and he had to create a title, to organise our show that we did at *Gialino* Music Theatre, which immediately gave us the large stage, etc. Angelos [Sfakianakis] had seen us [play] at the [restaurant] *Oi Thessaloi* (The Thessalians), where we did an exceptional concert… At the *Oi Thessaloi*, we used to play almost every week, but one summer we played a concert outside, on the street, where hundreds of people had gathered, they had sat down on the street, it was like a parade, let's say, and it had become a very nice concert. Angelos was there, and a lot of other people that… at the moment we appeared, having already released the album… We previously also had an audience that was enjoying it and had started to follow us, because it's not only the music.

[417] Meaning so much information, that could cover a whole bed sheet.

When a band is formed, in order to interest some people, it must have 'something'… Something must be happening… Something must be spoken… It's not like 'I went to play the things that I'm studying', or 'I play jazz, let's play in front of some people.'. That is, it is a subject of energy, and something that we had achieved as a team… after some conscious thinking, so that it will be a team, a company, a condition that we were feeling… and… was getting across. Therefore, the title was right, it was catchy, too, from a point of view. But you know… always an outsider – and I trust this, and I have proven this many times to myself [laughs] I have understood it – it is very usual that he can put a sentence together in a couple of lines, and he can create a wider frame, because we get lost in details – you will see that within our conversation for this interview now – and in a chain of different things. Hence, someone who's outside [of this], especially if he deals with such things with experience, as Angelos [Sfakianakis] does… he gave a title, which was also within the chain… you know, if something is good, and is about to go [well], others come and find it… You make your step, let's say the one or two steps that you are expected to do, and then others come and glue the remaining [steps].

NP: Yes.

KM: That is, it's not yours anymore, you can't deal with it. You pluck up your courage, and that… We, I think, had a very good ingredient in the covers – because [people] went crazy about the covers, and there is still this behaviour with the covers, and we can talk about that if you like, it's not a phenomenon [only] in Greece. It is an international thing. There is a reason behind it, which we can also discuss, if you want at another time – it is the fact though… we didn't just do the covers and went out to play… you know… we were observing… We enjoy them! [with emphasis]

NP: Yes.

KM: I say this, because you are a musician, and you understand that many [musicians] try, create something and they say, 'Give me some time to watch how it goes, and [if it goes well] I will record it…'. We didn't think like this, that if it goes well, and if it interests [people, we will do the next steps]. We, just while we were playing these, we had so much fun, and this (the fun and enjoyment) is what we were conveying [to the audience]. =

NP: I see.

KM: = [We] neither [did it] disparagingly, nor… To us, we were interested in mixing the things, and not, let's say, the purity of the style. Regarding the style, okay, it was our tool that we used to move on, but we were interested in the mixing of things. [pause] And I can say that we are still interested in this. Alright, we cannot speak about… It's a band of 5 or 6

people, it's not possible that one of us can speak for everyone, but we agree on the general idea, and we believe there it is… it was and will always be what everyone must do. And we will analyse these, if you want, within Greek music, because I have also checked a lot [of Greek music], because of the covers, etc, and [I've read] biographies, and… Essentially, throughout history, all musicians receive influences from everywhere… Anything I hear. Now, if I hear something on television, let's say, that I like, from a movie, from a music… I may play it on the guitar, and if I find a little thing that I like, I may take it and put it in a piece of mine, I can convert it… Hence, it's not a matter of stealing. Stealing is when you do the exact same thing. We thought from the very beginning that our covers cannot be considered as stealing, because… How can I put this? We did such an extensive cover (very diverse from the original) [pause]… That is, we altered the pieces not in the sense 'Play the piece and add some *hrátsa-hroútsa* [418] on the guitar, to play swing or swing-like, manouche', let's say, and only the instruments… But we cut and sewed, we added sections, we removed other parts, we approached them very creatively, with great courage, but with a lot of joy, too. So, we didn't care about some ideas [that can be heard], like 'They destroyed it', or 'They ruined it'. At least, we wanted to… to… It was loaded with music things, ideas, and performances, so that at least the musicians and the people who enjoy playing music, could understand that there is some value behind it. It's not like 'they grabbed a guitar, and they simply performed the song'. So, we added things to Tsitsanis' music, we subtracted others, we added new parts, we removed… There are songs that cannot be done (covered), others follow different rhythms, and we had to bring them to this rhythm (to adapt them to the manouche rhythm) … Some of them are *zeïbékika*, so the 9/4 – sorry the 9/8 – must become 4/4. When we managed to solve these issues… We didn't think of them as problems though. Looking back, the whole beauty of this thing – because it's not something that I can do again easily; it's not like you form a new band and you do it, these things just happen… And they were created without anxiety, they were produced through what we were doing. Sure, we offered almost the 100%, I can say, of our energy, and the band was based on people that didn't say 'Let's do a rehearsal every Monday.', or something like this, it was almost round the clock. This was the 'big case' of the band, which cannot be done… which is necessary to form a band. We were living together, we were sleeping at the same places, we were going on holidays together, we did things… Imagine, let's say, a team of 3 in the beginning, then 4, 5, and gradually soon 6

[418] It doesn't have a translation, since it is an onomatopoeic word for the sound that the pick produces when playing chords on guitar. Usually, it is used disparagingly, or for fun.

of let's say bachelors… =

NP: Mhm.

KM: = because it played a very important role… the way that you… your lifestyle… you must have the room… You know, we couldn't do this today. We cannot offer ourselves 100%. Then, I could call Sotiris, Nikos, Sergios, and tell them, 'No tomorrow morning, but get ready now, we have to leave to go to Thessaloniki, I just arranged this.'

NP: Ah.

KM: There was no need to ask them, 'Can you do it? Can you not? Are you doing something else?'. That is, it was… we lived together. This was the case, let's say. It was like being 20 years old, like being University students.[419]

NP: I see. That's important.

KM: So, that was it. So, [I have] to go back [to the original question], because perhaps I have been out of topic… =

NP: [laughs]

KM: = regarding the title, it was right, it had the right dimension, it doesn't matter that it described only that part… It was the bigger part of the work. After all, people know you for what you deposit (the work that you publicly release), not for the things that you have in your mind, or the thing that you know you've been doing.

[Pomonis' daughter interrupts to say that his father cannot listen to us, since he's speaking on the phone]

SP: [laughs]

KM: Alright. [laughs]

NP: [laughs]

KM: So, essentially, what we always do, and this applies to everything… even what we are, is what others feel, what others understand for us… what others see, and not what we have in our minds, 'What am I doing?', with our excuses, you know, 'I didn't play well, I usually play better', 'I can play it, if I sit down and practice', and all these 'ifs' that we say.

NP: Yes.

MK: That is, when you play something, it's over. The others (audience) don't know you; he can only see what you played. So, our presentation, *Manouche De Grec*, had… a majority of… the bigger percentage involved pieces of *rebet*-… *archontorebétiko* onwards. Because

[419] This expression still exists in Greece, implying that University students have a lot of free time, regardless of the degree, the mode of study, or even the prestige of the University.

pure *rebetiko*, with the sense of modal… [pause]

NP: Mhm.

MK: – if you… I am sure that you have examined these, since you're doing all these things – wouldn't have been possible (to be covered in manouche style) … or it could have happened, but it wouldn't be… Thus, we converged with the *rebetiko*, which, for that [category of] *rebetiko*, these composers had already converged with European music. They had incorporated the cadences in their songs.

NP: I see.

KM: Consequently, we didn't cover [songs that were written] on the *tríchordo* [imitates *tríchordo* playing with his hand], that involves a pedal point, and you play a melody (on the other one or two strings). We could have done this as well, but there isn't the opportunity to do big movements. But certainly, [Vassilis] Tsitsanis, and even [Markos] Vamvakaris in some of his latter songs, or [Giorgos] Zampetas, or [Spyros] Peristeris, and all these people, have used the European music, and their influences then, and before us, they did the same work, without though creating covers, but by incorporating them (the elements of European music) into their original songs. But they have used them (the elements of European music). Because it wouldn't be possible, if they couldn't incorporate elements of harmony, such as two-five (ii-V).

NP: Yes.

KM: While in… how do I put this? If… The '*Ksípna Mikró mou ki ákouse*' ('Wake Up my Little and Listen')[420] is a piece that is in fact European. That is, it is a *rebetiko* song, with the sense of Greek *rebetiko* that comes after *Smyrneiko* [*rebetiko*], when it came here… its next dimension, its next decade, two decades approximately, during which, since musicians listen to different music that happen here and there, they begin to incorporate elements that weren't previously included in this music (*rebetiko*). Eh… European… I've heard stories about [Vasilis] Tsitsanis for example, from people who had met him, etc, that a musician… in fact, he had a guitarist that used to play chords with major sevenths and dominant sevenths, etc, and he called him *Europaista*…[421] [pause]

NP: [laughs] Really? I didn't know that.

KM: Yes, this is the story, let's say, that comes from an interview of this guitarist, who tried to play a couple of times, and he tried to add a trick while on stage, and Tsitsanis turned his head, and said to the musician next to him, in his characteristic accent, 'The new one is

[420] In fact, this is the first lyric of the song '*To Minore tis Avgis*' ('The Dawn's Minor').

[421] This could be interpreted as Europeanist.

an *Europaistas*'. Nonetheless, Tsitsanis knew these tricks, he didn't get them from him. They were very open minded. They would listen to anything popular, any hit, from the gramophone, the records, and all those things. They would listen. They are urban musics. Even *rebetiko* is… it is an urban music. This is a difference from the blues, in my opinion, because blues is not urban =

SP: Yes, the blues is… =

KM: = its base, in any case. Even the blues though, it's a different conversation, because it begins differently. Blues also comes to converge with European music, and then does the one-four-five (I-IV-V). Previously, the blues, just like the former *rebetiko*, is modal, it's only one chord.

NP: Yes.

KM: It's just one chord, and its concept is the call and response if we can describe it in a few words. The moment that it incorporates the cadences and the I-IV-V, is a European matter.

NP: Mhm.

KM: Meaning, let's say, that it comes from classical music, from the music that comes from there, anyway.

NP: Yes.

KM: Therefore, similarly our *rebetiko*, let's say, that was more modal, just like our *dimotiká* (demotic music), and other older musics, converges with these things (the European elements), which enter… and… mostly in the '40s, and especially in the '50s and '60s, it (*rebetiko*) opens to anything it could open to, when the *laïkí* music has been constructed. It incorporates elements, while other times it steals a whole piece, exactly as it is, other times it takes… After all, some Tsitsanis' pieces include elements of other composers, just as classical composer pieces include… let's say [Frédéric] Chopin, [Maurice] Ravel… they incorporate elements of other classical musicians… so… And in my opinion, just because we've worked so much in covers, and we have researched this thing so much, let's say, I now can't find any music that doesn't include other elements within it.

NP: Ah, yes.

KM: Previously, as a musician… Perhaps 10 years ago, I would probably say something different. Now, anything I listen to, since my ear has been cultivated to look for these things, I don't think I hear something that hasn't existed before in one form or another. So, the big thing is, and has always been, how can you incorporate one of the previously made things, or a mix of things, and make it sound contemporary and yours.

NP: Mhm.

KM: That's it. [This applies] To rock music, to funk music, to hip-hop music, to classical music, to any kind of music… During the period that he/she (the musician) creates, his/her 'today' must be heard.

NP: Yes.

KM: So, in that sense, some songs of Tsitsanis, etc, those that we covered, already included… They weren't modal, they weren't… Let's say, it's not like when a group of friends hangs, and one of them plays a chord constantly, and they sing, or respond (call and response) a *rebetiko*, or any other Greek [song line]. They had a process, let's say, which… Tsitsanis already used *diminuítes* (diminished seventh chords). *Diminuíta* was also used in *rebetiko*. *Diminuíta* in *rebetiko* music is borrowed [chord]. [pause]

NP: [nodding]

KM: … to make a cadence… The D minor (Dm) would be changed to, let's say, D dominant seventh (D7), to go to G minor (Gm).

NP: Aha.

KM: This is borrowed. They do not exist, as is, in older *rebetiko*. That is, they are borrowed (chords) [laughs] just like all loans[422] are… And in this idea, in this mixture, we could say that we (Gadjo Dilo) took it a couple of steps further, since we had a language that we knew, that is the manouche, and we kept studying it, and on the other hand, we also knew the language of *rebetiko*, as Greeks, as musicians, as… I don't know… Some [learnt it better] mostly through the band, others less [through the band]. So, we connected two knowledges that we had, to [go] a step further… If this answers your question, because *rebetiko* is already a difficult subject, a difficult riddle… it's difficult to write down a simple line about *rebetiko* (to explain what it is). Essentially, by viewing the discography and the hits, you build your own road, on which you can see the changes and everything else… But it is an entangled situation. Just like everything else, our *dimotiká* (demotic music), and others… They include [elements] from here, they include [elements] from there… Imagine that if gypsies didn't live in Greece for the last hundred years, we wouldn't have [maintained] the *dimotiká* (demotic songs) [anymore].

NP: Yes.

KM: Gypsies maintained them. Very few Greeks maintained the traditional [music]. And this may be an element that belongs to the gypsy spirit, let's say… to blend it. We did it in reverse. Just like gypsies play the *dimotiká*, and they do it to have work.

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[422] He used the same word for both 'borrowed' and 'loans', as it makes sense in Greek, and he wanted to make a joke or a pun.

NP: Yes.

KM: They also do it because they like them, but it is also their local [music], it's what they know, so that's what they do. They don't have the internet, they don't have records, let's say, they don't have the media.

NP: Mhm. Yes, right.

KM: Eh… So, we did it in a similar way.

NP: I see. [laughs] Okay. I'm happy that you mentioned [Vassilis] Tsitsanis so many times, because in the very next question, I say:

Q3. I have listened to your 2013 album *Manouche De Grec* and the 2016 album *Manouche De Grec Vol. II* and I noticed that even though you've covered songs of several songwriters, there is a stronger appearance of Vassilis Tsitsanis. Is this on purpose or is it a coincidence? Did, for example, someone really like Tsitsanis?

KM: Let me say something about this, and then let Sotiris talk. Eh… Look, when we… When we more consciously said, 'Look, we have to sit down and find a way to organise this thing better.', you know, so it will become a record, etc, especially in the first one, let's say, that solved many things… There were some obsessions from everyone… from me, from alpha, from beta, from someone else there weren't any [obsessions], etc. Which were more less the following: To not play something silly, to add something [substantive] in the music, etc. In our first record, we haven't covered [Manolis] Chiotis[' music] at all. [pause]

NP: Aha.

KM: While Chiotis, let's say… Someone could say that his pieces… his swing pieces are almost [already] prepared. That is, we played them once and automatically… They wouldn't need to be adapted, because they are more less created with the same way of thinking. But we avoided it… like the devil [avoids] the incense,[423] with the… =

SP: Consciously.

KM: = sense that… Eh?

SP: Consciously. I said, we consciously avoided it.

KM: Consciously, because we believed that [if we covered Chiotis] it wouldn't involve any work of ours, and it wouldn't mean anything. So, to bring the guitar… I also had a problem, because since Chiotis had played the melody with his bouzouki, or in the swing pieces, he had created almost identical things [with the bouzouki], so you don't have the chance to do something completely different from what he had done. It would seem like I am playing (imitating) the bouzouki with the guitar. It wouldn't be much different, let's say, etc.

[423] Greek idiom, similar to the English 'avoid [something] like the plague'.

NP: I see.

KM: And we avoided him very… It's a pity, but this was one of our obsessions. =

SP: We did… We did two pieces of Chiotis with Mary Linda.

KM: Alright, we let go, let's say… But during that period, Tsitsanis, especially in 2012 that we were preparing [the record,] etc, was more accessible, and he (his music) provided us the opportunity to interfere more, to… Because we wanted to cover [his music], but we also had a fantasy that our cover will be so good, that it will feel like we created our original song. [pause]

NP: I see.

KM: If you can understand this feeling… we wanted it to be like that. Why? Alright, because we just thought that way, and we believed in it. So… In Chiotis['s songs] we didn't have the ability to do this. He had it ready.

SP: He had already done it. [laughs]

KM: Yes, he had already done it, let's say. Thus, it was more accessible. On the other hand, it was a period in which Tsitsanis had started… and he had a… a second reading from a perspective of… How can I put it? Not of recognition in the Greek world, but… Let's say, [in that period he was considered] a composer that was huge, and that his work must be looked at from many angles. I remember that during this period, a classical orchestra – I've spotted them on YouTube – was playing a piece of Tsitsanis, and I was extremely impressed. There was… It was a new flow that was initiated because of Tsitsanis, and it was later developed. Not because of us. Certainly, we contributed to that, to this direction, but the Museum [424] was also built… For starters, we contacted… Because we received… we managed to receive the royalties, because we wanted to do everything properly… Eh, with Tsitsnis' son… =

SP: Tsitsanis' son has attended our concerts before we released the record.

KM: Yes. So… they gave us a part of their percentages as a sign of… what we did. Now these things have changed [laughs], I parenthetically say this… Now if you want to do this, Tsitsanis' lawyer will request to receive royalties even from your YouTube video that you will upload. [laughs]

NP: Yes.

KM: If you… you know. It was more… innocent time, a little bit. =

NP: Yes.

KM: = Now everyone is more organised, and alright, there is another… Therefore, Tsitsanis

[424] Research Centre – Tsitsanis Museum.

was not only a very beloved, but there was a reason behind it, that we won't do the obvious, which is Chiotis[' songs] … the *hasaposérvika* that, you know… they could fit [our style] in no time… that they wouldn't make a different to the sound. That's what we imagined.

NP: I see. [pause]. Eh, great. To move forward:

Q4. I see that you have listed within your influences – I think I saw it on CD Baby, but currently it has suspended its e-shop, it may have abolished it – artists… =

SP: What has been terminated by CD Baby?

NP: Its e-shop. It now only distributes music to the remaining platforms.

KM: Really? We didn't know that.

SP: Yes, we didn't know that.

NP: I incidentally noticed it. I haven't received any notification from them, it was a coincidence that I saw that. Except if it is temporary, but I think it is permanent. Anyway, I believe this is where I've seen it (the list of influences) in the past, since it only provides 3 choices, I had read:

= Django Reinhardt, Rosenberg Trio and Stefane Grappeli. Could you mention any other personal influences, either from manouche and jazz, or would you include any *rebetiko* artists in your personal lists?

KM: Look. The reason why he (the manager or publisher) selected these… we wouldn't have been asked… or… =

SP: People do this on CD Baby mostly to tag… = [Konstantinos Mitropoulos kept talking, so Skype muted Sotiris Pomonis' voice]

KM: **= …** they are like point of references for CD Baby for someone who reads [the details].

SP: Artists put these, so people can understand what their (the artists') music would be like.

NP: Yes, yes.

SP: Do you see? These were selected mostly for this. So, people can see what they'll listen to. Because if we had put '[Vassilis] Tsitsanis', people from abroad wouldn't understand [laughs] what they would listen to. Do you see? They would think that we are a folk band. A folkloric band. But… =

KM: The influences include 100% Django [Reinhardt], and our research… according to our capabilities, has been very extensive… that applies to all the people who got involved with Gadjo Dilo, regarding Django, his discography, his performances, information about him… and we still have the [need to do this] … but the main wave has passed, when we looked

for everything about him… That is, which are his recordings, and which aren't, any interviews on the radio, anything we could find about Django. There are approximately 800 to 850 audio recordings. [pause] We have listened to almost all of them. [smiles]

NP: I see.

KM: Sotiris and I have been 3 times to Samois[-sur-Seine in France], we have attended the festival, which was very important, because, you know, everything (stimuli) enters through the eye. It is… While we feel that we do something, essentially, we always function by imitating something. So, you can see something and then imitate it. Not a fake imitation, but you need to do it to basically understand how it is. So, this gave us very important information so we could understand the manouche language…

NP: Mhm.

KM: Our contact there, the playing, the jamming sessions, the fact that we saw countless… all these people who play… We've seen all the names (people) who play [manouche], and not only in festivals and concerts, but we've seen many of these big names jamming in companies of 10 people, or even 5 people, let's say. We met and we stayed for hours. We've watched them playing like it was… in… our living-room, let's say.

NP: I see.

KM: And in fact – Sotiris will confirm this – when they asked us to join them, as well as from where we come from, we played, and then they said, 'Play something of yours', so we played a Greek song… I don't know… '*To Minore tis Avgis*' ('The Dawn's Minor'), that we… =

SP: We played '*To Minore tis Avgis*' ('The Dawn's Minor').

KM: = we've already covered it and we were playing it with the band… They liked it very much and in fact they… How to put this? They said 'But this is what you must play. This is beautiful'. For their taste, for their ears, it's more exotic. It has some Greek elements, some Mediterranean elements… Some melodies that come from the wider Mediterranean, let's say… Perhaps even an Eastern allspice,[425] which we cannot understand, because no one… Because we live with this music, it feels similar, but the more Western European, Central European, and Northern European you go… [the spicier it is assumed]. So… We also had from there a confirmation that this [is what we must do] … In fact, in the beginning we thought that the record will be more interesting for the people abroad. It was, and people purchased it, but it did… Not a big surprise, we believed that it would go well here, too, but

[425] Probably he meant spice. The Greek equivalent of allspice (*bahári*) is shorter than spice (*baharikó*), and thus some people use them almost interchangeably.

it was a lot more [popular] here than we expected. We expected that people who listen to manouche, will listen to a more exotic manouche, with different melodies, let's say. The people abroad I mean.

NP: I see.

KM: Which was true… the critical acclaim confirms this, too, etc. And the sales from the fans [*sic*], let's say, all over the world, also confirms this. From America, the Middle East, Europe, Asia… everywhere. People come, people want us and have come to our concerts and… you know… It's something very beautiful for us. Now, I don't know… It seems… The way I'm saying all this it looks like… I don't want to look like… [I'm bragging] [laughs] How shall I put this? You understand… anyway.

NP: Yes, yes. I understand. So, when you're abroad, you also play all the Hellenophone pieces, indeed, right?

KM: Eh… We've understood that it is very important for the abroad concerts. Obviously, we always play some pieces of Django, or some pieces of the Django style repertoire. Let's say, we play 'Bossa Dorado'. It's not Django, but it is one of the hits of this style, but always the largest part is the Greek package, both songs and instrumentals [*sic*] … And this is interesting, and I now can understand the reason why… Why this is interesting. Interesting is something when someone doesn't know it, when it is a different sound, not something that he already listens to. It's not like saying 'Who's going to play the best solo over "Giant Steps"?', let's say. There might be millions of good solos, but only one, at most, will make you want to die (because it's so amazing), let's say. It may be by Biréli Lagrène. All the remaining don't matter… What matters is playing something, doing something that hasn't been heard from someone else… You know, that will bring something new. Hence, this happened to us, almost by itself, with the mixture of these two musical worlds.

NP: I see. I see. Despite that, there have been other similar efforts. Since I have attended 5 or 6 DjangoFests, I have noticed other bands that have tried to do something similar:

Q5. You are considered to be a very popular, and probably the most successful gypsy jazz band in Greece. And in many DjangoFests, you play in the end, on one of the days, as headliners, let's say. Besides being skilful musicians, do you think that the selection of your cover songs contributed to this success? I don't think that it's exclusively the covers and the skills, but there might be another ingredient as well.

SP: Can I say something? Look, the important thing, just as Kostas[426] said, is that we were… When we formed the band, we were active 24 hours a day to make this work. Even today

[426] Kostas is short for Konstantinos, so he refers to Konstantinos Mitropoulos.

that we're talking, the people who constitute the band, are 365 days a year… 366 days a year or 365, depending on whether it's a leap year, we're there for the band. This is not easy to happen to 5 or 6 people. This is one of the important reasons that many bands cannot go any steps further. We were there and this is the reason why it did go further. The scenario in which someone would tell us 'You will play this concert' and we replied that we can't do that, doesn't exist. We were there. The only reason we wouldn't play at a concert was because we had already booked another concert on that day. Not because one of us had to play a concert [with another band] somewhere else, another one had to play a different concert elsewhere, and a third one had to play a different concert in a third location. We were, somehow, throughout the year there and ready to go. Second, the bad thing right now… There are good and bad things… If a band tries now to do something that resembles our style, automatically people say 'Ah, they do something similar to [what] Gadjo Dilo [do]' (with a negative tone).

NP: Mhm.

SP: This is bad for the fellas =

NP: Yes, you're right about that.

SP: = the fact that this happens, because Gadjo Dilo, we are not the inventors of this thing. We didn't invent this. That is, Kostas and I… We really liked Django Reinhardt, we listened to Greek music, we saw that this thing [makes a gesture like mixing two ingredients with his hands] can happen, we liked it, we enjoyed it very much, and we did it. Right now, when someone tries to do this… that is… First things first, there is a paradox, because here in Greece, most people hadn't listened to gypsy jazz music, right? Except for some initiates of this thing, the remaining people don't even know who Django Reinhardt is, what is gypsy jazz, so imagine that they call you on the phone… Your relatives hear 'Mino**r** Swing' in an advertisement, and they call you on the phone and say, 'Sotiri, Sotiri, I hear your music in the advertisement', and you open the television to listen to your music, and you listen to Django Reinhardt.

NP: [laughs]

SP: And you say, 'This is not my music, I just stole from this' [laughs] 'I was influenced by this'. What I want to say is somehow, what happened to us is that some people… The audience… The wide Greek audience identified Django's music with Gadjo Dilo.

NP: I see.

SP: And this is a problem for the next [bands].

NP: Yes.

SP: Do you see? Imagine that we were even thinking of that, as well, at the beginning. Since we were playing at the DjangoFests, before we even recorded the album, we were playing… We had played… =

KM: We have played at all the DjangoFests. Every one of them.

SP: = Yes, I mean Greek songs… We had played [Greek songs] at a couple of DjangoFests, before even releasing the record.

KM: Yes, yes.

SP: Do you see? Some members of the band had this fear that 'Come on *malákes*,[427] if we don't do it now, someone else will do it before us, and then ta-ra!' [pause] 'We will lose the game'. We believed that this would make some kind of success, I won't lie to you, we believed that it'll make a hype.

NP: Mhm.

SP: We knew that it could make a hype.

KM: We could see that from the live [concerts]. It wasn't just that we imagined it, we could see this from the haunts that we created. Imagine that we had haunts where we played every single week with people. It is, for both me and Sotiris, the only group that we've formed, let's say, and they (managers, etc) were calling us… =

SP: They were calling us to book us to play.

KM: = they were calling us [on the phone] to book us to play. And you didn't have to call them to say, 'I have a band, could I come to play a concert [at your stage]?', etc. But that was the case. On the other hand, some bands that played manouche, were certainly companies [of friends], but they weren't so… how shall I put this? I wouldn't say they weren't so excited with manouche, but they weren't as close friends as we (Gadjo Dilo) are. This had consequences, but we consciously undertook them. For example, we refused other jobs to support the band, concerts [that we didn't play to], problems between us, to… Because how can I send a substitute if I happen to find a job (as a session musician) that pays well? Or anything similar. Each one of us, let's say, got involved in situations in which instead of working for someone else, we… We didn't say 'You know what, guys, I found a job for a couple of months, so I will join you only when I'm available, because it pays well', etc. We undertook the consequences of this thing, certainly with joy, but also with much effort to create a job for us, so none of the musicians would have to be absent.

[427] The plural of a commonly used profane Greek slang word with a variety of meanings. The literal equivalent could be 'wanker', however besides its negative usage, it can also be used to replace 'dude', or 'mate'.

