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**ARCHAIC ELEMENTS IN THE VOCAL MUSICAL  
TRADITION OF THE MOUNTAIN POPULATIONS OF  
NORTHERN GREECE**

*(Results of research conducted among the Vlach-speaking  
and Greek-speaking populations of the mountain region  
of Northern Pindus, Greece)*

**Abstract:** In the region of Pindus (Epirus) we find, among others, hemitonic pentatonic scales in which the semitone is below a major third. Such melodic movements bear marked similarities with the description in the pseudo-Plutarch of the birth of the enharmonic genus. These data from history are confirmed in practical form by ethnomusicological research into the vocal music of the northern Pindus, both Grecophone and Vlachophone. Comparative research into other musical idioms of the Balkans and central Europe might enlighten us as to the existence of a common, older European substratum.

**Key-words:** *Greek folk music, Balkan folk music, pentatonic scales.*

*In memory of S. Baud-Bovy*

*“I am not so naïve as to imagine that the chelidonisma taught by Cleoboulos of Lindos to the ancient peoples of Rhodes was the same in every respect as that which I have restored. I merely wished to show that a song may pass smoothly and without obstruction from the quantitative prosody based on the varying duration of syllables to the prosody based on stressed syllables, and that for anyone wishing to know more of ancient Greece it is worth studying the new form, in all its manifestations, and especially in those regions, like the Dodecanese, where tradition has been so faithfully preserved.”(S. Baud-Bovy 1984, 12)*

When Samuel Baud-Bovy wrote those words in 1946, he had perhaps not realized that, in essence, he was proposing a collaboration between two different areas of musicology in order to reach, through methodical research, a fuller understanding of the musical culture of the Greek world: the two areas of musicology involved being ethnomusicology and historical musicology. He thus opened up before our eyes a new field of research, one which would make use of ethnomusicological research and (where the conditions were right and the research material permitted it) might provide new impul-

se and open new horizons for historical research, putting forward practical solutions to historical problems.

The above observation by Baud-Bovy was made in reference to the chelidonisma, a traditional song sung by children in various parts of the Greek world to welcome in the spring, a song which can be traced back to ancient times and whose content has remained relatively unchanged.<sup>1</sup> Baud-Bovy believed that if the content of the songs had endured unchanged for so many centuries, it was probable that the same was true of both the music and other cultural features, and it was this conviction which prompted the words cited above.

The visionary researcher was convinced, too, of other similarities between the ancient Greek and modern Greek worlds and features peculiar to them both. He believed that the Doric mode of the ancient Greeks was anhemitonic, and that its particular ethos, more virile than any other, had been preserved, or rather had survived, in the musical tradition of the mountain areas of western Greece, in the modern Epirus, in western Macedonia and western Thessaly. These are areas which surround the Pindus mountains, the central range which crosses mainland Greece and is a continuation of the Dinaric Alps, themselves a continuation of the central European Alps. Pindus was the original home of not only the Dorians but generally of all the early Greek tribes. This belief was expounded in his article 'Le dorien était-il un mode pentatonique?'.<sup>2</sup>

Although we are now in a position to amend his conclusions, especially those concerning the pentatonic system of mainland Greece, adding to the anhemitonic scales the hemitonic scales whose existence had not at that time been discovered, and also those concerning the passages in Plutarch on the spondeiasm, the spondeion and the spondeiason tropos,<sup>3</sup> nevertheless this article is dedicated to the scholar whose persistence and profound understanding of the modern Greek world blazed the trail for other researchers and was in reality the main inspiration behind my own research.

***The history of the research project***  
***– General information on the populations of the region.***

The research<sup>4</sup> whose conclusions we shall be presenting here was conducted among the mountain Greek-speaking and Vlach-speaking communi-

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<sup>1</sup> Baud-Bovy 1984, 11–12.

<sup>2</sup> Baud-Bovy 1978.

<sup>3</sup> Katsanevaki 1998, Part 1, 132, 156.

<sup>4</sup> The research began as an ethnomusicological study and subsequently developed into a historical musicological study following certain observations made on the musical material. It began with the preparation of my first degree dissertation and then continued as the subject of my doctoral dissertation: 'Vlach-speaking and Greek-speaking

ties and populations of the Pindus region. To be precise: 22 Vlach-speaking and 14 Greek-speaking communities in the Pindus region or in other areas to which the Vlach-speakers had moved after leaving Pindus and the adjoining areas. Most of the research was conducted between 1990 and 1998, although some work is still in progress.

The musical tradition of northern Pindus (the mountain range dividing Epirus from western Macedonia in northern Greece) has direct links with, and is in fact a variation of, the general musical tradition of the region of Epirus, whose northern part now lies in what is today Albania, and whose southern part lies within the borders of modern Greece. In northern Pindus, the special variant of the Epirot musical idiom which we are examining here is represented by two languages: the Greek and the Vlach, or rather Koutsovlach language, which is, according to linguistic researchers, a descendant of the vernacular Latin spoken in the Balkans (*Latinum Balkanicum*).<sup>5</sup> This may have occurred in two possible ways: either a) through the preservation of this musical tradition by pure Greek-speaking populations, or b) through the preservation of the musical tradition by the Vlach-speaking populations of the region who, nonetheless, are bilingual (i.e. speak both Greek and Vlach) or, much more rarely, are monolingual (a phenomenon of great rarity and occurring mainly among female populations) but who sing in both languages and in basically the same musical idiom.

The Vlach-speakers, then, of northern Pindus, who are mainly engaged in animal-rearing (although in certain cases they may be encountered in other professions: – the *kyratzis* or carrier of merchandise, the *hanitzis* or innkeeper in remote mountain passes, the woodcutter, occasionally the goldsmith) occupy the highest and most central points of the Pindus range and differ mainly from the surrounding populations in their continuing use of the Latin language.

This would appear to be directly linked to the, originally, extensive linguistic Latinization of the Greek peninsula during Roman times and also to the smooth transition from Roman rule to that of Byzantium, where Latin

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songs of the northern Pindus region. A historical – ethnomusicological approach: Their archaism and their relationship with the historical substratum', Op. cit. Katsanevaki. I must thank my supervising professor, Demetrios Themelis, as well as a number of other individuals who assisted me in the course of my research *in situ*, and who are too numerous to be listed here. I must also thank all those who agreed to sing for me or to provide whatever information I sought. Also those who accommodated me in their homes on no more than a day's acquaintance, and those who helped me move from one mountain village to another. Without the help of all these individuals I could have accomplished nothing. Finally, I should like to thank Chris Markham for this translation into English. I would also like to thank Mr. Nikos Terpsiadis for the presentation of the melodies in electronic form.

<sup>5</sup> Katsanis – Dinas, 1990, 17.

remained the official language of the state until the 6<sup>th</sup> century AD.<sup>6</sup> This is the sense conveyed by the names used for themselves by the Vlachs of Pindus and the Pharseriot Vlachs living in what is now southern Albania: the former call themselves by the appellation *Armînu*, and the latter *Rîmăn*. These names bear a direct link to the name used by the remaining Greek-speakers to describe themselves during the Byzantine period and later under Ottoman rule: *Romios*. This appellation was a clear indication of their awareness that Byzantium was a continuation of the Roman Empire, and thus of their own Helleno-Romaic consciousness. This, together with other historical and linguistic reasons, lends plausibility to the view that the Vlach-speaking populations of Pindus are for the most part indigenous Epirot-Macedonian Greek tribes whose language was Latinized during the years of Roman rule,<sup>7</sup> and which probably interbred to some extent with the *Romaioi* (in a way similar to but no more frequent than that which occurred in the large cities of the eastern Roman state and of Byzantium, e.g. in Thessaloniki). This is the view to which a number of scholars are now inclining (see Poghirc 1989, 43-4) following the persistent efforts by many other researchers to have all the Latin-speaking or Vlach-speaking populations of the Balkans, including the Vlach-speakers of Greece (see Capidan 1937, 1), characterized as *Dakroroumanikoi*, mainly on the grounds of their natural linguistic similarity. However, the historical and linguistic issue of the Latin-speaking populations has generated such a vast literature in various languages (see also Lazarou, 1986, 135–158 for views on the question of ancestry) that I cannot hope to give even a concise account of it here.

