

Athens to Adelaide 1950-2015:  
The impact of cultural transplantation on *bouzouki*  
performance and repertoire  
–A portfolio of recorded performances and exegesis–

George Grifas

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## TABLE OF CONTENTS

Abstract.....	iv
Declaration.....	v
Acknowledgements.....	vi
List of Figures.....	vii
List of Tables.....	ix
1. INTRODUCTION.....	1
2. HISTORICAL BACKGROUND	
2.1 The <i>bouzouki</i> in its original, traditional context.....	6
2.2 The <i>bouzouki</i> : Construction and modes.....	8
2.3 The first wave of migrants: Transplantation of culture/music practices.....	11
2.4 The next generation: A synthesis of tradition and innovation.....	14
2.5 New cultural horizons: Breaking down barriers from 2000.....	15
3. TRADITIONAL SONGS AND SETTINGS: RECITAL ONE.....	17
4. MUSIC BY THE NEXT GENERATION: THE <i>BOUZOUKI</i> IN ITS NEW CULTURAL CONTEXT: RECITAL TWO.....	30
5. CONCLUSION.....	40

Appendix 1:

1.1 Overview of recordings .....43

1.2 Charts.....47

Appendix 2:

2.1 Ethics Approval Letter.....92

2.2 List of interviews .....93

Appendix 3:

3.1 Historical Photographs and Posters.....95

Bibliography.....142

Supplementary recording: ‘About Face’ *Bouzouki* in the context of World Music in Adelaide.

Recital Recordings

CD 1: First Recital

CD 2: Second Recital

## ABSTRACT

This project traces the impact of the waves of migration from Greece to Adelaide since 1950 and how performance practices of the *bouzouki* have been shaped by the instrument's transplantation from Athens to Adelaide. It pursues four inter-related lines of enquiry that are documented through performance: the extent of the migration of *bouzouki* players to Adelaide during the 1950s; the shift from acoustic to electric instruments and its impact on ensemble playing styles; the role of traditional *bouzouki* music as a source of influence and inspiration for Greek musicians in subsequent generations; and the incorporation of *bouzouki* performance practice into the Adelaide world music scene, with the consequent evolution of the *bouzouki* repertoire and influence.

The submission consists of CD recordings of two 60-minute public recitals and a 7500 word exegesis. The project helps bring insight, awareness and new expression of the significant role that the *bouzouki* has played in shaping the aesthetic style of Greek music in Adelaide since 1950. It also gives voice to the Greek migrant musicians who first brought the *bouzouki* to Adelaide, documenting their experiences, memories and history and how these experiences have informed and transformed the style and aesthetic of contemporary performance and composition of *bouzouki* music



## DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

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## LIST OF FIGURES

Figure 1: Example of <i>bouzouki</i> construction and ornamentation.....	8-9
Figure 2: C major scale fingering for six-string <i>bouzouki</i> with different fingering combination DAD tuning.....	20
Figure 3: Different fingerings, CD 1 Track 5, Bar 1 ‘Nihtose horis fengari’.....	21
Figure 4: Different fingerings, CD 1 Track 1, Bars 1- 5 ‘Frangosyriani’.....	22
Figure 5: Different fingerings, CD 1 Track 4, Bars 1- 4 ‘Mes tis polis to hammam’.....	23
Figure 6: <i>Bouzouki</i> and violin comparison ‘Samiotisa’.....	24
Figure 7: <i>Bouzouki</i> and violin comparison ‘Psaropoula’.....	24
Figure 8: <i>Bouzouki</i> and clarinet compariso ‘Itia’.....	25
Figure 9: <i>Bouzouki</i> and clarinet comparison ‘Enas Aetos’.....	25
Figure10: C major scale fingering for eight-string <i>bouzouki</i> across the neck using three and four finger combination. CFAD tuning.....	26
Figure 11: Using four fingers across the neck, CD 1 Track 10, Bar 2 ‘Sinefiasmeni Kiriaki’.	27
Figure 12: Using four fingers across the neck, CD 1 Track 17, Bar 1- 16 ‘Kapetanaki’...27-28	
Figure 13: <i>Bouzouki</i> harmonization CD 1 Track 14, at 2:27, Bar 1- 2 ‘To Papaki’.....	28
Figure 14: <i>Bouzouki</i> harmonization CD 1 Track 15, Bar 1- 2 ‘Frangosyriani’.....	28
Figure 15: <i>Bouzouki</i> harmonization CD 1 Track 16, Bar 1- 2 ‘Hasoposerviko Politiko’.....	29
Figure 16: Roland VG-88 synthesizer.....	31
Figure 17: Roland GK-2A midi converter pickup.....	32

Figure 18: Celtic influence CD 2 Track 7, at 1:13, Bar 33 - 40 ‘Stefania’ .....	33
Figure 19: Celtic influence CD 2 Track 7, at 3:00, Bar 79 - 40 ‘Stefania’ .....	33
Figure 20: Utilizing bass strings CD 2 Track 9, bass strings riff at 0:01 and 1:13, Bar 1 – 2, 17- 18, ‘Riverland’ .....	34
Figure 21: Utilizing bass strings CD 2 Track 9, bass stings play melody after solo section at 2:47, ‘Riverland’ .....	34
Figure 22: Blues influence CD 2 Track 10, blues line solo section 1:27 ‘ANGLE’ .....	35
Figure 23: Blues influence CD 2 Track 10, blues line solo section 1:15 ‘ANGLE’ .....	35
Figure 24: Jazz influence CD 2 Track 10, modern jazz line by Charlie Banacos Solo section 1:19 ‘ANGLE’ .....	35
Figure 25: Mediterranean influence CD 2 Track 11, Introduction Bar 1- 8 ‘Evia’ .....	35
Figure 26: Jazz harmony CD 2 Track 12, at 2:59, ‘Autumn Leaves’ .....	37
Figure 27: Original harmony CD 2 Track 12, ‘Autumn Leaves’ .....	38

## LIST OF TABLES

Table 1: Modes of the <i>bouzouki</i> .....	10
Table 2: Songs, composers, styles and instruments originally performed.....	18
Table 3: Greek dance description of the songs performed in Recital One.....	19

## 1. INTRODUCTION

Adelaide has a vibrant Greek community thanks to the large number of immigrants who arrived from Greece in the aftermath of World War II. Music is an important part of their cultural heritage, and this was transplanted to Australia through the playing of, and listening to the *bouzouki*, a plucked stringed instrument, with a pear-shaped body and either six or eight strings in pairs of two. The *bouzouki* and its repertoire remains an integral part of that community, in both its historical and contemporary form, as *bouzouki* music and the techniques for playing the instrument have evolved over time. This exegesis traces these developments, and how they have been shaped by its transplantation.

Music serves to identify the culture of migrants, with their unique worldview, wherever they may settle, and allows the diasporic communities to connect to their past and current homelands. Migrants, refugees and their children all experience, to varying degrees, senses of displacement and dislocation, mediating memories of the people and places of home with the realities of their new surroundings. Music is one element of this experience. It provides a mechanism by which the ‘cultural baggage’ of ‘home’ can be transported through time and place, and transplanted into a new environment, assisting in the maintenance of culture and identity. (Connell et al., state: John Connell, Chris Gibson. 2003: 161)

Stokes argues that music is important “because it provides means by which people recognize identities and places” (1994: 5), by transforming spaces and helping to construct a sense of place that engages with their own sense of difference and boundaries (1994: 3). Stokes also believes that music and dance, when performed, listened to or even thought about, give a “sense of identity”. He continues:

Music and dance (and talk about music and dance) do encourage people to feel that they are in touch with an essential part of themselves, their emotions and their ‘community’. (1994: 13)

This becomes particularly important for people transplanted to new locations. Dawe, writing about the transplantation of the guitar, calls it an “object of assimilation, appropriation and change in local settings by quite specific means and quite specific ways”. He goes on to say that guitars are “embedded, located and placed within communities”, giving them their cultural identity (2001: 2). The *bouzouki* is similarly “embedded, located and placed” securely within the experience of cultural identity of South Australian Greek migrants and their offspring.

As a child in the 1970s I grew up in Renmark, country South Australia, listening predominantly to Greek music. I would transcribe songs from the music that I heard played by the *bouzouki* players at the local Greek dances and from Greek records. At first I used an old guitar and, later, a *bouzouki* that my uncle brought my eight year old self back from Greece. During the mid-1970s a *bouzouki* player called Nick Sabaziotis would come to Renmark fortnightly to give lessons. I remember playing the *bouzouki* and how, on hearing the *bouzouki* the Greek members of the community would stop, listen, sing or dance. Sara Cohen discusses this phenomenon, identifying the role music plays in:

Stimulating a sense of identity and preserving and transmitting cultural memory, and in establishing the sensuous production of place. Individuals can use music as a cultural 'map of meaning', drawing upon it to locate themselves in different imaginary geographies at one and the same time and to articulate both individual and collective identities. (1995: 444)

Greeks went to great lengths to keep their language, religion and social practices alive wherever they settled. In many cases, the Greek traditions were actually better preserved and retained in Australia than in Greece, largely owing to Australia's isolation, both from Greece and from other European influences with the potential to act upon the original culture over time. Thus, 1950s Australia began to develop a vibrant Greek music scene, although Greek musicians who came to Adelaide did not play professionally; but were mainly amateurs playing for personal pleasure, and sometimes performing at small gatherings. They played commonly affordable *bouzoukis*, some from Greece and others made in Italy or Turkey. Professional players used *bouzoukis* that had been custom made by luthiers in Greece, although these took a couple of months to arrive and were very expensive. Most *bouzoukis* in the 1950s were still six-stringed. By the end of the 1950s, thanks to virtuoso Manolis Hiotis, the eight-stringed *bouzouki* was gaining popularity and, by the 1960s, had become the preferred choice for professional and amateur performers alike, a preference that remains to this day.

The *bouzouki* is a plucked lute, part of *tambouras* family. *Tambouras* existed in ancient Greece as *pandoura*, and can be found in various sizes and shapes, with differing numbers of strings. The history of the *bouzouki* is known and preserved in Adelaide largely through discussion by its players and from anecdotal evidence, although there has been some documentation of it in recent times. For example, a PhD thesis was written by Demeter Tsounis (1997) on *rembetika*, a style of Greek blues music, as heard in Adelaide, and

includes a discussion of lutes such as *bouzouki*, *baglama* and *laouto*. More recently, Pandos' 2012 study examined an Adelaide Greek Band called *Zeus*, and the maintenance of cultural identity through music making amongst the Greek migrant community in Adelaide, which inevitably included *bouzouki* music.

*Bouzouki* players arrived as Greek migrants in Adelaide in the 1950s, and settled in tight-knit communities in suburbs to the northwest of the city centre, in areas such as Thebarton and Torrensville. Those players brought with them the repertoire and playing styles of their homeland. These styles were either preserved intact or gradually modified, and handed down to the next generation of Greek/Australians, including myself. Music that was popular when the first migrants arrived were songs about *xenitia*, namely, living as a stranger in a foreign land, and *dimotika*, folk music that came from various islands and regional areas of mainland Greece. Many of these songs were originally played on clarinet and violin in Greece, and there were few clarinetists and violinists in Adelaide at that time with the skills to perform this repertoire. Consequently, *bouzouki* emerged as the most popular instrument for migrant musicians to use to play these songs. Today the *bouzouki* is a living tradition. While drawing on its roots, there is a fresh and dynamic approach to the performance of the *bouzouki* amongst first and second generation Greeks. Moreover, the *bouzouki* has evolved with new genres and compositions emerging in its new location as a result of its surrounding influences. As will be shown, there are many active performers and a wide range of performances<sup>1</sup> around Adelaide, alongside private tutors and schools<sup>2</sup> where *bouzouki* is taught.

The *bouzouki*, its music and performance, are part of my musical heritage, while the performers, of various generations, with whom I interact in the course of my musical life form the core of my cultural inheritance. I have documented, through words and music, the changes undergone by the *bouzouki* and its repertoire in my lifetime in Adelaide. This research investigates the impact of cultural transplantation on *bouzouki* performance and repertoire from 1950 to 2015. The primary objective is to analyse how *bouzouki* performance and repertoire was transformed by its new location. The primary research question is: What is the impact of the transplantation of the Greek *bouzouki* on performance and repertoire in Adelaide between 1950 and 2015?

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<sup>1</sup> For example a summary can be found at sites like: 'Bouzouki players of Adelaide', 'Adelaide Greek musicians' and 'Greek shows Adelaide'.

<sup>2</sup> Adelaide High School, Saint Spyridon College and Saint George College.



The following sub-themes reflect the four-part structure of the project:

1. What were the main features and traditional context of the *bouzouki* in Greece? What were the key features of *bouzouki* performance practice and repertoire in Greece at the time of the first wave of migration to Australia?
2. What was the initial impact of the first wave of migration to Adelaide on *bouzouki* repertoire and performance? Once in Adelaide when did they first start performing and where? What were the different expectations placed upon the instrument and its performers in their new cultural setting? What was the impact on *bouzouki* music and music-making in their new location in Adelaide?
3. How have the second generation of Greek immigrants reconciled traditional performance practices and repertoire with the desire to innovate? How did the Adelaide music scene change and were there memorable events that shaped this? How and to what extent did the first wave of *bouzouki* players influence the next generation? How has technology changed the use and role of the *bouzouki*?
4. How has the world music phenomenon impacted on the *bouzouki* repertoire and performance practices? What is the nature of collaborations between Adelaide *bouzouki* musicians and other local ethnicities and styles of music?