This is another side that sheds light to this thing, because… This is why Gadjo Dilo were [successful] … and the most important thing is that we did a very organised work. Really organised work. The [band] Swing Shoes has also done it, Adonis [Goulielmos], let's say, who crafts guitars, etc – we are friends with all these people – they have created… Diminuita [Le petit big band] have released a record as well. Adonis' The Swing Shoes have also released a record of covers…

NP: Aha.

SP: Greek covers.

KM: Greek covers. 'Karagkouna', for example, other traditional pieces, you know… Others had a similar idea. They could also hear that something like this would be interesting. In my opinion, we were more organised when doing this, and we did it more successfully, in the sense that the result was more [commercially] successful… I don't mean that we necessarily tried harder. And an important element is its acclaim. And this acclaim came from an audience that was unfamiliar [with this genre], and when it listens to this, it doesn't examine what is and what it isn't, it examines only whether it likes it or not.

NP: Yes.

KM: So, we were very organised. We had, of course, a very great experience. The whole team consisted of musicians that have worked in [recording] studios, with companies, with many things. So… We found a way… We got a manager, we got other things, we got representatives… That is, we undertook everything that is normally undertaken by a company. We chose our people, and we formed the band just as if there is a company behind it, but simply this company included us [smiles].

NP: Yes.

KM: And we remain that way.

SP: And a great experience. We had great professional experience. The important thing for us is that the band was formed by purely professional musicians. No one was an amateur musician. Many other bands that play [in this style] include many amateurs, with the sense that they do not make a living out of this. And for me, the fact that your life depends on… What I say may seem outrageous and extreme, but it's like that. If it doesn't… How can I put this? If what you do does not put bread on the table, when you're a professional musician, you choose not to do it.

NP: Yep.

SP: Because you simply need money to live. And when you love something, and you want it to give you money, so you can continue doing it, you try harder. You try a little bit more

that someone else who does have the need, won't do it. Do you see? Someone else does it as a hobby. Alright, that's nice. But that's something different. The music pass through others when it is a necessity of the musician, as well. This work doesn't only express my artistic side, but it also expresses another thing for both me and Kostas, and if this doesn't go well, we won't have to eat. If we don't earn our food, we must do something else. It is a race for survival [laughs] in some way. It involves this situation, and this helps it to go a step further, in comparison to another band that doesn't depend… that isn't interested in this. We were interested to have… How shall I put this? Besides seeing that it has a commercial success, we wanted to make it become viable. We didn't want it to just be a company that gathers every 10 days, drinks wine, and plays together. We were interested… It was 24 hours a day, as Kostas told you. It must be viable. If it wasn't viable, if it couldn't bring money, which is the basic thing… If it couldn't bring money to help us live, it wouldn't have been possible [to do it so successfully]. This is a characteristic difference that usually distinguishes us from other bands, because when your life is hanging by this, you do something extra, which others won't do. Others may be better than you. They can be better in many things. But this difference of 'I have to live' is very important.

NP: I see.

KM: Can I add something though to this?

NP: [nods]

KM: This is a… you know… an esoteric view of what the band does. Things are, though, way simpler, and way more brutal [laughs] on what happens. It is like that: you create something and then it exists on its own. That is, the pieces, and the ways we made it, etc, included something that was likeable. When the record was released, even though we were already working – the band had been playing 3 to 4 times a week in bars and other stages – it was somehow, indeed, as it was described – and I believe this – during the period of '13 to '14, the 'surprise' band.

NP: Mhm.

KM: [This happened] when the band broadened out. How can this be possible though? Because everyone says, 'If someone helps you, you will broaden out and you'll do more things, etc', or 'Damn it, if only I had access to that thing', or 'if I…'. There are too many 'ifs' that torture all of us musicians. And 'Damn it, I listen to what I'm doing, I listen to what you're doing. Mine is also good, why doesn't it…?'. All the things that will happen are, though, beyond you. What we did had a punch. It had something within it. [The band] righteously wasn't described as manouche, but as a band 'surprise', that is it brings

something new… We listen to something new. We never paid anyone to play our pieces on the radio. We never did a placement. On the contrary, because we've talked… Especially on Pepper [96.6 FM], for some time, our pieces have been played throughout the day.

NP: Mhm.

KM: And still. And then, little by little, [the pieces have been played] on all radio stations. When we met Mouratidis, who's the director of… =

SP: [Giorgos] Mouchtaridis. Mouchtaridis.

KM: Mouchtaridis, indeed. We told him – Sotiris can confirm this – 'Thank you very much', because we had attended a gold record ceremony that he had organised, and we had given him a piece of music… 'Thank you very much for the support! You play our music for so long', etc. He replied 'It doesn't have to do with me, guys, people ask for it. People call and they want your piece. They want this piece. They want the other piece. They want this piece. They want that piece.'

SP: He said, 'I would play your music once, because I like you; I'd play your music twice, because I like you a lot; I'd play your music thrice, because I like it. If, within these 3 times, nobody else liked it, I wouldn't be able to play your music again, because this is my job. That's it =

NP: I see.

KM: He doesn't play the music that he personally likes, he is not interested in this.

SP: = I hadn't done this; if the listeners didn't ask for you, I wouldn't be able to continue playing your music, regardless of how much I like you.'

NP: Aha. I see.

KM: The substance was inside the things. In this… Alright, we made our effort, but you cannot organise this. Imagine that we… When something is to move forward, then even your mistakes are translated [by others] to 'it should be done this way' [laughs] (the mistakes are part of the success; they happened to help you succeed).

SP: [laughs]

KM: It is crazy.

NP: [laughs]

KM: Imagine that the video clip that currently has 8 million views [on YouTube], or even 8,5 million, I don't know how many views it has reached now =

SP: We didn't know that this would happen [laughs].

KM: = '*Alla Mou Len ta Matia Sou*' ('Your eyes say to me different things').[428] When he sent

[428] Sometimes translated as 'Your lying eyes'.

it to us, we played at Faust [Bar-Theatre-Arts]. A guy that came to take pictures sent it to us. He said, 'Tell me which song you want me to shoot to make a video', etc, and imagine that he wasn't a professional, we gave him some 'pocket money' to do this. You know how it works, as you have helped us, too [laughs]. However, we got this video clip, but we wanted to do bigger things in the video… to do this and that… We decided that the video is not good, we'll make a better one, and our manager said, 'Alright, if you don't like it, I will upload it on YouTube' (on his own channel). We didn't upload it. And still, it isn't in our channel.

NP: Ilias [Papacharalambous] did this?

KM: Ilias, indeed.

SP: Ilias told us, 'I want a sample [of your work] to use it' =

KM: 'I want a video guys.' We had made a video of '*Pefteis se Lathi*' ('You Fall into Mistakes') which also involved a nice atmosphere, shot at *Oi Thessaloi*, with certain outfits to accomplish a certain image. We had formed the whole idea there. And since we had this big idea, when this person made our second video, that didn't go through us during its production, we thought that it is not suitable at all. If we don't make it similar to the first, etc… And it proved, within a very short time, to be… For our size… It isn't that it has billions [of views], but just the fact that it has exceeded 8 million views [*sic*] is a sign that people are interested. It has been disseminated.

NP: Yes, yes, definitely.

KM: Plus, we've made other videos since then. We've made a video clip for [Christoforos] Papakaliatis' movie, in which even the actor who has won an Oscar play.

NP: Mhm.

KM: These are crazy things, let's say =

SP: The production is =

KM: = the production is in [photographic] film (the movie was shot with film). The production that… How can I put this? The crew and the equipment cost thousands [of euros] per day. =

SP: It didn't go that well [laughs].

KM: = Do you see? With people… It is a film. Okay, it went little by little; it reached 2 million. The point… This is why it outclasses you. You can't think of everything. The things that you think are good and that they will happen… While the other [video] was way simpler, it turns out that it had within it this special 'something'.

NP: Yes.

KM: If we knew about that [laughs], we would do it every day. Everyone would do it. We would do… We would sell this secret [pause] through Skype, let's say.

NP: [laughs]

KM: But in the end, it is not about me, or the other. It is… Something was made through our team with enthusiasm and without thinking of it… Simultaneously thinking and not thinking about it… And this alone had this 'something'.

NP: I see. [pause] Since you've told me all these, I think I already know the answer to the following question, but I want =

KM: Yes.

NP: = to ask you anyway, just for clarification purposes:

Q6. When creating a cover, or even when improvising, I suppose you don't think in *dromoi*, right? Do you approach them from a western/jazz theory perspective, like being in a jazz environment? Am I right?

KM: Let me answer this question, and then Sotiris will tell his point of view. Eh… [Takes some time to think] Regarding the way that we incorporate improvisation in our covers… We set… There were some problems that needed solving. Because we are anyway familiar with jazz music, let's say, and with manouche. These, though, are… When you want to improvise in this kind of music, you must know that there are some individual elements… One very basic element is that there must be a form/structure. =

NP: Mhm.

KM: = What we call AB, AABA, etc. The pieces by Tsitsanis that we choose to cover do not follow a form. Therefore, yes, you can improvise, but… =

SP: They do not follow this kind (jazz and manouche) of form.

KM: = yes, but… The form serves some things in improvisation. That is, I can understand the 8-bar [form], the 16-bar [form], the sections, let's say. There is a certain logic behind it, that you can get familiar with it before doing stuff. When, for example, a piece is in A minor, and there are lyrics, and it is 30… or 27 bars… The lyrics justify this [length] instead of the music form. This is an issue. You must either sing the song [does a gesture, implying singing it in your head] and play (improvise), or when you start [improvising], you won't have your reference points, otherwise in jazz – manouche jazz – performers would wink to each other to change chords, or to do anything else. So, our problem, which we solved in some way, is: Let's say we take a piece by Tsitsanis… let's say it's a *zeibékiko*. How can it be transformed to a swing since it is a *zeibékiko*? When we found out that *zeibékiko* can be counted in quarters [pause]… just as people clap their hands.

NP: Yes.

KM: People don't clap their hands in 9/8.

NP: Perhaps 9/4. Or not?

SP: They clap quarters.

KM: They clap quarters.

NP: Yes.

KM: That is: [he sings a melody and simultaneously claps in quarters]. That is, it contains only this part. Now on this, since it abandoned the idea of [claps a *zeibékiko* rhythm], etc, the idea of becoming a square could work…

NP: Yes.

KM: = and it could adjust in an internal way… After inserting some themes… after solving this… We solve [the problem of] how the chords could work, by using these packages, like one-six-two-five (vi-ii-V-I), the two-five-ones (ii-V-I), the diminished chords, and all these that come from elements that we learnt from the manouche repertoire. Essentially, as we grew our manouche repertoire… When we knew how to play ten manouche pieces, we already had [incorporated] some elements [of it]. When we learnt how to play forty manouche pieces though, along with its relative styles, we had… because the music itself teaches you ways… So, we could borrow elements, we could adjust, we could do [does gestures with hands], we had a broader vocabulary. Then… in each piece… I think we haven't released any piece that doesn't contain an improvisation. In some pieces, there are even three instruments that play [an improvisation], because we wanted it… alright, it was for our own minds, because we are musicians… and we wanted the band to have very strong musical references… instrumental, you know, even in our songs. When the time comes for a solo, depending on the piece, we insert, as an additional section with the same harmony, with the same chords, within the same key, a form. So, when you play the piece, when you arrive at the solo, it will follow the manouche standards, and it will be, let's say, a minor blues… or the form of the solo can be rhythm changes.

NP: Aha, aha.

KM: So… within the same tonality, etc, these are connected, and during the time of the solo, let's say… a form is being built. In others… in others we almost used the way in which we had adjusted the form to cover the song… Tsitsanis's [songs] were more convenient, since Tsitsanis has also followed some European standards in his pieces, even though we (the Greeks) hear them as Greek, and we believe that he has got them (the ideas for his songs) from his village. That is the changes, the 'it will go like this', 'it will go like that', etc.

Hence, there was a structure that sometimes was already fine, as it was, or it needed some adjustments for the solo, so I won't have in my mind the lyrics and how the piece moves between sections… It was an addition in the same key, without anyone noticing it, since it followed more or less the same chords, but it provided the ability to become a form, so we could incorporate some playing that involved the manouche language… sometimes Hellenised, but present. The manouche language cannot exist without having its context.

NP: I see.

KM: It's impossible. Every language has its own argot.

NP: Yes.

KM: Otherwise, it's just seven notes. Everything is possible. Its argot helps to make it sound like this. If we go away from the forms and the… We always tried to transform it into a form, so when it becomes a form that can be manipulated, then we can play the licks and all that stuff that constitute the language. Because if it doesn't have the licks of the language, then the instrument doesn't play manouche… then it plays as we play in everything else…

NP: I see.

KM: So, all these were elements that were necessary. We also incorporated [elements] from other jazz pieces. Essentially, we were very open about drawing from a piece… from another piece, another piece, and another piece, and matching them… For example, we have an instrumental [song]… the '*Pame Tsarka sto Baksé Tsiflíki*' ('Let's Go for a Stroll to Baksé Tsiflíki'),[429] let's say.

NP: Aha.

KM: Its introduction, which is a section of ours, let's say, involved an idea of ours, and then involves [an idea from] Wes Montgomery's 'Four on Six'.

NP: I see.

KM: So… we opened our hands and our ears to every side… to things that we knew.

NP: Yes.

KM: Do you see? To things that we had though, that is… Now, the objective was the [good] taste, and the good matching, so that they won't be distant from each other, you know… =

SP: Let me say something, Kosta, and I'm sorry for interrupting.

KM: Yes, yes.

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[429] The Turkish name of the small suburban town outside Thessaloniki, Neoi Epivates, which literally translates as New Passengers. The Turkish name *Bahçe Çiflik* is still used as the second name of the town.

SP: The most basic thing, Nasso, the most important thing was that it must have been appealing to us.

NP: Mhm.

SP: Right? This is the main guide: it must be appealing to us. It is necessary that we are really into it. We won't make a cover just for the sake of making it. We won't make it because it may be catchy, or for any other reason. The basis for us, from the very beginning, was that we must like what we do, and then we will spread the word. This is the basis. Everything else that Kostas described are the details. The essence is this: 'Did we begin making a cover? Yes. Did we like that cover? Did we enjoy it?' Because, you know what happens? Very often, just as Kostas said, I may have the ability to make 20 songs [in the style of the band] Pyx Lax at this moment. Right now. I may be able to sit down and make them. The question is 'Do I believe in this?' Because when you get out to the world to play it thing, you must believe in what you play.

NP: Yes.

SP: It can't be made-up. I won't do: 'Ah, I will make 20 songs [in the style of] Pyx Lax, because Pyx Lax sell, thus I will do the same in order to sell as well.' You will sell nothing. Pyx Lax believe in what they do. I don't believe in it. If I do this, I will do it only to sell, to earn money, to mock… Hence, essentially it is like making a fool of myself when I do this. When I play out, people may not know anything about music, but people understand these kinds of things. You may say 'Do they?' They understand. They understand that [the singer Lefteris] Pantazis is what he is. The end. He is what he is. He's not something different.

KM: He is original [*sic*], yes.

SP: He is original [*sic*], do you understand? He is original [*sic*]. If I get out and I pretend to be Pantazis, I won't be original [*sic*]. Can you see what I mean?

NP: Yes.

SP: What we achieved is the fact that we are original [*sic*]. This is the big difference and the very important thing in all these: { [dc] * we * were * into * it }. First things first, we are into it. Besides that, what do we know all these years as musicians? Do we know [how to play] jazz? Do we know rock? Do we know funk? Do we know *laiká*? Do we know other stuff? We blended all these together.

KM: Yes.

SP: Everything. When I say everything, I literally mean that we incorporated all these elements. Just as Kostas says, we suddenly took [the song] '*Baksé Tsiflíki*', and while it has [air guitar gesture] an introduction in Balkan [*sic*] style, we suddenly… – even though it is

Balkan jazz entirely, [you will see] if you listen to the song – it begins, and suddenly kicks are introduced that are in the style of Wes Montgomery… It fitted... It fitted. We liked it, and we said 'Look how nice it is. Look how nice it is.', and we enjoyed it and we laughed. This is what comes to light. This is what the audience receives from us: the fact that when I do [air guitar gesture] 'da bam, da bam, bam bam gaahn', I enjoy it.

NP: Mhm.

SP: They neither understand whether it is Wes Montgomery, nor if there are (chord) substitutions, nor if it is [a] Tsitsanis's [song], nor if it is anything else. Nothing else. This is what they understand: that { [dc] we enjoy } what we do. We enjoy what we released. And it is important that this is perceived. So, the first factor to make a cover, or anything else – since a lot of people have approached us during all these years to say: 'Guys cover this song of ours'… big names… 'Do this, do that', and we respond: 'Guys, this isn't possible. We cannot do any kind of song…'… First things first, if you do it like this, you end up degrading it… do you see? Alright, I can make whatever you like, but the point is that you also degrade it like this. It doesn't make sense to degrade what you have established with effort. Because if you do it, and you keep doing it like pumpkin seed,[430] then it doesn't make any sense at all. The first thing for us is to fancy the song. If we like the song, then we start working on it, and all the ideas are welcome. All the ideas, including Heavy Metal, and anything you can imagine, are welcome and are tested at this point. You may have an idea that has been drawn from an irrelevant song. You may say: 'Guys, in this piece, he (the songwriter) makes a structure like this, and then he does this and that; let's do it like this.', and we try it. If it is nice, it works, and it fits the song, we keep it and we continue working on this.

NP: I see.

KM: Let me say something about the question… you asked a question and I just remembered… a few minutes ago you asked whether we play using scales or with the… =

NP: With *dromoi*.

KM: = … with… yes. Essentially, the musical package that we play is mostly based on arpeggios. This is its system. And this is why it produces this kind of language. Now, there is a large analysis behind this; if you want, we can discuss what exactly is this thing, but it is not based on the fact that I have, let's say, a scale… I write the melody, I do my improvisation, and there are the family chords of the scale… Essentially, with the use of the scale, it feels like entering a modal space…

[430] A Greek metaphor for the things that you do while wasting your time, or to make time pass faster.

NP: Yes.

KM: While here… like the idea of jazz that we play, and that manouche acquired, which is not based on 'I made a piece in A minor'. It is the style of music, which needs, let's say, a more harmonic… Its encounter is ragtime, and the…jazz of that kind, of Louis Armstrong, etc, etc. Therefore, alright, a scale can be used, as long as you have a chord that lasts for a few bars, it's a (dia)tonic [chord], let's say, so to create a system… Let's say you play a one-six-two-five (I-vi-ii-V), let's say, in C major, you can work using the scale, you can create a melody, but essentially, if you want to create such a mood and the language [of manouche], arpeggios must be used, with their approaches, of course, etc, because this is licks [*sic*]. That is, this is the language, which is… there are a certain number of phrases, and this is manouche's very interesting thing that creates its sound… There are counted phrases in corresponding bars. The licks [*sic*], for example… In the past, when I played rock and blues, I used to avoid the licks [*sic*]… I considered them to be licks [*sic*], you know, with a negative connotation. When I got involved with manouche, and by researching it, I discovered that the licks [*sic*] are what mattered the most.

NP: Aha.

KM: And what happens? Essentially, the licks [*sic*] include a coded thing within them, that is a rhythmic pattern, a rhythmic motive, let's say, that must do [strumming an air guitar gesture] 'taka taka bi ke, taka baka taka tan, taka baka tiki taka, taka baka taka ta'. So, it is like saying… Iambic decapentasyllable[431] [laughs], let's say. It needs something like this (the use of licks). If you learn… If you learn many licks [*sic*], then you begin creating your own licks [*sic*]… And they include… It's like a Cretan who learns how to say *mantinádes*,[432] after learning and saying, let's say, twenty, thirty, forty, or fifty, he discovers the code with which he can create his own *mantinádes*… And he starts doing variations, up to the point that he can entirely create his own [*mantinádes*], but it is essentially a chain. No one can create something individually, as if he does that, then he will be the only listener of his creation. To build a common tongue, others must know how to speak this language too. As a result, in order to be manouche, it must be a language that is used by many people, and we call it manouche. Here, music includes the element of language, which is also a common subject of discussion, since we say that music is a language. It works exactly in a way a language

[431] Iambic decapentasyllable has been the predominant metre in traditional Greek folk songs and Greek poetry.

[432] Plural of *mantináda*. It is the art of musical declamation in form of a narrative or dialogue, sung in the rhythm of accompanying music. It is prominent in the island of Crete, and other parts of Greece.

does. For example, to maintain the existence of *Arvanitika*,[433] it is necessary that there are enough *Arvanites*[434] to speak. If there is someone… If there is someone talking, and he speaks his own (language)… It's something of his own, he doesn't communicate with anyone. To be rock, or to be blues, they must include their argots and the necessary words that constitute these genres. Manouche is… It has a package that involves the study of too many licks [*sic*], you must learn in the way in which when you see, for example, two bars… of B minor (Bm), let's say… or one bar of B minor sixth (Bm6), or one… You must be prepared, you must know that there is a phrase that can cover this one bar, with any variation you like, let's say, and from any direction you like. Thus, I see small boxes. Manouche sees the bars as small boxes. So, I have two bars here. I have one bar. I have something else. So, it is like boxes that are glued together, and, alright, the more experienced you become, the easier it is for you to glue them from any side you want. You know… All this package… This is included. If you stay in just one chord, let's say, an A minor (Am), even if it is a [A minor] sixth (Am6), and you do play just an A minor, then manouche will be depleted in one or two minutes. After this, you won't hear manouche music.

NP: I see.

KM: Its language cannot produce what we recognise as manouche. Now, anyone can say anything they like. It is a style of music that doesn't fit… Now, how this is connected to the Greek [songs] and the covers… It is something that we solved with the playing and the rehearsals, etc, by combining… By combining these two elements. When it wasn't possible to change it, we somehow used the Greek side…

NP: Yes.

KM: Whenever though, even in a piece that we cannot change it at the beginning, we take advantage of the part of the song, in which we can use the Greek [side], and then within its margins, we incorporate elements of the language of manouche, as well as of its style of playing.

NP: I see… I see. A parenthesis: Dimitris Mystakidis counts *zeibékiko* in 9/4, rather than in 9/8, in the form of 4/4, plus 4/4 that is the same with the previous bar, plus 1/4 at the end.

KM: This is also a way to do this.

SP: Look, let me tell you something. When I hit this [starts hitting a steady pulse with his palm on the table] for you, I can even tell you that this is sixteenths (semiquavers). I can

[433] It is an endangered variety of Albanian, also known as *Arvanitic*, traditionally spoken by the *Arvanites*, a population group in Greece.

[434] They are a bilingual population group in Greece of Albanian origin, who traditionally speak *Arvanitika*.

say anything I prefer.

NP: Yes, of course.

SP: This [idea] doesn't exist, the idea of 9/4 and 9/8, 7/8 and 7/4, 6/4 and 3/4, all these are a matter of approach. It depends on how you want to approach it. Do you see? So, everyone approaches it in his own way… Every one of us finds a way to approach them in his own… How can I put this? In the way that we hear them, in the way that we feel them. Now, if someone approaches it in 7/4 or 7/8, or… Basically, I don't even count most of the time. When I'm going to play something, especially if it happens to in irregular metre, I don't even count; I think about clave. That is, I think about… *Zeibékiko* has a clave behind it [hits a *zeibékiko* rhythm with his hand on the table]. Just like, for example, in Latin, they have [hits a son clave rhythm on the table], right? A corresponding thing is the *zeibékiko* rhythm, so you can play in 9/4. So, everything depends on the way you perceive it. When… Even in complex rhythms, let's say in eleven (11/8 or 11/4), seven (7/8 or 7/4), nine (9/8 or 9/4), thirteen (13/8), or anything similar, personally it doesn't help me thinking or counting one-two-three-four-five-six-seven-eight-nine-ten-eleven-twelve-thirteen… None of these helps me. So, counting one-two-three-four doesn't help you, to begin with. So, what, do I need to count one-two-three-four? I think of… When I play, I think of four-bar sections… two-bar sections, eight-bar sections… I never think of one-two-three-four. This isn't possible. You will be stressed, you will feel like dying if you keep counting one-two-three-four, one-two-three-four-five, one-two-three-four, one-two-three-four, one, one-two-three-four, one-two-three-four, one…

NP: [laughs]

SP: It is impossible to count like this. You don't play like this. It then becomes… No one plays like this, no one counts, right? You only count to learn something.

NP: Mhm.

SP: When you learn it, then you never count it again. And it is clearly a matter of viewpoint and approach, whether you want to see it as 9/4 or 9/8, or anything else. Then it is a matter of writing. Which way you want to write it down. If you write it in quarters, you will write it differently. If you write it in eighths, you will write it in another way. The difference isn't there. There is no difference there.

NP: Mhm. I see.

KM: Can I add something to this? Because Mystakidis and I did a seminar together… Which… We met a couple of times, so it may be interesting to tell you a few things… How to… Essentially, the seminar had the title 'The world of *laïkí* guitar, and the world of manouche',

let's say.

NP: Ah.

KM: During this very short period that we got together to do this whole thing… There are some similarities, there are some common characteristics, and there are some differences. The common characteristics… The first common characteristic is that this music has been played on guitar. And we begin our discussion from the instrument of guitar, in the seminar we examined the *laïkí* guitar and the manouche guitar in terms of construction.

NP: Ah, that's interesting.

KM: They have a similarity =

NP: Yes.

KM: = because… I suppose you have played a *laïkí* guitar, let's say… Because many guys have built… Many luthiers have… And in fact, they were more successful in building *laïkés* guitars, rather than manouche [guitars].

NP: Aha.

KM: Because Sotiris and I have checked too many guitars. Sotiris bought his guitar from abroad, as well as mine guitar was built overseas… Our finest guitars are handmade, etc. And we have played guitars of almost every luthier, since all the luthiers come to the festivals, and it is… There is this side of the festival, let's say.

NP: Yes, okay.

KM: Almost dozens of luthiers [come to the festival] with their own booth. Something similar to the… A small copy of what we did in the jazz festival of Athens.[435]

NP: Yes, I see.

KM: And in Lampidona,[436] this is a miniature of what happens there (in France). So, the guitar is a solo instrument… Its sound. Both the *laïkí* and the manouche guitars, in comparison to any other kind of acoustic guitar you play, regardless of whether it is Martin, or Taylor, or any other premium guitar, it is built for something different. Their tone is, to begin with, 'midrange', just like every old instrument is, to have body, to have… So, it won't get lost [between other instruments], in contrast to the contemporary acoustic guitars, that have a tone that is designed for an 'Andy McKee' style of playing… [laugh]

NP: Yes.

KM: This is, of course, a personal opinion. Now anybody can… Since I talk, I say my opinion…

NP: [laughs]

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[435] DjangoFest Athens

[436] A social cultural centre in Vyronas, where many of the DjangoFests have taken place.

KM: To me, the contemporary acoustic guitars have been directed to this kind of sound, for the last ten or fifteen years. Guitars like Taylor, and others. They have a studio acoustic guitar tone.

NP: Yes.

KM: They try to provide the instrument, the… It's not like that. The older instruments... We have played Selmer guitars in France… Django's guitars, let's say. A 1938 guitar and a 1942 guitar that were repaired and sold by an Italian, and these guitars were very similar to the ones that we have. Alright, they were exceptional instruments, but they are midrange instruments, they don't have notable bass and treble tones. Then the binding that they have, it gives a tone more (xxx), that is it has a more pronounced attack.