Historical musical research has of necessity had to follow the lead of ethnomusicological research, taking as its starting point the musical material and attempting to continue the work of previous researchers, especially S. Baud-Bovy. It is by no means impossible that continued research will uncover similarities with musical idioms of central Europe and perhaps those of its mountain populations, permitting the discovery of a common European musical substratum. (In fact a beginning has already been made in the chapters of my dissertation, see Katsanevaki 1998, Part 1, chap. 2.1, 40–55).

### *The interval of the fourth*

Sachs has observed that the interval of the perfect fourth is a primary and fundamental element in the evolution of music over a vast geographical and cultural area. This area, in which we identify this interval as fundamental to the construction of melodies, begins in northern Europe in Scotland and Ireland and extends down to the eastern and south-eastern parts of the continent (the region containing Greece) continuing in a great arc across

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<sup>6</sup> Andriotis 1992, 73.

<sup>7</sup> See also Wace – Thompson 1989, 275.

northern Africa and southern Asia as far as Indonesia, even extending its reach to the Americas and the music of the Indian tribes of northern America.

This importance of the perfect fourth in the construction of melodies might be regarded as self-evident, but is in fact not so at all: according to Sachs, in the greater part of Europe, in black Africa and in northern Asia the fundamental interval is not the fourth but the third.

The first divisions which might have occurred within the interval of the perfect fourth to fill up the interval between the two extreme notes cannot create directly a diatonic sequence. The first divisions can be made by the addition of a note, either to the lower or upper end of the perfect fourth. In the first case the result will be a pentatonic sequence with a semitone and a major third, which we will call a hemitonic pentatonic, and in the second case the result will be a pentatonic sequence with a minor third at its lower end and a tone at its upper end, which we will call an anhemitonic pentatonic. These essentially are two divisions of the fourth which can both be found in a melody for the Japanese *samisen* (Sachs 1962, 53)<sup>8</sup>. It is thus reasonable to assume that the hemitonic or anhemitonic pentatonic system, which Brailoiu has shown to be a global phenomenon (Brailoiu 1984, concerning...) is based on divisions of the interval of the perfect fourth.

However, the realization of the importance of the interval of the perfect fourth is not of recent date. In the case of European music, and in particular the music of south-eastern Europe, we have much earlier testimony concerning its importance. The foundation of ancient Greek musical theory is the tetrachord, a sequence of four continuous notes making up an interval of the perfect fourth; the tetrachord was the original system fundamental in the construction of all the later, more sophisticated systems (Michaelides 1989,

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<sup>8</sup> Alison MacQueen Tokita refers to the observation by Koizumi Fumio that Japanese music is based on a construction of fourths. Koizumi uses the term *tetrachord*, employed by the ancient Greek theorists of music, to mean the interval of the perfect fourth divided in various ways into various intervals (Tokita 1996, 5). Examining the pentatonic sequences of Japanese music, Tran Van Khe refers to two which are named *yo* and *in*. The first of these is anhemitonic and the second hemitonic (C E<sup>b</sup> F G b<sup>b</sup> d, and C D<sup>b</sup> F G a<sup>b</sup> c, Tran Van Khe 1977, 78). Tran Van Khe draws his information from the study by Koizumi Fumio (Koizumi 1958, 197–216). Citing the same text by Koizumi, Alison MacQueen Tokita refers to these two forms by different names: the first she calls the *Minyo* scale, and the second the *Miyako-bushi* scale (Tokita 1996, 5–6; Koizumi 1958, 257). In all instances it seems that Japanese musical tradition employs both divisions of the fourth to which we have referred. In certain cases, however, as we shall see below when we speak of mixed tonal groups in reference to the musical idiom we are studying here, the upper fourth presents a combination of the anhemitonic and the hemitonic (Tokita 1996, 6–7). Beyond these similarities, however, what interests us here is to observe the special way in which these divisions of the fourth are achieved in the specific musical culture we are examining and the specific melodic movements which create them.

299, 308)<sup>9</sup>. For the ancients, the resonance of the perfect fourth was seen as a symphonia (Michaelides 1989, 291), just as the same harmony was viewed in the mediaeval Organum and much later, up until the time of the Renaissance (Drabkin, 736).

But the interval of the fourth in ancient Greek musical theory was not the basis only for the construction of systems, but also for the formation of the genera, since the genus in ancient Greek musical theory was the different disposition of intervals within the tetrachord (Michaelides 1984, 81–82).

As long ago as the 19<sup>th</sup> century Helmholtz had expressed the view that the creation of the enharmonic tetrachord in the ancient Greek enharmonic genus arose in ancient times from the addition of the major third within a perfect fourth (Helmholtz 1954, 262).

The same opinion was revived many years later by West, in 1992 (West 1992, 163–4). He makes reference to Sachs and states that both the ancient Greek chromatic genus and the diatonic emerged from divisions of the perfect fourth, while also asserting that the diatonic and enharmonic genera arose from the same division of the fourth

---- E E ^ F a  
E F a ---  
-----E F G a

***The anhemitonic and hemitonic pentatonic systems  
in the northern Pindus region and the general features  
of the hemitonic pentatonic songs***

As we stated earlier, the music of the Pindus region, and especially the central and northern parts of that region, is one of the variants of the musical idiom of Epirus. The pentatonic character of this idiom has been ascertained, but only on an anhemitonic basis (Peristeris – Spyridakis, 1968, λδ-λε). In his last, unfinished study of the Koutsovlach songs of Thessaly, which belong to the same idiom and which interest us directly, Baud-Bovy asserts that the acoustic material is, with one sole exception, basically anhemitonic and based on the trichord G a d. The intervening note between the a and the d is often unstable and could be regarded in some cases as c and in others as b. He concludes correctly that in the ascending sequence we usually encounter c and in the descending b (Baud-Bovy 1990, 18). However, what Baud-

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<sup>9</sup> We shall use the term tetrachord here too, since the fourth is a fundamental interval in the construction of melody. We shall observe, in fact, that the term is correct, since even in the case of the anhemitonic division of the melody, the semitone seems to exist in rapid varied movements of the melody, and for this reason we write it at the end of each musical transcription in the series of notes which follows each song by using a small note.

Bovy heard as  $b$  was in reality a note which slid towards  $a$ , with a pronounced tendency towards  $b^b$ .  $b$  usually appears as a grace note in movements of the melody around  $c$  when the sequence  $G a c d$  is used. In this case the note below  $c$  becomes  $b$ , due to attraction.

Thus in the northern Pindus region we can assume that we encounter among the Vlach-speaking and Greek-speaking populations pentatonic scales which can be divided into two kinds: a) hemitonic pentatonic scales, and b) anhemitonic pentatonic scales. These sequences are expressed with two types of division of the fourth:

*Example 1*



*Example 2*



The division seen in Example 1 is the first instance mentioned by Baud-Bovy where the intervening note in descending melodies is formed as  $b$ . In the transcription in Example 3 it can be seen that this note is  $b^b$ . The division seen in Example 2 is the second example mentioned by Baud-Bovy where in the ascending melodies the intervening note appears as  $c$ . It can, however, be seen from the transcription in Example 4 that this note remains stable in the descending melodic lines, while when the voice is executing turns around the  $c$  there appears a rapid grace note which is attracted by the  $c$  and thus gradually stabilized as  $b$ .