The methods for understanding how *bouzouki* performance and repertoire was transformed by its new location are explored through traditional archival text-based research, interviews with the first wave of migrants and their successors, old and new musical transcriptions, and aural analysis of original audio recordings. The exploration also includes two recitals, in which I play *bouzouki* together with other musicians, in order to demonstrate the instrument, the playing techniques and repertoire from the period 1950 to 2015. (see CD1 and CD2)

Recital One presents a selection of traditional *bouzouki* repertoire and shows how changing methods and tunings have been applied to it over time. The repertoire selection for the acoustic and electric sets was determined following discussions with migrants and their successors, together with the author's personal knowledge from first-hand involvement in Greek music making in Adelaide. It consists of classic songs that are familiar to most people in the Greek community in Adelaide, as they have grown up with them, singing and dancing to these pieces at social occasions ranging from commemorations of births to deaths. The first recital comprises two parts: the first represents the instrumental practice at the time of its arrival in Adelaide, with its use of acoustic settings for small gatherings and cultural

functions; the second part of Recital One demonstrates the transition to the electric forms used for performances in larger venues with bigger audiences.

Recital Two presents new genres and original compositions for the *bouzouki*, with new sounds and techniques. It showcases music that has been performed on *bouzouki* in Adelaide up to 2015. This recital consists of originals from local artists and the author, as well as known stylistic standards that are part of my performance repertoire, including jazz and Latin songs. It also reflects the adoption of technology such as synthesizers and effects units, exploring the ways in which the *bouzouki* is performed using different styles and performance settings as it has evolved over time to reflect contemporary musical styles and influences. One piece of music, 'Frangosyriani', was selected to be performed in both recitals, to demonstrate its transformation. This piece audibly illustrates how the *bouzouki* has evolved in terms of sound, setting and style over time.

This exegesis outlines the historical background and key conceptual issues that underpin these recordings. Chapter Two presents a brief historical context, and traces the initial transition of the first immigrant musicians and the *bouzouki* after transplantation. Chapter Three explores the next stage of transition from 'acoustic to electric performance, discussing the repertoire, the technical issues encountered and the transformation of performance settings. Chapter Four discusses the continuing development of the *bouzouki*, with music by the next generation, and new performance settings in Adelaide over the last 20 years.

## 2. HISTORICAL BACKGROUND

### 2.1 The *bouzouki* in its original, traditional context

The *bouzouki* belongs to the long-necked lute family, and one of its earliest precursors, the *pandoura*, dates back to 350-320 BC.<sup>3</sup> The *bouzouki* finally achieved its unique form in the 1930s, when metal frets and metal tuning pegs<sup>4</sup> replaced the movable gutted frets and wooden tuners that were found on similar instruments such as the *tanbur*, *suz*, *pandura*, *colasciane*, *oud* and *bozuk*.<sup>5</sup>

The *bouzouki* was popularised by a style of music called *rembetika*, although this popularization was often controversial. *Rembetika* began as music of the poorer class and under-privileged in the shantytowns and fringes of the main cities where the refugees settled. It was in these areas that the two cultures melded and *rembetika* emerged. Dubin wrote that the musicians of the refugees and the local Greek community “were constantly borrowing musical ideas from one another (1994: 151). This set the scene for the popularity of the *bouzouki* in the cafés and other venues where the *rembetika* songs were being performed. During the 1930s the *bouzouki* became the focus of police harassment due to its performance in downmarket venues, including hash dens, called *tekes*.<sup>6</sup> The Greek government of the time imposed a censorship on the lyric content of *rembetika* between 1936 and 1937, as many of the themes were of drug use and the underworld.<sup>7</sup> Musicians were often persecuted and even imprisoned because of their underworld associations, and the music consequently was driven underground. The turmoil and hardship of World War II, followed by the Greek Civil War between 1946 and 1949, also had an impact, with *rembetika* performance decreasing.

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<sup>3</sup> The “Mantineia Relief, dates as far back as 350-320 BC in the National Archeological Museum in Athens. Examples of the *pandoura* can also be seen in the British Museum in London and the Musée du Louvre in Paris.

<sup>4</sup> Question and answer sessions about certain technical aspects of the music which Markos Vamvakaris had with Angeliki Vellou Keil in 1969. <http://www.greeklines.com/addenda.html> (Accessed 02/09/2016)

<sup>5</sup> Spires notes that from the various instruments around the 1450 A.D. “the Turkish *tanbur* and *suz* most closely resemble the modern *bouzouki*” He also mentions that ‘the single feature to “distinguish the *bouzouki* from the *tambur*” was the placements of frets’ in the late 20<sup>th</sup> century (1985: 24). By comparison, Morris’s view is that the *bouzouki* is “indistinguishable from the Turkish *bozuk*” (1981: 9).

<sup>6</sup> *Tekes* was a *rembetika* music venues where drugs were ingested and the underworld would congregate.

<sup>7</sup> The *bouzouki* began to emerge through the performance and repertoire of the *rembetika*. In 1919 Greece invaded Turkey, and was defeated in 1922. As a result of the Treaty of Lausanne (1923) religious minority exchanges took place. Turkey accepted 390,000 Muslims and Greece accepted 1,300,000 Christians. This transference of population to Greece gave birth to the new style *rembetika*

Various musicians in Greece helped to increase the popularity of the *bouzouki* after the wars. Markos Vamvakaris (1905-1972) was one of the original figures to promote the *bouzouki* through the music of the *rembetika* style. In 1932 he made a recording released in 1934 by Columbia records featuring the *bouzouki* (Gauntlett 1985: 88). Although there had been previous recordings in America and Greece this was a significant moment in the *bouzouki*'s emergence as a serious and popular instrument in Greece.<sup>8</sup> Vassilis Tsitsanis (1915-1984) was the next popular and influential *bouzouki* player who helped increase the *bouzouki*'s mainstream popularity. Tsitsanis wrote songs that were less controversial than his predecessors. As Dubin notes:

Tsitsanis substituted love themes for drug lyrics, and made the *Rembetika* sound softer and the words more pleading. With this mellowing he reached a far wider audience than the pre-war singers ever had. (1994: 153)

This was followed by Manolis Hiotis (1921-1970) who was a virtuoso on the *bouzouki*, and one of the first performers to elevate the status of the *bouzouki* to another level of acceptance and popularity. Spires notes that Hiotis' new instrument was now "the tetraphone", as an extra set of strings had been added (1985: 26). The tuning was similar to the top four strings of the guitar but tuned down one tone. This enabled more chords, allowed less movement and provided the ability to play faster across the neck.

The transition from six strings to eight began in the 1950s. It is possible to hear in recordings<sup>9</sup> how *rembetika* gradually evolved from the rough earthy blues sounds of the 1930s and 1940s to a much smoother, more technical playing that was influenced by other styles. As the popularity of the *rembetiko* style continued to increase, the *bouzouki* was poised to become the iconic instrument of Greece.

By the 1950s, *rembetika* had become one of the most popular performance styles in Greece, alongside a parallel increase in the popularity and influence of western styles and Latin American musical genres. The venues were also changing, with more sophisticated venues

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<sup>8</sup> Tsounis writes that these recordings of Markos Vamvakaris were "the first *bouzouki-orientated rembetika* to be commercially released on 78 rpm discs in Greece" (1997: 28).

○ <sup>9</sup> "Taxim Zeibekiko (1937)" by Markos Vamvakaris  
[https://www.youtube.com/watch?v=KeIpbJBmn9A&list=PLzPmymRJVEehFt2OJ\\_8Xi4SW5XebnNEvf](https://www.youtube.com/watch?v=KeIpbJBmn9A&list=PLzPmymRJVEehFt2OJ_8Xi4SW5XebnNEvf)  
(accessed 14/11/16).

and clubs such as “the *bouzoukia*”<sup>10</sup> becoming popular alternatives to the *tavernas* and cafes.

In the decades since the 1950s, while the styles continued to evolve in Greece, a concurrent path was carved by those migrants who moved out of Greece to other parts of the world, including Australia, bringing with them their cultures and traditions which both influenced and were influenced by those of the countries to which they were transferred.

## 2.2 The *bouzouki*: Construction and modes

### Construction

The first *bouzouki* had a carved body, but later instruments followed the example of the lutes and mandolins to become simpler, unadorned half spheres. Morris writes that, by the end of the twentieth century, the *bouzouki* was exclusively “carvel built, like a *laouto* or mandolin with fixed metal frets and metal machine tuning-heads” (1981: 85). Spires states that this was the “single feature” that distinguished the *bouzouki* from its predecessor, the *tanbur* (1985: 24).

Luthiers traditionally use mulberry, walnut, rosewood or maple for the body. The neck is often basswood and is laminated for strength with harder woods such as rosewood or ebony. The soundboard is spruce and the fingerboard is ebony. The soundboard, neck and back of the *bouzouki* often have inlays of intricate traditional ornamentations such as mother of pearl.



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<sup>10</sup> The “*bouzoukia*” were expensive night clubs where it was possible to dance and break plates until the early hours of the morning. The band would not stop playing until the club closed, while the singers would take turns on stage to make it through the long performance and cover for each other to take a break, while ensuring that, the music would never stop. Dubin describes the “*bouzoukia*” as a “highly expensive night out – and people would throw thousands of drachmas at the musicians, paying to dance badly and break plates” (1994: 154).



Figure 1: Example of *bouzouki* construction and ornamentation.

Today there are *bouzouki* luthiers in Adelaide such as George Stasinopoulos who are using different materials and individual ways of construction that not only provide instruments for Adelaide *bouzouki* players, but are also exported to the rest of the world. He uses modern machinery and Australian-formulated glues and finishes to build *bouzoukis* that are designed to withstand the harsh Australian climate, by reinforcing the instrument, mainly the necks. In early 2010 he accepted commission to make two instruments to represent Greek musical instruments for the Musical Instrument Museum in Phoenix, Arizona. The Musical Instrument Museum, which opened in 2010, is the largest musical instrument museum in the world and has more than 15,000 musical instruments on display from around two hundred countries, thereby confirming his international recognition as a *bouzouki* maker.

## Modes

There are many modes used in Greek music. The most common as cited in Tsounis (1997: 119) and Spires (1985: 29) are shown in Table 1

<b>Minor Modes</b>	<b>Major Modes</b>
Armoniko Minore: D E F G A B $\flat$ C $\sharp$ D	Hitzaz: D E $\flat$ F $\sharp$ G A B $\flat$ C D
Diatoniko Minore: D E F G A B $\flat$ C D	Hitzazkiar: D E $\flat$ F $\sharp$ G A B $\flat$ C $\sharp$ D
Kartziyar: D E F G A $\flat$ B C D	Houzam: D F F $\sharp$ G A B C $\sharp$ D
Kiourdi: D E F G A B C D	Matzore: D E F $\sharp$ G A B C $\sharp$ D
Niavent: D E F G $\sharp$ A B $\flat$ C $\sharp$ D	Peiraiotikos: D E $\flat$ F $\sharp$ G $\sharp$ A B $\flat$ C $\sharp$ D
Ousak: D E $\flat$ F G A B $\flat$ C D	Rast (Asc): D E F $\sharp$ G A B C $\sharp$ D
Poimeniko Minore: D E F G $\sharp$ A B C D	Rast (Desc): D E F $\sharp$ G A B C D
Sambah: D E F G $\flat$ A B $\flat$ C D	Segiah: D F F $\sharp$ G A B $\flat$ C $\sharp$ D
	Tabahaniotikos: D E F $\sharp$ G A B $\flat$ C $\sharp$ D

Table 1: Modes of the *bouzouki*



### 2.3 The first wave of migrants: Transplantation of culture/music practices

The majority of Greeks that emigrated to Australia in the 1950s post-war period did so for economic reasons. Tsounis states that “the causes of Greek emigration have been, and still are, economic” (1963: 2). As Dimitreas, notes (1998: 118), for many by 1950, migration was almost inevitable for many, because the country was economically and politically in ruins.

Emigration was also the only path left for many, as at the time Greece had an inheritance system based on primogeniture, whereby the first born (legitimate) son inherited his parents land, making it more difficult for other siblings to make a living. This emigration, which necessitated the leaving of all family and friends, to travel to a strange land and culture, meant that many felt a strong need to hold very tightly to their cultural, including musical, traditions in order to feel any sense of identity. Traditions are held dearly in these circumstances. They do not change readily and only start to evolve once the people feel secure in their new location.

The 1950s saw the beginning of large numbers of Greeks immigrate to Australia, with the Greek population in Adelaide reaching, 2,809 by 1954, and 9,476<sup>11</sup> in 1961 (Tsounis 1963: 25-26). New arrivals began to establish relevant activities to keep their culture alive in Adelaide, as most immigrants saw their transplantation as permanent. Music and instruments are often an integral part of transplanted culture. They carry the culture’s traditions, creativity and expressions. Greeks are very proud of their heritage, with music being one of the most important ingredients of Greek life. In this respect the *bouzouki* holds an important place in the Greek diaspora, including in Adelaide.