NP: Mhm.

KM: The guitar is cut on the neck and the tuning pegs, in contrast to… Because, you know, the sound inserts the wooden body of the guitar through the tuning pegs. It follows a… It inserts through the sound hole, where you hit the strings, but it also inserts via the tension of the string, as it goes through the tuning peg, where the string is wrapped, and it goes back to the neck, and then to the wooden body. Especially on the electric guitars, but it is also a factor on the acoustic guitars. There, the *laïkí* guitar, as well as the manouche, are cut. It is a different kind of wood, the… (headstock) This thing is cut, it doesn't continue [makes gestures with hands]. The sound of continuity doesn't interest us.

NP: Yes.

KM: = on guitar. Guitar has a lot of attack, and this is why I'm telling you that they are solo instruments, since they sound almost like a bouzouki.

NP: Mhm.

KM: While if you buy a fine Taylor, or a good Lakewood, or anything similar, you'll see that it is fucking great, but it doesn't have… Since we are used to the manouche guitar, I get great acoustic guitars that have great [sound when] strumming, great [sound when played] fingerstyle, etc, but when I get the pick to play solo, I feel like I don't have an instrument.

NP: Aha… ah.

KM: When I try to play all the frets, when I try to play with the band, as a soloist I want to have 'note' in my hand. I don't want my note to sound like a joke. They don't have that. They are not built to… Even… What's his name? The guitarist that within the last years… With the acoustic guitars… Tommy Emmanuel, let's say.

NP: Ah.

KM: You will see that he uses a guitar… =

NP: Maton.

KM: = double-O (00) … Western… The old guitars that have smaller bodies, smaller sound holes, and these guitars aren't lost in the bass, they have a louder sound.

NP: Okay.

KM: They have a solo sound.

NP: (xxx)

KM: A second similarity between the *laïkí* guitar and the manouche, is that below the top, the bracings aren't similar to the classical guitar, which looks like a clock [makes gestures with hand to show the shapes], but they are vertical instead. This creates a sound that helps to… The tone has an attack and some strength, let's say. Plus, other characteristics like the type of wood, etc, but this is something different. They are common things. It is, within quotation marks, a 'common instrument making', which worked in older instruments, since they needed loud instruments.

NP: Yes, I see.

KM: Do you see? They couldn't amplify it with a microphone, you couldn't place a piezo, or anything else, but… So, the older instrument making needed loud instruments, because the instruments… In the midrange, because this is the most valuable spot, as it doesn't get lost when you hit the strings. A manouche guitar… My guitar, Sotiris's guitar, and every fine guitar, can play on the twelfth fret or the fourteenth fret, let's say, you can play ascending and descending arpeggios, and the note will sound like breaking glasses, let's say.

NP: Yes.

KM: It's that loud. So, it can go in front and can get the role of the solo. On the other hand, regarding some musical [characteristics], and things like that… *Laïkí* guitar, in the way that Mystakidis explores it… He doesn't explore the *rebétiki* guitar… [pause] You noticed that he explores the *laïkí* guitar… [pause]

NP: Yes, but I believe that he includes this within…

KM: Yes, of course, but still, you see, he examines the *laïkí* guitar. He doesn't stay… He doesn't stay in… Because the subject is very complicated, when you try to examine the purity… [pause]

NP: Definitely, yes.

KM: = if you try to examine the DNA-al purity, let's say, of one thing or the other. He correctly stays, let's say, in the idea of the *laïkí* guitar, and essentially the guitar that has been used then… In recordings… And that has taken the role of the instrument that appears in front.

NP: Mhm. Yes.

KM: Which we also find in *rebetiko*, but also in its similar [genres]. Look, in each period, the common characteristics that appear next to *rebetiko* are similar to it. They don't have such big differences. Now, by examining what happened eighty years ago, let's say, or ninety years ago, we may see things… Since we don't know the big picture of what was happening then, we may see things from outside. Just like the current picture. If someone sees it after a hundred years, different genres of music may be seen as a straight line, and someone will see their commonalities. Therefore… Mystakidis's idea, let's say, in contrast to ours, even though Mystakidis as well uses the modal and the European mixture up to a certain level of course… But he uses all these changes, the cadences, the diminished [seventh chords], the seventh [chords] that move to another chord, and some substitutions, let's say, etc, some of which, though, are included in some modes. In some modes that when discovered, they had some modernism. That is, they incorporated, in 1900 let's say, in Smyrna, one thing that was coming from older times, and another thing that came from receptions, dance… I don't know… From anywhere they could listen to some music. From the moment you listen to music through a medium, you do listen to music. It (music) spreads. The problem was a hundred, and a hundred and twenty years ago, when mediums didn't exist, and for that reason, the speeds of the music spread were like very slow paces. While now, with the different mediums, and especially with the internet, let's say within the last ten to fifteen years, the steps happen with dizzying speed, because this problem has been solved.

NP: Yes.

KM: The moment that something happens anywhere else, it happens here too. I understand something, I do it, I learn the same skills, I do the trick… It's like a youngster that does a trick on skateboard, let's say, in Seattle, he then uploads it on Facebook or on YouTube, at the same moment, another youngster in Athens watches it, he tries the trick a hundred times, and he ends up copying it precisely. This is… This is where the problem of 'why are covers continuously created?' arises. It's like… Now I will once again describe a product of my own imagination… Music is like a system that, at some point, loads… [laughs]

NP: Mhm.

KM: The variations have already happened. And especially now that the dissemination has speeded up, they (the variations) run very fast, and thus… It doesn't have… Anything you do has already happened.

NP: Yes.

KM: Plus, if it isn't something very very special, something new, that hasn't happened

before, even in originals [*sic*] … You may write your own music, but it may sound like one person's or another's. You know… When someone who doesn't know you listens to you, you know, it seems [to him] like something that he already knows, he doesn't listen to something that doesn't… And in fact, he may think, just like we do as listeners of other things, that 'ah, I already know this from there (from somebody else), and he does it better [that you]', or, you know 'this doesn't mean anything to me', or 'it's more of the same'. So, the internet helped so everyone can know everything. Everything and anything. Anything you create looks like something that has already happened. Okay, with a personal touch, let's say, but this cancels itself, since millions of people add their personal touch. It cancels itself. If for any reason, something so huge doesn't happen to bring something that I haven't heard before… This is why everyone looks to match the most peculiar things.

NP: Yes, yes, I see.

KM: This is true for both the music industry and in other (xxx)… You will notice that in most commercial styles, such as R&B… You will see that you can listen to R&B with eastern music, with… They have done everything. They try to find the most random and weird thing that has been played somewhere, to take a sample, which… The time that this had happened wasn't of any interest to anyone, it was a wack and a half,[437] but now, this mistake of his includes something that cannot be done by someone else, and… The music industry sees this in a big level… Imagine… What happens in the labs…? This is where they earn their money. This is where something [interesting] must be presented. So, this is a chained kind of thing. Something additional, and I will stop talking, so Sotiris can speak. For the *laïkiá*. We use a language, and Mystakidis uses another one. There are some common points, but in other places they (the two languages) don't meet. We have this way that I more or less explained to you, plus a thing that is located in the harmony. The *laïkí* music and the *laïkí* guitar, since it is more *laïkí*, from its nature, let's say, as a guitar, it is built on an emotion. It is built on a yearning… Alright, the words may not be right, but you will understand the meaning behind them. A melody is being played with a sense of interpretation. The interpretation is very important. What I say must touch you.

NP: Yes, yes.

KM: From the moment I play.

NP: Yes, yes, yes.

KM: Plus, its argot. Manouche has a rich garden of chords… Chord subdivisions… In manouche, it is very important where the bass is, where the top [of the chord] is, if the

[437] Greek vulgar expression for something very bad and/or idiotic.

instrument moves, the bass, the guitars, the chords… What is played in the dyad of a violin and a guitar… How the cover… It's like orchestrating a whole orchestra. What happens on top? Does he play flat nine (♭9)? Does he play sharp nine (♯9)? Does he play flat five (♭5)? What happens next? Manouche is very rich, as well as all the jazz subgenres, or what we do, because it has that. Surely, in the overall style, this is a 'brushstroke', but if you see it with a musician's eye, it makes a big difference. Whereas the large side of the *laïkí* guitar isn't the quality of the sound… The accompaniment is an environment that has to be created… It is an environment in which the other will insert, and you will get lost in the sense… It has this… How shall I put this? Ehm… It has a more theological element, man, which is… Of *amanés*…[438] Which is of the interpretation… So, I will get lost with the melody, you know… A more *laïkí*… I say this without any bad intentions!

NP: Yes, I get it.

KM: I'm just trying to find the most suitable words. There we have a big difference. That is, with Dimitris [Mystakidis], let's say, I could harmonise a melody… In the same rhythm, the same time, the same counting, and I would do a series… A sequence of basses and chords in… In the very simple melodic line that Dimitris [Mystakidis] plays.

NP: Yes.

KM: And, naturally, he thought that this was unreal… He thought it (the harmonisation) was beautiful, too. No… And I don't mean a change of chords in the style of [Kurt] Rosenwinkel, I wouldn't add something peculiar, something weird, something… You know… As it was made in a lab, mate… For those that are very versed that are not satisfied… The remaining have been played already, and they are seeking something weirder… To abandon the melodies, the melodicity, you know… I mean… Within the given melody.

NP: Yes, yes, yes.

KM: Within the given melody… With movements that are still melodic, lines, contrapuntal, this and that, etc… We have a wide range, in manouche, concerning the harmonic environment, in contrast to the *laïkó*, that has what I mentioned. Another difference is that they do too… Mystakidis uses a technique that is based on quadruplets and quintuplets.[439] Just like we glue the licks [*sic*], let's say, for example in a line I have this chord and that chord… I can start a phrase, even though I may be in A minor, if E seventh (E7) appears, I will play the arpeggio, which creates a cadence. Mystakidis does the same thing, in the

[438] A vocal improvisation. A kind of monodic, long-winded, languorous and passive song, having as a main feature the repetition of the Turkish exclamation '*amán*'.

[439] He meant *tetrachords* and *pentachords*, respectively.

same movement, let's say, because there are common pieces… He does it thinking that 'I will use that quintuplet,[440] that is I will play this phrase that is in A minor, but I will glue…'… There are some parts that are like licks [*sic*]. These five notes that constitute this sound for A minor, become a door that goes to the next group of five, but it builds the chord of E seven (E7) … E seventh.

NP: The pentachord.

KM: The pentachord, yes, I'm sorry, I said 'quintuplet' [laughs]. In this sense. You have examined them too. It is a system.

NP: I see.

KM: All music is systems. Everything is a system, so we can… This is how we understand them, and we learn them. If everyone did anything he liked, I could create my own [system], your own [system], you know, in order to create a chain. Therefore, there are pieces of Django [Reinhardt], in which there is a melody that feels like it was made by [Vassilis] Tsitsanis. [long pause]

NP: Aha. I see.

KM: Which… The melody of which could be played by Dimitris [Mystakidis], as he was capable of understanding it, it's like making… It has… We have covered '*Pou Na Vro Gynaika Na Sou Moiazei'* ('Where Can I Find a Woman That Looks Like You') [starts singing the melody] with the cadence… Tsitsanis has an identical piece. Eh, this is a Tsitsanis's song. Django [Reinhardt] has an identical piece, 'Babik', that goes like this [starts singing the melody] … with the cadences, exactly the same, identical construction… We could even say that one stole from the other and vice versa… Or it's like… Just like Miles Davis created 'So What', which is a form that contains one chord, and goes… I don't know if you know it…

NP: Yes.

KM: Its B [section] goes a semitone ahead. Just like this, [John] Coltrane creates in the same form 'Impressions'.

NP: Yes.

KM: He only made a different melody. Now, you may say that one stole from the other. Who wrote the record first? Alright, the other did a variation of the melody. It's like this thing happens between Django [Reinhardt] and [Vassilis] Tsitsanis.

NP: I see.

KM: And in my opinion, this does happen. It did happen, and it does happen now too. Just because it happens now, I understand it, and I can confirm it. Not because Django

[440] He meant pentachord.

[Reinhardt] knew Tsitsanis, and Tsitsanis knew Django. But within the same time period, when you are in the 1930s and the 1940s, there are common sounds (influences). The hits, the big cinema films, their musics… [pause]

NP: Yes.

KM: From which they both derive elements, let's say. Thus, there are technical commonalities, especially with *rebetiko*, which has the side of Tsitsanis, with the European cadences, and the… You know, that creates the… He will move from one (first degree, tonic), to four (fourth degree, subdominant), but before doing so, he will make one a seventh [chord] (tonic dominant seventh) to create a cadence.

NP: Aha.

KM: From A minor, let's say. A minor, A minor, A minor (Am), A seventh (A7), D minor (Dm).

NP: Okay, yes [laughs].

KM: Rebetika that feature these elements, they already are mixed *rebetika*. [long pause]

NP: Yes.

KM: We meet with these (manouche has similarities with this kind of *rebetika*). Otherwise, *rebetika* that have, let's say, one chord, a pedal point… I don't meet with these (manouche doesn't have any similarities with them). Just as… It is identical with the correspondence with the blues, let's say, which you know, in the past there was a… It has its own riddle, how it starts, etc.

NP: Right.

KM: Sorry for the… Long time, Sóto.[441]

NP: [laughs]

KM: Especially for Sótos, since I answer everything.

SP: All my equipment (amplifiers) have been broken, and I am trying to find an electrician. Everything has been broken. Today, when we started talking, suddenly the remaining unbroken amplifier that I had, began making 'vvvvvvv', and I cannot understand what happened. Everything has gotten a blackout [*sic*]. I must get them fixed now. Everything. When I say everything, I mean everything.

KM: It is the most annoying thing that happens. When you want to use something that you own, and it makes a noise or something…

SP: Everything has been broken, I tell you.

KM: It has happened to me a lot of times.

SP: Everything. I have two power amplifiers, both of which are now broken; [I have] two

[441] Short for Sotíris.

preamps, both of which have been broken… Everything has been broken. Alright, they needed a service, I bought them twenty years ago, but come on, how did everything break at the same time? Anyway…

NP: [laughs]

SP: Tell us. Say what you want.

NP: Me? No, let's move on, as I don't want to keep you busy for too long. The next question is about… I mention that I essentially study some musicians who are supposed to be characterised by journalists as these who have fused *rebetiko* and the blues

Q7. like Pavlos Sidiropoulos in *The Blues of the Prince*, let's say, and Georges Pilali who does his own peculiar thing. So, I wanted to ask you if you could suggest any similar hybrids, works either like Georges's [Pilali], let's say, or similar to what you (Gadjo Dilo) do. Or you can propose something different, even if it's gypsy… Eh, sorry, I didn't mean 'gypsy', I wanted to say 'reggae' fused with *laïkí* music, or reggae fused with *rebetiko*, for example…

SP: Socrates [Drank the Conium] [laughs].

NP: Okay [laughs].

SP: Socrates [laughs].

KM: There is a band that has combined *rebetiko* with surf [rock].

NP: Ah, yes, a Greek band.

KM: Yes, a Greek band. They sometimes travel abroad to play concerts, they are good, and coincidentally we have played together. They are… They are a great band, a band with a nice sound. They know surf [rock], they enjoy it, they are crazy about surf [rock], and they utilised their idea in which they mixed it with *rebetiko*, which, alright, all Greeks have more or less… =

SP: Come on, 'Misirlou' has been covered by Dick Dale =

KM: Yes.

SP: = the god of surf [rock] has covered 'Misirlou', don't go nuts.

KM: No, alright, I propose this as something that is… It has to do with the blues. It's about the blues. Because manouche and blues… Essentially, Django [Reinhardt] wasn't… Blues is an American thing, and later on, when it became a worldwide music, let's say, in the 1950s, the 1960s, or even later, when it started in the rest of the world… Alright it becomes a music of our common culture, let's say. But Django [Reinhardt] doesn't have the blues, and the difference in his playing, although he has a jazz playing style… That is a swing playing style, he is a star [*sic*] of swing… He is a star [*sic*] of swing. He plays… He is… Not only

because he plays well, but because he is successful. I always combine, you know… If you are not successful… I may play very well too, but I may not know it yet, or you may play very well, or somebody else who lives next door, and nobody knows him. We all overlook that every single one that has managed to become a 'big name', his name has been combined with a big success. [Jimi] Hendrix wouldn't have existed if he hadn't sold millions of records. Wes Montgomery wouldn't have existed if he hadn't had his huge success within a certain period, with millions of sales. We wouldn't talk about George Benson… Every single one, even [John] McLaughlin, Pat Metheny, [John] Scofield, let's say… It's not only that they play and that we like them, but it also has an 'American proof' that says, 'Tell me how many records you have sold.'

NP: Yes.

KM: 'What you say is right, but I don't care what you say. Show me your account of sales.', let's say.

NP: [laughs] Yes.

KM: Do you see? For example, we say AC/DC, fuck AC/DC… But AC/DC have a record that is in the list with the top five albums with the most sales worldwide, let's say.

NP: Yes, I know.

KM: So, how is it possible that they aren't one of the greatest…? Or… [Carlos] Santana, or… You know, any name that we all know… They have a corresponding [number of sales] that is real. Just like that, Django [Reinhardt], during his period… In fact, he had two careers, one with the group, and a post-war solo career. He plays with Duke Ellington, he plays with Louis Armstrong, he plays with Dizzy Gillespie, he plays with… These were the biggest stars. During the 1930s, Louis Armstrong and Duke Ellington were the biggest stars. They are not like, as we now talk about Chick Corea, for example, there's no analogy between them. They were like, for example, Michael Jackson… We talk about stars who were the musicians of the era. They didn't play something in a sense 'Whoever listens to jazz is an *intellectuel*[442] [*sic*]', and this and that. It is like someone listens to… What can I say now, I don't know…? The corresponding examples. They are the stars of the time. Someone can go to the kiosk and buy a postcard with their pictures. Django's picture appeared in postcards. Someone could go to a kiosk, pay one euro (€1) – I don't know how much it costs – so one can have his photo in his home, let's say. During the French occupation, in '41 or '42, when he (Django Reinhardt) had his second career… When we say that he had his second career, he was very successful, with unclear sales, since others talk about a hundred thousand to two

[442] Using the French word for 'intellectual'. The use of this has been common in Greek.

hundred thousand, while others talk about approximately five hundred thousand record sales, within the occupation, in France, in '41, with '*Nuages*'.

NP: Yes.

KM: It's like the whole Paris, all the French people, (felt) the state… The 'clouds'… This is its translation, let's say, I don't know how to say it… 'Clouds' [*sic*]… Like it is a… How we say *'Synnefiasmeni Kyriaki*',[443] you can say something similar… Do people buy it because they want to listen to it? Do they want to dance to it? Do they want to play it and cook meat at the same time? I don't know. The point is that people buy it.

NP: Mhm.

KM: They don't just listen to him. It's not like he's just a Gypsy guy that plays well. After all, [he had] an amazing biography… This is why he survived the Germans because he was famous… Django is… I don't think that another European has become so famous in jazz music, and not necessarily exclusively in jazz. Alright, let's say only in jazz. [No one became more famous] than Django, in the level that I am describing to you.

NP: I see.

KM: With tours in America, with record sales, with influence, etc. And it wasn't blues.

NP: Yes.

KM: That is, he tried to copy, but he had a great jazz swing feel… His level… He didn't have that much of the American blues [in his style], he had a more European classicistic reference.

NP: Mhm.

KM: Manouche music…

SP: This is why Americans… The American puritans didn't consider him a jazz [musician] at the beginning, do you see?

NP: Ah.

KM: Alright, but he is recorded, let's say… =

SP: Alright.

KM: = … alright, I won't say the primary guitar, as a guitarist… Alright, he (Django Reinhardt) and Charlie Christian are essentially the two 'pylons', let's say, of all the guitaristic playing that we play. Django is the most complicated playing in jazz, let's say, and Charlie Christian is the person who… How can I say this? He has a style that certainly has blues elements, but he has that… Something that is above music, something that flows, which is more…

[443] The most famous song of Vassilis Tsitsanis, and one of the most famous *rebetiko*/*laïkó* songs of all time. The name translates as 'Cloudy Sunday'.

How shall I put this?

SP: He played in a more 'blowy' way; he was =

KM: Yes.

SP: = more. He was more… Look, Charlie Christian has played in a way that resembles the wind instruments, in comparison to Django. Django also had, but… =

KM: Django had, but it was the sound of a big band.

SP: Charlie Christian's was more intense, he had a more 'blowy', a more breathing [sound]. It is different. Alright, these are details.

KM: Alright, but all the guitarists of the 1940s and 1950s… And the 1960s… =

SP: (xxx)

KM: = they have =

SP: Charlie Christian was studying Django.

KM: Charlie Christian was studying Django. Django's phrases appear in Charlie Christian's solos, but this doesn't mean that Charlie Christian wasn't… Simply, Charlie Christian is black, and essentially, all the musics that we listen to today, are the musics of the black people. Blues… Soul… Funk…

SP: Jazz.

KM: Jazz… I don't know, the ninety percent (90%) of the music that we listen to today is the music of the black people.

SP: That's why the politically correct [*sic*] term isn't 'jazz' anymore, it is 'black American music'… [laughs] Bam. That's for everything, guys, you must know that now.

NP: [laughs] Yes.

KM: Yes, it doesn't examine if it is jazz or anything else. Every ten years it's a new genre, let's say, etc. We examine them, that jazz is a genre, and there is also bebop, and then there's something else, etc. Essentially, if you look at record sales, during the 1930s and '40s, what we now call jazz, it was music for all the people, the popular music, the hits, the commercial music. It is the commercial music, and then what we now know happens, the rock and roll, the rock, the blues, I don't know, in their turn each of them, and they change. Every five or ten years, a new band comes, and it brings a new sound, or something else, or a few rock bands gather. But Django [Reinhardt] doesn't have this. During the time of Django, they had a European package, let's say, of… It doesn't involve blackish playing. Regardless of that, the guy that Sotiris mentioned before… [Wynton] Marsalis plays in his concerts amazing swing…

NP: Mhm.

KM: Which… There are a couple of videos, let's say, on YouTube, and he's the only one who knows how to play it well. From the moment the pianist starts playing a solo, and the others, they make it uncool. [laughs]

NP: Yes.

KM: Because, Marsalis knows and has a special trumpet, and he knows how to play the package of Louis Armstrong. He plays old jazz. While when they enter and they try to do a system in the style of McCoy Tyner, with the use of fourths, etc, you know, the new systems in music, the piece gets lost, which consists of three chords, and it cannot get pulled. And throughout Marsalis's solo, you feel like you want to die, you say 'What is this guy playing?'. Because he's a musician that has Louis Armstrong, who's the father of the whole case. The solo of Django in 'Minor Swing', which you definitely know very well as a sound, is exactly a package of wind instruments. If you translate it into wind [instruments], it is [starts singing the solo] 'Pa pam, pam, pa pam, pa pam, pam, pa pa pa pa pa pam pa pam, pam. Tata tata ta, ta ta'. It is organised, it is built like a horn section plays, which is the kind of orchestras of the time.

NP: Yes, I have… =

KM: Essentially, his guitar, his skill, his mix… Give me a minute.

SP: I also want… =

KM: Yes, yes. Yes, yes, alright, that's all. I will stop for a bit now.

SP: = these are too much. Tell us something else. Ask something different because I must definitely make some phone calls now.

NP: Yes, yes, yes. What I wanted to say, since you mentioned Dick Dale, 'Misirlou', etc:

Q8. We also have examples like Jonathan Kreisberg who has taken a [Markos] Vamvakaris's piece, and he has created a piece that he calls it 'Zembékiko', which was included in the album Shadowless. Do you think that these approaches are good when they happen? Not only in terms of musicality, but I refer to this, since unfortunately, not only abroad, but even in Greece, people don't know the original pieces. They know… In the past, I have sent a questionnaire about 'Misirlou', approximately five years ago, and unfortunately the vast majority didn't know that this piece by Dick Dale is in fact a Greek piece. The numbers were disappointing.

SP: But many… Imagine that this piece is… This particular piece comes from Egypt. It came from Alexandria, it's not even… But its origins were Greek.

KM: Or at least, this is how it was initially recorded.

SP: Yes, the piece had Greek origins. Simply, Dick Dale played it in the 1960s, and all the

people think… And then it played in [the film] Pulp Fiction, and everybody believes… You are like that they didn't tell you that [Quentin] Tarantino wrote it. [laughs]

NP: [nods continuously]

SP: This is another possibility; some people may think that Tarantino wrote it. =

KM: You know what, though, this isn't a problem at all.

SP: No, this isn't a problem. Alright, in any case, people… A problem… Alright, definitely, it's better if people know what they listen to, but… =

KM: When I say that this isn't a problem… =

SP: = people like Rosenw… People like [Jonathan] Kreisberg, and many others that have been occupied, or they have a connection with Greece… Perhaps Kreisberg happened to have a connection with Greece. A lot of people have occupied themselves in the past. Imagine… Kosta, do you remember the teacher Jim Kelly, who had come from Berklee [College of Music]?

KM: Yes, I know him, I have had lessons with… =

SP: I had given him a method for bouzouki [as a present]. I went to buy a method for bouzouki because he was interested in this thing. [John] Jorgenson, for example, the guitarist who plays gypsy jazz, and he used to play country with a Telecaster many years ago. It was a known session guitarist, he has mostly played with Elton John, so many years ago. He plays bouzouki.

NP: Ah, okay.

SP: He plays bouzouki. You may see him… He plays several stringed instruments. Of course, bouzouki doesn't have… The way he plays bouzouki, doesn't resemble the Greek sound colour. Do you see? It's just an instrument, just strings. The sound colour, and what we say about sound colour, is that it consists of the licks [*sic*], it is the argot of every [music]. So, a bouzouki player will play the bouzouki differently, even if he plays a couple of notes, and Jorgenson will play it in a completely different way. Who, regardless of that, is an amazing player, I didn't mean to say… Whichever instrument he touches, he can play it. He plays the bouzouki. They do (xxx)… And you know what happens? Just as Kostas said, they look for... You listen to hip hop, and you suddenly hear oriental [elements]. You listen to Sting, and you hear the other guy from India. You listen to… Anyway, music is now examined from everywhere 'how to create the best match'. 'Can I mix Brazilian music with Greek? Good, if I manage to do it, I am cool. I have done something. Can I mix the music of Bali with the music of Swedish people? I did something.' Do you see? This is the gist. This was happening in the past, but in smaller doses. [Vassilis] Tsitsanis took some elements from European

music, and he added them in his pieces. Someone else took other elements and added them in his pieces. Now, this happens more intensely. This is positive. Kreisberg, while he used to play in 4/4, he suddenly played 9/4. This is something new for him.

KM: I haven't listened to it. I really like Kreisberg and I haven't heard this piece of his.

SP: It's nice.

KM: I will check it out, I haven't heard of it.

NP: Really? It is included in his album *Shadowless*.

KM: You know… Alright, I haven't listened to his complete discography, but I've been following him for years, I've seen him live, etc, but I didn't know that. Everything can be found on the internet, and we don't know all that. This happens for everything.

SP: How can someone else know… =

KM: You don't know what happens.

SP: = when he couldn't care less, who wrote 'Misirlou'. Some people are only interested in going to a bar, listening to the music, drinking their beverage, and listening to a piece of music.

KM: Alright.