## Example 3

♩ = 168                      -u-/-/ -u-/-u-/-//

1. Vi - ni    ua - a    vi - ni    uá - ní - i(e)  
 -    u    -/    -    a    /    -    ni    u    -    ní    -    i(e)

u\_a - ní - l'i    i(e)  
 -    u    -    -    u    -

2. e!    ma - na    ka - a!    ma - na    kaf - tí - i  
 -    u    -/    -    a!    /    -    na    u    -    tí    -    i

tras ní    fu - u    gā  
 -    ní    u    -/    -    gā

T



## Example 4

•-108                      υυυ-/υυ-//

1.1a 1

Να α βᾶ - λω με(ι) τα κᾶη-δω -

υ υ υ υ / υ υ - //

5 7 b 1

να α τῶ - ρα ῥ'αι Για - ν - νιού(ο) αν εἰ - ναι(ι)

υ / υ υ / υ

5

κα - λο - ρί - ζ(ε) κα - α να βγού(ο)ν κα -

υ / υ υ

1.1.2b 5

8

λά κ'ια να βγού(ο)ν κα -

- /

T

In the first division of Example 1, the fourth is divided with a semitone at its base and a major third at its upper end, while in the second division (b) it is divided with a minor third at its lower end and a tone at its upper end.

The first division, which we would call a ‘hemitonic pentatonic tetrachord’ is to be found in 23 of the 117 musical examples examined in the dissertation (see footnote 1), while a large number (43) present a combination with the second kind of division (example 2) which we would call an ‘anhemitonic pentatonic tetrachord’. These latter songs present what we would describe as a combination of hemitonic and anhemitonic pentatonic movements.

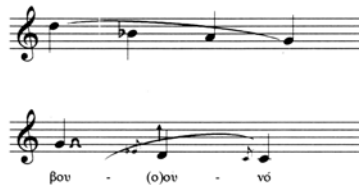
The manner in which the hemitonic tetrachord we are to examine here is formed, presents striking peculiarities. The first of these is its frequent modification with descending movements of the melody from the 4<sup>th</sup> degree to the 2<sup>nd</sup> and 1<sup>st</sup>.

*Example 5*

This movement is sometimes made without the voice pausing at any intervening point beyond the note of the second degree (c). At other times, however, (and this is worth noting) we observe a pause at an intervening note which divides the semitone (c-b) into two parts.

*Example 6*

Sometimes after the glissando the voice not only pauses at the 1<sup>st</sup> degree of the fourth, which we would call a tonic pause, but also descends even lower to a note we would call subtonic.

*Example 7*

The researcher's interest is aroused even more keenly by the combination of these descending movements with the pronounced glissandi which are a general feature of the Epirot musical tradition. It is to such glissandi that we attribute the instability observed by Baud-Bovy between the two extremes of the perfect fourth. Careful listening informs us that these glissandi become more intense when the singer's voice reaches the point above the semitone just before he comes to the base of the tetrachord. Usually the singer's voice slides over the upper note of the semitone while pausing with an insistent raising of the voice on an intermediate note, which, in a very practical and empirical way, divides the semitone in the middle:

*Example 8*

Here the first semitone is undivided, whereas the second has been divided.

The above observations, made for the first time in analysis of the Vlach-speaking song *La Patru tsintsi marmari*, led to a reexamination of all the musical material and musical transcriptions. Therefore in cases where there was not a simple sliding of the voice but instead a glissando of this kind, I used the point.

*Example 9*



*Example 10*



***Instead of***

The melody of the above Vlach-speaking song can be found also in a bilingual variation (Vlach-Greek) and in a Greek version. The subject of the words changes in each case but the type of verse remains the same. We present the three variations of the melody and finally a table comparing the three variations to show their similarities.

## Example 11

♩ = 104      0-/-0-/-0-/-0-/-0-/-0-/-0-/-0-/-0-/-0-//

1. ai - de la pat - ru tsi - i(e) (ni) i n-tsi i(e) /

2. mar - ma - a - ri(e) la - - pat - ru tsi - i(e) /

4. (ni) - n-tsi - - i(e) mar - ma - ri la - a /

6. ša - ši le fi - i - n - tā - ni(e) la - a /

8. ša - ši le fi - i - n - - tā - - ni(e). //

7. T T

Example 12

• 152      --/\_U-/\_U-/\_U-/\_U-/\_U-/\_U-/\_U-/\_U-/\_U-/\_U-/\_U-//

1 > 1 > 4

Αι - ντε στην ά - κρη\_α - πό - ό - (vo) τη  
 - / - /

> 6 >

θά - λασ - σα στην / άκ - ρη\_α - πό ο (vo) τη - η /  
 - / - / U - / U - /

8 9

θά - λα - ασ - σα γι - ι(ε) / - νιέ - ται 'να U πα - α /  
 - / - / U - / U - /

11 >

ζά - - - ρι γι - ι - νιέ - ται\_ε - να U πα - α /  
 - / - / U - / U - /

ζά - - - - ρι(ε)  
 - //

T

## Example 13

♩ = 104      -U-/-U-/-U-/-U-/-U-/-U-/-U-/-U-/-U-//

1 free tempo

αι - ντε(ι)μα - ρή Γρα - αμ - μου - ου-(νου) - στι(ε) - (ε) /

2  
νι(ε) - τι(ε)σ - σα μα - - - α - ρή Γρα - αμμου - ουι /

4  
(νου(ο)) - στι(ε) (ε)ι - νί(ε) - τι(ε) - σ - σα κι\_α - α - 1 - /

6  
πό(ου) το Λια-νο - ο - τό ο - πι(ε) κι\_α - α - α - 1 - /

5  
πό(ου) το Λια - νο - - - ο - τ'ό - - - ο - πι(ε) //

T

*Example 14*

The musical score for Example 14 is presented in three systems, each with three staves. The first system includes labels 'Example 11', 'Example 12', and 'Example 13' on the first, second, and third staves respectively. The notation is complex, featuring treble clefs, time signatures, and various rhythmic patterns. The first system shows a melodic line in the first staff, a more rhythmic line in the second, and a bass line in the third. The second system continues these lines with more intricate rhythmic details. The third system concludes the piece with a final melodic flourish in the first staff and a steady bass line in the third.

The image displays two systems of musical notation, each consisting of three staves labeled 1, 2, and 3. The first system is marked with a '6' and the second with a '7'. The notation includes various note values, rests, and articulation marks such as slurs and accents.

### *Comparative table*

We have thus been able to classify the groups of notes found in 117 musical examples from 14 Vlach-speaking communities in the region of northern Pindus (for the examples see Katsanevaki 1998, Part 2) which has allowed us to compile the four tables of which A. and B. are set out below: A) groups of notes based on hemitonic pentatonic tetrachords and which, for reasons we will explain below, we have called 'enharmonic groups of notes', and B) mixed groups of notes which combine hemitonic pentatonic and anhemitonic pentatonic movements (Katsanevaki 1998, 379–380). The other two tables not presented here concern groups of notes based on anhemitonic pentatonic tetrachords and groups of notes from the Farseriot songs which, although having certain shared characteristics, constitute a separate unity and are not presented here.



*Example 15*

The musical score for Example 15 is presented in two systems, A and B. Each system consists of five staves, numbered 1 through 5. The notation is written in treble clef with a key signature of one sharp (F#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. System A includes several instances of the letter 'T' above notes, which likely denote specific rhythmic or melodic features. System B also includes 'T' markings and some notes with downward-pointing stems. The score is a transcription of an archaic vocal tradition, showing complex melodic lines and rhythmic patterns.

Musical score for voice and piano, measures 6-16. The score is written in treble clef with a key signature of one flat (B-flat). The melody is marked with 'T' (Tutti) and includes various ornaments and phrasing slurs. The piano accompaniment consists of a single bass line with chords and melodic fragments.

6

7

8

9

10

11

12

13

14

15

16

The image displays a musical score for nine vocal lines, numbered 17 through 25. Each line is written on a five-line staff with a treble clef. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Above several notes, there are markings consisting of the letter 'T' enclosed in a small box, often with a horizontal line extending from it. Some lines also feature upward-pointing arrows above notes, and some notes are beamed together. The key signature for line 24 is one sharp (F#). The overall style is that of a traditional or archaic musical notation.