While migrants came from different parts of Greece, they had a shared cultural experience of the *bouzouki* being played to perform *rembetika*, blues and the *laika* pop music of the day. When Greek music was transported to Adelaide at this time, the *bouzouki* repertoire was adopted by the new migrants. The *bouzouki* repertoire in Adelaide began to differ from that in Greece as the *bouzouki* replaced other instruments, and began being used to play genres of music from various parts of Greece. *Bouzouki* performances occurred in many

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<sup>11</sup> Tsounis also noted that if Greeks who emigrated from countries such as Egypt, Cyprus and Australian-born Greeks were to be included the Greek population in Adelaide would be around 15,000 in 1961 (1963: 25-26).



varied cultural events such as weddings, baptisms, dinner dances and social gatherings used by the homesick longing for the sounds of home.

The first Greek band in Adelaide was *Pentagramo*, formed around 1957. At this time there was no *bouzouki* present, as the band repertoire mainly originated from Europe and Latin America.<sup>12</sup> The *bouzouki* began to appear in Adelaide-based bands from the early 1960s, and would only play for a couple of sets. In 1963 Manolis Hrisafinas began to play his electric *bouzouki* sporadically with *Pentagramo* and this became the norm for all the local musical groups in the 1960s. Adelaide venues like the Olympic Hall in Franklin Street were much bigger than the *tavernas* in Greece, and so the *bouzouki* needed to be louder and amplification was required. It was at this point that the *bouzouki* made its transition from acoustic to electric.

By the 1960s there were also a growing number of social functions. Dances, engagements, weddings, baptisms, name day and church celebrations were increasing in line with the larger numbers of Greek migrants. This was the time of the formation of many Greek music ensembles in Adelaide, to cater for the growing immigrant population who wished to hear traditional live Greek music, familiar to them from their country of origin, at their celebrations.

The way in which the first migrants played the *bouzouki* was different to the way in which it was played by the next, Australian-born, generation. The migrant generation played the music with the techniques they had learned from their homelands, and their rhythms, tempos and melodies were very close to the originals. The subject matter of the music was, as with the blues, a reference to being displaced due to class, migration, poverty or loss of some kind. The first migrant *bouzouki* teachers<sup>13</sup> would emphasize the importance of each performer at each performance making the songs their own, by changing things around, inventing and augmenting. The next, Australian-born generation, through participating in the cultural celebrations of their parents' songs, also felt that these were their songs. This was the music and song that they danced to and sang whilst growing up in Adelaide. They did,

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<sup>12</sup> I remember my parents and uncles talking about the music scene in Greece, saying that the reason they played European and Latin American music was because everyone was young and wanted to hold the girls closer when they danced. Traditional Greek dancing held none of these opportunities for young people.

<sup>13</sup> The first wave of *bouzouki* players, including Nick Sabaziotis, Christaki Panteli and Anesti Chiaplis were respected people in the community. They not only bought new musical skills but also offered migrants a cultural icon in the form of the *bouzouki*. It was these early players who inspired and taught the next generation.

however, add to the music by embellishing rhythms and melodies. The subject matter of the music also shifted during the 1960s and onwards, because the next generation was immersed in, and influenced by, the music that they were hearing around them in Adelaide. This generation had more individual freedom, and this found expression in the way they played the traditional *bouzouki* music.

Concerts started in the mid 1960s, where Greek singers and composers performing with backing groups from Greece began to take place.<sup>14</sup> It is interesting to recognize the importance to the Greek community of the visits by such eminent musicians. The first major concert in Adelaide was in 1962 by Stelios Kazantzidis. John Kourbelis noted “It had been said that 2,000 people were at the Adelaide Airport to greet Kazantzidis whereas, the year after in 1963, [only] 500 people were at the airport to greet Queen Elizabeth” (pers.com.2016). These musicians brought new techniques and sounds, influenced by the European music trends, and offered new ideas, which the migrant musicians were keen to include in their playing. Most local musicians were amateurs and self-taught with a more traditional approach, and experiencing these professionals both inspired and raised the standards of local musicians.

In the mid 1960s my first *bouzouki* teacher Nick Sabaziotis (b.1939) immigrated to Adelaide. He was to have the greatest impact on Adelaide, not only in performance, but also in tuition. Sabaziotis studied in Greece with the *bouzouki* master George Zambetas (1925-1992).<sup>15</sup> In this way he gained the skills and knowledge to become a *bouzouki* player. After arriving in Adelaide he found that there was a growing demand for the *bouzouki* and Greek music. He began to practice, and within a few years, he was at a professional level and was backing famous players and singers who came from Greece,<sup>16</sup> as well as playing with such popular musicians as John Farnham, and regularly on television.<sup>17</sup> Whilst being a *bouzouki* player in great demand in the early 1970s, Sabaziotis also began teaching, and is still responsible for training the majority of the *bouzouki* players in Adelaide today.

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<sup>14</sup> Artists such as Kokkotas, Marinella, Dalaras, Alexiou, Parios, Theodorakis, Xarhakos, Gounaris.

<sup>15</sup> George Zambetas was one of the finest *bouzouki* players in Greece and also wrote many of the *bouzouki* Technical studies. Zambeta was also one of the first *arhondrembetes* - the *rembetic*-style professional musicians who became very wealthy.

<sup>16</sup> Yiota Lidia and Stratos Kyprios were singers with whom Nick Sabaziotis toured in Australia.

<sup>17</sup> Continental Rendezvous on Channel 10.

## 2.4 The next generation: A synthesis of tradition and innovation

### The 1970s to 1990s

The 1970s were the beginning of the *bouzouki* bands. The *bouzouki* was now mainstream in Greece and Adelaide followed the trend. *Bouzoukia*<sup>18</sup> were opening up, as were restaurants with live Greek music, providing more opportunities to hear the music than just at the social functions at which it was a mainstay. The Greek immigrants, who had arrived in the 1950s, were now more affluent and could afford to enjoy their successes after their years of hard work building secure lives for themselves and their families. In their new homeland they could enjoy the luxury of their adopted culture, and they wanted their cultural memories embedded in the music from their original home, played on the instrument that evoked these memories, the *bouzouki*.

All of this meant that *bouzouki* music was in demand. Good *bouzouki* players were now earning large sums of money from their performances, not only from their set fees, but even more from tips. If the *bouzouki* player could play a request, then he had money thrown at him; the better the *bouzouki* player, the more money the band could earn in tips. The band would have money scattered across their stage on most nights. Greeks loved to celebrate, and this was a prosperous period for many Greeks. During the 1970s and 1980s there was often so much activity that it often became difficult to find a band for their functions.

In 1978 the first *Glendi*<sup>19</sup> took place, which provided the *bouzouki* another stage on which to be performed. From here, the Greek groups were given a chance to play the big festivals in Adelaide. Pop and traditional artists from Greece were invited to perform alongside the local musicians, and there were times when the local musicians would back artists<sup>20</sup> from Greece. This inspired the musicians to look at other avenues for performing, and so began more concert-orientated performances. Now the music was being actively listened to, rather than it merely serving as just the backdrop soundtrack for celebrations or dance.

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<sup>18</sup>. These were some of the *bouzouki* clubs all located around Adelaide. Gypsy, Safari, Omonia, Boston Tavern and Salona,

<sup>19</sup> *Glendi* strictly translates as "fun", but a *Glendi* is more accurately a celebration or party. The Adelaide *Glendi* describes itself as "an annual event that celebrates all things Hellenic" (<http://www.glendigreekfestival.com.au/about-the-festival> [accessed 14/11/16]). It started as a fundraising event that blended Greek music, food, culture and entertainment, showcasing the migrant Greek culture for the whole Adelaide community to experience and enjoy.

<sup>20</sup> Yiannis Floriniotis, Vangelis Perpiniathis, Trio Belcanto.

The 1980s saw the next generation of *bouzouki* players beginning to form their own bands, fuelled by a desire to play the latest music for the youth of the day. In this period many of Adelaide's next generation *bouzouki* players established themselves, and most were students of Sabaziotis, the notable Adelaide-based performer and tutor.

Audiences were drawn to these concerts, not just to remember the music of home, but also to hear it for the unique sounds, rhythms and melodies it expressed. The Hellenic Music Association held concerts in the Scott Theatre between 1981 and 1983, and this was followed several years later by the Greek Cultural Month<sup>21</sup>, which was formed in 1991 and has successfully organized concerts every year since. There were also various theatre plays performed with *bouzouki*.<sup>22</sup> However the 1990s marked a downturn in the economy, and coincided with the beginning of a decrease in the number of Greek functions as the Greek community was now transforming. More mixed marriages between young Greeks and Australians of non-Greek heritage, were seen, and these new 'mixed cultural couples' were listening to different genres of music, with the demand for a different kind of band for their social functions: one that could play a range of musical genres, with sometimes less Greek music. Furthermore, DJs (disc jockeys) were becoming increasingly popular at social occasions, instead of live musicians. A similar shift occurred in Melbourne and Sydney, but these cities maintained more live Greek music, most likely because their populations were larger. In addition of the obvious economic implications for Greek musicians, this shift in tastes had a profound cultural effect on the Greek community in Adelaide: the younger, Australia-born generations did not identify with the Greek culture as strongly as the original migrants from the 1950s did, and as such, many of the cultural and musical traditions began to rapidly decline.

### 2.5 New cultural horizons: Breaking down barriers from 2000

World music as a genre was formulated in 1987 to introduce a "classification system for recordings" that were not in the mainstream, particularly music from new markets such as Africa and the East (Gray 1998: 15). However, prior to this time, mainstream musicians and

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<sup>21</sup> Many examples of Greek Cultural Month can be found on YouTube.

<https://www.youtube.com/watch?v=KOWGOC9TrTE>

<https://www.youtube.com/watch?v=3KdZ6c0ZBd4>

<https://www.youtube.com/watch?v=6uK2obCXWLS>

<https://www.youtube.com/watch?v=4cYI-c6Q-OQ>

<sup>22</sup> These included the Skaubryn Project (1994) and Cafe Cavafy (1996).

groups were already experimenting with different cultural influences. These included Indian artists such as Ravi Shankar on the *sitar*, and the *tabla* players introduced to the western world by the Beatles in the 1960s. Paul Simon performed and recorded with African musicians on his album *Graceland* (1986). Sheila Chandra incorporated both her ethnic Indian origins and her east London western influences into her work. Connell et al., suggests that the reason behind these experiments was that “western performers” were searching “for authenticity and difference” (2003: 146), as the homogeneity of western music sent musicians searching for new, unheard sounds. By 2000, performers in Adelaide had been exposed to many influences from cultures around the globe through, television, the internet, and concerts and festivals such as WOMADdelade. Consequently, they began to play a range of hybrid genres containing references to a variety of original music from across the world.

World music had gained its own stage and prestige. With it came collaborations with different cultures and instruments. In 1980, Peter Gabriel, Thomas Brooman, Mark Kide, Stephen Pritchard, Martin Elbourne, Jonathan Arthur and Bob Hooton founded the ‘World of Music, Arts and Dance’ Festival called WOMAD. In 1982 the first WOMAD festival was in Shepton Mallet in the UK, and today there are festivals all over the globe. In 1989, the Real World record company was created by Peter Gabriel, in close association with the festival. WOMADdelade, which began in Adelaide in 1992, is an example of the rise in popularity of world music. Today WOMAD brings together musicians from all over the world to perform at its festivals. The increasingly strong presence of WOMADelade has brought another influence to the Greek community, offering new ideas and new ways to use the *bouzouki* within the camaraderie and collaboration of musicians of other cultures and instruments.

The *bouzouki* today can be heard in various cultural contexts in Adelaide. For example, it is used by the Indian music of Diya Singh, who is based in Adelaide, but also performs around the world. Another example is the original world music recording of ‘About Face’ (see Supplementary recording), released in 2006, which incorporates the *bouzouki* alongside other traditional Greek instruments, traditional Aboriginal musicians on didgeridoo and vocals, and musicians from the Adelaide Symphony Orchestra. About Face is particularly interesting, not just for its collaboration between several disparate musical styles, but also because it highlights the development in new performance practices for *bouzouki* some 65

years after the first generation migrants arrived in Adelaide.

### 3. TRADITIONAL SONGS AND SETTINGS: RECITAL ONE

This section of the exegesis considers Recital One. The first half of Recital One (Tracks 1 to 7) focuses on acoustic instruments and the second half on electric instruments. The first half replicated the music they heard acoustically at their small gatherings and cultural functions. The precise combination of instruments sometimes differed, depending on what instruments were available, but guitar, *bouzouki* and voice were one of the most common combinations. This was the sound that represented the 1950s and 1960s, and these were the traditional songs that the migrants were becoming accustomed to hearing in their new home, Adelaide.

Table 2 provides an overview of the songs in Recital One, with details of song titles, composers, style and original instrumentation. Table 3 gives a description of the dance styles of these songs. For full details of instrumentation and performers in Recital One, see Appendix 1.