SP: Who wrote it and who didn't write it… [he couldn't bother less]

KM: This is how we handle a blues, don't think otherwise. This is how we handle a blues. You listen to a piece, and you don't care if he (the artist) wrote it, or took it from someone else, or made a cover. You define it by what you hear, let's say.

NP: That's also true.

KM: The only important thing is that things move forward. I believe that the trends… If the Greek musician wants to say something, not only to the Greek audience, but he wants to say something via the internet, through which you can talk to everyone everywhere. Essentially, the most important thing, and I imagine that this applies both to Greece and the other countries, is how he will combine an international language, such as jazz, or his own language if it is international, with an element that is his own characteristic. An original [*sic*] characteristic of his. For example, a Cuban who plays jazz, let's say, incorporates some Latin elements that I cannot even imagine doing. Because he has it in him. And now this is the requirement. You cannot play just jazz. In New York, which, you know, is the peak of these subgenres of jazz, even a waiter who works at a small jazz club, if he grabs the guitar, can play like Kreisberg, for example. So, what can you say? It isn't a competition on who plays better. You must find something… And for me, and I can see this in my friends who live abroad, and they try to do things there, and I believe this… I saw it through Gadjo Dilo,

alright, in my imagination… The most important thing is to incorporate an element of yours. When I say 'yours', I don't mean 'Kostas'. Kostas may think… He can think whatever he wants. But just because he's a Greek and he's grown up here, there are things that appear in his DNA. This is his different spice, let's say, which he can combine with an international language that he knows, since the rest of the world understands it, and this will give him a uniqueness. [pause] Even for [Yannis] Spathas… What an amazing guitarist he was. What he has recorded, for everyone, for the outsiders and for the Greeks who know… Is the mix of the Greek side. He plays fucking great blues and rock, but he knew that [Jimi] Hendrix played like that, as well as many others. Besides his great playing, what is the important… Which is his individuality? And you cannot find an individuality like 'I, from Greece, will study the music of Bali, and the music of Eskimos ', you must create something that you really know. With your whole being, not just knowing it in your mind, just because you're working on it, and for some reason you really enjoy Irish music… Someone else enjoys Turkish music, and somebody else enjoys something else. This can happen, too, alright. If someone knows how to do it, the number wins… But it is easier, and more correct, according to my opinion, to do what we don't do. [laughs] What we diminish… Always. It's like 'Come on, now, I don't want to play something with a Greek element, and to combine it.'. And I don't mean a song, a piece, or a cover. Even something smaller. It is what we don't want to see. You must go outside in order to turn around and see it. Here in our place, we don't see it. We must… This is how we can play our cards right.

NP: I see.

KM: We have great Greek music, we have a great position in a geographical map [laughs], which is included in the music of the Mediterranean, let's say, which has many common sounds with Italy, Morocco, Libya, Turkey, etc, for someone that lives in America, or in Sweden. We see all these coastlines in a different way. For other people, they are much more common, they don't see the differences. Just as we say 'Latin', and we refer to five hundred million people. We don't understand that one comes from the Caribbean, the other comes from Cuba, the other comes from Colombia, the other comes… And if you ask a Latin guy, he'll respond 'Who? Me? I am not sure about this one.'. But I hear them as identical, they're all Latin, let's say. Just like this, an outsider, let's say, hears everything like they all are Mediterranean music.

NP: That's true.

KM: Just like this, someone hears manouche as Gadjo Dilo, when he listens to the melody of Tsitsanis, which for us is not oriental, it's not from Iran, Iraq, and these countries, but he

hears it as something similar, as a spice of that kind. It has something oriental in it, as well as something oriental-Mediterranean.

NP: [nodding] I see.

KM: This is how we listen, too. Essentially, this is how we listen to others, and this is how they listen to us. Simply, we are not in the position to do… =

SP: Just like this, for example, are the Chinese [laughs]

KM: And they cannot communicate with each other.

NP: I see.

KM: Definitely, the Greek elements are, I believe, the elements that will play a role in the musicians… As an identity… A uniqueness. [pause] Aside from the uniqueness of being handsome, smart, etc. A real uniqueness, a musical uniqueness will play a role [and is drawn] from this heritage, which we all have, but we devalue it… I know it well, since I didn't want to listen to the bouzouki, mate, until the age of twenty-five to thirty, because I didn't want it to ruin my guitar playing… [long pause]

NP: Yes, I see. [laughs]

KM: Do you see?

NP: Yes, yes, yes.

KM: And now I see that… Alright, I did the right thing, since I wanted to learn a language that I wasn't familiar with, but they must be mixed. And the gist is who's going to make the most beautiful [mixture] within his playing [gestures with hands] … You know, this is your personal bet. But I think that these are the reservoirs of the things that we're talking about.

NP: Mhm, I see. Great. Okay, since I don't want to keep you any longer, I will merge the last questions into one:

Q9. There are a few publications about the commonalities that appear to exist, and strangely all the publications are about *rebetiko* and the blues. I haven't found any articles about *rebetiko* and jazz, for example. Within the last few years, there have been many talks and publications by Panos Savvopoulos, I don't know if you've seen them. Personally, I have thought of some characteristics, apart from those that are mentioned in the articles, and more specifically:

- **a. There is a tendency to play triplets over 4/4 tunes, in both genres, either in the form of simple triplets, or to create a shuffle / swing feel.**
- **b. Also, in all these genres, the arpeggios, either in the form of simple triads, or in the form of sevenths, are present to a large extent, along with their chromatic approaches.**

c. **And the last [characteristic], which mostly concerns the blues, rather than the jazz, the first instruments were fretless, which was also the case in the early *rebetiko*, since the musicians were collecting instruments from the jails, the streets, and the trash, and they were building fretless instruments to play with. I'm not referring to the *Smyrneiko*, where they used violins, and other equivalent instruments.**

So, I wanted to ask you whether you agree with these characteristics, and whether you want to add some more. Do you believe that there is another [similarity], regardless of whether it is a technical thing, a stylistic thing, a sociocultural thing, or anything else, between these two worlds?

SP: Look, I don't agree. I don't agree with this point of view, because first things first, the blues was a style of music that originated in the countryside, it wasn't a music of the cities. It was a music that originated in the Mississippi, in the Delta of Mississippi, and came out of the fields, from the things that they used to sing when working in the field, or from the church. Whereas the other (*rebetiko*) is a secular liturgy, and in fact of an urban centre. If we talk about their birth, in relation to the social context of one and the other… We don't talk about the Chicago blues. Chicago blues is the people who left Mississippi, due to the lack of work, and they suddenly went to live free by working at the factories. [laughs] Alright? Therefore, one of them is music that is clearly, first and foremost… And it is an idiom that can only be found in North America. It isn't related to Africa. You can't say that this was related to African ancestries. It is something that is connected more to Irish and Celtic music, rather than Africa… How can I say this? This thing is weird. Therefore, I don't agree with the idea of triplets. First and foremost, *rebetiko* is based on one. One. The blues isn't one. Blues has a basic principle, this very basic antichronism, which appears in two and four. Something that is also true in jazz music. But in blues this is very intense. You can see the black people that never clap their hands during a blues in one-two-three-four [while clapping his hands in every beat]. He claps like, one [clap], two [clap], three [clap] … It doesn't matter whether it is blues or soul, or anything else, he claps in two-four, when he… Not just someone knowledgeable, or the musician… The people (audience) [do this]. Just like our people clap during a *zeïbékikos*, without knowing that it's in 9/4, but they clap in the right positions… They clap them correctly. Simple people clap in two-four, when clapping in blues. Hence, we're talking about a rhythmic structure that is completely different between them, in case we want to see the rhythmic perspective. Besides that, I disagree… *Rebetiko* has a great value. It has a great value. It has a huge value. It is a music

of… Of Hellenism in some way, without rejecting others, since *rebetiko* in its birthplace had influences from the East, and from many other things. But let's talk… Let's say that it is a purely Greek music, in some way, which was created by Greeks… And it has to do with this. But it doesn't have any rhythmic, or harmonic… To begin with, as we said, the only… It's something common in all *laïkés*[444] musics, such as the Cretan *mantináda*, the first *rebetika*, the first blues… They were all… They were coming out of people who didn't know anything about music (didn't have music training) … Alright? [They came] from people that didn't know anything about cadences, or anything else. One was digging, and suddenly he wanted to somehow express what he was feeling, and he would do it either in the form of a *mantináda*, or in the form of a blues piece, or in the form of something else. They were all modal, as we say. They were all based on one chord. This isn't common only in the blues, the *rebetiko*, and the *mantináda*, it appears everywhere, in the whole world. Even if you go to Mongolia, they do something similar. Therefore, this is something (xxx),[445] of human existence. It is a datum, regardless of whether I am black, or Chinese, or anything else, when I don't know [anything about music], the first thing I'll do is this. And that alone creates a tradition. On the other hand, the one-four-five (I-IV-V), as we've said, is clearly European music, it isn't… It became part of the blues afterwards. The first blues were (consisted of) only one chord, a vamp, and some playing, along with the narration of the curtain-raiser, or of the story over it. And the question-answer. This question-answer also appears in the ancient [Greek] tragedy. There is the protagonist and the choir. It appears in the *demotic* song of Greece, where one sits and sings, and then everyone else sings. It's something that you can't say that it's Greek, Turkish, or something else… The same thing is done by English people when they sit. One sings 'la da da da, dadala', 'e pa ra ra…', all together [laughs] … Do you see? It's something common in human existence. It isn't… Just like we all want to eat, we all want to drink, we all want to shit, it is a basic need. It serves a basic need, do you see? From this point forward, the relationship… I cannot see any harmonic relationship [between *rebetiko* and the blues], rhythmically there isn't any connection… Therefore, personally… For me, I cannot see any connection between the blues and *rebetiko*. Now, if I enjoy the blues and I also enjoy *rebetika*, that's something different. Just like Louisiana Red did with [Stelios] Vamvakaris. This is a different thing. We're doing something and we're trying to mix it. This doesn't mean that this was like this

[444] Here, '*laïkés*' can best be interpreted as 'folk'.
[445] He either said '*protonio*', which is the 'proton', or '*protolio*', which translates as 'juvenilia', 'prototype', or 'unprocessed'.

from the beginning. They did this. Just like we did, as Gadjo Dilo, when we added swing to the *rebetika*.

NP: Yes.

SP: But there wasn't… There wasn't… We found some elements from there (*rebetiko*) that could help us glue them, and some other elements from there (swing) that could help… And we glued it. We found a glue. But it is one thing [spreads right hand], and another thing [spreads left hand]. And you just glue them [hits his hands the one with the other in the centre]. I don't think that… Apart from the physical need, the human [need], which means that I express myself through music, and where all the music genres have something in common…

NP: Mhm.

SP: And as we said, all styles of music, either we want it, or… Regardless of if it is classical, or rock, or jazz, or *laïká*, or anything else, they have a relation, that the strong notes of the melody are the notes of the arpeggios [hand gesture that implies that this is a fact]. Alright? This is true for almost ninety n… There isn't a single melody that doesn't step on the chord…

NP: Yes.

SP: Alright? Except if we're talking about free jazz, or something similar. Where it does this on purpose (not stepping on the chord). Something simple, and something that comes out of the human need, it has this common characteristic that all human species have. All human… [thinks] actions. All human actions. That is, it doesn't have anything… It is an expression. *Rebetiko* is an expression; the blues is an expression, too. These two aren't common. As black as I am, so white is the guy that was living in the Mississippi. There isn't any commonality… For me. Now, beyond that if Mr Savvopoulos, or anyone else, finds commonalities between them, I don't know… I cannot find any.

NP: [laughs] Good.

SP: At least from what I've listened to until now, do you see? [laughs] I can't be… =

NP: Yes, yes.

KM: Alright. Let me say my… [laughs] own wisecracks [laughs]. Well… Look… Certainly, since this thing has been examined, and I have watched some bites of this, in certain periods, because these… There has been an intense *rebetiko* revival in the 1980s, and I caught it as a youngster, let's say, with *koutoúkia*,[446] etc. The youngsters, etc. And then, in the early 1990s, I don't remember exactly, these ideas with the blues came up, along with these

[446] Plural of *koutoúki*. From the Turkish *kütük*. A small traditional taverna, usually underground.

concerts of Louisiana Red, Big Mama, and things like that, and Stelios Vamvakaris. All these must be examined with… Without… How can I explain this? Without trying to be literal. [pause]

NP: Yes.

KM: So, from the beginning, one must have a… [laughs] An attitude towards this viewpoint… To watch it with some tolerance, in order to find similarities. Similarities do exist, but differences do exist as well. And it is very reasonable, because this doesn't only happen between the blues and *rebetiko*, but it applies to anything else you want, let's say. Anything we grab, we will start examining it… The contact, and definitely the… The flame that led them to connect the ideas and create a concert, etc, mostly has a social dimension… Regardless of the fact that the blues has a history that is also a riddle, when going backwards (to the past), let's say. It's like it enters the mythology, you need a lot of imagination to manage to find what one thing and another mean. And what they symbolise, let's say… Likewise, at some point, they may have a common social thematology, first and foremost, regarding the discussion about the lyrics… The relationships… Man and woman, the complaints, the work, the poverty, which are in a second level, and they don't belong to the agricultural side, from which they have definitely been given too. The blues is also met in the fringes of the cities, let's say, with the same problems, of, like saying *luben*,[447] let's say, people and situations, but *laïkos* rushed, neither from the Universities, nor academic. The common thematology and their effort to express themselves. A social expression. There, they have too many similarities, and in fact in close time periods. In relatively close, I don't know, you can't be precise with these, but they are close. I don't know how successful experiments can happen when mixing these two things, beyond the element that I'm saying. I'm not sure about Georges Pilali, because I haven't researched this thoroughly. I have listened to his pieces. Yes, he may have created… With the sense… Just like we do it… In a sense of the form. You know… Blues music, and slide, and a thematology, plus some melodic elements, and things like that, but… But he's created a framework. It can't be blues, let's say. I can be bluesy. It can be anything you want…. A drop. He added a cherry. I haven't listened to Sidiropoulos's *The Blues of the Prince*; I used to listen to Sidiropoulos['s songs that belong to] Greek rock, let's say, with the problems that we describe when foreigners play rock[448] [laughs] … We could describe the equivalent

[447] People who have lost the privileges of the social class that they belong to. The marginal people. From the German *Lumpen*.

[448] He meant to say '*rebetiko*'.

problems when we (Greeks) play rock.

NP: Yes.

KM: As we're not Americans to play the blues, etc, etc. They definitely meet there. They meet in the way of living [pause].

NP: Mhm.

KM: Again, within the social context… Prison… How can I say this? Outside the typical social standards is their way of living. Drugs… All that stuff… Pimps… Underworld… It comes to derive a thematology from there. Even if he's not one of these. Although, many of these musicians were one of the above. He may not have been a pimp [laughs], but he had… Because others used to do it at the time as well… Or drugs… Or other stuff… Common situations are derived, and this is where… And this may be more important for an audience that listens without musicologically examining the things. They hear a truth of a music. In terms of their truths, they have indeed so many commonalities. So many similarities. They express a… But more of a… Now, regarding their musicological sides, they sometimes meet, sometimes it is less… They don't have… Alright, they aren't… We don't have *rebetika* in one-four-five (I-IV-V).

NP: Mhm.

KM: Precisely, let's say… Now, something that is similar… I don't know. A minor blues? I haven't seen exactly that thing. Our… I'd say, what influenced *rebetiko* towards its European side is the *kantádha*…[449] Which was Westernised way earlier…

NP: Yes.

SP: By the way, there is a *skyládiko*[450] song, that is a minor blues, guys… [laughs] They did it a blues =

KM: Yes, definitely, they must have done =

SP: = Now, lately… Before about… =

NP: (xxx) type… One by [the singer Nikos] Oikonomopoulos, or someone of that =

SP: Yes, I think someone likes him about some '*laïká*, and one I listen to them', and things like that, and some 'old *laïká*'. He sings *skyládika* and the form is a minor blues. Purely a minor blues.

KM: Alright.

---

[449] Singular of *kantádhes*, that are the romantic serenades from the Ionian Islands, in which the dominant instruments were the guitars and the mandolins.

[450] A derogatory term to describe a branch of *laïkó* music, as well as some nightclubs in which this music is performed. The term is derived from the word 'dog' ('*skylos*'), implying 'doggish' or 'doghouse'.

SP: That is six-four with five with a seventh (V7).

KM: Alright, yes.

SP: This is impossible [laughs]. 'What did they do?', I said [laughs].

KM: Alright.

SP: It's a *skyládiko*, though, guys [laughs].

KM: Alright.

SP: Completely.

KM: Nice, nice. Alright, it's an effort. You know, there hasn't been a movement. I have neither heard this in *rebetika*… =

SP: No, no, (xxx), it was a great laugh [laughs].

KM: = nor I have seen a band, or a musician that knows the language of *rebetiko* and the blues very well, and that tries to… That persists in creating some covers or an original of his own… They essentially use, you know, a few blues elements… You know… I haven't seen a pure… But I may not know them, I may… And I'm sure that now… Because I listen to many young guys on Facebook, who I know through Facebook… Their work… They're very open to mixtures of things. Let's say, there are two guys, one plays *santouri* [451] and the other plays electric guitar, and they create very beautiful music.

NP: Mhm.

KM: And I mean electric guitar with… Sounds… Fucking great! Not with drive and things like that. And the other guy with the *oúti*…[452] I don't know, I don't remember… *Laoúto*,[453] *oúti*, or something similar… With some effects… But they play both traditional, and… Perhaps the music high schools have influenced, which within the last fifteen to twenty years have produced a generation of youngsters that keep in touch with the traditional [instruments and music]. But since they are modern people that have listened to contemporary music, they have done several mixtures. Perhaps some of them will accomplish a marriage that will create an influence… A chained reaction that people will enjoy, and we'll see it reaching another level. You know, it may reach something beyond a small audience. But I don't remember any successful… I'd say that the best is George Pilali's, let's say, who did this marriage of this world. Those with [Stelios] Vamvakaris [and Louisiana Red] … In some way each one was playing his own stuff.

NP: Yes, like jamming.

---

[451] The Greek *santur*. A hammered dulcimer of Iranian or Mesopotamian origins.

[452] The Greek *oud*.

[453] A Greek long-necked fretted instrument of the lute family, similar in appearance to the oud.

KM: Yes, each one plays his own thing. Or a concert, where… You could, as a critic, see it from any perspective you want. Depending on your mood. One could say a critic 'Irrelevant, one doesn't connect with the other', but someone else may say 'Amazing'… You know, it's music… It's not like 'one plus one equals two', let's say, there are emotional things… Someone who attended the concert may feel that he watched a thing that will never happen again in his life, and it creates an emotional field and charge…

NP: This is true, too. Yes.

KM: So, we can see it from these sides, as well. We must provide excuses in these… It was good though… I'd say, though, that in the 1990s, when it happened, just like all the things when they happen, are a demand of the time. Somebody comes up with it because the time is almost ready to listen to it. This is what I mean when I say, 'a demand of the time', not that someone demanded it. One of the people with the 'open antennas', let's say, grabs the situation and somehow runs forward and does it.

NP: I see.

KM: And he creates. Perhaps, just like that we (Gadjo Dilo) did our own thing, let's say.

NP: I see.

KM: But it was a great matter back then. It was… It got the people's attention.

NP: Yes.

KM: Even… You know… Some things, my friend Nasso, just work simply even as an idea. Many people heard it, and it caught their attention, without having gone to listen to it.

NP: Yes.

KM: What I want to say is that just the idea of 'The blues meets *rebetiko*', the concert that they (Stelios Vamvakaris and Louisiana Red) did at Lycabettus [Hill Theater], etc, had a wide resonance…

NP: Yes.

KM: Alright, it wasn't crazy, it wasn't a hit, it didn't become the song that the whole Greece sang. But for the occasion and the situation… It took a high value. The idea has a great value, even just as a title. Just like ours, where 'Django meets…' someone. Someone may not have even heard, but he saved this information… =

NP: Yes.

KM: = in the limited space of the white page that exists in his brain.

NP: I see.

KM: Because it was like 'Wow', about the information, 'what is this?'. Even if he hasn't heard anything about it. He is prepared that 'Sometime when I have some spare time, I will

listen to it', let's say [laughs]. We know this with the band. We've been together for so long. We celebrated our tenth anniversary, and the last eight… Seven to eight years, it happens very intensively. With thousands of people, concerts, going to the whole Greece, up and down, too many times, let's say. And… New audience comes [smiles].

NP: Yes.

KM: And you say, 'It's impossible', let's say, and someone says 'Wow, guys, this is amazing, I hadn't heard that before!'. And you say, 'Is this possible?'. I'm bored… I'm ashamed that I've become bizarre, let's say. And yet, there are so many people that we cannot understand them from our room, from our companies, from our network, and from the places that we visit. It's larger.

NP: I see. Yes.

KM: New people come, let's say, and they tell you… =

SP: I must leave, Kosta! Kosta!

KM: Alright. Alright my friend.

SP: Do you want anything else, Nasso?

NP: No, no, no. That's great. Thank you very much!

SP: Sorry, Nasso, but I must go… =

KM: Yes, that's alright.

SP: = I must go fix these things. Alright?

NP: Yes, yes, yes, yes. Thank you very much for your time!

KM: Alright.

SP: Take care!

KM: Alright, Nasso, if you need anything else, we're here… There isn't any…

SP: (xxx) don't think about it.

NP: Nice, good! Thank you very much!

KM: Alright Nasso, we thank you too! Bye!

SP: Bye!

NP: [waves goodbye]

Appendix XXIV
Photos of Gadjo Dilo

The following pages include pictures that have been taken during four concerts of Gadjo Dilo, at the DjangoFest of 2015, 2016, and 2017, as well as at their ten-year anniversary at the Athens Concert Hall Garden. All photos have been captured by Nassos Polyzoidis.

XXIV.1 DjangoFest 2015 – 18 October 2015




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XXIV.2 DjangoFest 2016 – 20 September 2016






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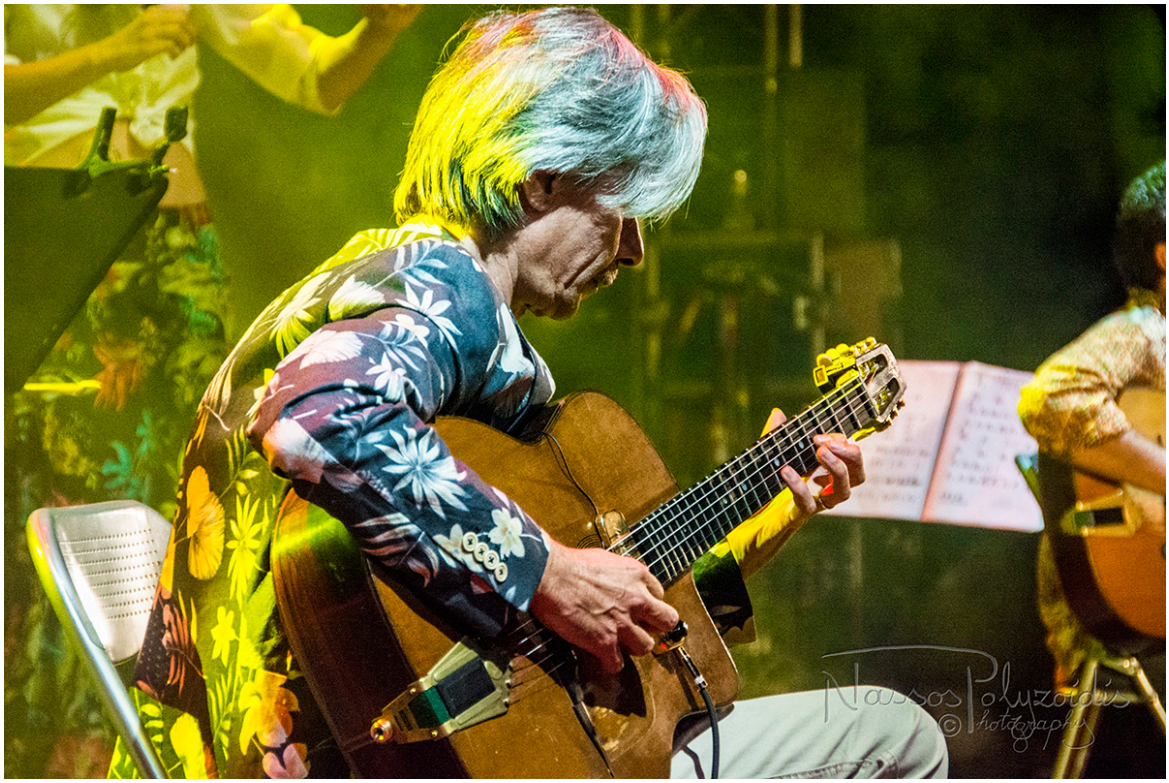

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XXIV.3 DjangoFest 2017 – 16 September 2017






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XXIV.4 Athens Concert Hall Garden – 28 June 2019

















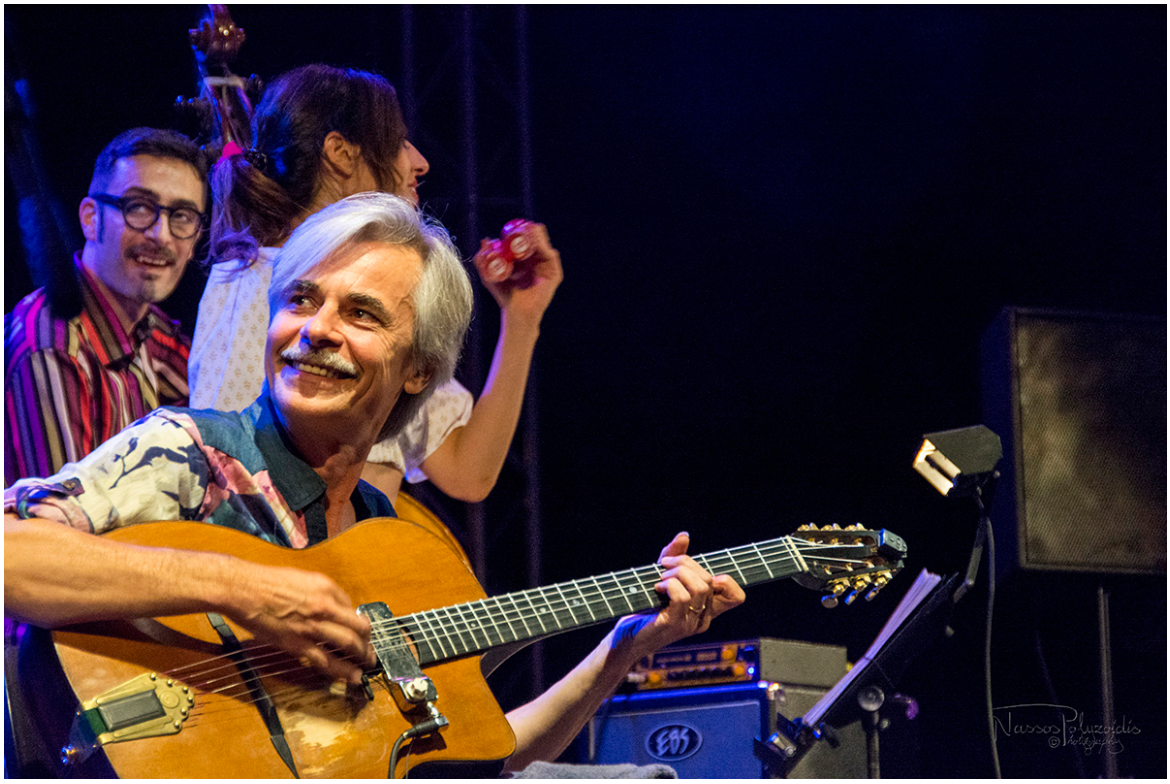
















Appendix XXV
Interview with Alexis Ioannou
of The Burger Project

'AI' stands for Alexis Ioannou, and 'NP' stands for Nassos Polyzoidis.