***Musical historical examination – First evidence of the existence of hemitonic pentatonic system in ancient Greek world – Various opinions – The interpretation of the passage in the pseudo-Plutarch.***

The first clear evidence of the existence of a hemitonic pentatonic system in the ancient Greek world is to be found in the work ‘On Music’ by the pseudo-Plutarch. That passage which interests us most and which has already been commented on by a number of scholars, who have been led to a variety of conclusions, is the section which describes the invention of the enharmonic genus by Olympus, spondeiasm and the spondeion and their relationship to the enharmonic genus (and, according to the conclusions we have drawn, with the anhemitonic system), a relationship on which I have commented in chapter 2.6 of the first part of my doctoral dissertation. We cite the passage here in full, commenting only on those points which interest us at present in relation to the enharmonic genus, also mentioning the views of previous researchers<sup>10</sup>:

“Olympus, as Aristoxenus says, is supposed by the musical experts to have been the inventor of the enharmonic genus, all music before him

<sup>10</sup> “Ολυμπος δέ, ὡς Ἀριστόξενος φησιν, ὑπολαμβάνεται ὑπὸ τῶν μουσικῶν τοῦ ἐναρμονίου γένους εὐρετῆς γεγενῆσθαι· τὰ γὰρ πρὸ ἐκείνου πάντα διάτονα καὶ χρωματικά ἦν. Ὑπονοοῦσιν δὲ τὴν εὔρεσιν τοιαύτην τινὰ γενέσθαι· ἀναστρεφόμενοι τὸν Ὀλυμπον ἐν τῷ διατόνω καὶ διαβάζοντα τὸ μέλος πολλακίς ἐπὶ τὴν διάτονον παρυπάτην, τοτὲ μὲν ἀπὸ τῆς παραμέσης, τοτὲ δὲ ἀπὸ τῆς μέσης, καὶ παραβαίνοντα τὴν διάτονον λιχανόν, καταμαθεῖν τὸ κάλλος τοῦ ἦθους, καὶ οὕτως τὸ ἐκ τῆς ἀναλογίας συνεστηκὸς σύστημα θαυμάσαντα καὶ ἀποδεξάμενοι, ἐν τούτῳ ποιεῖν ἐπὶ τοῦ Δωρίου τόνου· οὔτε γὰρ τῶν τοῦ διατόνου ἰδίων οὔτε τῶν τοῦ χρώματος ἀπτεσθαι, ἀλλὰ οὐδέ τῶν τῆς ἁρμονίας. Εἶναι δ’ αὐτῷ τὰ πρῶτα τῶν ἐναρμονίων τοιαῦτα. τιθέασιν γὰρ τούτων πρῶτον τὸ σπονδεῖον ἐν ᾧ οὐδεμία τῶν διαιρέσεων τὸ ἴδιον ἐμφαίνει, εἰ μὴ τις εἰς τὸν συντονώτερον σπονδειαμὸν βλέπων αὐτὸ τοῦτο διάτονον εἶναι ἀπεικάσει. Δῆλον δ’ ὅτι καὶ ψεῦδος καὶ ἐκμελὲς θῆσει ὁ τοιοῦτο τιθεῖς· ψεῦδος μὲν ὅτι διέσει ἕλλατόν ἐστι τόνου τοῦ περὶ τὸν ἡγεμόνα κειμένου, ἐκμελὲς δὲ ὅτι καὶ εἴ τις ἐν τῇ τοῦ τονιαίου δυνάμει τιθεῖ τὸ τοῦ συντονωτέρου σπονδειασμοῦ ἴδιον συμβαίνει ἂν δύο ἐξῆς τίθεσθαι δίτονα, τὸ μὲν ἀσύνθετον, τὸ δὲ σύνθετον· τὸ γὰρ ἐν ταῖς μέσαις ἐναρμονίον πυκνὸν ᾧ νῦν χρῶνται οὐ δοκεῖ τοῦ ποητοῦ εἶναι. Ρᾶδιον δ’ ἐστὶ συνιδεῖν ἔάν τις ἀρχαϊκῶς τινος ἀλοῦντος ἀκούσῃ. Φαίνεται δ’ Ὀλυμπος αὐξήσας μουσικὴν τῷ ἀγένητόν τι καὶ συνιδεῖν ἔάν τις ἀρχαϊκῶς τινος ἀλοῦντος ἀκούσῃ. Φαίνεται δ’ Ὀλυμπος αὐξήσας μουσικὴν τῷ ἀγένητόν τι καὶ ἀγνούμενον ὑπὸ τῶν ἔμπροσθεν εἰσαγαγεῖν, καὶ ἀρχηγὸς γενέσθαι τῆς Ἑλληνικῆς καὶ καλῆς μουσικῆς. Plutarch, ‘On Music’ 1134 F 11. –1135 C 12. In his edition of the text Westphal places in brackets the point at which Plutarch refers to the spondeiasm: εἰ μὴ τις εἰς τὸν συντονώτερον σπονδειαμὸν... τὸ δὲ σύνθετον. He does not translate this section. (Westphal 1865, 9–10, 41–42). However, he inserts the same section in chap. XXIIb of the original text, placing it between asterisks (\*), and translates it at the corresponding position in his translation (Westphal 1865, 29–30, 60–61). In the text of the original published by Westphal we see at this point certain small differences from certain other original versions, but these are significant only in the interpretation of the spondeiasm. For the time being, then, we shall not concern ourselves with them. The text of the original we print here is that of the Loeb Library edition.

having been diatonic or chromatic. They suspect that the discovery took place as follows. Olympus was moving about in the diatonic genus, frequently making the melody pass to the diatonic parhypate, sometimes from the paramese and sometimes from the mese; and when he skipped the diatonic lichanos he saw the beauty of the resulting character, and hence, conceiving an admiration for the set of intervals constructed on the analogy of this omission, adopted it, composing in this set of intervals in the Dorian mode, for it had no connection with the distinctive features of the diatonic or of the chromatic genus, or indeed of those of the enharmonic. Such were his first enharmonic compositions. Thus, of these the authorities put the Spondeion first, in which none of the three genera shows its peculiar nature. (That is, if you do not, with the upper notes of the Spondeion in mind, conjecture that just this portion is diatonic. But it is clear that such an identification is both false and contrary to the rules of music: false, because the Spondeion interval is less by a diesis than the tone situated next to the leading note; and contrary to the rules because if you set down the peculiar nature of the upper notes of the Spondeion as residing in the effect of the interval of a tone, the result would be the placing in sequence of two ditones, the one simple, the other compound.) For the enharmonic pycnon which is now in use in the middle tetrachord is not held to be the work of the composer. It is easy to see this if you hear a performer play the auloi in the old-fashioned way; for even the semitone in the middle tetrachord is intended to be incomposite.

Such then were the earliest enharmonic compositions. Later the semitone was divided in both the Lydian and the Phrygian pieces. Olympus, it is seen, advanced music by introducing what had never been done before and what was unknown to his predecessors, and thus became the founder of the music of the Hellenic and lofty style”.

A whole series of researchers have tried at one time or another to interpret this passage, either in whole or in part; they include Rudolf Westphal, Winnington–Ingram, Husmann, Gevaert and Baud-Bovy (Westphal 1865, Winnington–Ingram 1928, Husmann 1937, Gevaert 1965, Baud-Bovy 1978). The first four of these researchers interpreted in the same way the pseudo-Plutarch’s account of the birth of the enharmonic genus, reaching the conclusions we shall mention below. The views of the first two concerning the remainder of the passage, which speaks of the spondeiasm and the spondeion, I shall not comment upon here, since at this stage at least they are not relevant to our subject. I have referred to and commented upon them sufficiently in chapter 2.6 of my dissertation (see Katsanevaki, Part 1, 125–154).