<u>Tracks</u>	<u>Composer</u>	<u>Dance Style</u>	<u>Instrument</u>
1. 'Frangosiriani'	Markos Vamvakaris	Hasapiko	<i>Bouzouki</i>
2. 'Ena karavi apo tin hio'	Anonymous	Sirto	Violin
3. 'Mantili Kalamatiano'	Anonymous	Kalamatiano	Clarinet
4. 'Mes tis polis ton hamham'	Panagiotis Mihalopoulos	Sirto	<i>Bouzouki</i>
5. 'Nihtose horis fengari'	Apostolis Kaltharas	Zeimbekiko	<i>Bouzouki</i>
6. 'Samiotisa, Egiotisa'	Anonymous	Kalamatiano	Violin
7. 'Itia'	Anonymous	Tsamiko	Clarinet
8. 'Siko horepse koukli mou'	Stelios Kasantzidis	Sirto	<i>Bouzouki</i>
9. 'Enas Aetos'	Anonymous	Tsamiko	Clarinet
10. 'Sinefiasmeni Kiriaki'	Vassilis Tsitsanis	Zeimbekiko	<i>Bouzouki</i>
11. 'To Paploma, I Kaliva'	George Mitsakis	Sirto	<i>Bouzouki</i>
12. 'O Vangelis ehi Kefia'	Vangelis Perpiniathis	Tsifteteli	<i>Bouzouki</i>
13. 'Psaropoula'	Dimitris Gogos	Sirto	Violin
14. 'Mou pari, siga kale mou siga, To Papaki'	Anonymous	Kalamatiano	Clarinet
15. 'Hasaposerviko Politiko'	Anonymous	Hasaposerviko	<i>Bouzouki</i>
16. 'Frangosiriani'	Markos Vamvakaris	Hasapiko	<i>Bouzouki</i>
17. 'Kapetanaki'	Lyrics-Panos Mihalopoulos, Music-Leonardos Bournellis	Sirto	<i>Bouzouki</i>
18. 'Evthokia'	Manolis Loizos	Zeimbekiko	<i>Bouzouki</i>

Table 2: Songs, composers, styles and instruments originally used for performance

<u>Dance</u>	<u>Time signature</u>	<u>Rhythm</u>
Sirto	4/4	Syncopated Quadruple (or 8 beat) (1 <sup>1/2</sup> +1 <sup>1/2</sup> +1 or 3+3+2)
Hasapiko	4/4	Regular
Tsifteteli	4/4	Syncopated Quadruple
Zeimbekiko	9/4 or 9/8	9-beats (2+2+2+3)
Tsamiko	6/4 or 3/4	6-beats (1 <sup>1/2</sup> +1 <sup>1/2</sup> +1+1+1)
Kalamatiano	7/4	7-beats (3+2+2 or )
Hasaposerviko	2/4	Regular

Table 3: Greek dance description of the songs performed in Recital One

As noted in the introduction, ‘Frangosyriani’ is the song chosen to represent the four stages of *bouzouki* evolution in Adelaide. In the first half of the recital (CD 1 track 1) it is performed acoustically in a small setting, while in the second half of the recital (CD 1 Track 16) it is electrified with a larger ensemble in a bigger space.

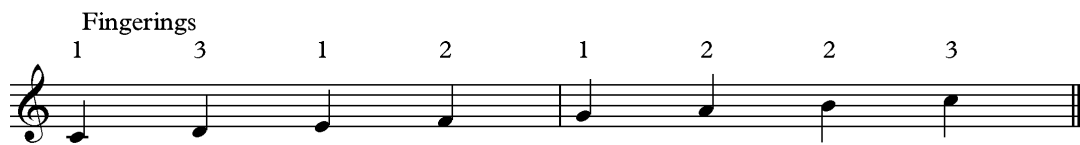
In Recital One, attention was focused on the way the *bouzouki* and its playing techniques were evolving in Adelaide. This is particularly notable in the left hand technique. The first migrants predominantly played using only three fingers, with the fret board hand, as they believed the sound was not as strong when using the fourth finger and there was less control when articulating. The *bouzouki* instrument at the time of the first migrants was predominantly six-stringed, with three double strings tuned DAD. In terms of playing technique, most commonly the fingers moved up and down the entire neck of the instrument on the higher two strings, while the bottom double bass string was used more as a drone. The next generation preferred the eight string *bouzouki*, which was tuned CFAD as with the top four strings of the guitar but a tone lower, and the typical playing technique required musicians to use their fourth finger and play across the neck. From the mid-1970s the eight-string *bouzouki* became the preferred instrument of the next generation, and most of these musicians played guitar in addition to *bouzouki*. In a sense they had one cultural foot in the



old world and one in the new. Scales could now be played across the neck, similar to the guitar, rather than just up and down the neck. Thus, by using the fourth finger, it was possible to play faster and play more chords. The purists still resisted, even with the eight-string *bouzouki*, and continued to play with three fingers, insisting that using the fourth finger did not produce the right sound.

Throughout the first (acoustic) half of Recital One, I predominantly used the top two strings and three fingers on the left hand to replicate the sound and articulation of the first migrants. Figure 2 shows the different fingering combinations (2a - 2c) that can be used to play a C major scale on a six-string *bouzouki*. 2a gives an example of how the three fingers are applied up the neck on a C major scale. For comparison, 2b shows how the fourth finger would be used to play the same notes. 2c shows the physical position on the neck more clearly.

#### 2a. Utilizing three fingers



#### 2b. Utilizing four fingers



#### 2c. Tablature for six-string *bouzouki*

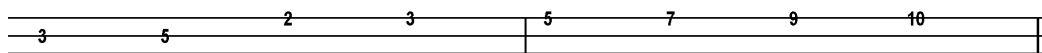


Figure 2: C major scale fingering for six-string *bouzouki* with different fingering combination. DAD tuning

Figures 3, 4 and 5 are examples from three of the songs performed in the first (acoustic) half of Recital One. These examples are of the three finger application used and, for comparison, if the fourth finger were to be utilized. Tablature examples are also provided to view the position of the notes on the neck of the *bouzouki*.

### 3a. Utilizing three fingers

Fingerings  
 1 2 2 1 2 3 2 1 2 1 2 1 3 2 1 2 2 1 2 3 2 1 2 1 1 3 2 1 2 3 3

The musical notation for 3a is a single staff in 9/8 time with a key signature of one flat. It features a melodic line with various rhythmic values and accidentals. The fingerings are indicated by numbers 1, 2, and 3 above the notes.

### 3b. Utilizing four fingers

Fingerings  
 1 3 3 1 3 4 3 1 2 1 2 1 3 2 1 3 3 1 3 4 3 1 2 1 1 4 2 1 2 3 4

The musical notation for 3b is a single staff in 9/8 time with a key signature of one flat. It features a melodic line with various rhythmic values and accidentals. The fingerings are indicated by numbers 1, 2, 3, and 4 above the notes.

### 3c. Tablature for eight-string *bouzouki*

The tablature for 3c shows two strings, A and B, with fret numbers indicated above the notes. The strings are tuned to G and B. The fret numbers are: A: 10-12-12-10-12-13-12-10-8-7-5-4; B: 6-5-10-12-12-10-12-13-12-10-8-7-4-7-5-4-5-6-7.

Figure 3: Different fingerings, CD 1 Track 5, Bar 1 ‘Nihtose horis fengari’

#### 4a. Utilizing three fingers

Fingerings

#### 4b. Utilizing four fingers

Fingerings

#### 4c. Tablature for eight-string *bouzouki*

Figure 4: Different fingerings, CD 1 Track 1, Bars 1- 5 ‘Frangosyriani’

### 5a. Utilizing three fingers

Fingerings  
1 3 1 2 1 2 1 3 1 3 2 2 1 3 1 3 1 2 1 2 1 3 1 3 2 2 1 3



### 5b. Utilizing four fingers

Fingerings  
1 3 1 2 1 2 1 3 1 4 3 3 1 3 1 3 1 2 1 2 1 3 1 4 3 3 1 3



### 5c. Tablature for eight-string *bouzouki*

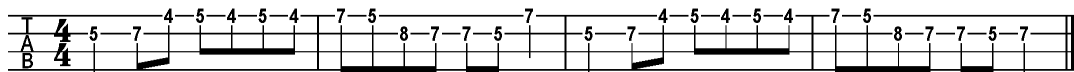


Figure 5: Different fingerings, CD 1 Track 4, Bars 1- 4 ‘Mes tis polis to hammam’

Songs that were performed in this new context on the *bouzouki* were often adapted, having originally been played on other instruments such as the violin and clarinet. The *zeimbekiko*, *hasaposerviko*, *tsifteteli* and *hasapiko* were popular genres played by the *bouzouki*, and in Greece they were being performed in *bouzouki* venues. These were widely known in Greece at the time when many migrants arrived in Australia, and as such these genres were preserved for a period in the transported location and later, touring Greek artists inspired innovation. The repertoire was originally performed by violin on the Greek Islands, and on the mainland the clarinet performed the majority of the traditional folk music. The musical traditions and techniques drawn from the different parts of Greece were being adapted for the *bouzouki* and becoming *bouzouki* repertoire in Adelaide. The techniques required were those of the Greek players prior to migration, but with subtle adjustments to incorporate traditional melodies into the fingering. Musicians tried to imitate the traditional instruments, although this was met with mixed success, as the *bouzouki* was not able to play microtones, which were essential in traditional folk music. The *bouzouki* had to play more notes, as it could not sustain long notes like the violin and the clarinet. Thus, both playing techniques and repertoire continued to evolve over time.

Figures 6, 7, 8 and 9 show how the *bouzouki* in Recital One played the melody compared to how it would be played by the violin and clarinet. It is clear from these examples that, in order to compensate for the legato phrasing possible on the clarinet and violin, the *bouzouki* plays more notes to “fill in” the phrase and give it the required length. This is typical of the practice adopted when the *bouzouki* is used in performance. The same key as *bouzouki* transcription is provided for convenience.

BOUZOUKI



VIOLIN




Figure 6: *Bouzouki* and violin comparison ‘Samiotisa’

Source for *bouzouki*: CD 1 Track 6, Bars 1- 4.

Source for violin: 0:03 <https://www.youtube.com/watch?v=eu0qo62CYfY>  
(accessed 14/11/16)

BOUZOUKI



VIOLIN




Figure 7: *Bouzouki* and violin comparison ‘Psaropoula’

Source for *bouzouki*: CD 1 Track 13, Bars 1- 4.

Source for violin: [https://www.youtube.com/watch?v=OJR3Ses\\_RGg](https://www.youtube.com/watch?v=OJR3Ses_RGg)  
(accessed 14/11/16)

BOUZOUKI

CLARINET

Figure 8: *Bouzouki* and clarinet comparison ‘Itia’

Source for *bouzouki*: CD 1, Track 7, Bars 1- 4.

Source for violin: 1:43

<https://www.youtube.com/watch?v=Zlcm8lbbL1g&index=2&list=RD9-Mdim4wvF0>  
(accessed 14/11/16)

BOUZOUKI

CLARINET

Figure 9: *Bouzouki* and clarinet comparison ‘Enas Aetos’

Source for *bouzouki*: CD 1 Track 9, Bars 1- 4.

Source for violin: [https://www.youtube.com/watch?v=\\_Zv-RBQ19OA](https://www.youtube.com/watch?v=_Zv-RBQ19OA)  
(accessed 14/11/16)

The second half of Recital One represents the change in ensemble size. It replicates the transition from acoustic to electric that was being performed in the larger venues by the 1970s. These venues catered for people from all over Greece, all with their own cultural songs unique to their area, and these newly formed bands adapted their repertoires and playing techniques, to suit their audiences. Many of the early electric groups were trios and quartets consisting of vocals, *bouzouki*, guitar or keyboard, and drums; the bass only became popular later, when the next Australian-born generation began to influence the ensembles. As the new generation of musicians became more prominent, the groups became bigger and

more sophisticated, trying to replicate the music being played on records and concerts, and which they had heard from Greece. They performed the old with the new, as the old songs were so popular that they were still an integral part of the repertoire.

In this setting, the eight-string *bouzouki* utilizes the fourth finger, and playing across the neck making it easier to play chords and note stretches. This combination also enables the easier delivery of the melodic lines. Previous examples (Figures 3, 4 and 5) showed how only the top two strings were used. Figures 10, 11 and 12 highlight the different guitar-like approach to using the fret board, as seen on the tablature examples. Figure 10 gives an example of the C major scale played across the four strings, with both combinations of fingerings.

10a. Three fingers

Fingerings  
0 1 2 3 1 3 1 2 2 3 1 2 3 1 2 3

10b. Four fingers

Fingerings  
0 1 3 4 1 3 1 2 2 4 1 2 4 1 3 4

10c. Tablature for eight-string *bouzouki*

Figure 10: C major scale fingering for eight-string *bouzouki* across the neck using three and four finger combination. CFAD tuning.

### 11a. Fingerings

1 2 2 1 3 3 3 1 1 3 1 2 4 1 2 4 1 4 2 1 2 4 2 1 3 1 4 3 1 2 0 2 0

### 11b. Tablature for eight-string *bouzouki*

Figure 11: Using four fingers across the neck, CD 1 Track 10, Bar 2 ‘Sinefiasmeni Kiriaki’

In Figure 12 the *bouzouki* plays the melody on the two bass strings as a contrasting effect at 0:12, bars 9-16, CD 1 track 17.

