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Fivos Anoyanakis, *Greek Popular Musical Instruments*. Translation from the Greek by Christopher N. W. Klint. Athens: National Bank of Greece, 1979. 414 pp.; 178 technical diagrams, 202 color and black-and-white plates. \$95.00.

Fivos Anoyanakis's monumental book, *Greek Popular Musical Instruments*, originally published in Greek and now available in English translation, joins the ranks of such prominent works as Laurence Picken's *Folk Musical Instruments of Turkey* (1975) and Nicolas Bessaraboff's classic study, *Ancient European Musical Instruments* (1941), as a significant contribution to organological literature. Not a mere imitation of either Picken's or Bessaraboff's works, Anoyanakis's study combines their best scholarly elements and then goes a step further through the aggressive use of technically precise, artistically arranged color photography. More than 200 photographs (some plate numbers include several related photographs), plus 178 technical diagrams, illustrate and amplify the text of this extraordinarily well-organized and powerful statement concerning the instruments associated with a musical culture that, after centuries of foreign influence, finally came into its own and blossomed for perhaps a hundred and twenty years or so, only to find its very existence threatened in our day by the relentless advance of Western musical and technological influence.

The musical instruments photographed for this study are all from the author's private collection of some 300 specimens. In addition to the technical photographs of musical instruments, which are grouped in several sections paralleling the text, the author also includes, both throughout the book and in a special photographic essay at its end, numerous examples of historical iconography and contemporary photographs of instruments used by Greek musicians. Of particular interest are two series of action photographs, taken on location in the workshops of two noted Greek bell makers, which document the step-by-step construction of both forged and cast bells. Technical line-drawings enhance the photography. They include sketches of tools used in instrument making; sketches of patterns and designs commonly used on various instruments; sketches indicative of the diversity of shapes of instruments such as bells, the *semanteria* ("a long and narrow piece of wood or sheet-metal which is sometimes used instead of a bell in monasteries and chapels"), and the *lira* (piriform fiddle); and, finally, specific sketches of the *laghoúto* (lute) and *lira*, with all parts identified in both Greek and English.

In addition to the photography and line-drawings, other supportive material greatly enhances the text and the overall usefulness of this reference work. The general index is superbly organized, with all instruments listed by their generic type (such as: drum; drum, frame; drum, friction; drum, pottery; drum, small; drums, kettle; etc.) in bold-face type. Every Greek instrument name discussed is included under this generic name, along with almost every type of cross-reference imaginable. An index of authors' names, an index of geographical names, a two-page selective discography, a two-and-one-half page bibliography, and 468 endnotes complete the list of back matter.

Only one minor, but nonetheless notable, discrepancy blemishes this otherwise well-conceived and outstanding work, a discrepancy which may very well not be the fault of the author, but rather of the English translator or even the publisher. Both the dust jacket and the spine of the book give the title as *Greek Folk Musical Instruments*, while it appears on the title page as *Greek Popular Musical Instruments*. Ironically, the author discusses the interchangeability of the terms "folk" and "popular" in regard to Greek music and musical instruments on page 25:

In Greece, the category of "folk song" includes all those songs created before the 1821 War of Independence. . . . That of "popular song" extends to cover all the more recent songs. . . . The same two terms also apply to Greek musical instruments. Despite this distinction, the term *popular musical instruments* has acquired a certain predominance in usage, regardless of the age of the instruments in any given instance.

Anoyanakis rejects the use of the alternative phrase, "ethnic musical instruments," as a solution to this semantic problem, because of the fact that the Greek adjective *ethnikos* translates most closely as "national" and does not imply "ethnic" in the same sense in which it is understood in English and French. In terms of their actual coverage in this book, the instruments which Anoyanakis singles out as belonging to the "popular" category, such as the *violi* (violin), the *klarino* (clarinet), and the *kithára* (guitar), receive noticeably less attention than the traditional Greek folk musical instruments.