It is S. Baud-Bovy who attempts an overall interpretation of the passage we have cited in relation to the passage of the pseudo-Plutarch concerning the spondeiastic mode, the passage we have not cited here as it has no direct bearing on our subject (Plutarch, *On Music* 1137B19-1137E). Since in this second passage (as we explain in chapter 2.7 of Part 1 of the dissertation, see

Katsanevaki 1998, Part 1, 154–163) there is a clear allusion to the disappearance of notes, something which in the case of the second passage leads us to an anhemitonic system, S. Baud-Bovy attempts to interpret the first passage (which we cited above and which describes the birth of the enharmonic genus and the spondeion) by referring it too to the anhemitonic system, although this first passage refers quite clearly, at least in one part, to the enharmonic genus. This mistaken conclusion has its origins in the fact that S. Baud-Bovy identifies the notes mentioned by the pseudo-Plutarch not with the notes of the perfect, fixed system to which, however, the terms hypate, parhypate, mese and paramese refer, but with the notes of a hypothetical scale which he regards as the probable tuning of the hemitonic lyre (see Baud-Bovy 1978, 166–168). This led him to conclude that Olympus used an anhemitonic sequence (C-D-F-G) instead of the hemitonic pentatonic tetrachord (E-F-a-b) which we ourselves, in accord with the other scholars, shall presently conclude that he must have used. Baud-Bovy's interpretation was later to be commented on by Husmann in a more recent work (see Husmann 1981, 33). If, however, Baud-Bovy reached a false conclusion here, he was not mistaken in turning his attention to the central mountainous zone of Greece, i.e. the Pindus mountain range, in search of the most archaic forms of modern Greek culture.

Examining the passage, and particularly the points which interest us directly at present, we reach the conclusions which were adopted earlier by Westphal R., Gevaert and Husmann (Westphal R. 1865, 41; Gevaert 1965, I 298-9; Husmann 1937, 3), namely:

We can assume from the information given by the pseudo-Plutarch that the first enharmonic tetrachord, which was created by Olympus, had the following form:

*Example 16*



and was consequently created within the extent of a pentachord and on the basis of a tetrachord.

In more detail, the method used to stabilize the semitone on the basis of the tetrachord (E-a) was a descending movement which the pseudo-Plutarch describes as follows: he informs us that the finding of the enharmonic genus occurred when Olympus “was moving about in the diatonic genus, frequently making the melody pass to the diatonic parhypate (F), sometimes from the paramese (b) and sometimes from the mese (a); and when he skipped the diatonic lichanos (G) he saw the beauty of the resulting character”.

It is evident that Olympus did not use the diatonic genus but that the pseudo-Plutarch was forced to use this term to make understood to his

contemporaries that procedure which stabilized the Doric hemitonic pentatonic tetrachord, as we might call the following sequence of notes:

*Example 17*



The observation that the semitone was not originally divided is important (“For the **enharmonic pycnon** which is now in use in the middle tetrachord **is not held to be the work of the composer**. It is easy to see this if you hear a performer play the auloi in the old-fashioned way; for even the semitone in the middle tetrachord is intended to be **incomposite**”). It is also significant that the poems of Olympus and Terpander are described at a later point by the pseudo-Plutarch as ‘**trichord (confined to three notes) and simple**<sup>11</sup> i.e. they were based on a trichordy or otherwise on the use of **three notes**. We have here, then, the use of a hemitonic, pentatonic tetrachord. These observations corroborate the sequence we presented above in connection with our songs.

*Example 18*



Finally, we must observe on the basis of the information we presented above, that the creation of the hemitonic pentatonic tetrachord had its origins in a series of descending movements

*Example 19*



Following the creation of the pentatonic hemitonic tetrachord with the semitone undivided at its base, the semitone, which originally had been incomposite, gradually began to be divided. And went on to be divided ‘in the Phrygians and the Lydians’, i.e. into the Phrygian and Lydian tetrachord.

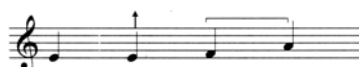
These are the first testimonies to the existence of a hemitonic pentatonic system in the ancient Greek world, which, according to the evidence of the pseudo-Plutarch, leads us to the creation of the enharmonic genus, which

<sup>11</sup> ‘Μαρτυρεῖ γοῦν τὰ Ὀλύμπου τε καὶ Τερπάνδρου ποιήματα καὶ τῶν τούτοις ὁμοιοτρόπων πάντων· τρίχορδα γὰρ ὄντα καὶ ἀπλᾶ, διαφέρει τῶν ποικίλων καὶ πολυχόρδων, ὡς μηδένα δύνασθαι μιμήσασθαι τὸν Ὀλύμπου τρόπον, ὑστερίζειν δὲ τούτου τοὺς ἐν τῷ πολυχόρδῳ τε καὶ πολυτρόπῳ καταγινομένους’. Plutarch On Music 1137,18–1137B19. ‘Witness the compositions of Olympus and Terpander and of all the composers who resemble them. These compositions, although confined of three notes and simple, are better than those that make use of variation and many notes, so that no one is able to copy the style of Olympus, and all the composers of music of many notes and a variety of scales are his inferiors.’

was based, essentially, on a particular division of the fourth (tetrachord) whose origin is described for us by the pseudo-Plutarch.

On the basis then of the testimony of other ancient writers apart from the pseudo-Plutarch, the final form of the enharmonic tetrachord was based on the basic sequence of notes of the Doric tetrachord with a ditone at its upper end and a semitone at its lower end, which was originally undivided but later divided into two parts: the two parts of the pycnon (Herderson 38–389, Michaelides 1989, entry: enharmonic genus, 114–115):

*Example 20*



The ancient sources concerning the enharmonic genus in general, and on the basis of which we can presume the sequence described above, are set out in chronological order in the table at the end of the text.<sup>12</sup>

These sources, however, yield not only the well-founded conclusions concerning the basic form of the enharmonic tetrachord which we set out above, and whose ‘inventor’, according to the pseudo-Plutarch, was the mythical Phrygian musician Olympus, but also a series of other conclusions:

1) At the period when ancient Greek musical theory had reached its final form, after a process of evolution lasting centuries and of which we learn through the musical mythology, the enharmonic genus was already one of the three genera of music, i.e. the three basic divisions of the tetrachord

2) The basic characteristic of the enharmonic genus was the use of the smallest possible intervals: the quarters of the tone. Intervals smaller than these were impossible to sing in practise and were thus described by the theorists as *amelodita* or *unsingable*. (Aristoxenus *Harmonics* I 28, 120, Aristides Quintilianos 19Mb, 12, J. Winnington, 16 and Manuel Vryennios *Harmonics* I, 387).

3) The interval of a fourth of a tone could not be rendered except through a melodic movement. This is a conclusion we reach mainly on the basis of the information provided by Aristoxenus in the passage from his *Harmonics* (*Harmonics* II 46, 136f. 13-23)<sup>13</sup>

<sup>12</sup> In chapter 2.5 of the dissertation we set out most of these references in chronological order and with an accurate translation into modern Greek by the present writer, together with comments where necessary (Katsanevaki 1998, Part A, 91–124). Here we shall content ourselves with simply setting out the citations for purposes of verification, referring to a number of those from which it is possible to draw further conclusions about the place of the enharmonic genus in the musical life of the ancient Greek world and its possible survival into modern times.

<sup>13</sup> ‘... Καὶ τὸ τέταρτον, ὃ καλεῖται διέσις ἐναρμόνιος ἐλαχίστη. Τούτου δ’ ἔλαττον οὐδέν μελωδεῖται διάστημα. Δεῖ δὲ πρῶτον μὲν τοῦτο αὐτὸ μὴ ἀγνοεῖν, ὅτι πολλοὶ ἤδη διήμαρτον ὑπολαμβάνοντες ἡμᾶς λέγειν ὅτι ὁ τόνος εἰς (τρία ἢ) τέσσαρα ἴσα



4) In the ancient world the enharmonic genus, although considered by the ancient theorists the ‘most precise’ and that which could be used only by the most eminent musicians, in fact enjoyed great popularity; it was especially dear to musicians, and we are supported in this conclusion by the observations of Aristoxenus, who says that those of the earlier generations who studied harmony were true ‘harmonists’ since they occupied themselves exclusively with the enharmonic genus, and ignored the diatonic and chromatic (Aristoxenus *Harmonics* I 2, 95–96). We are also encouraged to draw the above conclusion by the research of Winnington–Ingram into the ancient modes of Aristeides Quintilian (Winnington–Ingram 1968, 22–23), which all appear in the enharmonic genus. This fact was so striking that it led Baud-Bovy to doubt their authenticity, and also the real existence of the enharmonic genus in Greek music (Baud-Bovy 1986, 20). The only explanation of this glaring contradiction in the theoretical writings concerning the enharmonic genus and its use is perhaps a division between the advanced music of the time of Aristoxenus and, even more, of Aristeides Quintilian, and the archaic forms of music represented by the archaic modes of Quintilian and that music which gave Olympus his pretext for ‘inventing’ the enharmonic genus, as described by the pseudo-Plutarch. This division will be necessary to us later on if we are to understand what comes later.