### 12a. Fingerings

1 4 2 1 4 1 2 1 4 2 1 1 1 3 3 1 3 1 2 1 3 1 4 3

5 3 1 4 1 3 1 2 1 4 2 1 1 1 2 4 2 1 3 1 1 3 1 1 2 1 1 2 3 4 1

9 2 1 2 1 3 4 2 1 2 1 4 2 4 2 1 1 2 1 1 1 3

13 2 1 2 1 3 4 2 1 2 1 4 2 4 2 1 1 2 1 1 1 3



## 12.b Tablature for eight-string *bouzouki*

The figure displays four systems of tablature for an eight-string bouzouki. Each system consists of two staves, Treble (T) and Bass (B).  
 - System 1 (labeled '5'): Shows a sequence of notes with fret numbers 5, 8, 6, 5, 8, 10, 11, 10, 13, 12, 11, 8, 6, 8, 8, 6, 8, 10, 11, 10, 12, 10, 13, 12.  
 - System 2 (labeled '9'): Shows notes with fret numbers 10, 11, 10, 13, 12, 11, 8, 6, 8, 10, 8, 6, 8, 6, 4, 6, 4, 3, 4, 3, 2, 3, 4, 5, 3.  
 - System 3 (labeled '9'): Shows notes with fret numbers 5, 4, 5, 7, 9, 10, 8, 7, 8, 7, 10, 8, 10, 8, 7, 7, 8, 7, 7, 5, 7.  
 - System 4 (labeled '13'): Shows notes with fret numbers 5, 4, 5, 7, 9, 10, 8, 7, 8, 7, 10, 8, 10, 8, 7, 7, 8, 7, 7, 5, 7.

Figure 12: Using four fingers across the neck, CD 1 Track 17, Bars 1- 16 ‘Kapetanaki’

When cassette tape technology was introduced in the 1960s, this allowed the next generation of *bouzouki* players to learn new pieces by repeating passages, or by slowing down the cassette tape. They could record their *bouzouki* lessons, as well as analyse their live performances. The cassette players also enabled the *bouzouki* players to learn harmonies, by playing along with the melody. When two musicians played together, they would harmonize both traditional folk music played by violin and clarinet, as well as the *bouzouki* music.

CD 1 on Tracks 14, 15 and 16 there are two musicians playing the melody. Figures 13, 14 and 15 are examples of how typically the second *bouzouki* plays a third above the melody.

The figure shows a musical staff in 7/8 time with a key signature of two flats. It features a sequence of chords and melodic lines, including a double bar line and repeat sign.

Figure 13: *Bouzouki* harmonization CD 1 Track 14, at 2:27, Bars 1- 2 ‘To Papaki’

The figure shows a musical staff in 4/4 time with a key signature of two flats. It features a sequence of chords and melodic lines, with triplets indicated by a '3' under a bracket.

Figure 14: *Bouzouki* harmonization CD 1 Track 15, Bars 1- 2 ‘Frangosyriani’



Figure 15: *Bouzouki* harmonization CD 1 Track 16, Bars 1- 2 ‘Hasoposerviko Politiko’

The performance shows the high level quality<sup>23</sup> and skill of musicians due to the Australian-born generation having more time to practice, and their exposure to more and varied techniques and music of the entire world. With affluence came their ability to afford better instruments, equipment, resources and dedicated lessons. This allowed them to be focused and immersed in becoming the best musicians that they could, and to embrace all of the Greek music culture, with its constantly evolving qualities and techniques, together with music from around the world that has been influenced by the traditional Greek music of their predecessors.

Recital One was an accurate representation of the songs and the sound of this period of the social history of Greek music. The musicians were of Greek heritage and the musical devices and stylistic approaches, together with my arrangements, resulted in an authentic performance which conveyed the *bouzouki* music in the traditional style that arrived in Adelaide in the 1950s. While this acoustic style is the more traditional way of playing, it has evolved between 1950 and 2015 as it absorbs influences in tone, style and technique from the later generations of *bouzouki* players and the changing musical environment around them, and this is represented in Recital One. The most striking examples of these changes, even within the traditional genre, include the number of strings and the use of the fourth finger, which allows more range and changes the tonal quality, as well as the technique, of the performances. More rehearsal time with the other musicians could have improved the ensemble performance feel, by tightening up introductions and endings, and improving the accuracy of unison *bouzouki* melodies on Tracks 14, 15 and 16.

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<sup>23</sup> Many examples of Greek concerts and performances in Adelaide can be found on YouTube. (All accessed 14/11/16.)

<https://www.youtube.com/watch?v=KOWGOC9TtTE>

<https://www.youtube.com/watch?v=3KdZ6c0ZBd4>

<https://www.youtube.com/watch?v=6uK2obCXWls>

<https://www.youtube.com/watch?v=4cYI-c6Q-OQ>

#### 4. MUSIC BY THE NEXT GENERATION: THE BOUZOUKI IN ITS NEW CULTURAL CONTEXT: RECITAL TWO

Recital Two engages with the wider musical world. The new generation, the children of the original migrants, were immersed in American and British pop music and sounds from other cultures. They were also surrounded by the music from migrants of many cultures with whom they were growing up with and sharing local experiences. As noted previously, in the late 1980s the world music scene came to Adelaide. This saw an evolving method for playing the *bouzouki*, and an introduction of new embellishments and melodies drawn from other cultures. The reconciliation of traditional music and techniques happened over the following decades. Innovations in technology were also a catalyst for change for the *bouzouki* and its music, as a wider variety of amplifiers, pick-up systems and effects became increasingly available in Adelaide. These systems had the ability to alter the actual sound of the instrument through reverb and other effects, which became very popular. Furthermore, introduction of synthesizer keyboards changed the *bouzouki* performance role, as the synthesizer could replicate some of the violin and clarinet melodies, which meant the *bouzouki* would either take the role of accompaniment, or not play at all.

Recital Two represents the *bouzouki* performing traditional Greek music and other musical genres. Here the *bouzouki* not only plays the melody, but also improvises and accompanies using complex chord structures. ‘Frangosyriani’, the song chosen to represent the four stages of evolution, is performed on CD 2 Track 3 using synthesizer technology, and then on Track 14 performed in a modern funk setting.

The first two original songs, ‘Tha thela’ (CD 2 Track 1) and ‘Diplomenos sta dio’ (CD 2 Track 2) by Vasileios and Lena Kakavas, are in the style of contemporary Greek music with the *bouzouki* playing in a traditional approach. Vasileios states: The strings of the *bouzouki* touch the heart of every Greek (pers.com. 2016).

'Frangosyriani' (CD 2 Track 3) by Markos Vamvakaris, as noted chosen to represent the evolution of the *bouzouki*, is performed in a traditional manner and the *bouzouki* uses a Roland VG-88<sup>24</sup> synthesizer via a Gk-2A<sup>25</sup> MIDI-converter pickup with the emulation of a *sitar* setting.<sup>26</sup>



Figure 16: Roland VG-88

<sup>24</sup> The Roland VG-88 V-Guitar System uses advanced modeling technology to emulate guitars, amps, mics, pickups, synthesizer and speaker cabinet sounds.

<sup>25</sup> The GK-2AH is a slim divided pickup designed to fit on virtually any steel-string electric or acoustic guitar. Once mounted, this pickup sends an individual output for each string, allowing connection to various guitar synths, advanced processors and GK effects. The GK-2a is often referred to as a 'MIDI pickup' - this is partially true, as it does transmit patch-change and volume-control MIDI signals. However, the guitar signal itself is analogue, **NOT** MIDI; it requires an external processing unit (such as the Roland GI-20P or VG-88) to be converted to MIDI.

<sup>26</sup> Michael Demetriou, who also performed in the first recital, uses the Roland midi system with his band 'Enosis'. I also use this system for recording on the computer recording program Logic and also as an effect in performances.



Figure 17: Roland GK-2A

In 'Going to be alright' (CD 2 Track 4) and 'Travelling again' (CD 2 Track 5) by Con Paleologos, the *bouzouki* has a melodic and improvisational role in a more contemporary ensemble with a reggae and Latin style. Paleologos states:

I began to use the *bouzouki* and the stylistic influences of Greek music for writing songs with English lyrics that could be accessible to an Australian pub audience. I tried to convince others to incorporate the *bouzouki* in some of the rock and blues material we were playing. I didn't have much success with that. Some Irish folkie friends were a bit more understanding but that wasn't the music I was interested in. It appeared to me that many of the underlying lyrical themes of *rembetika* were similar to American country music and for a period I used the idea of 'The Greek Cowboy' as a vehicle for writing country music using the *bouzouki* as the main instrument. It was difficult to find accomplished *bouzouki* players who were able to comfortably improvise in this crossover style so the writing developed to create the type of rhythmic and harmonic space in which the *bouzouki* could freely express its self. The internal drive for integration of the old and new, east and western, Greek and Australian continued with my live performances and recordings. My friends thought I was crazy but World Music and WOMADelaide changed that (pers.com. 2016).

As Paleologos notes, the world music scene in Adelaide, thanks to WOMADelaide, influenced many of the local musicians with its diverse sounds, harmonies and techniques.

For musicians like myself, it has reenergized the *bouzouki* and its place in music making in Adelaide. New techniques and more sophisticated harmonic ideas are incorporated into compositions and ways of thinking, and playing the *bouzouki* has been influenced by studies on other instruments such as guitar and *oud*.<sup>27</sup> These new developments are heard in Recital Two.

‘Henley Sun’ (CD 2 Track 6) was written by this author at Henley Beach and has influences from the Greek *syrtó* dance and Mediterranean feel.<sup>28</sup> ‘Stefania’ (CD 2 Track 7) was composed after living in Scotland for a year. This piece is in 5/4 and 6/8 time signature with Celtic influences from pentatonic scale and a melody reminiscent of bagpipe tunes. (see Figures 18 and 19)



Figure 18: Celtic influence CD 2 Track 7, at 1:13, Bars 33 - 40 ‘Stefania’



Figure 19: Celtic influence CD 2 Track 7, at 3:00, Bars 79 - 80 ‘Stefania’

‘Shifting sands of Grange’ (CD 2 Track 8) is a composition by Dimitrios Grifas.

Dimitrios states:

The inspiration for this composition came whilst seeking solace on the beach at Grange. An elderly friend who migrated from Greece in the 1950s died that summer morning. He was one of many who arrived in ships, landing on beaches similar to Grange, to start a better life for their families... the shifting sands still carrying the memories of their first footprints on Australian soil (pers.com. 2016).

<sup>27</sup> The *oud* (/u:d/) is a pear-shaped stringed instrument with 11 or 12 strings grouped in 5 or 6 courses, commonly used in Persian, Arabic, Greek, Turkish, Jewish, Byzantine, Azerbaijani, Armenian, North African (Chaabi, Classical, and Spanish Andalusian), Somali and Middle Eastern music.

<sup>28</sup> I performed this piece on *bouzouki* at the *Glendi* Festival in 2003 with Con Piliouris on guitar and Karl Telfor on didgeridoo.

‘Shifting sands of Grange’ is based on a middle-eastern *tsifteteli* rhythm with a *hitzaz* mode. The *bouzouki* is played in a traditional fashion.

‘Riverland’ (CD 2 Track 9) is in 9/4 time signature and reflects my time growing up in Renmark on the winding river, creeks and beautiful orchards.

Figures 20 and 21 are examples of the bottom two bass strings used to play the introduction and part of the melody after the solo section, something that is not common in traditional Greek *bouzouki* music.



Figure 20: Utilizing bass strings CD 2 Track 9, Bass strings riff at 0:01 and 1:13, Bars 1 – 2, 17- 18, ‘Riverland’



Figure 21: Utilizing bass strings CD 2 Track 9, bass melody after solo section at 2:47, ‘Riverland’

‘Angle’ (CD 2 Track 10) was composed by Adelaide Symphony Orchestra oboist Renae Stavelly. Stavelly states:

I wrote ‘Angle’ with the *bouzouki* in mind as I loved its bright characterful tone. As an orchestral musician I don’t see the *bouzouki* necessarily just for Greek music as I feel it has a sound that blends into many genres (pers.com. 2016).

This track is a minor blues where the *bouzouki* gets to improvise with a modern approach sourcing jazz blues influences. Figures 22 and 23 are examples of Robben Ford<sup>29</sup> influenced

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<sup>29</sup> Robben Ford is one of the premier electric guitarists today, particularly known for his blues playing, as well as his ability to be comfortable in a variety of musical contexts.

blues lines, while Figure 24 is an example of a Charlie Banacos<sup>30</sup> modern jazz line. The *bouzouki* here is, once again, not just playing the melody and improvising but also accompanying.

#### Examples of improvised lines



Figure 22: Blues influence CD 2 Track 10, blues line solo section 1:27 'Angle'



Figure 23: Blues influence CD 2 Track 10, blues line solo section 1:15 'Angle'



Figure 24: Jazz influence CD 2 Track 10, modern jazz line solo section 1:19 'Angle'

'Evia' (CD 2 Track 11) was dedicated to my father and all of the other immigrants from the island of Evia in Greece. This piece is in 6/4 time signature and has a Spanish influence (see Figure 25), through rhythms and harmonies as heard in the introduction of the composition. The melody was influenced by the violin players from Evia, that I heard during my childhood.



Figure 25: Spanish influence CD 2 Track 11, Introduction Bars 1- 8 'Evia'

<sup>30</sup> Charlie Banacos (1946–2009) was an American pianist, composer, author and educator, concentrating on jazz. Do you need full dates, or would years suffice?