I would like to interview you as a founding member of the Burger Project.

Q1. To begin with, could you describe the band's background on Greek music?

AI: Yes… Well, do you mean the influences =

NP: Yes.

AI: = that we have =

NP: The influences, and whether you have covered other songs, besides the ones that we'll discuss later, those of *Φτηνά Χαρέμια* (*Ftina Charemia*), etc. Let's say, if you have had any experience with other styles of Greek music, during certain periods of time.

AI: Yes. Cool. Well, to begin with, the band was formed in 2007. There were four founding members: Spyros Moschoutis, me, Thanos Kosmidis who plays keys, and Konstantinos Zouganelis who then had a well-known bar, the Bar Guru Bar, and on the occasion that he wanted us to form a band to play every Monday there, he made us a proposal to meet and start playing covers. Eh, we have already been playing covers that were influenced by Greek songs, but from our own point of view. What is this perspective? Essentially, it comes from the sounds that are our influences. And our influences are more or less everything, that is to say… all the genres… which were always filtered, of course, by Greek music. Specifically, Thanos Kosmidis and I have been exposed to Greek music, we like it in general. We listened to [Nikos] Papazoglou, a lot of [Pavlos] Sidiropoulos, and generally everything, all these, and *rebetika*, and *laïká*… I was playing… Basically, I started playing guitar when I listened to [the band] Spyridoula for the first time at a concert. Spyridoula is the band of Sidiropoulos…

NP: The first one… one of the first ones.

AI: Bravo. Yes. I fell in love then… because I believe I was in the second year of junior high school and Spyridoula had just been reformed, and I saw them live and I was shocked. Long story short, I went to a conservatory that Spyridoula owned back then, and this is the place where I essentially studied music. I had had some violin lessons before, but in any case, this is where I, let's say, 'became a man' in guitar. And I had the pleasure to play with Spyridoula

for several years, as a guitarist and singer, hence I had an intense experience with Greek rock music. Now, regarding the older styles of Greek music, we had experiences by playing at *boîtes*[454] [*de nuit*],[455] by playing in small bands… things like these… Thus, all these pieces existed in us as a sound and as an aesthetic. However, the music that we listen to, and we have been listening to is mainly foreign. So, when we began making covers, we mixed all these… reasonable… Let's say, we have been playing '*Baksé Tsiflíki*'[456] for 15 years this way, you know Gypsy jazz.

NP: Yes.

AI: So, when we formed the group, and we began selecting songs, we also chose these kinds of genres. That is, some Greek songs… Let's say, besides the… I don't know if you have listened to the first, and only, album of =

NP: Yes.

AI: = of Burger Project, *We Live in Athens*.

NP: Yes, yes. Yes, yes, yes.

AI: Bravo, bravo. It contains the song '*Ta Vouná tis Korytsás*' ('The Mountains of Korçë'), if you remember, in a… you don't remember it. It is the last track of the album, we jammed it, and the day that we were recording, we were joined by a very good trumpetist, Balkan-trumpetist, Pantelis Stoikos, and we said, 'Let's try it', and it turned out to be fantastic. Very [fantastic]. A kind of psychedelic jazz thing, where suddenly the voice enters, and it is the '*Ta Vouná tis Korytsás*'.

NP: OK.

AI: [to his daughter] Hello! Ah, alright.

NP: [smile]

AI: [It was] my daughter. Eh [laughs]… So… Thus, all these influences of Greek music existed from an early stage. We've been playing as the Burger [Project], and at some point in our career… this was probably one of our best collaborations… it was [his phone rings] … Sorry Nassos, give me a minute.

NP: Yes, no worries.

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[454] This French term has been used in Greek, especially during the 1960s and 1970s, but still exists. It refers to the small music bars, in which singer-songwriters of the Greek New Wave, the name of which was inspired by the French *Nouvelle Vague*, would sing, usually with the accompaniment of a guitar.

[455] A music club, nightclub, or discothèque.

[456] The Turkish name of the small suburban town outside Thessaloniki, Neoi Epivates, which literally translates as New Passengers. The Turkish name *Bahçe Çiflik* is still used as the second name of the town.

AI: I'm sorry. [talks to the phone for a few seconds] So… I do not remember the year, it must have been in 2012, something like that. We met [the band] Takim. Takim is a…

NP: [I nod]

AI: You know them. [They are] an amazing band, anyway… Some of them were our friends, and we decided to form a partnership… We did about 10 concerts at Gazarte [concert hall] and it was really, for us a nodal point, because okay, they are awesome traditional musicians… and we played several pieces of the Burger [Project], in which several themes of Takim entered, and Greek traditional motifs, etc. And, since then, we somehow connected more with traditional music, and all these sounds. If you haven't checked them, it is worth checking any videos on YouTube =

NP: I have watched them.

AI: Burger Project with Takim. Ah, great.

NP: Spyros [Moschoutis] has told me… Spyros has mentioned a lot about this, as he enjoyed this collaboration with Takim very much, as far as I can understand. He talked to me a lot about this, but unfortunately, I cannot use Spyros' interview [in my thesis] =

AI: Ah, I see.

NP: = so, everything new you mention, will be definitely … [used] So, what I want to say is that it is in fact very useful that you mention this again.

AI: Yes, yes. No, it was =

NP: I have watched all the videos back then.

AI: Everyone enjoyed [this collaboration], not only us, but they (Takim) also enjoyed it, despite the fact that, alright, most of them are traditional musicians… Simply, this hybrid was created, which, you know, it was something new, mate. So, this was a very strong moment. And henceforth… When an opportunity presents itself, we blend with the Greek music tradition. We have also collaborated with… shadow play… with a shadow puppeteer, Ilias Karellas… he almost always has live music. We did some shows and a theatrical play with him. That is, Karagiozis[457] and Burger Project below. This was also strong… very nice. That's it. I don't know if I answered your question or if you need any further information…

NP: Of course… and I think we have merely covered the second question as well, which is:

Q2. Is there any particular reason that your 2013 EP *Ftina Charemia* (*Cheap Harems*) mainly consists of *rebetiko* covers? What motivated you, after the creation of your album, to produce this EP, which I think is an independent production?

AI: Yes. We printed it and it is not released in record stores. Basically, it has never been

[457] The lead character of Greek shadow play, adopted from the Turkish Karagöz.

released [in record stores]. We did a big concert at Gagarin [205 music stage] and we were giv… =

NP: [shows the EP]

AI: Bravo, you've got it. Cool.

NP: [laughs]

AI: [laughs] That's what I wanted to ask you, if you wanted me to send you [a copy], because I have about 500 copies in the storeroom. We did a concert at Gagarin, and we gave it as a present, to accompany the ticket, let's say. The reason we did that, firstly we love these pieces, and during that time we were playing with [the singer-songwriter] Matoula Zamani, who is a friend and… basically a very good friend… we haven't seen each other for a while now, but it's alright… and we had released [the song] '*Tsigkana*' ('Gypsy girl'), we had created [the song '*O*] *Maharagias*' ('The Maharajah'), we were playing the [song] '*To Vapori* [*ap' tin Persia*]' ('The Boat from Persia') and the [song] '*Baksé Tsiflíki*'… and we said 'this is a unit', let's say, that we've done, 'Let's record them to release them'. We had recorded 2 or 3 others, but the result wasn't good, so we didn't include them in [the EP]. But essentially, this was the reason. That is, apart from the fact that we like these pieces, the collaboration with Zamani had emerged, that… you know her more or less, her voice is completely… this beautiful *laïkó* thing… and… =

NP: I've seen her in some of your live [concerts], sometimes.

AI: What did you say? I'm sorry.

NP: I've seen her is some of your live [concerts], sometimes.

AI: Yes, yes, of course. We were playing… Yes. We did at [the music venue] Avlaia, a bar that existed back then… We were playing for 3 months, I think… twice a week with Zamani. Burger Project and Zamani.

NP: Mhm.

AI: It was nice. It was perfect. These days are over now… [laughs]

NP: [laughs] Eh, nice.

AI: That's all.

NP: [initiates discussion that is irrelevant to the purpose of this interview]

Q3. Do you remember how you decided to cover these specific songs?

[this question has already been covered, so we skipped it]

Q4. Did you actually study the theory or techniques behind *rebetiko* music – because there supposed to be the *dromoi* there, there is a different philosophy with the pentachords and all that stuff – or did you approach them in a western pop way?

What I mean is that since you were already playing the pieces, did you somehow approach them in the way you approach rock, or dance, or pop pieces and others like these?

AI: Yes. Eh, let me tell you. I have not studied it thoroughly, in

NP: Cool.

AI: No more than that, though. We haven't studied more. Normally, we should have done that, but… [laughs] =

NP: Yeah.

AI: = what can you do? The time is limited.

NP: To tell you the truth, I have freaked out a little bit since I got involved with all these, because… =

AI: Yes.

NP: = There are 10… I have bought, let's say, 10 books by 10 authors, and every one of them says something different.

AI: [Everyone] says different things.

NP: For example, 5 [authors] may say that a certain *dromos* exists, and the remaining 5 [authors] may say that it doesn't exist.

AI: Yes.

NP: Or, 3 [authors] may say that a certain *dromos* is like this, while the remaining 7 [authors] may say that it is somewhat different. They may differentiate in only one note =

AI: Yes.

NP: = so… finally it is… you either buy one [book] and you follow [what's in] this and that's the end of the story [laughs] =

AI: Yes, yes, yes.

NP: = otherwise it's very puzzling, in the end, all these… and they (the authors) disagree with each other, and… in quotation marks they 'tell off' each other. [For example,] he (the author) says 'ah he (another author) hasn't studied them properly' or that 'he (another author) knew these only empirically, so he may have documented it very roughly', and other similar things.

AI: Yes.

NP: It's hellish…

AI: These things happen. This is a fact.

NP: This is what I was telling you yesterday, that essentially, I have tried with all these… I have found all the sources, and therefore I purchased every book I could find, [I have tried]

to find by applying, let's say, the *reductio ad absurdum* more or less, so I can now say that most sources claim that this *dromos* consists of these notes, that *dromos* consists of those notes… which one is left over? That one. I will add it to my list, but with a question mark, and so on.

AI: Yes, yes, yes.

NP: Chaotic.

AI: Have you contacted [Dimitris] Mystakidis?

NP: I interviewed him two years ago. Coincidentally… I have also asked him to give me some lessons… some longer lessons, whenever he comes to Athens.

AI: Yes.

NP: Coincidentally, he also did some online lessons in December, through a conservatory… group lessons though.

AI: Yes.

NP: But he had in his mind that all participants were familiar [with *rebetiko* studies], so he provided so much information, and hence this helped me.

AI: Cool.

NP: I think that others were puzzled at the end of the lessons.

AI: Yes.

NP: But to me it was helpful.

AI: Cool.

NP: I also sent him a few emails, and he confirmed some things, which I wasn't totally sure about. So, we were in contact… I have attended several of his concerts to see what he does differently, based on the format… =

AI: Bravo, yes.

NP: And now that we've mentioned him, I remembered that I have published an article in a Spanish journal, that is about fingerstyle *rebetiko*, and I refer to him in this article.

AI: Cool, yes. Alright, you know him. He is a strong [musician].

NP: Mystakidis is now one of the key [artists]…

AI: Of course.

Q5. I know that the band has changed direction – I mean between the first album and the *Ftina Charemia – but* do you have any plans for a similar EP or album? Do you perform other songs – that you're not planning to release – that are influenced by either *rebetiko* or Eastern music?

AI: Yes. Look, I don't believe that we'll release them… eh, because… The circle is closed for

us, and now our lives have changed as well, that is we have children… we play catch-up… you know, it has to do with age as well, and with the stage [we are] in life… all those things with the band…

NP: Yep.

AI: Now, other pieces that haven't been made beautifully… we play them in concerts, that's true… we've been doing that. But I don't think that we will ever release them. If only we could find the strength to make something with the Burger [Project] for adult [audience]. We have actually started this, to tell you the truth, 4 or 5 years ago… we were working on our own pieces, or pieces in which we would embody several themes… it didn't lead us anywhere, though.

NP: Okay.

AI: And this mostly had to do with the time that we had in our hands. Whereas, when we started as the Burger [Project], we were there, strong, full [of energy] … then, you know… the band is like a relationship, if everyone starts going here and there… it breaks little by little. Therefore, now, we mainly have it… alright, as an expression 'to play music', as we really love playing, but it is also very connected to our livelihood. That is, if someone pays as well, we will go, and we'll play. Trying… organising something of ours… I find it a bit difficult, especially in the prevailing conditions. Namely, I don't know when the venues will open, but whenever this happens… those that will open and that will be able to host concerts, will be much fewer than before.

NP: That's true.

AI: These will be only the bigger venues, they will be those that, you know… they have the capacity of 500 people, and they will allow 300 [people] instead of 500… or 250 [people], or 200, I don't know what the heck they 're going to do… Hence, all the scenery has changed. To make it clear, I personally now make a living out of lessons. I offer lessons out of necessity. Fortunately, I already had students before [the Covid-19], and when this thing happened to us, and concerts had to stop, I simply added as many students as I could, and I somehow have some kind of income. Otherwise, I should have changed my profession.

NP: Okay. [Do you teach] guitar? Or other things as well?

AI: Guitar, piano, ukulele… all these.

NP: Ah, cool. Alright.

AI: I mostly teach little children. I also teach older (teens), but since I am good with children… It is a competitive advantage that I've got… I have many young students, that is from the age of 4 to [the age of] 7.

NP: Wow, okay.

AI: That's my thing.

NP: Yes, it is difficult for me with these ages, that's why…

AI: [laughs] yes, it is hard, it's not easy [laughs] … especially for your nerves [laughs] … No, everything is alright [laughs] it's alright. We face it.

NP: Alright.

Q6. Could you describe other collaborations with artists – you've already mentioned TAKIM – who are influenced by *rebetiko* or similar styles of music?

AI: Look, basically, besides Takim, it's [Matoula] Zamani and… Ilias Karelas, who, alright is a shadow puppeteer, but he is connected to the traditional music, and regardless of that, he was the one who wanted to create a hybrid, that is… to ask musicians to play other styles of music, and he would do what he does better.

NP: Okay.

AI: Eh, it was a very strong collaboration, this one with Ilias [Karelas], because… the shadow puppeteer, apart from the puppets, his main strong characteristic is his voice. He changes his voice. Ali Passas (Ali Pasha of Ioannina) speaks first, then Karagiozis' wife speaks, etc. and it's the same person. He also sings very well, and we did… beautiful collaborations with Ilias. Eh… Now, we have collaborations with individual musicians… For example, now in the concert at [Stavros] Niarchos [Foundation Cultural Centre], we will play with a violinist of traditional music… relatively traditional, whose name is Christos Petevis, and… he's an old partner of us, but we stay in contact, and you know, he does *taximia*, we add in several pieces *Nisiotika* (island)[458] violin [parts]… various such things happen.

NP: Okay.

AI: For example, we have changed [the song] 'Take My Breath Away'… I mean we have covered our cover. It starts as a *Nisiotiko* (insular) [piece] and then 'Take My Breath Away' enters… something special happens… These are the predominant collaborations, in reference to this direction of music, the traditional, the *rebetiko*…

NP: Super.

AI: Eh, other than that, we have collaborated with Blend Mishkin, but he is more… reggae, dancehall, and things like that. That's all for now.

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[458] *Nisiotika* are the songs and dances of the Greek islands with a variety of styles. The term usually implies the music of the islands of the Aegean Sea, and especially the Cyclades and the Dodecanese, since the music of Crete is also known as Cretan, while the music of the Ionian islands is largely based on western European style.

NP: To tell you the truth, I saw somewhere, apart from the Gypsy jazz [label]… I saw somewhere that *Ftina Charemia* was mentioned as a hybrid of reggae with…

AI: Yes, look… the truth is that Blend Mishkin has done the production of *Ftina Charemia*, and yes, the [song] '*Tsigkana*' is, for example, a reggae piece. [The song] '*O Maharagias*' becomes dub by the end. You know, this rhythm enters… [DJ] Palov had done a remix, if you remember, of the [song] '*Baksé Tsiflíki*', and turned it to a more electro [piece], but the direction was reggae, due to the producer Blend Mishkin.

NP: Perfect. I'd like to ask you:

Q7. Do you think there are similarities between blues and *rebetiko* or jazz and *rebetiko*? If yes, could you name a few off the top of your head?

AI: Yes. Eh, they definitely exist, there's no point to argue about that. That is… at least blues and *rebetiko* definitely coexist in some way, because they are *laïkes* (folk, pop) music, and they are based on… okay in different *dromoi* each one of them, but they are, to me, musics of the people (folk), that is… you know… from the cotton plantations, [where] the blues [was born], to the *Smyrneiko* (the *rebetiko* music of Izmir) and the port of Piraeus [where the *rebetiko* was born] from simple people. Musically, they also suit my taste, as I hear in my ear blues and *rebetiko*… and jazz… in any case, a part of jazz is based on blues, hence they are also connected. Alright, I'm not talking about bebop and crazy stuff, in which the harmony completely changes, and goes somewhere else…

NP: Yes.

AI: Eh… now something… a piece that connects these two genres, right?

NP: Not necessarily a musical piece. What I meant, it can also be a technique, or anything else, I didn't… I just meant something that comes to your mind, and you think 'ah, I've seen that thing, and I feel that it is facsimile [between the two genres]'

AI: Mhm. [Takes some time to think] Eh… [takes more time to think] Look. Well, there are some guitarists that have been to America, where they played *rebetoblues* (*rebetiko*-blues) let's say… straight [*sic*] guitar, voice. Eh… Let me think about it…

NP: Okay.

AI: I will think about this, and I can send you [an email], if I think of anything. I can't think of anything else at the moment…

NP: No worries.

AI: But… I'll think about it, yeah.

NP: That's alright. I was thinking, since you also play gypsy [jazz], eh… For example, Gadjo Dilo told me, even though Sotiris Pomonis completely disagrees that there are similarities

[between these styles], whereas Konstantinos Mitropoulos believes that there are similarities… what they told me was about the technique of the pick, that the picking technique is identical in gypsy guitar and the acoustic *rebetiko* guitar.

AI: Aha.

NP: So, this kind of details, or anything else [is welcome] … it doesn't matter if it's a musical characteristic or anything else… any kind of detail that... =

AI: Yes, yes, yes, yes, yes.

NP: = they can… =

AI: Yes, now that you're mentioning it, the picking technique is indeed the same. Indeed. There are commonalities. Eh… also *basokítharo*,[459] to me… I assume that there is some kind of connection with blues and jazz… you know, the phrases that they play in *rebetiko* and *laïkó*.

NP: Nice.

AI: There is a connection. At least to my ears.

NP: Yes.

AI: You know, I haven't studied *rebetiko*, but I believe that there is a connection between all these.

NP: Perfect. Now… a different kind of question:

Q8. You are considered to be a very popular band, right? Especially when you used to play a lot, there were many references and interviews [in magazines], etc. The band was everywhere in any case. Is there a way to distinguish the audience reception between the 2009 *We Live in Athens* album and the *Ftina Charemia* album? Or was it something unified in some sense?

AI: I consider *We Live in Athens*… alright it was a LP, it was a complete work… and it was more polymorphic. It had… alright, mainly covered foreign Western music. Nevertheless, the fact that the last track was '*Ta Vouná tis Korytsás*', to me it was a sign that we also do something else. *Ftina Charemia* was more specialised… and I believe that some [people of our audience] were underwhelmed. Perhaps… Although we used to play these pieces in our concerts, and they did have positive reception, but, simply, the *Ftina Charemia* was, you know, more… targeted thing to traditional music. Eh, therefore, I would say that… [takes some time to think] if we could combine these two, it would have been amazing.

NP: [laughs]

[459] A *rebetiko* guitar technique that involves playing the bass notes of the guitar for accompaniment purposes.

AI: That is, you know, it would have the ['A] Forest' by the Cure and… '*Tsigkana*' in the same record. It would have been '*Ópa* (Golly), what is this?'. Eh… Okay, after all *We Live in Athens* happened at the peak [*sic*] [of our career] … We have started becoming popular, and when the album was released, it was, you know… redemptive in some way, let's say.

NP: Okay.

AI: Alright. The time was different, that is there was a record company that, let's say, dealt with this. It was released by Sony. This doesn't mean that we earned something. Perhaps we lost, but anyway. It doesn't matter. The other was released completely independently and… it wasn't delivered to record stores. It became some kind of unique item [*sic*] for the people who wanted to look for it. Unfortunately, we stayed put with these. We should have released more. [pause] We have started, in fact, working on a new LP, but it didn't happen. It didn't happen in the end. We stopped during the first recordings of it. Unfortunately.

NP: I didn't know this.

AI: Yes. Essentially, let me tell you what happened, Nassos. We have started a thing… a process of recording it in fragments… That is, 'Let's go, we will write the bases, let's say, for 15 pieces, and we will then add guitars, keys, and vocals'. This took us a year, and the magic of the moment was vanished, whereas *We Live in Athens* was recorded live =

NP: Okay.

AI: = We recorded everything within 3 days, and it was finished, that was it, and then we mixed it. This had the *avantage*[460] (advantage), you know… we meet at a space the four of us, we make 15 takes [*sic*], and we choose the 2 of these, and this is it, it's over. I am very much in favour of this… eh… procedure. I believe that, you know, you capture [*sic*] the moment, mate… this take [*sic*] is our best one. It's over. We didn't whatever we could. The other way involves *biri-biri* (chitchat), and 'mmm, we don't like that', and all this is lost… The moment is lost. Especially if this happens in a home studio, where you are alone and you need to record, and you're like 'Oh, is this now good? Wait, I have to stop [recording and check]' … the moment is lost. So, we started, we were writing and writing pieces… from those recordings we ended up with *Ftina Charemia*. That is, we've written 20 pieces, including the 6 pieces that we released as *Ftina Charemia*. So, we saw that this has a… it is a unit, let's make it an EP, because if we waited until we could make it a LP, it would have taken too long. Luckily, we did it, because otherwise it may have never been released.

NP: I see.

AI: Because, along the way, Konstantinos Zouganelis left the group, that is after releasing

[460] The French word '*avantage*' has been adopted in Greek.

Ftina Charemia and we were thinking about continuing with the recordings, he said 'Bye guys, I can't do this anymore. I will do other things with my life.', and as a result the band started being taken apart, from that point on. Eh… [takes a moment to think] Yes. Basically, this was the reason why we were stuck. That situation. We must have entered a venue, once again, and recorded it live.

NP: I see.

AI: We would have been much happier, too. Definitely.

NP: Yes, I think it also suits you. But this… =

AI: Of course!

NP: = but I agree with what you say. That is, for me, that I have created this space in order to record in here… I have much less intensity and energy to write and record, in comparison… =

AI: Yes, sure. Of course.

NP: But, alright… [laughs]

AI: If you find someone that could help you in the parts of sound recording, the setups… you know, so you can just sit and record… then something can happen. But still, you lose the magic of live performance, basically… to be with 3 or 4 people and play together… to… you know… record this and then it's finished.

NP: Good, eh… It won't take too long… One question is:

Q9. I believe you are familiar with this concept of 'standards' in jazz and blues music. Although, blues and jazz musicians of our time keep composing new songs and these genres are still evolving. Today these styles have evolved to something different, and sometimes it can be very different, in fact. Even though there is a similarity, as some *rebetiko* songs can be considered to be 'standards', most Greek musicians either are 'purists' who like performing the 'standards', or, on the other hand, there are [Greek] musicians who like doing the opposite, like mix these standards with other styles of music, like blues, gypsy jazz, reggae, electronic and hip-hop by covering, rearranging or even sampling them. Why do you think this happens? Wouldn't it make sense if there was an evolution of *rebetiko*? And I don't mean *laïkó, skyládiko*, etc, I mean something similar to [what happened with] the blues.

AI: Yes. Look… A key difference between blues and *rebetiko* is… improvisation.

NP: Mhm.

AI: The blues sound is more electric, and it is based on pentatonic [scales], and there are

bluesmen that have played all the classics and they write pieces that enable them to call attention to their instrument. To play blues and destroy the guitar. That is, I listen to blues guitarists, and I say '*Maláka*, what is this thing?'. For example, [Joe] Bonamassa, who, alright, I don't like him, but he takes his instrument to the heavens. In *rebetiko*, this is not so intense. That is, they may improvise, they may play *dromoi*, however, to my ears, *rebetiko* has been left… it's more static, to tell you the truth. While in blues, the things are more contemporary. There are artists that can do this. Now that I think of it, Fotis Siotas, for example, if you know, the violinist, he released, along with Ioulia Karapataki, *Ta Deytera* (*The Seconds*). It is an album that was released a short time ago. I didn't listen to all the tracks. Everything that I listened to, though, was perfect. I really enjoyed it. *Laïkó*… *Laïkorebetiko* with beautiful arrangements though. If you haven't listened to it, check it.

NP: Mhm.

AI: Eh… to me, this is a musician who takes things to the next level. He is very good… He does… He also plays standards… *rebetiko*, *laïko* [standards] sometimes… he plays his own experimental… Sancho 003… this is a group. But he also plays with [artists like Giannis] Angelakas, [Sokratis] Malamas, and so on, and he does this project with Ioulia, who's an amazing singer, and they made a record with original *laïkorebetiko* songs, with more… special arrangements. To me, this was an avant-garde, mate, and he took the genre to the next level.

NP: I see.

AI: I think that the musical part of the blues is what leads it to move forward… eh… What's the name of the girl that…? I cannot remember now. Melody Gardot, if you know her…

NP: What?

AI: Eh… [takes some moments to think] I cannot recall her name now.

NP: Okay.

AI: An American girl who used to play in the streets, and she became famous. She plays blues, she sings the blues, let's say. And… a bit like Tracy Chapman… something like this.

NP: Okay.

AI: Eh… She writes songs. Essentially, you are right in what you say. Many more musicians could exist, who wouldn't depend on the *rebetiko* standards, and who would lead the genre to the next level. It is not that easy, though. It is a hard path, I think. Just like, think, how many jazz guitarists play all the standards, but they haven't written something original. They stay at this point. Perhaps, because jazz music is a big ocean, it is based on improvisation, you know, you play a theme, then you improvise, you play again the theme

and goodbye. And you are, you know… You have played a fantastic composition, you've done your improvisation, you have exposed yourself, thus they may not have the desire to release something original.

NP: Mhm.

AI: Eh… Nonetheless, this is generally a subject for discussion in music: whether you play covers, or when you will stop playing covers and you'll play something original.

NP: Yes.

AI: Personally, I believe that… if you play covers of any genre, you learn a portion of music well enough, and then you can use, you can borrow, you can steal and create something original. In any case, parthenogenesis doesn't exist. For me, they're all a continuous river. One offers to the other. That is, for example, blues comes from the rhythmology of Africans somehow. They somehow ended up in America, and you know… through the pain of slavery, they brought out this thing.

NP: Yes.

AI: Then the gospel and all these, the country, that were blended and rock'n'roll came out of them. They're all… One offers to the other. Alright, jazz, coming from the blues… however it took the harmony to a different level. Jazz harmony is something else. It didn't exist before. This is why it was so breakthrough [*sic*].