5) The sources we cite above allow us to understand that in the society familiar to Aristoxenus the enharmonic genus had already begun to undergo some corruption. Aristoxenus informs us that the musicians of his period had begun to corrupt the style of the diatonic *lichanos*, which is what is basically responsible for the creation of the enharmonic tetrachord with the divided semitone at the base and the ditone at the top. This means that the ditone at the top end of the tetrachord was not exactly a ditone. The interval was therefore not as sharp and this was because the musicians wished to sweeten the quality of the melody, increasing the interval of the semitone and moving the melody closer to the chromatic style (Aristoxenus *Harmonics* I 23, 44). There is similar information on the corruption and final disappearance of the enharmonic genus in the environment familiar to the ancient musical theorists in Claudius Ptolemaios (according to the research of Winnington-Ingram) who informs us that already by his own time (about the 2<sup>nd</sup> century AD) the enharmonic genus and the soft chromatic had fallen into disuse (Winnington 1968, 78). Although the Byzantine theorists refer to an

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διαιρούμενος μελωδεῖται. Συνέβει δ’ αὐτοῖς τοῦτο παρὰ τὸ μὴ κατανοεῖν ὅτι ἕτερον ἔστι τό τε λαβεῖν τρίτον μέρος τόνου καὶ τὸ διελόντα εἰς τρία τόνον μελωδεῖν’.  
 ...and the fourth called the least enharmonic diesis. No interval smaller than this latter can be sung. But first of all we must not forget that many have already been frequently mistaken in believing that the tone can be sung after being divided into three or four parts. They make this mistake because they have not understood the difference between using the third of the tone and singing the tone after dividing it into three parts’.

enharmonic genus, this is believed to be different from that described by the ancient theorists. Thus Tilliard, taking into account the above problems, is adamant on the question of its survival:

“3) It is well known that the ancient Greek enharmonic genus was obsolete many centuries before the invention of Byzantine notation. This genus was always held to be difficult and better suited to professional musicians than to ordinary singers. To suppose, therefore, that such a scale after persisting exclusively in popular tradition throughout the Middle Ages, should suddenly emerge on the evocation of Chrysanthus (whose account of it is quite incorrect) seems an incredibly far-fetched explanation.” Tilliard 1916 –8, 148–9).

Yet similar views are held by Greek researchers. Pachtichos, for example, who claims that the enharmonic genus had disappeared from the vocal tradition and disagrees with those who, he says, assert that the enharmonic genus survives not only in ecclesiastical music but also in the popular vocal music. He claims that such assertions are groundless. Pachtichos believes that the enharmonic genus no longer exists, conceding only that perhaps faint traces of it can still be detected by a very sharp-eared researcher in certain instrumental melodies. He intended to describe these melodies in a study which unfortunately is not known to us (Pachtichos 1905, με-μη). The prevailing opinion of the enharmonic genus is that not only has it not survived until the present day, but had already begun to disappear in ancient times.

***To what extent can the reality of the present day assist us to interpret the testimony of the pseudo-Plutarch?***

The question which arises, following our presentation of the above features we have identified in the musical material generated by our research, and in the ancient texts, is as follows:

Is there some similarity between the contemporary melodic conditions we find among the pastoral or rural populations of northern Pindus and what in antiquity was known as the enharmonic genus, and if so, what could this similarity be? Or to express the question better: can contemporary musical phenomena (which are based on a completely oral tradition) help us to interpret and understand how the birth of the enharmonic genus came to pass, and how certain melodic movements and certain vocal experimentations can have led from the hemitonic pentatonic system, to which the pseudo-Plutarch is essentially referring, to the subsequent division of the semitone at the lower end of the tetrachord?

Let us follow again the description of the pseudo-Plutarch, combining it with the features we have observed during our research.

The sequence presented us by the pseudo-Plutarch is none other than a hemitonic pentatonic pentachord which at its lower end is tetrachord, or otherwise what we might describe as a hemitonic pentatonic sequence which is barely different from those we find in our song material.

*Example 21*

The only difference we would find is that the hemitonic tetrachords we find in the songs are classified in the area of synemmenon and diazev-gmenon (conjuncts and disjuncts), and not in the area of meson where the pseudo-Plutarch places the first hemitonic tetrachord of Olympus, i.e.

*Example 22*

Instead of

*Example 23*

The reason for which we have placed the enharmonic tetrachords in the area of conjuncts and disjuncts and not in that of the meson of the Perfect Major System, is the combinatory study and classification of all the groups of notes which are included in the examples of the dissertation, since this tetrachord is not always the lowest we encounter in the melodies. Thus these tetrachords differ in this respect from the account given by the pseudo-Plutarch, and in that usually the descent is made after the sounding of the fourth degree (mese) and not so frequently the fifth degree (paramese), without of course this meaning that this degree does not appear in the songs we are examining, as, for instance, in the following example:

*Example 24*

The descending movement which is responsible for the creation of the glissando which divides, in our songs, the semitone at some particular point, usually commences after the sounding of the fourth (d). Thus together with Aristoxenus (see Aristoxenus Harmonics I/ 23, II/ 46) we may suppose that the note which, when shifted, gives us the divisions of the genera is the third, i.e. the lichanos or the paranete (disjuncts or conjuncts) for the sharp tetrachord (tetrachord of disjuncts or conjuncts). In fact it is this note which moves the glissando of the voice. This is also the reason for which Baud-Bovy, as we noted above, mentions (in speaking of the songs of Thessaly) that the interval between the fourth and the bottom of the tetrachord is unstable (Baud-Bovy 1990, 18). This descending movement is also mentioned by the pseudo-Plutarch, when he states that the invention of the enharmonic genus occurred when Olympus shifted the tune often (πολλάκις) on to (επί)

the diatonic parhypate, sometimes from (από) the paramese and at other times from the mese. This could only be a descending movement, otherwise the words 'επί' and 'από' would make no sense. However, although the semitone was created through a descending movement it is more than certain that it was preceded in certain cases by an ascending movement, otherwise, once again, the 'πολλάκις' (often) would be impossible to achieve. This precisely is the movement which is presented in the previous and following examples:

Example 25



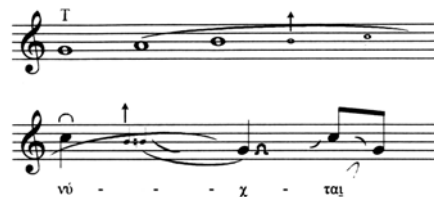
We should, then, regard it as natural that the descending movement was accompanied by an ascending movement, since obviously a descending movement could not continue indefinitely. We should thus also regard as reasonable Winnington-Ingram's question as to the validity of the established view that the ancient Greek melody had a general tendency to have a descending motion (Winnington-Ingram 1968, 5 note 1). As the above researcher observes, this is not something which can be ascertained with certainty from the ancient texts or from the other data at our disposal. Thus we find the best answer in musical practise, where the truth lies somewhere in the middle.