‘Autumn Leaves’ (CD 2 Track 12) jazz meets *bouzouki* in a quartet featuring piano, drums and double bass. Here the *bouzouki* is playing and accompanying in a jazz style. The track begins with just double bass and *bouzouki* for the melody, and then shifts to the quartet going into the solos, and later trading four-bar sections with the drums and piano. The *bouzouki* also accompanies the piano and bass solo with sophisticated improvised jazz chords. The *bouzouki* would traditionally use major, major 7<sup>th</sup>, minor, minor 7<sup>th</sup>, dominant 7<sup>th</sup> and diminished chords, but more varied harmonic chords are introduced in Track 12. Figure 26 shows the original standard chords of ‘Autumn Leaves’ and Figure 27 is a transcription of voicings played by the *bouzouki* as it accompanies the double bass solo. The chords used are major 7<sup>th</sup>, minor 7<sup>th</sup>, dominant 7<sup>th</sup>, dominant 9<sup>th</sup>, dominant 13<sup>th</sup>, augmented 5<sup>th</sup>, suspended 4<sup>th</sup> chords and substitution chords a flat 5<sup>th</sup> away, commonly utilized in jazz harmony, at bars 8, 17, 20 and 25. From bars 5 to 10 and 17 to 22, only the 3<sup>rd</sup> and the 7<sup>th</sup> notes are played, similar to Freddie Green<sup>31</sup> voicings. At bars 15 and 31, the D minor 7<sup>th</sup> suspended 4<sup>th</sup> and E minor 7<sup>th</sup> suspended 4<sup>th</sup> chords are used similar to Miles Davis<sup>32</sup> modal composition ‘So What’.

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<sup>31</sup> Frederick William "Freddie" Green (1911–1987) Do you need full dates? was an American swing jazz guitarist. He was especially noted for his sophisticated rhythm guitar in big band settings, particularly for the Count Basie orchestra, where he was part of the "All-American Rhythm Section" with Basie on piano, Jo Jones on drums, and Walter Page on bass.

<sup>32</sup> Miles Dewey Davis III (1926–1991) was an American jazz trumpeter, bandleader, and composer. He is among the most influential and acclaimed figures in the history of jazz and 20th century music. With his ever-changing directions in music, Davis was at the forefront of a number of major stylistic developments in jazz over his five-decade career.

# Autumn Leaves

The image displays the original harmony for the song 'Autumn Leaves' in G minor, presented in eight systems of four measures each. Each system includes a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The chords are written as block chords with stems pointing downwards. The progression is as follows:

- System 1: Gm7, C7, Fmaj7, Bbmaj7
- System 2: 5 Em7(b5), A7, Dm7, Dm7
- System 3: 9 Gm7, C7, Fmaj7, Bbmaj7
- System 4: 13 Em7(b5), A7, Dm7, Dm7
- System 5: 17 Em7(b5), A7(b9), Dm7, Dm7
- System 6: 21 Gm7, C7, Fmaj7, Bbmaj7
- System 7: 25 Em7(b5), A7(b9), Dm7, Db7, Cm7, Cb7
- System 8: 29 Bbmaj7, A7(b9), Dm7, Dm7

Figure 26: Original harmony CD 2 Track 12, 'Autumn Leaves'

## Autumn Leaves

The image displays the jazz harmony for the song 'Autumn Leaves' across eight staves of music. Each staff shows a sequence of chords with their corresponding chord symbols written above the notes. The key signature is B-flat major (two flats).

- Staff 1:** Chords: Gm7, C9, Fmaj7, Bbmaj7.
- Staff 2 (measures 5-8):** Chords: Bb7, A7, Dm7, Db7.
- Staff 3 (measures 9-12):** Chords: Gm7, C7, Fmaj7, Bbmaj7.
- Staff 4 (measures 13-16):** Chords: Em7(b5), A+7, A7, Dm7(sus4), Em7(sus4), Dm7(sus4).
- Staff 5 (measures 17-20):** Chords: Bb7, A7, Dm7, Db7.
- Staff 6 (measures 21-24):** Chords: Gm7, C7, Fmaj7, Bbmaj7.
- Staff 7 (measures 25-28):** Chords: Bb13, A7(#5), Dm7, Db7, Cm7, Cb7.
- Staff 8 (measures 29-32):** Chords: Bbmaj7, A+7, Dm7(sus4), Em7(sus4), Dm7(sus4).

Figure 27: Jazz harmony CD 2 Track 12, at 2:59, 'Autumn Leaves'

'Carioca' (CD 2 Track 13) is a Latin song Marlene Richards<sup>33</sup> would play at local jazz gigs around Adelaide in the 1990s. The *bouzouki* gives Latin music a distinctive tonal colouring to its melodies and rhythmical accompaniment. Sweep picking<sup>34</sup> can be heard throughout the *bouzouki* solo. When accompanying the piano between 1:26 till 1:44 on the recording, I replicate a Cuban *Tres*<sup>35</sup> sound.

'Frangosyriani' (CD 2 Track 14) played for the fourth time, representing one more step in the *bouzouki* evolution. Here the *bouzouki* is performed in a modern improvised funk<sup>36</sup> groove setting. The *bouzouki* plays the song with a funk, syncopated improvised feel.

Recital two represents the *bouzouki* music in Adelaide in 2015 and involved three ensembles with some of the music being very foreign to the musicians. Restricted rehearsal time constrained the refinement of the delivery in the performance. Some of the music proved challenging to the musicians, owing to the time signatures in 5/4 ('Stefania' CD 2 Track 7) and 9/4 ('Riverland' CD 2 Track 9), and the rhythmic feels of the *syrtó* ('Henley Sun' CD 2 Track 6) and *tsifteteli* ('Shifting sands of Grange' CD 2 Track 8). There was a sense of hesitance in parts of the performance as it was unfamiliar territory for the musicians. Feeling uncomfortable resulted in dynamics and arrangement transitions that were not as smooth as I would have wished. For example, some of the unison melodic lines were not played by the guest musicians due to their lack of familiarity with the repertoire, something that only more rehearsals could rectify. Despite these drawbacks that I sensed in the performance, overall I was pleased that the performance was an accurate representation of the *bouzouki* in Adelaide today.

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<sup>33</sup> Marlene Richards is a well known local Adelaide Jazz vocalist.

<sup>34</sup> Sweep picking is a guitar playing technique. When sweep picking, the guitarist plays single notes on consecutive strings with a 'sweeping' motion of the pick, while using the fretting hand to produce a specific series of notes that are fast and fluid in sound. Both hands essentially perform an integral motion in unison to achieve the desired effect.

<sup>35</sup> The *tres* (Spanish for *three*) is a guitar-like three-course chordophone of Cuban origin. The most widespread variety of the instrument is the original Cuban *tres* with six strings. Its sound has become a defining characteristic of the Cuban son and it is commonly played in a variety of Afro-Cuban genres.

<sup>36</sup> Stanton Moore, Poison Pushy. <https://www.youtube.com/watch?v=dhCfSylZcuU>

## 5. CONCLUSION

This study investigated the impact of the *bouzouki* and its performances on music performances in Adelaide since the 1950s, from the original, acoustic setting of the *bouzouki* in the migrant Greek community, to its use in the Adelaide and Australian music scenes and also on the World Music stage. This investigation has traced and identified the repertoire, settings and sounds of the *bouzouki* from its arrival to its present position in Adelaide musical circles. It has shown that the *bouzouki* and its repertoire arrived as a direct transplantation from the original context in Greece in the post World War II period, after which it underwent a significant development of the instrument and its practices. This research has also uncovered a large volume of historical sources and materials. The collection of oral histories from first generation migrants and their families, who have formed the heart of Greek music making in Adelaide during the period of 1950 to 2015, has provided important insights into the impact of cultural transplantation of the *bouzouki* and its performance. These oral histories and records form an invaluable source of the history of the music and musicians not previously available, and could become the basis of a separate study in the future.

The two public recitals demonstrate how the *bouzouki* transplantation has had an impact on repertoire in Adelaide between 1950 and 2015. They show how the *bouzouki* changed in the context of the increasing multiculturalism of Adelaide, such as absorbing influence from world music, blues and jazz, not only in terms of styles but in reference to other instruments most notably the clarinet and violin, together with new techniques such as sweep picking and modern harmonies. Examples from the *bouzouki* traditional repertoire were performed in Recital One in order to establish the original repertoire that the migrants brought to Adelaide. Recital Two shows the *bouzouki* assimilation into new genres, compositions and performance spaces in the transplanted location. Technology and technical issues were highlighted through sounds and examples in the Recital Two recording. It showed how the *bouzouki* style has changed and how technology has been incorporated and has given the instrument new life. 'Frangosyriani' demonstrated the evolution of sound and ensemble, from a small acoustic trio for small gatherings to a larger, electric ensemble setting, with the use of synthesizer technology to alter the sound of the instrument and stylistic influence of a modern funk setting.

The research confirms that, once transplanted to Adelaide, the *bouzouki* became an important part of the life pathways and cultural heritage of the city's Greek community. Even in 2015 it remained an integral part of the community and enriched the musical sound world, not only for Greeks but also for the wider Adelaide population. It is still a dynamic and evolving practice and one can anticipate that new compositions will continue to emerge. Importantly the study has shown how it is a living tradition engaging with the younger generation, in whose hands it has a secure and thriving future.

# Appendix 1

Overview of recordings

and

Charts

## APPENDIX 1: OVERVIEW OF RECORDINGS

**Personnel-Recital One:** George Grifas - *bouzouki*, electric guitar; John Kourbelis - acoustic and electric guitar, *buglama*; Jim Mountzouris - vocals; Paul Gelios - electric bass; Stelios Kapetanakis - drums; Michael Demetriou - *bouzouki*; Jamie Mensforth and Jarrad Payne - sound engineers.

Wednesday 6 <sup>th</sup> May 2015, Electronic Music Unit, University of Adelaide			
<b>1a Acoustic set; Vocals, <i>bouzouki</i> and guitar</b>			
<u>Tracks</u>	<u>Composer</u>	<u>Instrumentation</u>	<u>Duration</u>
1. 'Frangosiriani'	Markos Vamvakaris	Acoustic trio	3:11
2. 'Ena karavi apo tin hio'	Anonymous	Acoustic trio	2:19
3. 'Mantili Kalamatiano'	Anonymous	Acoustic trio	2:57
4. 'Mes tis polis ton hamham'	Panagiotis Mihalopoulos	Acoustic trio	1:59
5. 'Nihtose horis fengari'	Apostolis Kaltharas	Acoustic trio	2:31
6. 'Samiotisa, Egiotisa'	Anonymous	Acoustic trio	3:19
7. 'Itia'	Anonymous	Acoustic trio	2.05
<b>1b Electric set; Quartet – <i>Bouzouki</i>, guitar, bass and drums: Quintet - Vocals, <i>bouzouki</i>, guitar, bass, <i>bugluma</i> and drums: Sextet – Vocals, two <i>bouzouki</i>, guitar, bass, <i>bugluma</i> and drums: Track 18 Quintet - <i>bouzouki</i>, guitar, bass, <i>bugluma</i> and drums</b>			
8. 'Siko horepse koukli mou'	Stelios Kasantzidis	Electric quintet	2:16
9. 'Enas Aetos'	Anonymous	Electric quintet	2:55
10. 'Sinefiasmeni Kiriaki'	Vassilis Tsitsanis	Electric quintet	3:33
11. 'To Paploma, I Kaliva'	George Mitsakis	Electric quintet	3:50
12. 'O Vangelis ehi Kefia'	Vangelis Perpiniathis	Electric quintet	3:24
13. 'Psaropoula'	Dimitris Gogos	Electric quintet	3:44
14. 'Mou pari, Siga kale mou siga, To Papaki'	Anonymous	Electric sextet	4:05
15. 'Hasaposerviko Politiko''	Anonymous	Electric sextet	3:21
16. 'Frangosiriani'	Markos Vamvakaris	Electric sextet	3:02
17. 'Kapetanaki'	Lyrics-Panos Mihalopoulos, Music- Leonardos Bournellis	Electric quartet	1:44
18. 'Evthokia'	Manolis Loizos	Electric sextet	2:40



### Modes used in Recital One

<u>Tracks</u>	<u>Composer</u>	<u>Mode</u>
1. 'Frangosiriani'	Markos Vamvakaris	Armoniko Minore
2. 'Ena karavi apo tin hio'	Anonymous	Matzore
3. 'Mantili Kalamatiano'	Anonymous	Matzore, Hitzaz, Diatoniko Minore
4. 'Mes tis polis ton hamham'	Panagiotis Mihalopoulos	Ousak
5. 'Nihtose horis fengari'	Apostolis Kaltharas	Hitzaz
6. 'Samiotisa, Egiotisa'	Anonymous	Matzore
7. 'Itia'	Anonymous	Diatoniko Minore
8. 'Siko horepse koukli mou'	Stelios Kasantzidis	Matzore
9. 'Enas Aetos'	Anonymous	Diatoniko Minore
10. 'Sinefiasmeni Kiriaki'	Vassilis Tsitsanis	Matzore
11. 'To Paploma, I Kaliva'	George Mitsakis	Diatoniko Minore
12. 'O Vangelis ehi Kefia'	Vangelis Perpiniathis	Matzore
13. 'Psaropoula'	Dimitris Goukas	Matzore
14. 'Mou pari, siga kale mou siga, To Papaki'	Anonymous	Minore, Minore, Hitzaz
15. 'Hasaposerviko Politiko'	Anonymous	Hitzaz, Matzore, Hitzaz
16. 'Frangosiriani'	Markos Vamvakaris	Armoniko Minore
17. 'Kapetanaki'	Lyrics-Panos Mihalopoulos, Music-Leonardos Bournellis	Ousak
18. 'Evthokia'	Manolis Loizos	Diatoniko Minore