NP: Yes.

AI: Nowadays, I don't know what the breakthrough is [*sic*]. Is it trap [music]? I don't know what the heck is… =

NP: [laughs]

AI: = … the breakthrough [*sic*] now [laughs]

NP: [laughs] Okay.

AI: No, alright, there is some good stuff these days, too. I can't say. Let's see what will happen…

NP: Okay, nice. Good. So, as you may have seen in the debrief form that I sent you:

Q10. There are musicians like Pavlos Sidiropoulos and Georges Pilali who have fused *rebetiko* with the blues. According to several journalists and part of the audience, their attempt was successful. The Burger Project received critical acclaim for their EP. Can you suggest any similar works, where the blues or jazz has been blended with *rebetiko*? Apart from your and Gadjo Dilo's work that I mentioned before, can you think of anything else? It can either be Greek or foreign, I don't want to focus only on Greek musicians.

AI: Yes. Eh… I will propose something. I don't know… It doesn't have… *rebetiko* tone exactly… You could say it is atonal music, which has, though, been played with two acoustic guitars and I was very surprised. It felt like… I believe it is related to *rebetiko*. Vasilaraps.

NP: By [Giannis] Arapis?

AI: No, they are two guys… give me a minute.

NP: I think one of them is Giannis Arapis.

AI: Ah, yes? Vasilaraps is essentially a Greek who moved to Russia at some point, many years ago, and he has written music with Greek roots, but a bit atonal… *jazzoatonal* (jazz atonal)

NP: It may be different from the one that I thought of.

AI: Give me a minute, just in case I manage to locate it [searches online] … I think…

NP: I saw it on Bandcamp, some time ago… the one that I thought of.

AI: Do you mean Alekos Arapis?

NP: No, no, he is a different guy, very young as well, who plays guitar =

AI: Yes.

NP: = mostly electric.

AI: Ah.

NP: And I saw that he released an album that is atonal blues-something.

AI: [While searching online] Where is it?

NP: And his release had a peculiar name like the one that you mentioned.

AI: I see. Well, give me a minute, I will now find it on the [Facebook] wall of Alexandros Dandoulakis, if you know this guitarist…

NP: Yes, for many years.

AI: Ah, you know him, bravo.

NP: Yes.

AI: [laughs] He has posted it. I have listened to it, mate, it was a very nice work. Really. It's worth [listening to it]. Give me a minute.

NP: Yes, *4 Kamineta gia Duo Kithara* (*4 Blowtorches for Duo Guitar*).

AI: Bravo!

NP: Themis Vasiliou… eh… classical guitar… oops, I entered the wrong one. I am in the wrong place.

AI: Ah.

NP: Did they take it down?

AI: They mustn't, mate, give me a minute.

NP: Because I clicked on the picture that I saw on Google, and it redirects me somewhere else.

AI: Giannis Arapis, you are right! Giannis Arapis.

NP: Yes.

AI: Yes, yes, yes. Eh…

NP: He is young. He was a student of Alexandros [Dandoulakis] for a few years…

AI: Yes, yes, yes.

NP: Very young, if I remember correctly. And he has played =

AI: [It was] very nice… what I listened to.

NP: He has played with [Georges] Pilali.

AI: Ah! He played with Pilali?

NP: Arapis? Coincidentally, I saw him in a couple of concerts [of Georges Pilali].

AI: No kidding?

NP: Two years ago, another [guitarist] was playing with him (Pilali)… ah, I forgot his name. The one who used to play with [Tzimis] Panousis. The guitarist of Panousis was playing with Pilali, two or three years ago, and when he left Pilali, Arapis filled his shoes in a couple of concerts.

AI: Ah, I see. Good. When you asked the question, this was the first thing that came to my mind. But I will think about it, as well, and I will send you [an email] … if I think of anything else. At this moment, I can't think of anything else.

NP: Good. Nice, nice. Perfect. Essentially, I only have one last question for you.

AI: Mhm.

Q11. What is your opinion about international artists who cover *rebetiko* songs by mixing them with other genres of music, like Dick Dale's surf rock version of 'Misirlou' – and who didn't mention that this is a Greek song, when he released it, but instead he claimed it as his composition – or others who get inspired by *rebetiko* songs, like Jonathan Kreisberg who – got inspired by a song of Markos Vamvakaris and – released the jazz tune 'Zembékiko' in his album *Shadowless*? It's Vamvakaris's melody and Kreisberg has turned it to jazz. Do you think that this is for the sake of the good? Could it help *rebetiko* – along with its mentality, its different scales, rhythms, etc – spread across the world?

AI: Of course. I am very much in favour of this. As long as the songwriters of the originals are mentioned… to whom the original composition belongs… 'Misirlou' is a very good occasion… a very good example, because it is not a coincidence that whoever listens to it,

they like it. It doesn't matter whether they are from Iceland, from anywhere [in the world], and essentially what it does? It teaches people the different *dromoi* and the different scales that the Western most likely don't have in their repertoire. The same is true for the Greek metres… not that much in *rebetiko*, but the odd metres are for the foreigners something very special. They don't have them in their vocabulary to that extent. Thus, I am generally in favour of 'cooking', and especially on such occasions… in which some foreigners choose *rebetiko* [songs] and they either make changes to them, or they take some melodies and put them in a different context [*sic*], and it takes a different form. I am very much in favour of this idea in general. There are people who say 'Why do you play a cover, mate? Play your own piece.' Alright… All music is based on the different performances that [musicians] do in the same composition. Did Mozart play his own music? He had orchestras. Thousands of orchestras have played Mozart's music, for example. That's a silly example that I thought of.

NP: Yes.

AI: As long as the composer is mentioned, everyone can do whatever he likes. There's no reason, you know, to persist in… the originality [*sic*], let's say. We mustn't say 'This [piece] should not be touched by anyone'. This is silly. On the contrary, it helps the composition to spread and to acquire a new status. 'Misirlou' is a perfect example for what you said.

NP: I think that, unfortunately, Dick Dale has claimed it as his own original song, back then, since there were issues [with copyrights].

AI: Really?

NP: It hasn't been claimed before, since the piece was written in '26, if I remember correctly, or '27.

AI: It is a very old piece, indeed.

NP: No one has claimed it before, and I think Dick Dale found this out, so he claimed it as his own, as an original composition, let's say.

AI: Are you kidding me?

NP: Just like… =

AI: And did it stay that way? Because it's a very popular [song] =

NP: Much later… Much later things happened… many years later… he may have collected much [money from the] royalties, of course…

AI: Yes.

NP: [Jonathan] Kreisberg that I mentioned before, doesn't hide it on purpose, but… =

AI: Yes.

NP: = in the liner notes of his album you can read 'it is based on Greek melodies'. He didn't make it '… on Markos Vamvakaris's' specifically.

AI: Yes.

NP: He mentions it, though, in his interviews. I have interviewed him, as well, but I've seen him mentioning it in other interviews, too, that this is a Vamvakaris's piece. But [the name] doesn't appear on the album, so anyone that doesn't investigate this, won't find this out. Hence, these are good examples, but also bad simultaneously, for…

AI: Yes, yes, yes. Similar examples exist a lot. Too many in music. I believe you already know it… they may spend decades in court to decide who's the owner of… the piece… of the riff… There are rumours about [Mikis] Theodorakis, about 'Zorba's Dance'… and to tell you the truth, I have listened to very old Cretan recordings that contain [does the main theme of 'Zorba's Dance' with his voice] … eh, you know…

NP: Yeah.

AI: I just read that 'Stairway to Heaven'… the litigation was finally over, a short time ago, you know, between… [Led] Zeppelin and… City? A German group that has written the introduction of 'Stairway to Heaven' and it's the same, mate. This is the introduction. Of course, [Led] Zeppelin's piece goes in a completely different direction, it takes off, it goes somewhere else. But the introduction is this. On the other hand, you think what's this [sings a melody]? It is a cadenza, a *dromos* that has existed in classical music for centuries now… This thing where the bass descends in semitones.

NP: Yes, yes, yes.

AI: You know, everything is a bit fluid… in music.

NP: Indeed.

AI: Anyway [laughs].

NP: It's a bit weird, but…

AI: And that's why, I think, in legal terms, there are time lengths, bars… for example you can't claim that something smaller than a certain number of bars is your own, it must have a… =

NP: This has been changed.

AI: What did you say?

NP: This has unfortunately been changed.

AI: Ah, really?

NP: I had a tutor at Bath Spa [University], whose PhD was in copyrights and that stuff, and he has been invited to several trials… His name has been mentioned in interviews and

YouTube videos, several times, because he acted as a specialist in the trials.

AI: I see.

NP: Coincidentally, when I completed my master's degree, he was also hired by Berklee. He's now teaching at Berklee, and he still gets invited to trials, and this is what he was saying to us… that all these [rules] are not valid. Things are very fluid. You may… Someone lost a trial, and it was about time [in a song] … it was about how often a certain note appears in the song.

AI: You're kidding.

NP: Which is crazy. And another trial was lost, which was about the second guitar, which was playing the arpeggio, either in eighth notes or with tremolo picking, to support the chord. And since this looked like a different song, they had almost identical notes… but it is an arpeggio, you know… once again, this guy lost the trial. Regardless of the fact that it was a simple arpeggio. Things have become a bit strange within the last 3 or 4 years or so.

AI: I see. What can I say? Generally, things have become weird… [laughs]

NP: Yes, of course [laughs].

AI: It's a general phenomenon, this is the issue here.

NP: That's… yes, alright. Cool… I don't know, you may think that this interview was a bit weird, but that was it. Essentially, I am mainly focused on the *bluesorebetiko* (blues-*rebetiko*) and the *jazzorebetiko* (jazz-*rebetiko*) subject…

AI: No, my friend, it was alright. I don't know if I helped you. I hope that… =

NP: Of course! Definitely! And if any of this becomes published, I will send it to you, so… =

AI: Nice.

NP: Although, it will necessarily be either a publication at a musicological journal, or a presentation at a conference, or something similar.

AI: Yes.

NP: So, you can have it as a reference, if you want.

AI: Of course, I am interested, Nassos, of course.

NP: Perfect.

[We continued an irrelevant discussion about my releases and other things for a while]

NP: Okay. That was all. Now, if you want to add anything further, it's up to you. I am completely covered [from our discussion].

AI: Eh, no. I can't think of anything else now. I have it in my mind, though, I will check if I can think of any blends, of any pieces that they might be blends of the two genres for me, or *rebetiko* with other styles of music, and I will send you [an email]

NP: Perfect. Thank you very much, once again.

AI: Don't mention it, you're welcome.

NP: And I hope we will see each other in person, sometime… [laughs]

AI: [laughs]

NP: I hope I can see you play live again.

AI: So, do I.

NP: Perfect. Thank you very much.

AI: I wish you good luck… with the writings.

NP: Good luck to you too. Bye.

AI: Cheerio.

Appendix XXVI
Photos of Jonathan Kreisberg Quartet

The following pages include pictures that have been taken during two concerts of Jonathan Kreisberg Quartet, as well as a guitar seminar of Jonathan Kreisberg. All photos have been captured by Nassos Polyzoidis.

XXVI.1 Michael Cacoyannis Foundation – 1 November 2012




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EDUCATION +








guitarfor
EDUCATION


guitarfor

XXVI.2 Michael Cacoyannis Foundation – 3 November 2012






Boogie


EDUCATION +

XXVI.3 Gazarte – 5 March 2015






guitarfor
EDUCATION +


guitarfor
guitarfor
guitarfor
EDUCATION +


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Appendix XXVII
Interview with Jonathan Kreisberg

'JK' stands for Jonathan Kreisberg.

Q1. You are one of the <u>international</u> artists who got inspired by *rebetiko* songs and released the tune 'Zembékiko' in your 2011 album Shadowless. Could you explain what led you to this decision?

JK: At the time leading up to that recording I had been dating a Greek woman, and spent a few summers in Greece. It was great to be exposed to such a rich tradition of music through live music in Greece as well as recordings. I liked a lot of it but was definitely drawn to the Rebetika, and the Zembekiko in particular. Markos Vamvakaris was the main guy I was checking out on recordings.

Q2. There are other international artists who have covered *rebetiko* songs by mixing them with other genres of music, like Dick Dale's surf rock version of 'Misirlou'. Do you like this kind of approach? Do you believe that this would benefit *rebetiko* in some way?

JK: I never heard Dick Dale's thing, but I'm sure it's cool. I was a bit more interested in retaining the original Greek rhythm and melody, but combining it with some harmonies and improvisational ideas from the Jazz World.

Q3. A lot of people identify *rebetiko* as the blues of Greece. Would you agree or disagree with this characterisation and why?

JK: Good question...but maybe Blues is the Rebetiko of the United States? Haha

Q4. Do you believe there are similarities between *rebetiko* and jazz, both culturally and musically and could you identify a few of those?

JK: I'm not an expert on the Rebetiko culture, but it seems to be a "fringe" artform. It was created by folks who felt they didn't exactly fit in to the normal society and used music to express particular emotions. They also seemed to be interested in honoring the past, but finding new sounds and exploring. If this is all true, then it's very similar to jazz.

Q5. Most Greek musicians of our time who love *rebetiko* insist on performing songs of the past, rather than composing their own music and releasing albums of new *rebetiko* music. What is your opinion on this 'purist' approach?

JK: I think that it's a mistake to ONLY honor the past. The problem that I mostly see in

Greece is that you have two schools...one that only honors the past, and another that draws certain tones from the past music and combines it with the worst forms of new music (like a house dance tune with the "sound" of a bouzouki overdubbed for example). I would like to hear more great musicians who really know the tradition yet are searching for new ideas with a certain integrity.

Q6. I would like to discuss more technical details with you, as I know that you always study the science between music. Although, this is a special occasion, as *rebetiko* musicians do not use scales and modes, but they use what they call 'roads' instead. I did a transcription of the beginning of your tune in 9/4 for ease of reading:



I would like to ask you the following technical questions:

a. **Would you do the transcription the same way?**
b. **Were you thinking of 9/4 or 9/8 and why?**
c. **When you perform it, are you thinking of the folk grouping of 2, 2, 2, 3 (in 9/8), the standard grouping of 3, 3, 3 (in 9/8) or a grouping of 4/4 + 5/4 and why?**

JK: I This melody is not mine. It was "borrowed" from Vamvakaris. I was listening to him a lot at the time, and it just came out that way. The way you wrote it is exactly how I would write it...although maybe I would write as a bar of 5/4 followed by a bar of 4/4 because that is the implied Zembekiko groove. It is definitely 9/4 and not 9/8. 9/8 would be a faster type middle eastern influenced feel (which is used in Greece too, but a different style).

d. **The resulting mode – 'road' is *Nihavént*, with the spelling 1 2 ♭3 ♯4 5 ♭6 7 8. Did you approach it as a western scale, like you would approach any other modal scale, or did you study the logic behind Nihavent, which consists of the pentachord Nikriz and the tetrachord Hijaz?**

JK: As far as the mode of that section, I definitely approached the tune a bit more as a melody and less like a scale. I could have approached that section it as a harmonic minor scale with a #4 over a drone...but the result would have been very similar to the original. I was more interested in harmonizing the original melody in a different way and thus giving rise to new sounds and melodies that were not necessarily tied to the one mode over that section.

e. Do you approach the tune every time you perform it in the same way, or do you improvise completely freely over it?

JK: Yes, the improvisation is fairly open and not contrived in a specific way each time.

f. Could you explain the logic behind your choral harmonisation in this tune?

JK: For the harmony I just used the melody as a guide and tried to bring it into my harmonic world.

Q7. I see you as a significant part of a revival of this music. Do you think that your audience will seek more information about your 'Zembékiko' tune and the tradition behind the equivalent *rebetiko* music?

JK: I would be very happy if people continued to show interest in the rebetiko tradition! If my tune causes any of fans to research and learn about it then that would mean I had some success for sure.

Appendix XXVIII
Musical transcription of Jonathan Kreisberg's 'Zembékiko'

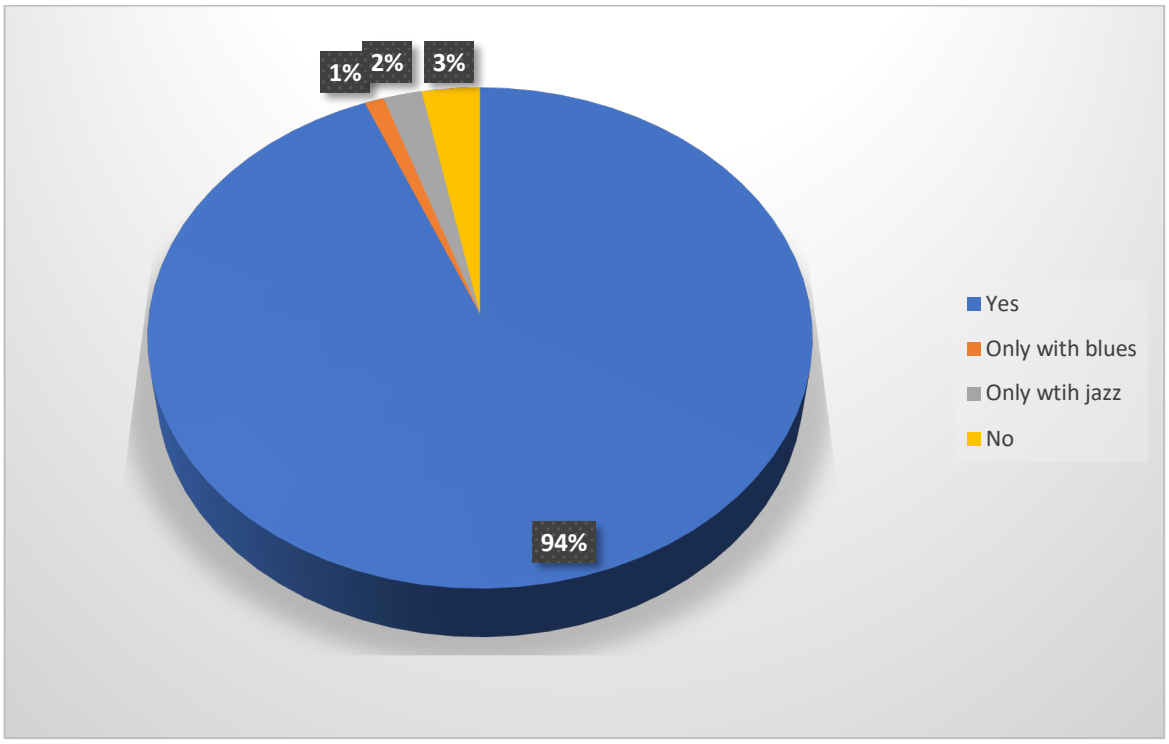
The following page includes the transcription of Jonathan Kreisberg's 'Zembékiko', a jazz composition based on Markos Vamvakaris's song 'Ο Μάρκος Πολυτεχνίτης' ('Markos the Jack of All Trades').

[the content in Appendix XXVIII has been removed from the digital version of the thesis at the author's request]

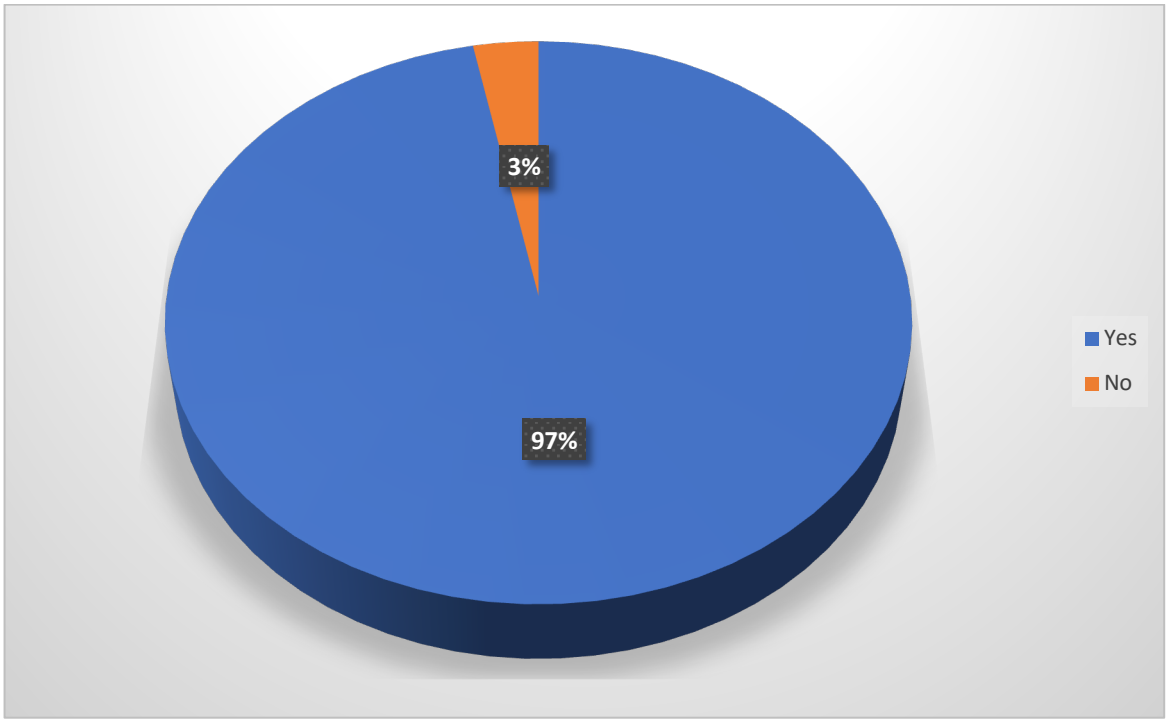
Appendix XXIX
Questionnaire and responses from the *ρεμπέτικο φόρουμ* (*rebetiko forum* - https://rembetiko.gr).

The following pages includes the translated questions and responses from a questionnaire that was shared to the *ρεμπέτικο φόρουμ* (*rebetiko forum*) in May 2020. The responses were collected a few months later and ninety-seven members of the forum participated in the survey.

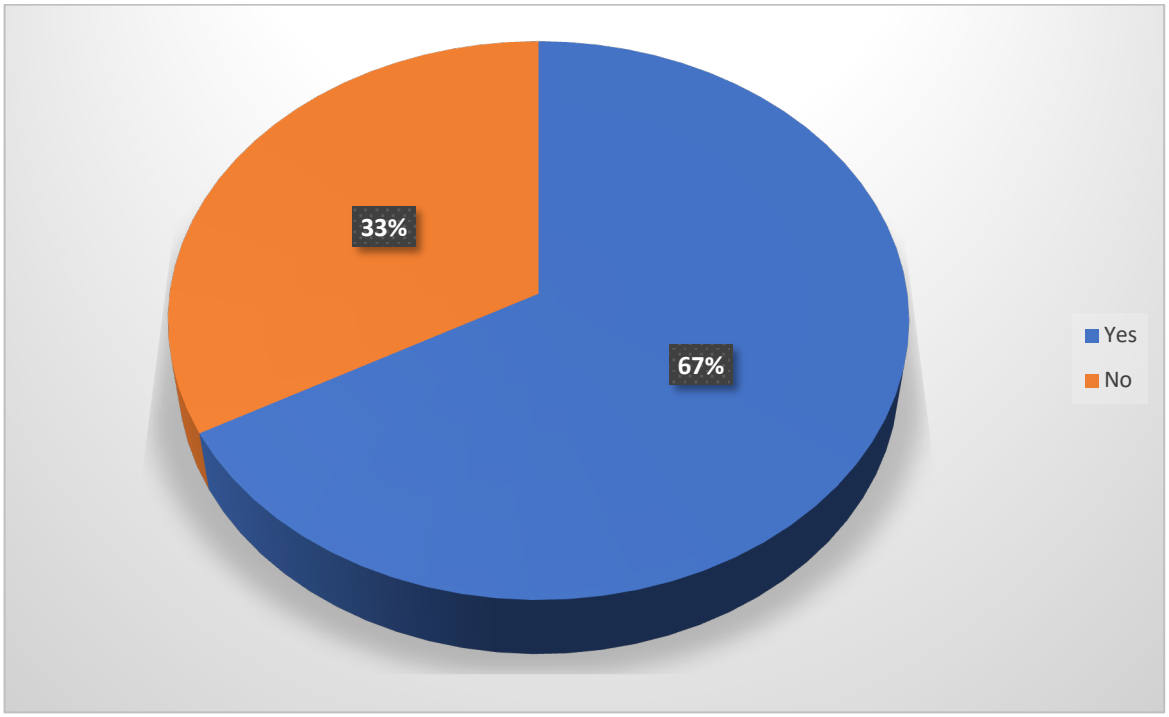
XXIX.1 Are you familiar with blues and jazz music? (97 responses)



XXIX.2 Have you ever come across the idea that *rebetiko* is 'the blues of Greece'? (97 responses)



XXIX.3 Do you believe that *rebetiko* may have similarities with the blues or jazz? (97 responses)



XXIX.4 Could you say why? (72 responses)

1. It originated from poverty and the working classes Like the others that are mentioned.
2. I have written why many times in the forum; I won't write it again….
3. Unfortunately, I don't have the musical knowledge to support it
4. The music is completely different. The only similarity is the conditions under which the people who wrote this music lived
5. It has in the style and in the fact that it was created by marginal people of labour and poverty..
6. Blues and *rebetiko* started from underworld and they have common thematology in lyrics. Musically though are different. However, in Greece, since the eighties and mostly after them, a large audience that used to listen to the blues (or at least rock) also liked *rebetiko* music and vice versa. But this doesn't mean that the two styles are similar.
7. Musically there aren't any similarities - they are completely different styles of music, with different origins, different scales etc. The only similarities have to do

with the social origins of music, but this does not differentiate the similarity of *rebetiko* - blues from its similarity with other styles of music.