By shifting the base lower to a first subtonic the Phrygian (1) enharmonic tetrachord can be created, and to a second subtonic the Lydian (2), or, more correctly, the division of the semitone *in the Phrygians and the Lydians*

Example 26



Example 27

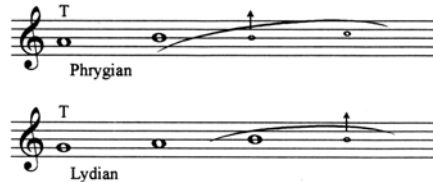


exactly as in the account of the pseudo-Plutarch, who states that subsequently the semitone was divided 'εν τοις Φρυγίοις και τοις Λυδίοις'.

It is no matter of mere chance that the word 'εν' (in) is used by the pseudo-Plutarch, and it is precisely this which distinguishes our position

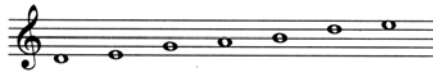
somewhat from that of Husmann (Husmann 1937, 32), who presents the following sequences of notes, omitting some of the notes of the tetrachords:

*Example 28*



If, in the light of all the above observations, and despite the objections of Winnington-Ingram (Winnington 1956) we regard the hypothesis of Sachs as correct (Sachs 1924, 300) on the tuning of the lyre, at least for the Doric Harmony, and for an archaic stage, then in this tuning:

*Example 29*



where the enharmonic notes would be created by the fingering (Sachs 1924, 296, 298), we will have to suppose that it was the fingering which would create the enharmonic sliding, causing a change in the chord similar to that created by the vibrato in string instruments. If, again, we accept the view of Baud-Bovy on the diatonic tuning of the archaic lyre (Baud-Bovy 1978, 162, 166–7, 170–5) then again the division of the semitone could be effected in some such way. This modification would bear a striking resemblance to that created by the voice passing through the quarters of the tone.

This result is achieved when executed by a wind instrument, since by slow closing of the apertures the musician can make the necessary differentiations. This method is used by the Epirot clarinetists to perform these otherwise incomprehensible glissandi. It must have been something similar which the pseudo-Plutarch had in mind: 'it is easy to see when one listens to someone playing the auloi in the archaic manner'. On the modern shepherd's flute, with its six apertures, the fourths of the tone are rendered by the slow closing of the third (from the lower end) aperture. It is precisely the technique of the flute which the playing of the clarinet imitates. This little flute, the ancient syrinx, was accepted by Plato in his Republic (McKinnon 1984, 204–5) 'και αν κατ'αγρούς τοις σύριγγι αν τις είνη' (Plato, Republic C 399d). But he did not accept the aulos, regarding it as a polychord instrument. And it was not of course only the number of notes which each instrument could produce which Plato had in mind, but mainly the style of the melodies. The aulos was a skilled instrument associated with polychordy, in contrast with the playing of the syrinx whose performance by simple shepherds preserved all its archaic simplicity...

If we take into account present-day reality and the movements which still take place nowadays among the farmers rearing livestock, then these observations might lead us to another perspective and to certain questions concerning the myth of Olympus and the birth of the enharmonic genus in ancient times. The first such question would be this one: Is the enharmonic genus the invention of the mythical Phrygian musician Olympus, as we are told in simplified terms by the tradition preserved in mythology, or is it perhaps the result of a series of interactions between the Greek-speaking (at that early stage) and largely pastoral Epirot and Macedonian tribes which occupied the mountain areas of western Macedonia and Pindus, and the Phrygian tribes which, having descended from what is now Hungary, settled in parts of Epirus which now lie in Albania (Mati valley), while their more dense settlements were in the great plains of central Macedonia? (See Hammond 1995, 1972, vol. 1, 345–8; Katsanevaki 1998, Part 2, vol. 1, 12–13). Is it possible for us to ignore the fact that the outermost limit of one of the branches of Pindus to the east is none other than Mt. Olympus, which essentially forms the boundary between the mountain zone of western Macedonia, the level areas of central Macedonia and the plains of Thessaly to the south, while even today the Macedonian and Thessalian plains provide a very close winter pasture for the animal-rearing populations of the mountain regions?

### *Conclusion*

In the region of Pindus, (Epirus, western Macedonia and Thessaly, more generally) we find not only pentatonic anhemitonic scales but also hemitonic pentatonic scales. In the latter we observe that the semitone is below a major third, and is often to be heard after a descending movement or glissando; sometimes it is undivided, but very often during the descending movement we observe a pronounced raising of the voice in the area of the semitone, which essentially divides the semitone into quarters of a tone.

These melodic movements bear marked similarities with the description in the pseudo-Plutarch of the birth of the enharmonic genus, which arose in essence from the formation of a hemitonic pentatonic tetrachord or pentachord, developing from this through division of the originally undivided semitone at the lower end. The pseudo-Plutarch's account relates to the archaic music of the Greek world and its evolution; it offers us evidence of specific melodic movements most probably followed by the first archaic melodies.

These data from historical musical research are confirmed and made intelligible in practical form by ethnomusicological research into the vocal music of the northern Pindus, both Grecophone and Vlachophone, in which the semitone at the lower end of the hemitonic pentatonic tetrachord is divided by the characteristic glissandi to be observed in the melodies of Epirus, western Macedonia and western Thessaly.

Comparative research into other musical idioms of the mountain regions of the Balkans and central Europe might enlighten us as to the existence of a common, older European substratum.

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**TABLE LISTING ANCIENT REFERENCES  
TO THE ENHARMONIC GENUS**

*Aristoxenus, Harmonics*, The Harmonics of Aristoxenus, ed. by Henry Stewart Macran, Oxford Clarendon Press 1902/ Georg Olms Verlag 1990

- >> >> /I 2, 95 l. 16–96 l.8  
 >> >> /I 17, 109 l. 9–11  
 >> >> /I 19, 111 l. 5–13  
 >> >> /I 21, 113 l. 12–14  
 >> >> /I 23, 114 l. 19–115, l. 10  
 >> >> /I 28, 120, l. 1–2  
 >> >> /II 35, 126, l. 5–19  
 >> >> /II 44, 135 l. 4–8  
 >> >> /II 46, 136 l. 13–23  
 >> >> /II 46, 137 l. 6–9, l. 10–13  
 >> >> /II 50, 141 l. 5–7  
 >> >> /III 62, 152 l. 15–16  
 >> >> /III 63, 153 l. 13–14  
 >> >> /III 64, 154 l. 14  
 >> >> /III 65, 156 l. 8–9, l. 12  
 >> >> /III 66, 156 l. 20  
 >> >> /III 67, 157 l. 18–20  
 >> >> /III 67, 158 l. 6–7  
 >> >> /III 69, 160 l. 5–6  
 >> >> /III 70, 160 l. 15–17  
 >> >> /III 72, 162 l. 16–18  
 >> >> /III 73, 163 l. 19–20  
 >> >> /III 74, 164 l. 8–9, l. 17–21

*(Plutarch (pseudo-Plutarch) "On Music" 1134 F11 – 1135 C 12)*

*Aristeides Quintilianus* 18 Mb, 11J, Winnington, 15, l.21–24

- >> >> 18 Mb, 11J, Winnington, 16 l. 4–6  
 >> >> 19 Mb, 11J, Winnington, 16 l. 10–15  
 >> >> 19 Mb, 12J, Winnington, 17 l. 3–4  
 >> >> 20 Mb, 12J, Winnington, 17 l. 11–13  
 >> >> 20 Mb, 13J, Winnington, 17 l. 23–25

*Ptolemaius Claudius Harmonics* I, Chap. 12 (ιβ), 29, lines 4–23, (where he refers to the division of the genera according to Aristoxenus)

*Ptolemaius Claudius Harmonics* I, Chap. 13 (ιγ), 30–37 (in which he refers to the divisions of the genera and the relations of their intervals, on the basis of Archytas, and defines the intervals of the enharmonic genus as follows: ditone = 5/4 intervals of pycnon = 36/35 and 28/27).

*Ptolemaius Claudius Harmonics* I Chap.15 (ιε), 34 lines 33–35, 35 lines 1–4.