<b>Minor Modes</b>	<b>Major Modes</b>
Armoniko Minore: D E F G A B $\flat$ C $\sharp$ D	Hitzaz: D E $\flat$ F $\sharp$ G A B $\flat$ C D
Diatoniko Minore: D E F G A B $\flat$ C D	Matzore: D E F $\sharp$ G A B C $\sharp$ D
Ousak: D E $\flat$ F G A B $\flat$ C D	

## RECITAL TWO

**Personnel-Recital Two:** George Grifasas – *bouzouki* and synthesizer *bouzouki*; Vasileios Kakavas – acoustic guitar; Con Paleologos - electric guitar, Stathis Stergos - vocals; David Phillips – double bass; Jarrad Payne – drums; David McEvoy – piano; David Lokan - sound engineer

Monday 4 <sup>th</sup> July 2016, Electronic Music Unit, University of Adelaide			
<b>2a Original music by the next generation</b>			
<u>Acoustic trio; Vocals, <i>bouzouki</i> and guitar</u>			
<u>Quintet; Vocals, <i>bouzouki</i>, electric guitar, double bass, piano and drums</u>			
<u>Tracks</u>	<u>Composer</u>	<u>Instrumentation</u>	<u>Duration</u>
1. ‘Tha thela’	Vasileios and Lena Kakavas	Acoustic trio	2:53
2. ‘Diplomenos sta dio’	Vasileios and Lena Kakavas	Acoustic trio	3:10
3. ‘Frangosiriani’	Markos Vamvakaris	Quintet	4:16
4. ‘Going to be alright’	Con Paleologos	Quintet	3:21
5. ‘Travelling again’	Con Paleologos	Quintet	4:22
<b>1b new cultural contexts</b>			
<u>Quartet – <i>Bouzouki</i>, piano, bass and drums</u>			
6. ‘Henley sun’	George Grifasas	Quartet	4:07
7. ‘Stefania’	George Grifasas	Quartet	4:35
8. ‘Shifting sands of grange’	Dimitrios Grifasas	Quartet	4:39
9. ‘Riverland’	George Grifasas	Quartet	4:06
10. ‘Angle’	Rena Stavelly	Quartet	4:39
11. ‘Evia’	George Grifasas	Quartet	5:30
12. ‘Autumn leaves’	Anonymous	Quartet	5:18
13. ‘Carioca’	Anonymous	Quartet	5:41
14. ‘Frangosiriani’	Markos Vamvakaris	Quartet	2:55

### Modes used in Recital Two

<u>Tracks</u>	<u>Composer</u>	<u>Mode</u>
1. 'Tha thela'	Vasileios and Lena Kakavas	Aolean
2. 'Diplomenos sta dio'	Vasileios and Lena Kakavas	Aolean, Phrygian, Ionian
3. 'Frangosiriani'	Markos Vamvakaris	Melodic Minor
4. 'Going to be alright'	Con Paleologos	Ionian
5. 'Travelling again'	Con Paleologos	Aolean, Ionian
6. 'Henley sun'	George Grifas	Mixolydian b6, b2 (Hitzaz)
7. 'Stefania'	George Grifas	Aolean, Minor Pentatonic, Ionian
8. 'Shifting sands of grange'	Dimitrios Grifas	Mixolydian b6, b2 (Hitzaz)
9. 'Riverland'	George Grifas	Aolean, Ionian
10. 'Angle'	Renae Stavely	Dorian, Blues
11. 'Evia'	George Grifas	Aolean, Ionian, Mixolydian b6, b2 (Hitzaz)
12. 'Autumn leaves'	Anonymous	Aolean
13. 'Carioca'	Anonymous	Aolean, Ionian
14. 'Frangosiriani'	Markos Vamvakaris	Melodic Minor

<p><b><u>Minor Modes</u></b></p> <p>Dorian: C D E<sup>b</sup> F G A B<sup>b</sup> C</p> <p>Aolian: C D E<sup>b</sup> F G A<sup>b</sup> B<sup>b</sup> C D</p> <p>Melodic Minor: C D E<sup>b</sup> F G A<sup>b</sup> B C</p> <p>Phrygian: C D E<sup>b</sup> F G A<sup>b</sup> B<sup>b</sup> C D<sup>b</sup></p> <p>Minor Pentatonic: C E<sup>b</sup> F G B<sup>b</sup> C</p> <p>Blues: C E<sup>b</sup> F F<sup>#</sup> G B<sup>b</sup> C</p>	<p><b><u>Major Modes</u></b></p> <p>Mixolydian: b2, b6 (Hitzaz): C D<sup>b</sup> E F G A<sup>b</sup> B<sup>b</sup> C</p> <p>Ionian: C D E F G A B C</p>
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# ENA KARAVI APO TIN HIO

The musical score is written in 4/4 time and consists of ten staves of music. The key signature has one flat (B-flat). The chord progression is as follows:

- Staff 1: F, Gm, C7, F
- Staff 2 (measures 5-8): F, Gm, C7, F
- Staff 3 (measures 9-12): F, C7, F, C7
- Staff 4 (measures 13-16): C7, F, F, C7
- Staff 5 (measures 17-20): F, C7, C7, F
- Staff 6 (measures 21-24): Gm, C7, F, Gm
- Staff 7 (measures 25-28): C7, F, Gm, C7
- Staff 8 (measures 29-32): F, Gm, C7, F
- Staff 9 (measures 33-36): F, Gm, C7, F
- Staff 10 (measures 37-40): F, Gm, C7, F

# MANTILI KALAMATIANO

The musical score for "Mantili Kalamatiano" is written in 7/8 time and consists of nine staves of music. The key signature has one flat (B-flat). The score includes first and second endings and repeat signs.

Staff 1: Measure 1-5. Chords: C, C, C, 1. C.

Staff 2: Measure 6-9. Chords: 2. C, Dm, Dm, Dm.

Staff 3: Measure 10-13. Chords: Dm, Dm, 1. Dm, 2. Dm.

Staff 4: Measure 14-16. Chords: Cm, Cm, D.

Staff 5: Measure 17-20. Chords: Cm, Cm, 1. D, 2. D.

Staff 6: Measure 21-24. Chords: D, D, D, D.

Staff 7: Measure 25-28. Chords: Cm, Cm, D, D, Cm, D.

Staff 8: Measure 29-33. Chords: F, F, C, Dm, G, C.

Staff 9: Measure 34-38. Chords: F, C, Dm, G, C, Dm.

# MES TIS POLIS TO HAMAM

APOSTOLIS NIKOLAIDIS

Em Em Am Em Em

5 Em Em Am Em Em

9 G G G G

13 G G G G

17 Em Em Em Em

21 Em Em Em Em

25 Em Em Am Em Em

29 Em Em Am Em Em

# NIHTOSE HORIS FENGARI

APOSTOLIS KALTHARAS

The musical score is written in 9/8 time and consists of nine staves. The key signature has two flats (B-flat and E-flat). The chords and musical features are as follows:

- Staff 1: Chord D. Features a repeat sign and a melodic line with eighth notes.
- Staff 2: Chords D, Cm, D, Cm, D. Features a melodic line with eighth notes and a triplet.
- Staff 3: Chords D, Cm, D. Features a melodic line with eighth notes and a triplet.
- Staff 4: Chords Gm, D. Features a melodic line with eighth notes and a triplet.
- Staff 5: Chord Gm. Features a melodic line with eighth notes and two triplets.
- Staff 6: Chords D, Cm, D. Features a melodic line with eighth notes and two triplets.
- Staff 7: Chord Gmin. Features a melodic line with eighth notes and two triplets. Ends with a fermata.
- Staff 8: Chords D, Cm, D. Features a melodic line with eighth notes and two triplets.
- Staff 9: Chords D, Cm, D, Cm, D. Features a melodic line with eighth notes and two triplets. Ends with a fermata.

# SAMIOTISA

Musical score for "SAMIOTISA" in G major, 7/8 time. The score consists of seven staves of music with various chords and ornaments.

Staff 1: Chords: G, D7, G, G, D7, G. Includes a repeat sign at the beginning.

Staff 2: Chords: G, D7, G, G, D7, G. Ends with a double bar line.

Staff 3: Chords: G, G, C, G. Includes a triplet of eighth notes.

Staff 4: Chords: G, G, C, G. Includes a triplet of eighth notes.

Staff 5: Chords: D, D, D, G. Includes a fermata over the final G.

Staff 6: Chords: D, D, D,  $\emptyset$ , G. Includes a fermata over the final G.

Staff 7: Chord: G. Includes a fermata over the first G.



# EGIOTISA

Musical score for "EGIOTISA" in 7/8 time, featuring a single melodic line with various chords and repeat signs.

Chords: F, C7, Bb, Gm.

Measures: 1-8, 5-8, 9-14, 15-20, 21-24, 25-28, 29-32, 33-35, 36-38.

Repeat signs: First ending (measures 1-8), Second ending (measures 29-32), Third ending (measures 33-35).

Section markers: Circle with a cross (measures 25 and 29).

# ITIA

Musical score for "ITIA" in 3/4 time, featuring a melodic line with various chords and repeat signs.

Chords: Gm, Cm, D, D7, Bb.

Measures: 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25.

Repeat signs: First ending (measures 13-16), Second ending (measures 21-24).

Key signature: Bb (two flats).

# SIKO HOREPSE KOUKLI MOU

STELIOS KAZANTZIDIS

A G D A D

5 A G D A D

9 D D A G D

13 D D A G D

17 A G D A D

21 A G D A D

25 D

# AETOS

Musical score for "AETOS" in 3/4 time, featuring ten staves of music. The score includes various chords and a repeat sign at the end.

Staff 1: Gm Cm F

Staff 2: 4 Gm F F

Staff 3: 7 Gm Gm F Gm

Staff 4: 11 Gm F

Staff 5: 13 Gm Gm F F

Staff 6: 17 Gm Gm F Gm

Staff 7: 21 Gm Cm F Gm

Staff 8: 25 C F Gm Gm

Staff 9: 29 C F Gm Gm

Staff 10: 33 F Gm  $\text{\textcircled{O}}$

AETOS

35 Gm Cm F

38 Gm F F

41 Gm Gm F Gm Gm

# SINEFIASMENI KIRIAKI

VASSILIS TSITSANIS

D

Em

2 D Em A D

3 D Em D Em D

4 G A D A D

5 Em A D Em

6 [1. D G A D A D] D.C.

[2. D G A D A D]

D G A D A D

D Em

D Em A D A D

# STIN KALIVA TI DIKIMOU

GEORGE MITSAKIS

Em Em Em Em D Em

5 Em Em Em Em D Em

9 Am Em D 1. Em Am 2. Em

14 Em Em D Em D Em

20 G G D7 G D7 G D7 G D7 G

26 Am Em D 1. Em Am 2. Em

# TRAVA ENAS TRAVA ALOS SKISAME TO PAPLOMA

GIORGOS MITSAKIS

Em G Am D Em

5 Em G Am D Em

9 G G Em F Em

13 G G Em F Em

17 Bm Bm Bm D Bm Bm D Bm

23 Am Am Am C Am Am C Am

29 Em Em F F Em

33 Em Em F F Em

37 F F Em F F Em

41 Em Em Em



# O VANGELIS EHI KEFIA

VANGELIS PERPINIATHIS

A A E7 A A E7 A

5 A E7 A A

8 E7 A A A E7

11 A A E7 A

14 E7 A A E7 A A D

18 A D E7 A A D A D E7 A A

22 A A A

25 A E7 A A E7

29 A D A D E7 A A D A D E7 A

33 A E7 A A

36 E7 A A A E A

# PSAROPOULA

DIMITRIS GOUKAS

DIMITRIS BAYIANTERAS

Musical score for "PSAROPOULA" in G major, 4/4 time. The score consists of ten staves of music with various chords and a repeat sign.

Staff 1: Measure 1-4. Chords: C, C, G, G.

Staff 2: Measure 5-8. Chords: Am, Am, D, G.

Staff 3: Measure 9-12. Chords: D, G, G, G. Includes a first and second ending bracket.

Staff 4: Measure 13-15. Chords: G, G, D.

Staff 5: Measure 16-18. Chords: G, D, G.

Staff 6: Measure 19-23. Chords: C, C, G, G, Am.

Staff 7: Measure 24-28. Chords: Am, D, G, D, G.

Staff 8: Measure 29-33. Chords: C, C, G, G, Am.

Staff 9: Measure 34-38. Chords: Am, D, G, D,  $\emptyset$ , DC.

Staff 10: Measure 39-40. Chords:  $\emptyset$ , G, G.

# MOU PARINGILE TO AETHONI

Musical score for 'MOU PARINGILE TO AETHONI'. The score is written in treble clef, 7/8 time signature, and F minor (three flats). It consists of nine staves of music, each with a measure number and chord symbols above it. The chords are: Fm, Ab, Eb, Fm, Ab, Fm, Eb, Fm, Eb, Fm, F, Bbm, Ab, Eb, Bbm, Ab, Eb, Fm. The score ends with a repeat sign and a fermata symbol.