8. The matches exist only in a sociological level.
9. Because of musical similarities in *drómoi* (modes) scales and tunings as well as the technique of fingerstyle guitar that immigrants brought to America
10. If there is any similarity, it is clearly sociological. That is who originally created and sang this music. Jazz doesn't have anything to do with *rebetiko*. The fact that covers are made in a specific motif or specific style of a song does not mean that there is a relationship of the original genre with the genre that was selected for the cover.
11. It doesn't have rhythmically, but it has as an idea and musically they share some sound colours.
12. Similar times with people who lived in the margin with similar pain and poverty
13. Both of them are styles that came of as a means of expression mostly of the lower social classes and their bodies used to give birth to melodies and lyrics without having basic academic music education.
14. Random similarity in the creation of the 2 styles, that is urban musics that express the people and also of very high level with many improvisational elements. The similarities do not bring interaction which I think it hasn't existed.
15. There are similarities in the scales and in some parts.
16. Both jazz and mostly the blues are musics of poor social classes that would set their everyday life and their pains to music… Something similar to *rebetika*…
17. Mostly sociological. Both styles have been originated from (almost *lumpen*) groups of the working class and both of them are descriptive and experiential.
18. Without having sufficient knowledge on the subject I have a feeling that both have origins in groups of people that intensively faced hardships economic difficulties marginalisation etc hence their core and their root are authentic need for creation. Musically they both brought another musical way - expression from the mainstream just like in the lyrics. That's all.
19. In many parts it becomes narrative that resembles the *amanedes* or some of the first [*rebetiko*] songs.
20. It doesn't suit me.
21. I think that the best answer is everyone to listen to the blues of Stelios Vamvakaris
22. They started in the same way

23. The supporters of Yes, rely on the approximately same time of their appearance, the poverty, and in some common thematic units. These alone cannot make two music styles be siblings. Other conditions gave birth to the blues and other [conditions gave birth to] the *rebetika*. *Rebetika* has their origins in prisons, *tekédes*, and the Smyrna songs naturally, the blues in gospel… They have similarities, but musicologically is like jumping to conclusions if you try to support a theory, only because it intrigues, and you overlook some basic rules. Finally, by the same theory the blues are the *fados* of Portugal. Every place with almost similar socioeconomic development at the beginning of the 20th century, could present something equivalent. It is just an effort to make us feel big. To connect our poor folk music with the big blues.
24. Mostly lyrics . All the folk musics have similarities though (that is there is a similarity with other genres)
25. Even though sociologically the road that their creators took is similar, musicological the "logic" of the two styles is very different. *Rebetiko* is a modal music whereas the blues and jazz are developed mainly based on chords. (Of course in both styles there are both)
26. From the point of rhythm, scales/*drómoi* and other musical elements I can't find anything that would make them relatives. The fact that some female voices of the time have a similar tone has to do with the fact that the voices have learnt to sound like that in order to be audible in a tavern without microphones. Did the related social groups like them? Maybe. Maybe not.
27. Similarities in matter of sociology of the time which is related to the lyrics of the songs.
28. There. Is. Not. Nowhere. Such. A. Sound. And. Lyric. That. Make. Me. High… Just. Like. *Rebetiko*.
29. Historically and geographically the two genres rarely meet. If there are similarities these will be socio-anthropological rather of musicological character. *Rebetiko* belongs to a big degree to the modal traditions of east Mediterranean. Besides the migration flows to the America at the 20th century, I don't know any other way in which these two styles would historically meet. By looking at the Ottoman empire and the Arabic world at the beginning of 1900, we also observe that, due to the socio-religious conditions, much more forms of art are adopted. In music these are usually light music of a "salon" type as well as some classical compositions, just as

the newly formed Turkish gradually embraces the western culture and tries to make it [the western culture] part of its [Turkish] culture.

30. It is music made from people that want to express their "*dertia*"[461] (sadness), not to "sell" or be liked…
31. Apart from the common course because of the industrialization there weren't any influences or interactions.
32. They assume that socially they expressed marginal groups with common elements, but I disagree
33. Yes
34. Mostly in terms of style and the audience [,] rather than in terms of the technical part or the history
35. Musicologically they don't meet. Lyrically they have common themes.
36. 1) The originality that these musics have.
37. 2) The improvisations as a basic section of the songs
38. 3) The birth of blues as an expression of blacks (that is oppressed) happens in parallel with the birth of *rebetiko*.
39. All three music genres, are a result of improvisations, of persecuted people, (slaves, war immigrants, etc),.
40. Only socially
41. The similarities are basically social. Of course there are some influences [;] two simple examples [are] Katsaros and blues style, Chiotis and gypsy jazz
42. I am not a musician and I won't talk musically. Just like jazz and *rebetiko* flourished in the margin of societies, between people of the working class and of the rat race and not of luxurious living-rooms.[462] The improvisation also is a common element, as well as the thematology of the lyrics.
43. Thematology, "simple" ways
44. Because it is addressed to the working classes similar to the blues but with elements of jazz as *taximia* have the element of improvisation.
45. They were created under equivalent social circumstances.
46. Many of old pre-war blues, that I've listened to present very big similarities in the form and small diversity of repetitive music motifs and phrases and somewhat "poor" orchestration and a few rhythms. The pre-war *rebetika* have some degree

[461] Slang from the Turkish word *dert* that means pain, sadness, sickness.
[462] Greek expression for rich people or people who never work because of their wealth.

of repetitive music motifs, but they seem to me way richer than the blues not only melodically but also rhythmically and in terms of the arrangement. I can't say much about the lyrics of the blues because I cannot understand them easily and I haven't made any efforts to understand them. The lyrics of *rebetika* concern a huge variety of subjects just like it happens in Demotic/Traditional Songs. Regarding the relationship between Jazz and *rebetika* the eye-catching similarity is located in the use of the improvisation although I think that improvisation is more extensive in Jazz. Anyway, improvisation, constitutes a structural element of Greek music but also of all neighbouring people in the Balkans and the Eastern Mediterranean. Harmonies that intensively resemble jazz, so much in chords/accompaniment as in melodic passages or the motifs of improvisations, I mainly notice after the WWII in songs-descendants of *rebetika*, which we usually call Laïká.

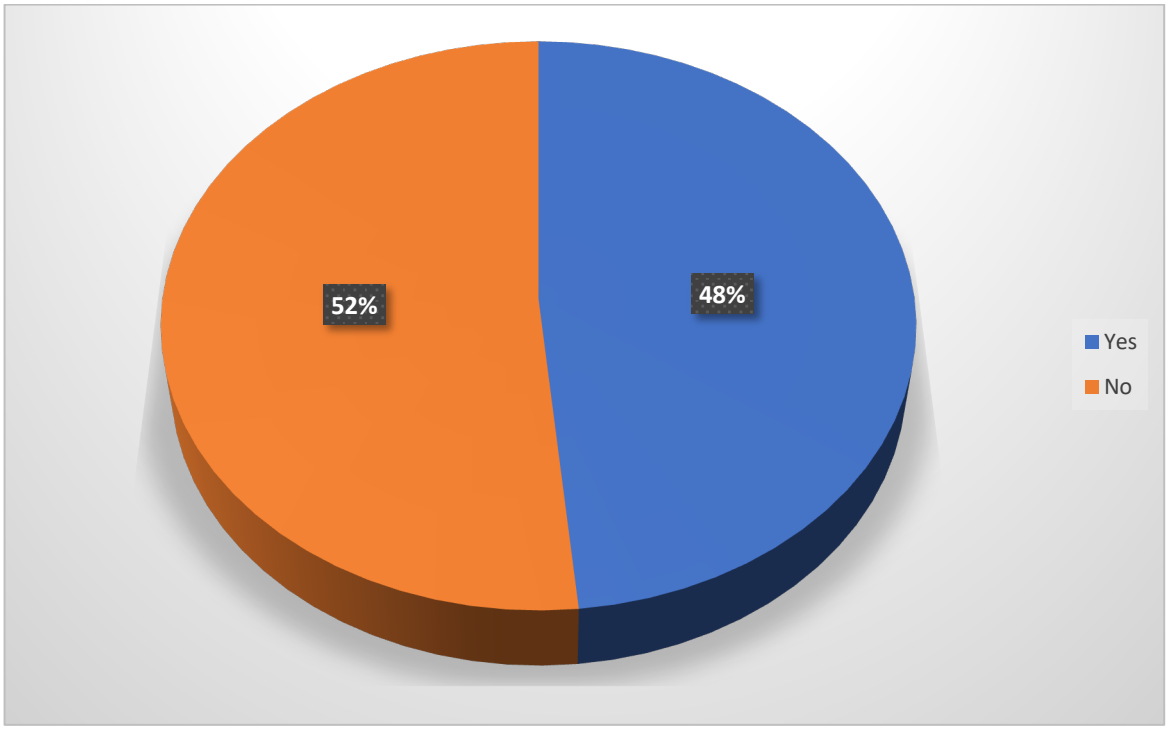
47. It doesn't have musical similarities but it has similarities in terms of what it represents the music of *rebetiko* as well as of the blues socio-politically as identities, to whom it was addressed during the birth of the two styles, they were developed during almost the same period of the [Wall Street] crash, it was developed by persecuted, marginalised, fugitives, musicians of lower social classes and foreigners in their own country…
48. no
49. They all have stimuli from real events of life and are expressed directly in the way that everyone feels like, taken out of his soul.
50. songs of the people, of the poor and of the margin
51. They constituted at their beginning the music of the underdog and they were later emerged to the upper classes.
52. Music of the underdog, the poverty-stricken groups, a big base of anonymous creation etc.
53. The class origins of the creators are the same. Also the big success of the songs to the audience is one of the similarities. The thematology is many times similar. When creators of these styles met, usually in America, most of the times they [then] collaborated. There are melodies and themes that one styles has borrowed from the other.
54. There are many phrases that are used in *rebetiko* songs, which could be used in jazz pieces.

55. Chronologically, social similarities of the time, similar thematology and way of expression and performance.
56. The indigenous folk musics express the happiness and the sorrow, the love and the breakup, the hope and the pain, and all other emotions of the world. They are created, influenced and processed with them, they express them, they highlight them, they relieve them and sometimes they cure them. Through the simplicity of the lyrics and the usually easy music motifs they hid an unbelievable wisdom and an unsurpassed melodiousness.
57. eastern modes
58. Musically they don't have any similarity whatsoever. Neither morphologically as forms, nor in melodies, nor in harmony.
59. it has some similarities with the blues, regarding the social origins (not the music)
60. 5 tonic scale
61. Blues and *rebetiko* were the songs of oppressed and marginalized of the time. Jazz was in a sense the continuation of jazz
62. I don't have explanations, I just disagree
63. Both styles blend scales (*drómoi*) and were written during the same period from people's[463] people - musicians.
64. Yes because all musics have more or less similarities. Not with the blues as *rebetiko* is urban, probably a little with ja[zz] due to the improvisation
65. Because similar to the blues, *rebetiko* talked about the longing of the artist, was narrating the facts of the era. The loves, the drugs, his wills, his weaknesses etc…
66. From the experiential lyric
67. Mostly the social circumstances that were created and the lyric.
68. The scales are similar…just like the way of playing… Also socially they were both in the margin…
69. There is improvisation, popular rhyme, music of the unsatisfied, the margin and of the free speech.
70. From the little experience that I have with the three aforementioned genres of the question I believe that it doesn't have similarities.
71. Experiences and their musical representation.
72. Besides the phrases that Greek composers may have borrowed, I don't know anything about the foreigners, they both are popular song

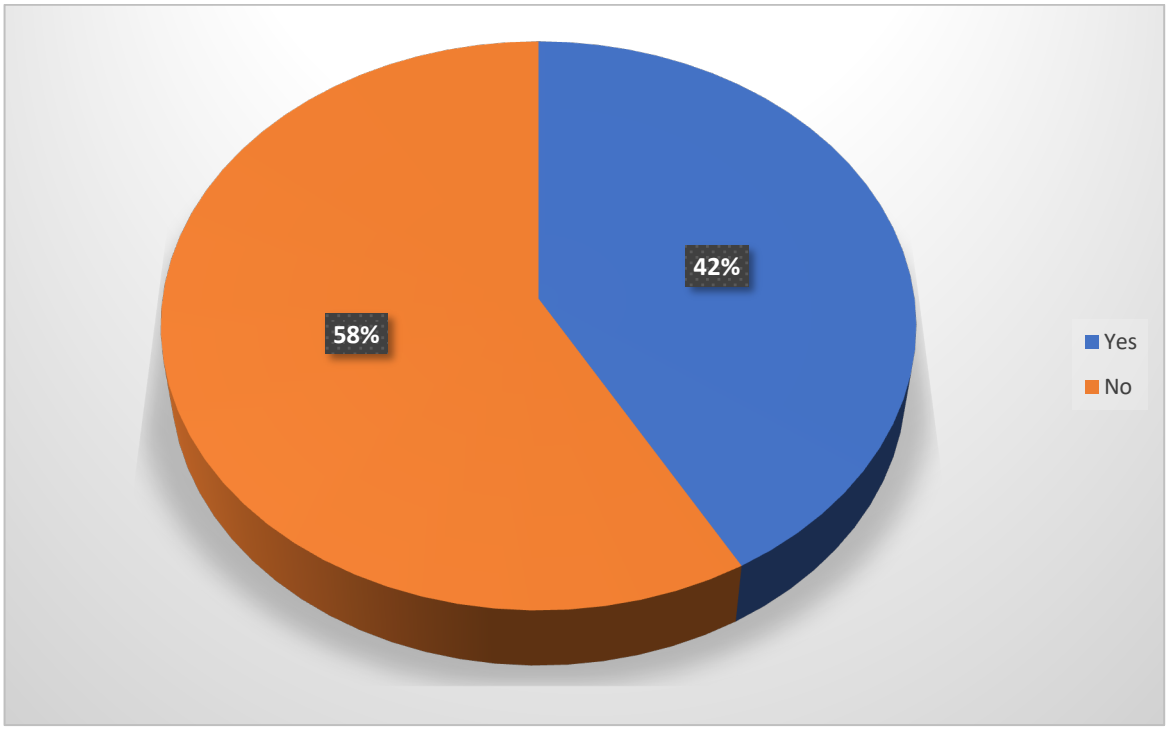
[463] Meaning people of lower social classes.

73. no, belief is not explained

XXIX.5 Are you familiar with *rebetiko* fusions, such as blues-*rebetiko* or jazz-*rebetiko*? (97 responses)



XXIX.6 Do you enjoy some of these fusions? (91 responses)



XXIX.7a If you like such fusions, please write some of your favourite artists or songs. (29 responses)

1. Stelios Vamvakaris
2. Georges Pilali
3. Sidiropoulos Pavlos
4. Mystakidis
5. Katsaros
6. Gadjo Dilo
7. On A Steady Diet of Hash, Bread And Salt
8. Stelios Vamvakaris, Giannis Tatasopoulos
9. STELIOS VAMVAKARIS
10. *S' ena bar tou Mississippi* (In a bar of Mississippi) – Stelios Vamvakaris
11. I don't remember names
12. Lappas, and generally mostly the jazz .
13. *Bouzouxides choris pyxides*, Gadjo dillo, etc.
14. Giannis Perperidis, Charis Zournatzidis
15. No one
16. Spathas
17. Stelios Vamvakaris
18. https://orkestarkriminal.bandcamp.com/
19. I don't have anything specific now
20. Pasatempos Imam baildi
21. Gadjo Dilo, Mystakidis, Pilali, Christian Roning,
22. It's not exactly blues but surf (granddaughter music of blues clearly in 12-bar)
23. The Greek [band] DIRTY FUSE married it, for me, with big success…they played rebetika with surf sound in one of their albums (surfbetika)
24. *Minore tis avgis* (cover by Luther Blissett)
25. Stelios Vamvakaris, Louisiana Red, Pavlos Sidiropoulos, Georges Pilali
26. L.Kilaidonis, S.Vamvakaris.
27. Most covers by LOCOMONDO but they are not in blues *dromoi* (modes).
28. Dimitris Mystakidis
29. The collaboration of Stelios Vamvakaris with Louisiana Red and of Iordanis Tsomidis in America with Phil Woods. The *baglamás* in the songs of Angelakas.

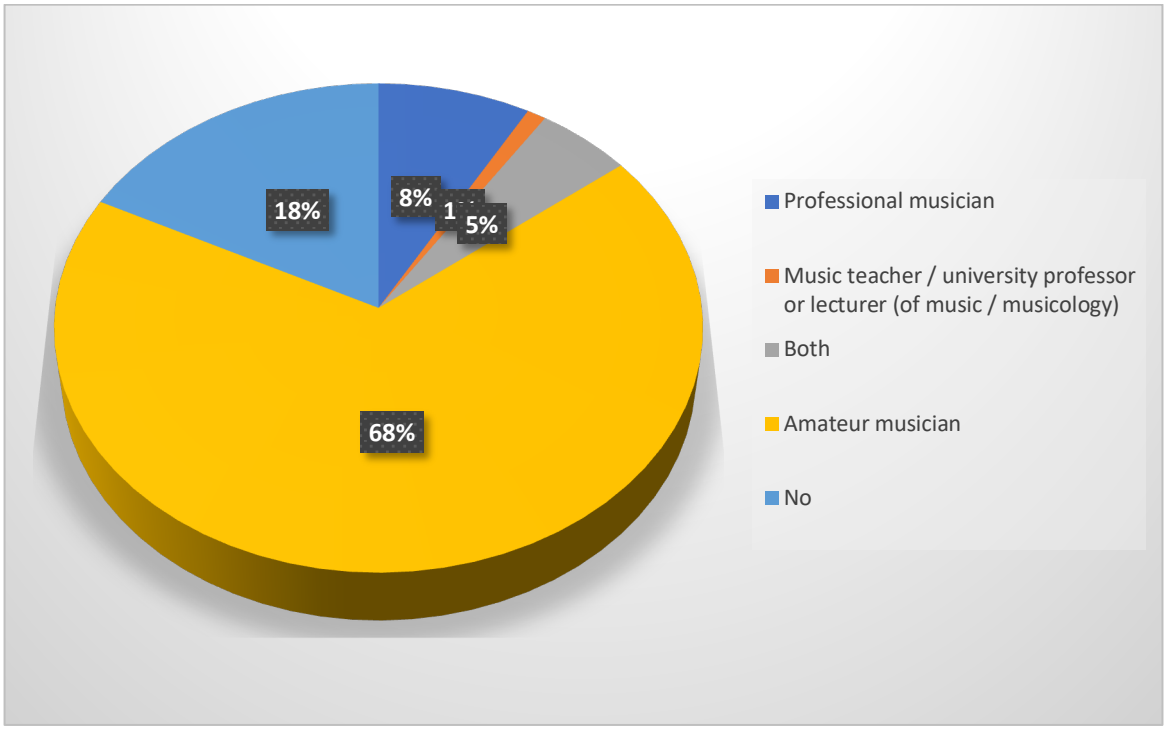
XXIX.7b If you don't like these fusions, can you say why? (38 responses)

1. I just don't like them.
2. I believe that *rebetiko* must be like it was until the fifties and before.
3. The *rebetiko* style gets lost and it focuses on technique without having an auspicious result for me.
4. Completely different genres, with different approaches not only in music but even in psyche to a certain degree.
5. Everything [excels] in its own style.
6. Because they are very rarely created with respect or without destroying the essence of the original songs which remain clearly superior.
7. I prefer the authentic
8. -
9. The two genres have been based on completely different instruments and the effort to perform songs of one style with the instruments of the other isn't successful.
10. It seems foreign to me
11. I like authentic rebetika
12. I prefer the authentic sound, as I got to know it. And the creation of originals from contemporary artists, instead of fusions.
13. Maybe it did not work
14. You. Do. Not. Mess. With. The. Original. Rebetika
15. Personally, I find them loquacious and naive, but I try not to be dogmatic. I assume that the mixtures of unconnected genres unfortunately constitute a common phenomenon, which is based on a very superficial study and understanding. I see that they focus on mixing the sounds and not on the quality and level of art. There are exceptions by restless musicians obviously, who continuously study and enrich they sound in an honest and humble way. There are also meetings of exceptional musicians in one of the 2 genres who accomplish the coexistence of the two words but even so the only thing that this shows is a possible compatibility and the will to coexist. This happens for centuries and constitutes an exception or an exclusive characteristic of the blend that we examine.

16. I remain open to the possibility of finding such a sound or style in which I will find some value and beauty. I understand that it is difficult to academically document such a dogmatic point of view but I hope that within a questionnaire it is enough, acceptable and valid.
17. I haven't heard anything that combines harmonically the two different styles.
18. I prefer more unambiguous music
19. I don't like them aesthetically because they lose in terms of historical background and the emotional identification
20. I prefer each style alone. If someone, however, release something that will win me, I will support him.
21. It hasn't piqued my interest, in comparison with the authentic genres. With minimal exceptions.
22. I don't like when the original performance gets altered, as I've seen happening many times.
23. Neither meat, nor fish
24. I definitely do not like the new covers of rebetika and laïká in swing. I think that they don't have anything to offer musically, even though I like swing…most of these covers offer me nothing.
25. It's not exactly that I don't like them…it's just that I'm not familiar with them.
26. I prefer authentic music and not altered.
27. Maybe they don't tire me melodically and I can listen to them throughout, but I disagree with the mentality of making a career by changing the style of songs, eg by throwing out the *bouzoúki* from most of these.
28. Personal taste and a matter of aesthetics. Also just because of their identification as the blues of the equivalent era each style "talks" by itself in a special way about common subjects, as a result the mixture of these two is superfluous.
29. they are experimentations…..
30. *Rebetiko* in pentatonic [scale] or with jazz harmony doesn't "stick" ….[it's a] Matter of style!
31. I am not entirely sure why I don't like them. Regarding the blues, I find the staccato and strict rhythms of rebetika do not suit the simplified aesthetic of the blues (entirely subjective opinion). Regarding jazz, I haven't heard a relevant marriage (but I suspect that it could be done more easily)
32. Very few managed to stay close to the original and also make a difference

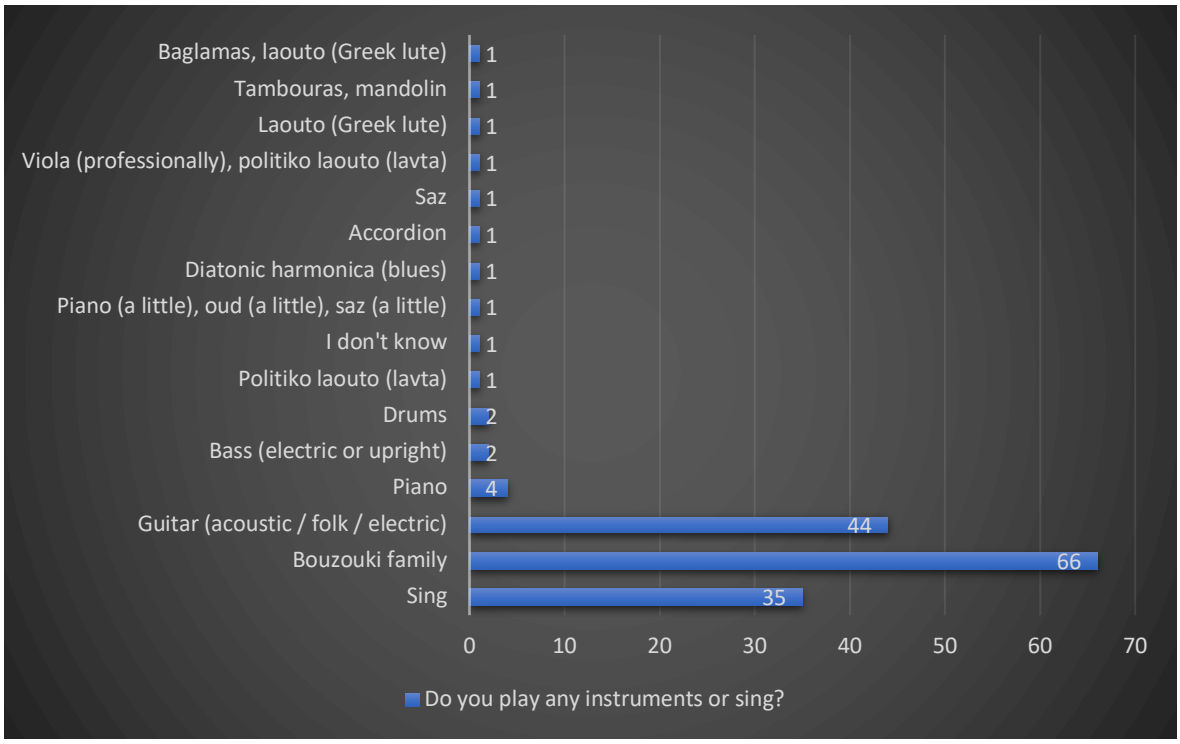
33. I don’t consider them to be nice.
34. what why… no connection.
35. I like the authenticity of pop (meant to write folk) music regardless of the country that it comes from.
36. I rarely like something, simple.
37. It’s not only the fact that I like the original performances, but also changing a song radically is, how to communicate this, the artist’s bones will start creaking[464]. Some covers are so invalid[465] (I don’t remember now which song it is, but it talks about pain and they have turned it to jazz-cheery…)
38. I like listening to the music in the form that was originally played.
39. They torture my ears.

XXIX.8 Are you a musician / music teacher / academic personnel? (97 responses)

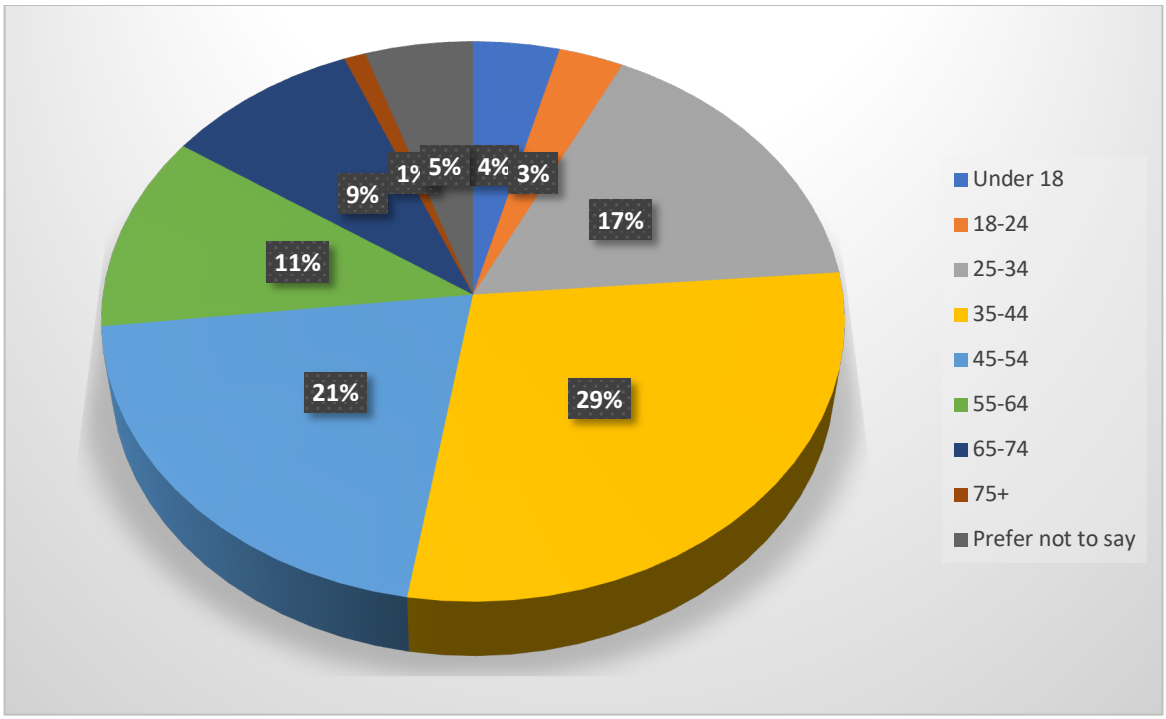


[464] Greek phrase that has similar meaning to ‘turn in one’s grave’.
[465] Greek slang meaning irrelevant.

XXIX.9 Do you play any instruments or sing? (91 responses)



XXIX.10 How old are you? (97 responses)



Appendix XXX
Songwriting Workshop with Foivos Delivorias

The workshop involved twenty different meetings on Mondays,

between 22 October 2018 and 23 April 2019.

My notes are presented below, for each day separately.

Day 1: 22 October 2018

Arion: the first songwriter (≈500B.C.), in the gardens of tyrant Periandrer in Corinth.

Troubadours & **trouvères** in France:

- Wealth
- The holy songs of Virgin Mary were transformed to songs for a [hypothetical] princess that was described as a goddess.
- They were touring and knew the songs of each other (≈400 people)
- Church was against them because they were considered to be blasphemous.

François Villon: he was using many motives of troubadours' era, which he brought back to the spotlight with the use of poetry.