>> >> >> I Chap.16 (ις), 38 lines 1–6.

>> >> >> I *Chap.16* (ις), 39 lines 22–26.

>> >> >> II *Chap.13* (ιγ), 68 lines 15–20

>> >> >> II Chap.14 (ιδ), 70 lines 10,71 lines 1–6

>> >> >> III Chap.6 (ς), 98 lines 13–18

>> >> >> III Chap.11 (ια), 106 lines 12–14

*Kleoneides, Introduction to Harmonics* 3,200 l.12

>> >> >> 3,200 l. 18–202 l.3

*Vaccheios, Geron, Introduction to the Art of Music* 21–22, 154 l. 3–9

*Gavdentios Philosophos*, 5, 88 l. 7–23

*Gavdentios Philosophos, Introduction to Harmonics* 4, 204 l. 20–28, 205 l. 1–10 (in which he refers to the names of the notes in the enharmonic genus)

*Manuel Bryennius, Harmonics* I, 387, 112 l. 15–18

*Manuel Bryennius, Harmonics* I 387, 112 l. 22–27 (in which he refers to the difficulty of singing the notes in the enharmonic genus)




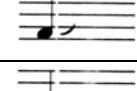
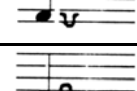
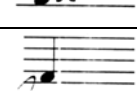
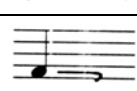

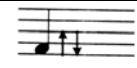

*Manuel Bryennius, Harmonics* I 387, 114 l. 1–2 (in which the superiority of the enharmonic genus is once again asserted)

*Manuel Bryennius, Harmonics* II 451–458, 248–262 (in which he refers to the relations of the intervals in the enharmonic genus and the differences between these relations and the relations of the intervals in the other genera).

### ***Symbols used in musical transcription – explanatory remarks***





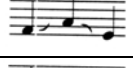
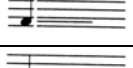
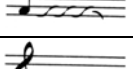
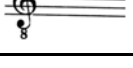
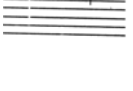
The symbols used to convey the peculiar features of this musical idiom are either taken from the relevant literature or have been used for the first time in my thesis (Katsanevaki 1998 Part 2 Vol.I ,71). Some of them were also employed in my first degree dissertation on the songs of Kalloni of Grebena (Katsanevaki 1991,49–50).

Since the idiom is exactly the same, the additional differentiations had more to do with the attempt to improve the method of transcription and were not intended to convey different musical phenomena. The symbols used are as follows:

1.	When the performer sustains a note for a shorter time	
2.	When the performer sustains a note for a longer time <sup>14</sup>	
3.	Small downward glissando of the voice	
4.	Small upward glissando of the voice <sup>15</sup>	
5.	Breaking of the voice downward around the same note	
6.	Breaking of the voice upward around the same note	
7.	Forcing of the voice around the same note and returning	
8.	Drawing of the voice forward	
9.	Cutting of the voice after a note or pronunciation of the note with a cutting in the larynx when the line is marked before the note	
10.	For sharper notes or notes lower than the natural diatonic level	

<sup>14</sup> These two signs (1 and 2) are used in accordance with the decisions made by the scholars who met in 1949 in Geneva at the initiative of the Archives Internationales de Musique Populaire (Baud-Bovy 1958, 7–8, Sachs 1962, 29–30). The symbols are used differently by Peristeris (Peristeris-Spyridakis 1968, η – ιθ).

<sup>15</sup> This sign is used by Rice Timothy Floyd for the polyphonic songs of western Bulgaria (Rice 1977, see also Katsanevaki 1991, 52, footnote 3). In the transcriptions presented here this symbol is used for all the upward movements of the voice, and in cases where the movement ends on a specific note, that note is recorded. The same ethnomusicologist also uses symbol no. 9. He names the phenomenon represented by this symbol as the glottal stop and its sound must resemble the phenomenon it represents in our songs. In my first degree dissertation on the songs of Kalloni I used the same symbol (the difference being that I placed it next to the note, as I have in the present paper, not on the upper part of the staff as Rice presents it in the table of musical symbols) without being familiar with the work of Rice Timothy Floyd except through the remarks of Baud-Bovy (see Katsanevaki 1991, 52, footnote 3). It is significant, nevertheless, that our views coincided on the transcription of the same or similar phenomenon.

11.	For notes not performed at the determined musical level	
12.	For a level and sudden glissando from one note to another <sup>16</sup>	
13.	For a rounded glissando	
14.	For a glissando with an enharmonic passage	
15.	Easy passages between notes	
16.	Stable sustaining of the note	
17.	Undulation of the voice heard mainly in female performances at the endings	
18.	The level of the recording is found on the basis of the absolute level which is being recorded, one octave lower	
19.	Diastole between the musical-metrical feet. The corresponding diastole of the European measure, takt, was not used, for the reasons explained in chapters 2.3.1 and 2.3.2 of Part 1 of my thesis (Katsanevaki 1998, Part 1).	
20.	3.2. 3 <sup>rd</sup> strophe, 2 <sup>nd</sup> measure	3.2.
21.	Short beat	υ
22.	Long beat	-

The end of each transcription is followed by the sequence of notes used by the melody, determined by one or sometimes two tonics.

The musical transcriptions below the text of the song contain the symbols υ and – which symbolize the musical metrical schema of the song. This procedure was an experimental task following some observations on the musical material analyzed in chapters 2.3.1, 2.3.2. and 2.4 of my thesis (Katsanevaki 1998 Part 1). Where it was possible for the rhythmical schemas through which this metrical schema is expressed to be conveyed using a European type of symbol (e.g. 3/8) then the European measure was noted at the beginning of the transcription. The musical metre of the song is noted also at the beginning of each transcription.

Translated by Chris Markham

<sup>16</sup> Symbols 10 and 11 are used in accordance with the decisions of the scholars at Geneva (see footnote 1). Symbol 12 is used by Peristeris (see Peristeris-Spyridakis 1968, pp. ιη – ιθ) and by Baud-Bovy (Baud-Bovy 1990, 24), and by a host of other researchers.

*Ајина Кацаневаки*

АРХАИЧНИ ЕЛЕМЕНТИ У ВОКАЛНОЈ МУЗИЧКОЈ  
ТРАДИЦИЈИ ПЛАНИНСКОГ СТАНОВНИШТВА  
СЕВЕРНЕ ГРЧКЕ

(Резултати истраживања спроведеног међу Власима и  
Грцима из области северног Пинда у Грчкој)

*(Резиме)*

У области Пинда и шире, Епира, западне Македоније и Тесалије осим пентатонских неполустепених лествица налазимо и полустепене пентатонске скале. У овим последњим запажамо да се полустепен налази испод велике терце и то, посебно, у силазном мелодијском покрету – у глисанду. Полустепен понекад остаје недељен, но много чешће, при силазном кретању запажамо наглашени скок гласа у пределу полустепена, који га у суштини дели на четврт тона.

Овакви мелодијски покрети указују на несумњиве аналогije са описом Псеудоплутарха у вези са образовањем енхармонског лествичног рода који је проишао из архаичног полустепеног пентатонског тетрахорда или пентахорда, чији је, пак, суштински развој био у вези са поделом првобитно недељивог полустепена у његовој основи. Информације Псеудоплутарха се односе на развој архаичне музике јелинског поднебља и оне сведоче о конкретним мелодијским покретима којима су се одликовале прве архаичне мелодије.

Ови елементи, до којих долазимо на основу музиколошко-историјских истраживања, бивају посведочени и разумљиви у практичним етномузиколошким проучавањима влашке и грчке вокалне музике у области северног Пинда. У мелодијама Епира, западне Македоније и Тесалије, наиме, полустепен у основи полустепеног пентатонског тетрахорда бива раздељен карактеристичним глисандима.

Упоредна истраживања и других музичких идиома у планинским областима Балкана и централне Европе могла би да доведу до старијег и уједно заједничког музичког слоја.

UDC 781.7/.8(495)

784.4(=14)