Until the appearance of this work, the entire field of literature concerning the various instruments used in Greek folk music amounted to a scant handful of books and articles; most of them are in Greek, and no English translations are available.¹ Now, however, according to a

1. Anoyanakis claims that all of these works are cited in his notes and bibliography. See also my article, "The Modern Greek Lyra," this *Journal* 5-6 (1979-80): 144-65.

statement made in the forward to Anoyanakis's book, we have the "first synthetic attempt towards a comprehensive study of the entire range of Greek popular musical instruments—from the simplest sound-producing devices to the most complex technical achievements of the art." Following the standard four divisions into which musical instruments are commonly classified, Anoyanakis discusses to varying degrees each instrument's construction, terminology, folklore, and social history. The text is so well organized and cross-referenced that one can read any one division as a single unit. Idiophones are represented by no less than twenty-one different types, ranging from hand-clapping, Greek worry-beads, and wine glasses, to bells, the *semanterion*, and cymbals. Eight distinct types of membranophones are discussed, including the commonly found *daouli* (a cylindrical rope-tension drum), frame drums, pottery drums, and friction drums. Fourteen aerophones documented by the author include a variety of flutes and pipes, the shawm, bag-pipes, and the clarinet, as well as the conch-shell, bull-roarer, and a variety of whistles. Among the chordophones discussed are the *tambouras* (plucked instruments of the lute family), the *laghoúto*, the *lira*, the *kementzes* (bottle-shaped fiddle), and the *sandouri* (dulcimer). Anoyanakis makes no pretense or attempt to present more than a fundamental yet scholarly introduction to the numerous instruments included in his study; however, he hopes that his effort will stimulate further specialized studies of each of the instrument types, particularly the musical repertory for each instrument, an area not covered in this work.²

Perhaps one of the greatest benefits which can be derived from an English translation of a work such as this is the insight into the abundance and wealth of primary source material that is otherwise unknown, inaccessible, or unapproachable for the English-speaking scholar. A native Greek, Anoyanakis has drawn his information concerning musical instruments from various sources, including the texts of numerous Greek folk songs, centuries of travelogues written by visitors to Greece, interviews with Greek folk musicians and instrument makers (in Greek folk culture, instrument makers and players are often one and the same

2. Anoyanakis cites several works in progress. Among these are his monograph in preparation entitled "Neohellenic Idiophones—the Bell, Sound-Producer and Musical Instrument" and a monograph by musicologist Despina Mazaraki concerning the matching of the shepherd flute (*floyéra*) with the bells of the shepherd's flock; according to Anoyanakis, other works "awaiting publication" at the time of publication of this book included studies of the drum, the pear-shaped *lira*, and other instruments.

person), as well as years of personal observation and experience. As an aid to the scholar who desires to investigate further some of Anoyanakis's published sources, the titles of all Greek publications cited in the endnotes appear first in Greek, and are then translated into English. It would certainly be useful for the advancement of our field if more studies like this were made accessible to Western scholars through translation.

Of particular interest to many AMIS members is a list (p. 47) of the most important existing collections of Greek musical instruments. In addition to Anoyanakis's private collection, these include the Greek Folklore Research Centre of the Academy of Athens (64 instruments), the Musical Folklore Archives of Melpo Merlier (45 instruments), Simon Karas's Society for the Dissemination of National Music (80 instruments), and the collections of pipes belonging to Despina Mazaraki (150 instruments) and Maria Kinigou-Flamboura (84 instruments).

An underlying theme throughout Anoyanakis's study is the need to document Greek folk musical culture in light of the rapid decline of traditional Greek folk music and musical instruments in favor of Western replacements. The story of the *floyéra* (an end-blown flute) is typical of the fate of so many Greek instruments. Anoyanakis writes (p. 163):

Nowadays, the *floyéra* has begun that gradual descent into oblivion that has overtaken many other traditional popular musical instruments in Greece, yielding pride of place to the transistor radios that many young shepherds have taken to carrying around with them as they work during the last few years. As for the *floyéres* now sold in tourists' souvenir stalls alongside the traditional Greek shepherd's foot wear (*tsarouchia*) and a motley collection of "national costumes" designed for tourists' consumption, such "instruments" are turned out by the dozen with identical, lifeless decorative motifs, much as any other mass produced consumer item.

Anoyanakis's study leads one to question whether such technological "progress" is worth the cultural price.

Although this book is expensive, it is certainly well worth the monetary cost as a valuable reference work and as a model of high standards for future organological publications.

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