Woody Guthrie → Bob Dylan
Georges Brassens
Blues musicians
} West

Ashiks (*Aşik*): played saz in Turkey.
Rebetiko: the same time with the Blues
} East

In Greece, the equivalent of Dylan was/is Dionysis Savvopoulos.
Savvopoulos: folk & traditional roots after a certain point.

Suggested bibliography: Songwriters on Songwriting
Listened to Dylan's Love Minus Zero/No Limit & Savvopoulos's Zeibekiko

Day 2: 29 October 2018

Continuing the history of songwriting by concentrating on songwriters.

George Brassens

→ Supplique Pour Être Enterré a la Plage de Sète [Petition to be Buried on the Beach of Sète]

Greek representative: Vasilis Nikolaidis

→ Odos Santaroza [Santaroza Street]

Bob Dylan

He used to take a folk or country or blues melody and modify part of it.

Something like taking a rebetiko or dhimotikà [demotic] melody and modifying it.

He used to talk about the beauty that comes out of a mistake.

Jacques Brel

→ Ne Me Quitte Pas [Don't Leave Me]

Leonard Cohen

→ Famous Blue Raincoat

→ Susanne

Dylan & Cohen are the two poles that formed the songwriting of today.

Tom Waitts

→ Christmas Card from a Hooker in Minneapolis.

Randy Newman

Joni Mitchell

→ Just Like Me (unreleased)

→ All I Want

→ Blue (album)

David Bowie, Nick Cave, etc.

In Greece

Savvopoulos predecessors: Attik (Kleon Triantafillou), Markos Vamvakaris, Akis Panou

Attik

- The Yard of Attik
- Organized talent shows.

→ To Organaki [The Little Instrument]

→ Chrima [Money]

Markos Vamvakaris

The Legendary Quartet of Piraeus consisted of him, Anestis Delias, Stratos Pagioumtzis and Yiorgos Batis.

→ Ta Matoklada Sou Lamboun [Your Eyelashes Shine]

His lyrics are similar to the lines of a demotic poet.

Influenced Manos Hatzidakis, Mikis Theodorakis, Vassilis Tsitsanis, Grigoris Bithikotsis and others.

Akis Panou

Influenced Manolis Rasoulis.

→ Pes Mou Pappou [Tell Me Grandpa].

Dionysis Savvopoulos

Main representative of the New Wave of Greek Song.

Something similar to Dylan's Greenwich Village.

During dictatorship he discovered and experimented with traditional music.

His most promising work was between '66 and '83 (albums *Fortigo [Truck]* and *Trapezakia Ekso [Small Tables Out]*).

Aphrodite Manou

→ Me to Kalokairi Megalosa [I Grew Up With Summer]

→ To Milo [The Apple]

Day 3: 12 November 2018

6 people presented part of their work (up to 3 songs).

Break.

6 people presented part of their work (up to 3 songs).

Day 4: 19 November 2018

6 people presented part of their work (up to 3 songs).

Break.

5 people presented part of their work (up to 3 songs).

Day 5: 26 November 2018

5 people presented part of their work, including me.

I presented 3 songs: Under the Endless Sky, Burn in Her Mind & Politicians.
Delivorias pointed out that my choruses are very strong, the music and the melody lines are very good, and the recordings are great. He mentioned that Politicians, even though political, is the most erotic song of all. He asked me to read Politicians' lyrics and he asked me whether I have versions of them with Greek lyrics. He suggested to writing in Greek too.

We started presenting works from the beginning (up to 2 works) for a more in-depth analysis & critic. Delivorias commented on the music and/or the lyrics by identifying the strong and the weak points of the presented material.
4 people presented songs or lyrics.

Delivorias' comments:

- Be consistent with rhymes. The greatest lyricists are consistent and absolute with their rhymes.
- I mentioned Sammy Cahn's rhyming dictionary and Delivorias likened Cahn to the Greek lyricist and playwright Alekos Sakellarios.
- Pointed out some foreseeable melodic lines and rhythms, due to the fact that the songwriter is just following the chord changes.
- Be careful with words accentuation. He dislikes when the wrong syllable is accented in lyrics.

Day 6: 03 December 2018

Introductory comment: When Foivos Delivorias met Manos Hatzidakis (Greek composer who received Academy Award for Best Original Song in 1960), Hatzidakis was suggesting to Delivorias to write songs about things that existed 2,000 years ago and will continue to exist for 2,000 years in the future. This is why Hatzidakis and Nikos Gatsos (poet, translator and lyricist) used to collaborate to write about the moon, nature, the birds, etc.
Foivos Delivorias wanted to prove to Hatzidakis that he could do the opposite and use words like "burps" [that he later did]. In the end, he became obsessed with that, and he ended up writing a bunch of these kinds of songs.

Delivoras' comments to attendees' songs and/or lyrics:

- We need to be faithful to prosody.
- We need to maintain the same syllable number throughout.
- Some people's music didn't complement the main idea or the feeling of the lyrics.
- Try to choose the most appropriate key in order to highlight the vocals.

6 people presented songs or lyrics.

Break.

6 people presented songs or lyrics.

Homework: Write a song about a bar. Literal or fictional. Practically anything as long as we have the idea of a bar in mind.

Day 7: 10 December 2018

Comment: Write 10 different verses and keep only 2 or 3 of them.

8 people presented songs or lyrics.

Break.

I presented 'Healing Without You'.
Delivorias doesn't know whether the phrase 'I am healing' stands along, without an objective. He doesn't know if it makes sense in English.
He would like to hear the same song with Greek lyrics.

7 people presented songs or lyrics (after me).

Homework: Write something having tradition in mind.

Day 8: 17 December 2018

9 people presented songs or lyrics about bars.

Break.

8 people presented songs or lyrics about tradition.

Homework: Complete one song of any topic.

Day 9: 07 January 2019

6 people presented songs or lyrics about tradition.

Delivorias suggested Warren Zevon to one of them.

Break.

I presented my song 'Dear John' and Delivorias considered it as the best of the songs that I've presented, at least from the perspective of lyric technique.
He also likes Lia's voice and the contrast between verses and choruses (blues vs *amanés*).

4 people presented songs or lyrics about tradition after me.

He mentioned that **he returned back to the roots, and he listens to and study the first rebetiko musicians and the predecessors of *laïkó* (Greek pop/folk) music, like Markos Vamvakaris, Vassilis Tsitsanis, Yiannis Papaioannou and Giorgos Mitsakis.**
He believes that Markos [Vamvakaris] is the father of *laïkó* music.
During his early period, Vamvakaris was writing more arbitrarily in order to make things work, but later he became a perfect craftsman.
He later mentioned Markos [Vamvakaris] again. He said that Markos wrote some of his finest work between 1932 and 1938. He stopped writing during the war of 1940 until 1946. Then, Vassilis Tsitsanis and Grigoris Bithikotsis asked Markos to write and play with them. During this period, he wrote some songs with maturity, including masterpieces like 'You Eyelashes Are Shining'.

Day 10: 14 January 2019

8 people presented songs or lyrics.

Break.

Delivorias announced that next time we will write a melody all together, as well as the chord changes and our task would be to write lyrics on the given elements.

5 people presented songs or lyrics.

Delivorias said that he was recently surprised because he found one of Vamvakaris' songs that is about the moon. Just before his death, he heard that people decided to go to the moon. He read the lyrics, and he is fascinated with the line "don't ever want, my moon, to meet people". The title is 'Moon if you are Shiny [Glowing]'.

Delivorias performed one of his latest and still unreleased songs (possible title: 'Only Lies'). Then there was a request to perform his song "Kiki Every Night" and he did.

After a short discussion about Nickolas Asimos' song 'Bagasas', Delivorias stated that the ultimate tool of an accomplished songwriter is to have the ability to write lyrics with ambiguous meaning.

Day 11: 28 January 2019

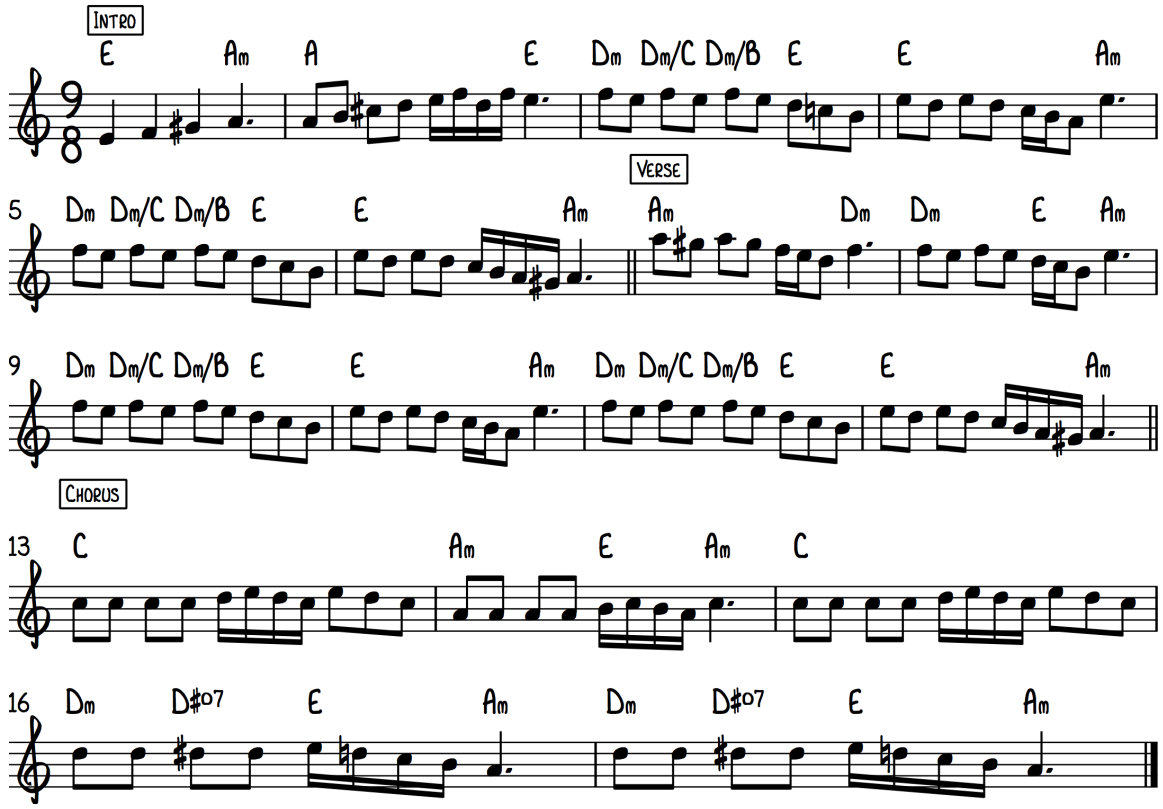
8 Delivorias started the session by playing a song that he wrote in his dressing room, just before his premiere at Kyttaro Club (26/01) in order to forget his anxiety. He did it as an exercise in order to keep his mind busy, so he decided to set some rules, like finding perfect rhymes and keeping the exact same number of syllables for each line.

1 person presented a song.

Delivorias asked Michael Atsalis (from the attendees) to join him on guitar to write together a melody and the chords for a new song, in order all the attendees to write lyrics to that same song. Before starting improvising chords and rhythms, he asked whether we prefer a [Greek] traditional/folk kind of rhythm or a western pop/rock rhythm. **The majority responded that they prefer a [Greek] traditional/folk rhythm, so he asked whether we would rather do a *hasápikos* or a *zeïbékikos*. He then played a few bars of 'old *zeïbékikos*' rhythm, but without the use of a pick and the appropriate staccatos, so it reminded the way that samba or bossa nova guitarists strum the guitar. He ended up with what he described as an *aptálikos*, whereas in my opinion it most certainly is a *karsilamás*.**
He also asked whether we prefer a major or minor tonality and a few attendees insisted on trying a major one. **An attendee who likes rebetiko music and she likes playing instruments of the bouzouki family suggested to use *Hitzáz drómos* (1 ♭2 3 4 5 ♭6 ♭7 8 – equivalent to Phrygian Major or Phrygian Dominant mode), as she believes that *Hitzáz* is great for major songs.**
They ended up with an intro, a verse and a chorus. Even though he had previously stated that we will write the song together, he started playing the chords and he decided alone what the progression would be, and at the same time mostly drove the melody as well, as he was singing lines and Atsalis was mostly copying what he sang. Only when he faced a small problem with the ending of the chorus melody he asked for help from the rest of the attendees.

He let everyone work individually on the lyrics for about an hour. In the end he sang the lyrics of 8 or 9 people.

The next day I did a transcription of the song from a rough recording that another attendee provided:



So, the song is an E *Hitzáz* in 9/8. The verse consists of 6 bars, but the last two lyric lines (bars 11-12) can be a repetition of the previous two lines (bars 9-10).

The chorus consists of 5 bars, but the last bar can either be a new lyric line, or a repetition of the previous line, or even lyricless.

Day 12: 04 February 2019

Just before the start of the session, an attendee approached me and told me that she wants to collaborate with me and she has an idea about a cover, so she would like to meet during the week to discuss it.

Delivorias told us that he didn't listen to the recording during the week, but when he reached his piano, he played as much as he remembered by memory. Thus, he created an alternative chorus, as he mostly remembered all the other parts. He also told us that he wrote some lyrics, but he didn't present them yet.

He asked everyone to provide their lyrics, so he, Michalis Atsalins (folk guitarist), Constantine (pianist) and Nancy (bouzouki player) would perform all versions of the song. Everyone provided lyrics, so they performed the song over 20 times. In the end he asked us to vote for 2 lyrics from others. The voting was secret.

Break.

The result had the first one with 11 votes out of 30 attendees. The second one with 7 and then the third one with only 5. The winner asked to record the song.

Then, Delivorias performed his version of the song and he said that he wrote the lyrics with one of his female backing vocalists in mind, so that she could perform that during the time that Delivorias is taking a break at his concerts.

Delivorias stated that last time he decided to compose most of the song by himself only as a demonstration, so we can see how it can be done. So, he wants next time two or three or more of the attendees to compose some music during the workshop, so everyone can work on lyrics afterwards. There were only 25 minutes left, so he didn't want us to write a poor melody. Consequently, he decided that next week's task would be to write lyrics on one of the attendees' melodies (Orestis's song), as we have all heard his composition before and we all liked it, but he was struggling to write lyrics to it.

Day 13: 11 February 2019

There are two extra attendees since the previous session, so Delivorias asked them to play a few of their songs. At the same time, at least 4 or 5 attendees have quit the workshop. One of them performed 3 good songs and has already released an album.
There were only 18 attendees (out of approximately 30).
After the performances of the 2 new attendees, one of the regular attendees asked to perform one of his new songs, so Delivorias let him do it.
Then Delivorias asked everyone to provide the lyrics that they have written for Orestis's song. Only 10 people have written lyrics, so after performing all 10 songs, Delivorias asked everyone to secretly vote for 2 lyrics.

Break.

The winner got 11 votes out of 18 attendees.
Delivorias asked if anyone wants to initiate a melody or a chord progression so we can write lyrics on that during the remaining time, as well as during the week in order to present it next week.
One of the attendees (John) volunteered, he took his guitar and then **he proposed to write a blues. He started a twelve-bar blues in E but he used a weird strumming pattern**. **Delivorias liked the idea, but a few attendees didn't know what the twelve-bar blues is, so he tried to explain, and he improvised some vocal lines over the chord progression.** Some people wanted further explanation, so he improvised some lyrics over the twelve-bar blues, and he explained that the first 8 bars can work as a verse, while the last 4 bars can serve as a chorus (or refrain; we don't use separate words in Greek for these two terms). After a while, since no one was very keen on contributing to the melody line, as well somebody mentioned that to him it's more natural to write talking blues, someone proposed that we can all write whatever we like over a twelve-bar blues. Delivorias liked the idea, and he said that this is also a very good exercise.
Delivorias asked John to play the progression twice, so that he could record in order to send it to us. When they finished, **I proposed to move to the fourth degree [A7 chord] in the second bar of the progression, as it is a very standard thing to do, and it makes the progression more interesting. Delivorias liked the idea, but it seemed like he didn't know about this.** He grabbed John's guitar and started playing the new progression. In the second

bar he played A^7, and he looked at me, asking my approval. Just before the fifth bar, he wasn't sure if he had to follow the remaining progression as before, so he looked at me and asked if he had to play A^7 again which I confirmed. He ended up playing the whole progression and he liked it, so he said that we are going to use this version and he wanted to record this one.

Delivorias gave John his guitar back and went to the piano. He said that he is going to play the progression so we can listen to and remember it and start writing lyrics. After playing a few bars, he turned his head back, looked at me and asked me to join him on guitar. So, I ended up playing blues in E for approximately half an hour to forty minutes.

At the end of the session, a few people asked me to upload the chord progression on our Facebook team. They have found very useful the fact that I had uploaded the transcription that I made for the song that Delivorias wrote on the 11^{th} session (Jan 28). Someone who is familiar with the blues asked me which scales he could use except for the E blues scale.

Day 14: 18 February 2019

There is one extra attendee, a professional cellist.

2 attendees that have missed the previous session presented lyrics on Orestis's music.

11 people presented blues songs in E.

John, the attendee who has suggested writing a blues last time, didn't write any lyrics at all, but **he used the lyrics of an old rebetiko song instead over a twelve-bar blues** and he presented it to us. The song was unfinished, but he communicated the idea. **Delivorias commented that it feels like a Sidiropoulos-like song.**

The new attendee played 4 of his demos that will be part of his second album. He also presented one of his songs for children.

In the end, Delivorias stated that the attendees of Odysseas Ioannou (famous lyricist who runs the equivalent lyric-writing workshop) workshop have prepared some lines for us. Delivorias' assistant is going to share them with us in our Facebook group, so we can write music for them.

Day 15: 25 February 2019

Couldn't attend… Was working with the London College of Music examiners.

Homework: Other attendees informed me that we have to choose one of our favourite songs (of a popular band or artist) and write new lyrics over its music.

Day 16: 18 March 2019

Delivorias told us that there are 4 more lectures, and they will take place one on each Monday of April. If he thinks that we need a recapitulation, he will do an extra, final (and free) lecture in May.

6 people presented lyrics, written on the music of famous/popular songs.
1 created and presented 4 songs instead of one.
2 people presented new songs, irrelevant to the homework task.
1 person presented a song, written with the use of lyrics of an Odysseas Ioannou Lyric-writing Workshop's attendee.

Break.

1 person presented lyrics, written on the music of 2 popular songs.

There was a discussion about rhyming and being inventive with rhymes.
Delivorias mentioned the *manges*[466] who were inventive with cutting words in half. He reminded the example of Akis Panou who started the song *'Efta Noma'* ['Seven Noma'], in which the word 'Noma' is a cut version of 'Nomads'. He reminded the first couplet, which in Greeklish is:
Efta nomá- s' ena domá-
pou na ksapló- na klisis má-
External rhyme appears in the words 'domá-' and 'má-', as well internal rhyme with the words 'nomá-' and 'domá-'. The original words are '*nomádes*', '*domátio'* and '*máti*'. It is interesting indeed the fact that everyone understands what the original words are, while at the same time they sound like the dialect of tough and/or marginal people.

Then a conversation about becoming a professional songwriter was initiated by an attendee. A lot of attendees shared their opinions and what they really want, what are their expectations and dreams.

[466] *Mánges* (plural of *mángas*) is the name of a social group in the Belle Epoque era's counterculture of Greece. The nearest English equivalent is wide boy or spiv. Manges are closely associated with the history of *rebetiko*.

Delivorias mentioned that he didn't have a task for the next lecture in mind, so he is willing to discuss this subject and share his viewpoint on the subject. He shared a couple of short stories about the composers/songwriters Manos Hatzidakis and Mikis Theodorakis. When Delivorias was 16, Hatzidakis told him that as an artist he has to be cultured and to continue cultivating his spirit, as this is the only way to face the two biggest enemies of an artist: a very big success and a very big failure.

Day 17: 08 April 2019

Delivorias initiated the discussion about being a songwriter in our days.
He explained what he now does, being already successful, and what he would do if he was now a young songwriter and willing to make a living out of his songs.
He asked our opinions, and he answered several questions from the attendees.
He thinks that YouTube is one of the best chances for young songwriters, especially now that Greek label companies don't invest in artists at all. He explained that even the big label companies are not paying for recording studios, the artists do all the investments, while the companies usually only guarantee to do the promotion and to book gigs. **He acknowledged that I have more experience than him on YouTube and digital media, so he suggested that I could prepare a presentation and deliver it in one of the remaining sessions**.
There were many questions about paying the radio stations and whether he thinks it is possible to make a living as a musician/songwriter now. People also asked him questions about performing rights and royalties, as there is a big issue with the leading Greek performing rights organisation called AEPI, which is currently shut down due to fraud. Delivorias was the president of a society that tried to shed light upon AEPI's scandal. He is currently a temporary counsellor of the Greek Ministry of Culture, which founded a new performing rights organisation and is trying to establish the standards of the equivalent international organisations.
A few attendees had questions about protecting their songs or lyrics and how to copyright them. Delivorias shared his ideas and knowledge and once again asked for my confirmation on terms like ISRC and other details.

Day 18: 15 April 2019

Only 18 participants attended this session.
Delivorias asked whether any of the attendees have new material to present, so 6 attendees presented either lyrics or complete songs, and he provided feedback.

Notable comments:

- Manos Hatzidakis said that in order to be an artist, you need to combine your feminine with your masculine side. The feminine side will bring out the sensitive and artistic part and the masculine side will be the architect who is creating the form and the structure in which the artistic part is applied.
- One of the attendees presented a song on piano in 5/4 time. Delivorias commented that this kind of 5/4 is an invention of Manos Hatzidakis. He explained that 'dum-pa-pa-dum-pa' is innovation of Hatzidakis that came up during his experimentation and it was established as a thing since then. Besides this information, it is also interesting that Delivorias used something like dumbek rhythms to describe this 5/4 rhythm, which is a typical tactic of traditional/folk musicians of Greece.

Break.

Delivorias announced that he wants to send the time in order to advise each and every one separately. He wanted to provide feedback about our songwriting profile by connecting the pieces of all our meetings until now.
He individually said the pros and cons of each and every one. He gave different suggestions, according to everyone's needs and abilities, so he spoke about doing collaborations, writing more, enhancing specific skills, starting guitar or singing lessons, etc. He decided to get to me in the end. He didn't provide any advice, he said that this workshop is just a footnote to what I am doing in my everyday life as a musician and as an artist. He believes that I am definitely going to work in the music industry as an innovator, a songwriter, a music producer or anything else. He said that we all begin as amateurs or enthusiasts and step by step we dive into music, but he feels like I was born in the kettle. The creation of a song or of a whole album is just another task that I can successfully do in my own way and in my own pace. The way I work at is consistent and I can always get the results I want, and he liked all the commentary that I provided. He would like to listen to a complete work of mine

in Greek lyrics and he believes that my Greek lyric-writing would be perfect as well. Finally, he said in the future, I will find myself ahead of everyone in this workshop, including him. He doesn't know whether I am going to work for others or I am going to do my own work, but he thinks that I can succeed in both.

Day 19: 22 April 2019

Today was the first part of a combined workshop. The *Songwriting Workshop* led by Foivos Delivorias was merged with the *Interpreting the modern Greek song* led by the popular singer Natassa Bofiliou and the songwriter, composer, arranger and pianist Themis Karamouratidis. The second and final part will take place on April 23rd (tomorrow).
All the attendees of the *Interpreting the modern Greek song* seminars have selected to interpret one or more songs of ours (the *Songwriting Workshop*) attendees.
Several songs were performed, and all three leaders of the workshop provided feedback and commentary. Each songwriter said a few things after hearing the interpretation of the singer(s).
My song was selected by three participants, despite the fact that it is in English, and they are all going to perform it tomorrow.

Before the session I contacted Delivorias to find out whether he wants me to do the presentation that he asked me on April 8th. He replied that this is a very good idea and he agreed to do it today. In the end, the presentation didn't occur, as he wasn't expecting to have the joint seminar today and we were both surprised when we arrived at the venue.

I was astonished when I realised how purposeful and well-aimed was the combined feedback from the three leaders/panelists. I was amazed by some of Natassa Bofiliou's commentary and I happily noticed that I mostly agreed with her and that she described things that I always had in mind, but I couldn't find a way to express them.
During the break I gave my album to Bofiliou as a gift, and she pointed out that my submission was an awesome song. I then proposed that she should sing in English, implying to sing my songs, despite the fact that I was certain that the response would be negative. My hypothesis was confirmed, as she replied that she loves old English songs that she grew up with and she sings them for fun all the time, but she cannot put herself inside a new song, when it is written in another language.

Day 20: 23 April 2019

Today I couldn't join from the beginning of the session, as I had a meeting with my peers of the *HEP7004 Researcher Development* module. The session was very long, due to two factors: it was the final workshop, and it was a merge of three workshops instead of two. The *Songwriting Workshop* led by Foivos Delivorias was merged with the *Interpreting the modern Greek song* led by Natassa Bofiliou and Themis Karamouratidis and with the *Lyric-writing Workshop* led by the popular lyricist and writer Odysseas Ioannou.

The workshop started at 18:30 and I arrived at 20:45, coincidentally during their break. I had already informed them about my delay, so they didn't perform my song before my arrival. Even more, as it was the final workshop and there were more to discuss, it lasted until almost 23:30.

I had submitted my song 'I Lost Her' mainly because it is the most challenging for vocalists (even the vocalist that I used in my album didn't quite perform it the way I wanted) and because I consider it as one of my best songs that at the same time cannot be commercial due to its length (6:27).

The performers took completely different approaches, but none did exactly what I had in mind. The panel congratulated me for the song. Bofiliou explained that this is the most demanding song of the whole workshop. She liked it a lot and she said that it could become a commercial and very successful song if I could cut its length. Some vocalists stated that they also wanted to sing the song, but they thought that they needed more time in order to prepare it and a few of them asked me whether they could send me recorded versions of it. What I didn't expect was that even though the panel would comment on everyone, regardless of the quality of their song, they only discussed in front of me who could sing this song. They didn't provide any feedback for improvement, they only mentioned that it could be a great song for a female vocalist, and someone suggested that the singer, songwriter and actor Panos Mouzourakis could sing it. Odysseas Ioannou also said that he can imagine Damien Rice singing it.

Some songs weren't selected by anyone of the vocalists and the songwriters performed them in the very end by themselves. Some of them were good songs, but very personal, so Bofiliou explained that they wouldn't like anybody else singing them. Her suggestion to the songwriters was to enhance their vocal and guitar skills in order to continue performing them by themselves, but to communicate them in a better way. Ioannou commented on some lyric lines and Karamouratidis mainly commented on rhythmic or harmonic elements.

Just before the end I asked why they didn't provide similar commentary to me and they replied the song is really good, that I should probably shorten it and that it is so demanding that it might be better to find an established singer rather than enhancing my vocal skills. Even though they haven't heard me sing, they said that regardless of my skills, it might be better to find a singer who can bring the song to his already established audience.

After the workshop many of us went to a nearby bar to learn more about each other, and Delivorias and Karamouratidis joined us. Doing such a long session, we didn't have time for my presentation, so I had a short conversation with Delivorias and he said that he is very interested to see it himself. He said that he wants to organise a gathering with me and a few of the others that he believes they have a future in songwriting. Hence, he wants me to do the presentation only for them, probably in someone's house. One of the vocalists approached me and she said that the other day she heard a radio producer playing my song 'I Lost Her' in the venue *Stavros tou Notou*, after a *Florence and the Machine* song.