3 Fm Ab

3 Eb Fm

5 Fm Ab

7 Eb Fm

9 Fm Eb Fm

12 Fm Eb Fm

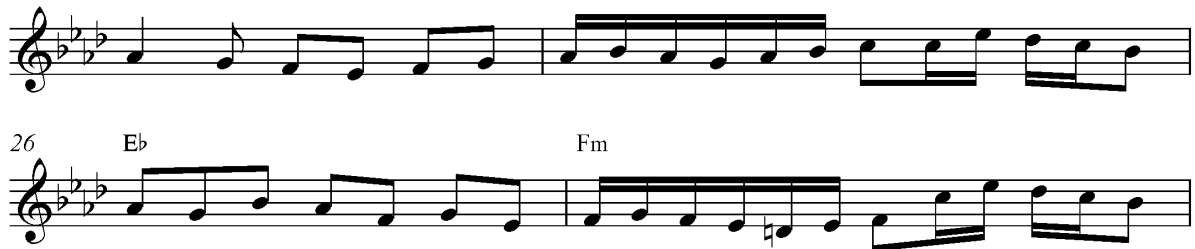
15 Fm Eb F Bbm

18 Ab Eb Bbm


21 Ab Eb Fm

MOU PARINGILE TO AETHONI


24  $\text{Fm}$   $\text{A}\flat$



26  $\text{E}\flat$   $\text{Fm}$



28  $\text{Fm}$   $\text{A}\flat$



30  $\text{E}\flat$   $\text{Fm}$

Detailed description: This block contains four staves of musical notation for the piece 'MOU PARINGILE TO AETHONI'. The music is written in a single treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The first staff (measures 24-27) starts with a common time signature 'C' and a key signature change to three flats. The second staff (measures 28-29) continues the melody. The third staff (measures 30-31) concludes the piece with a double bar line. Chord symbols are placed above the notes: Fm and A-flat above measure 24; E-flat and Fm above measure 26; Fm and A-flat above measure 28; and E-flat and Fm above measure 30.

# SIGA KALEMOU SIGA

Musical score for "SIGA KALEMOU SIGA" in F minor, 7/8 time. The score consists of eight staves of music with various chords and a repeat sign at the end.

Staff 1: Chords: Fm, Ab

Staff 2: Measure 3. Chords: Eb, Fm

Staff 3: Measure 5. Chords: Fm, Ab

Staff 4: Measure 7. Chords: Eb, Fm

Staff 5: Measure 9. Chords: Eb, Ab, Eb, Ab

Staff 6: Measure 13. Chords: Eb, Ab, Eb, Ab

Staff 7: Measure 17. Chords: Eb, Fm, Bbm, Eb

Staff 8: Measure 21. Chords: Ab, Eb, Fm. Ends with a repeat sign.

SIGA KALEMOU SIGA

23  $\text{Fm}$   $\text{A}^\flat$

25  $\text{E}^\flat$   $\text{Fm}$

27  $\text{Fm}$   $\text{A}^\flat$

29  $\text{E}^\flat$   $\text{Fm}$

# TO PAPAKI

Musical score for "TO PAPAKI" in 7/8 time. The score consists of nine staves of music. The key signature is one flat (Bb). The melody is primarily composed of eighth and sixteenth notes, with some triplet markings. Chords are indicated above the staff: F, Gb, and F for the first eight staves; Bb, Ebm, and F for the last two staves. A repeat sign is present at the end of the piece.

Staff 1: F Gb F

Staff 2: 3 F Gb F

Staff 3: 5 F Gb F

Staff 4: 7 F Gb F

Staff 5: 9 F Gb F

Staff 6: 12 F Gb F

Staff 7: 15 F Gb F

Staff 8: 18 F Gb F

Staff 9: 21 Bb Ebm F

Staff 10: 24 Bb Ebm F

TO PAPAHI

27 F G $\flat$  F

29 F G $\flat$  F

31 F G $\flat$  F

33 F G $\flat$  F

Detailed description: This image shows a musical score for a piece titled 'TO PAPAHI'. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). The time signature is 3/4. The piece consists of 33 measures. The notation is as follows:  
- Measure 27: Chord F, notes G4, A4, B4, G4, F4.  
- Measure 28: Chord G-flat, notes G4, A4, B4, G4, F4.  
- Measure 29: Chord F, notes G4, A4, B4, G4, F4.  
- Measure 30: Chord G-flat, notes G4, A4, B4, G4, F4.  
- Measure 31: Chord F, notes G4, A4, B4, G4, F4.  
- Measure 32: Chord G-flat, notes G4, A4, B4, G4, F4.  
- Measure 33: Chord F, notes G4, A4, B4, G4, F4, ending with a double bar line.



# HASAPOSERVIKO POLITIKO

The musical score is written in 2/4 time and consists of ten staves of music. The key signature has one flat (B-flat). The chords used are D, Dm, Cm, G, C, and Eb. The melody is primarily eighth-note based.

Staff 1: Chords D, D, D, D. Melody: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4.

Staff 2 (5): Chords D, D, Cm, D Eb D. Melody: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4.

Staff 3 (9): Chords D, D, Cm, D. Melody: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4.

Staff 4 (13): Chords D, D, Cm, D Eb D. Melody: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4.

Staff 5 (17): Chords G, G, G, C, G. Melody: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4.

Staff 6 (21): Chords G, G, G, D. Melody: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4.

Staff 7 (25): Chords D, D, D, D. Melody: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4.

Staff 8 (29): Chords D, D, Cm, D Eb D. Melody: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4.

Staff 9 (33): Chords Cm, Cm, Cm, D. Melody: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4.

Staff 10 (37): Chords Cm, Cm, Cm, D Eb D. Melody: quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4, quarter notes G4, A4, B4, A4, G4.

# KAPETANAKI

PANAGIOTIS MIHALOPOULOS

Cm Fm Bbm Cm

5 Cm Fm Bbm Cm

9 Cm Cm Cm Gm

13 Cm Cm Cm Gm

17 Gm Fm Bbm Cm

21 Cm Fm Bbm Cm D.C

25 Cm Fm Bbm

29 Cm Fm Bbm Cm

# FRANGOSYRIANI

MARKOS VAMVAKARIS

1 Gm Gm D D

5 Cm Gm D Gm D Gm

9 Gm Gm

11 Gm Gm Gm D

15 Cm Gm D

19 Cm Gm D Gm D Gm

23 Gm Gm D D

27 Cm Gm D Gm D Gm

# TO ZEMBEKIKO TIS EVTHOKIAS

MANOS LOIZOS

1 Dm Gm Dm Dm F Dm

2 Dm Gm Dm Dm F Dm

3 Dm

4 Dm

5 F Gm F

6 F Gm F

7 Gm F C Dm C Dm

8 Gm F C Dm C Dm D.C.

9 Gm F C Dm C Dm D

# THA THELA

LENA KAKAVAS

VASILEIOS KAKAVAS

Dm Gm Am Am

6 Dm Gm Am Am

10 Am Am Bb Gm Am Am

15 Am Am Bb Gm Am Am

20 Gm Gm Bb Gm Am Am

25 Gm Gm Bb Gm Am Am

30 Am Dm Dm Dm Gm

35 Gm Gm Bb Gm Am Am

40 Dm Dm Bb Gm

44 Bb Gm Am Am Am

THA THELA ( VASILEIOS AND LENA KAKAVAS )

48  $\text{Dm}$   $\text{Dm}$   $\text{Bb}$   $\text{Gm}$

52  $\text{Bb}$   $\text{Gm}$   $\text{Am}$  1.  $\text{Am}$  2.  $\text{Am}$

56  $\text{Dm}$   $\text{Gm}$   $\text{Am}$   $\text{Am}$

61  $\text{Dm}$   $\text{Gm}$   $\text{Am}$   $\text{Am}$

# DIPLOMENO STA DIO

LENA KAKAVAS

VASILEIOS KAKAVAS

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first two staves are in 4/4 time, with the first staff containing a repeat sign. The third staff changes to 5/4 time. The fourth and fifth staves are in 5/4 time. The sixth and seventh staves are in 3/4 time. The eighth staff is in 4/4 time. The ninth and tenth staves are in 4/4 time, with the tenth staff containing a first ending bracket. Chord symbols are placed above the notes: Gmaj7, F#m7, Bm, E, Gmaj7, F#m7, F#(sus4), F#7, F#(sus4), F#7, Bm, F#m, Em, A, Bm, F#, A, Bm, F#m, Em, A, Bm, F#, A, C, Am, D, Em, C, A, Dm, Em, A, Bm, C, Am, Bm, and a first ending of C, Am, C, Bm, C, Am, C, Bm.

DIPLOMENOS STA DIO ( VASILEIOS AND LENA KAKAVAS )

2. C Am Bm

Gmaj7 F#m7 Bm E

Gmaj7 F#m7 F#(sus4) F#7 Bm



# GOING TO BE ALRIGHT

CON PALEOLOGOS

1. F#m7 E 2. F#m7 E

7 E Emaj7 C#m B

11 E Emaj7 C#m B

15 E Emaj7 C#m G#min

19 E Emaj7 C#m B B

24 1. 4 times E A A D.S.

28 2.3.4 Last time repeat till cue to coda E A A D.S.

32 1. F#m7 E 2. F#m7 E E

# TRAVELLING AGAIN

CON PALEOLOGOS

Bm<sup>7</sup> Bm<sup>6</sup>/A<sup>b</sup> C<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>)/G Bm<sup>7</sup>/F<sup>#</sup> Bm<sup>6</sup>/D

6 Bm<sup>7</sup> Bm<sup>6</sup> Em<sup>7</sup> Dmaj<sup>7</sup> Dmaj<sup>7</sup>

11 Em A<sup>7</sup> D Dmaj<sup>7</sup> Bm

15 Em A<sup>7</sup> D Dmaj<sup>7</sup> Bm

19 Em A<sup>7</sup> D Dmaj<sup>7</sup> Bm

23 Em A<sup>7</sup> D D

bouzouki improv  
27 Em A<sup>7</sup> D Dmaj<sup>7</sup> Bm

31 Em A<sup>7</sup> D D D.S.

35 D D

# HENLEY SUN

GEORGE GRIFSAS

13 17 21 25 29 33 37 41

F7 F7 F7 F7

Ebm F7

Ebm F7

Ebm F7

Gbmaj7 Cm7(b5) F7

Bbm Dbmaj7 C7(#5) C7 Fm

Bbm Dbmaj7 C7(#5) C7 Fm

Bbm Dbmaj7 C7(#5) C7 Fm

Gbmaj7 Cm7(b5) F7 F7

HENLEY SUN ( GEORGE GRIFSAS )

45 Ebm F7 3

49 Ebm F7

53 Ebm F7 3

57 Gbmaj7 Cm7(b5) F7

61 RIFF F F Gb F

SOLO SECTION

65 Bbm Gbmaj7 Ebm F

piano 16 then bouzouki 16

69 F Gbmaj7 Ebm F

73 F stay on F till bouzouki starts riff at 77

77 F F Gb F DS al CODA

81 F7 3

85 3

# STEFANIA

GEORGE GRIFSAS

Musical staff 1: Treble clef, 5/4 time signature. Measure 1: Gm7, C. Measure 2: Gm7, C.

Musical staff 2: Treble clef. Measure 5: Gm7, C. Measure 6: Gm7, C.

Musical staff 3: Treble clef. Measure 9: Percussion break. Measure 10: Percussion break. Measure 11: Percussion break. Measure 12: Percussion break.

Musical staff 4: Treble clef, key signature change to B-flat major. Measure 13: Gm7, Gm7. Measure 14: Cm9, Cm9.

Musical staff 5: Treble clef. Measure 17: Gm7, Gm7. Measure 18: D7. Measure 19: 1. D7.

Musical staff 6: Treble clef. Measure 21: Gm7, Gm7. Measure 22: Am7(b5)/Bb, D7(b9)/A.

Musical staff 7: Treble clef. Measure 25: Gm7, Gm7. Measure 26: 2. D7 8va. Measure 27: Gm7.

Musical staff 8: Treble clef. Measure 29: Gm7, Am7(b5), D7(b9). Measure 30: Gm7.

Musical staff 9: Treble clef. Measure 33: Gm7, Am7(b5), D7(b9).

Musical staff 10: Treble clef. Measure 37: Gm7, Am7(b5), D7(b9).

STEFANIA ( GEORGE GRIFSAS )

41 Percussion break

45 Gm<sup>7</sup> Solo section Gm<sup>7</sup> Cm<sup>7</sup> Cm<sup>7</sup>

49 Gm<sup>7</sup> Gm<sup>7</sup> D<sup>7</sup> D<sup>7</sup>

53 1. Gm<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup>(b5)/Bb D<sup>7</sup>(b9)/A Gm<sup>7</sup> Gm<sup>7</sup>

59 2. Gm<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup>(b5) D<sup>7</sup>(b9)

63 Gm<sup>7</sup> Gm<sup>7</sup>

75 Continue underneath riff

83 2. Gm<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> Cm<sup>7</sup>

87 Gm<sup>7</sup> Gm<sup>7</sup> D<sup>7</sup> D<sup>7</sup> D.S.

91 Gm<sup>7</sup> C

# SHIFTING SANDS OF GRANGE

DIMITRIOS GRIFSAS

The musical score is written in 4/4 time with a key signature of two sharps (D major). It consists of nine staves of music, each with a treble clef and a key signature of two sharps. The score is divided into sections labeled A, B, and C.

**Staff 1:** Chords: D, Cm7, D, D, Cm7, D. This staff contains the first four measures of the piece.

**Staff 2:** Labeled 'A' with a box around the letter. Chords: Gm, D, Eb, Cm7, D. This staff contains measures 5 through 8.

**Staff 3:** Chords: Gm, D, Eb, Cm7, D. This staff contains measures 9 through 12.

**Staff 4:** Labeled 'B' with a box around the letter. Chords: Gm, EbΔ7, Cm, Cm, D. This staff contains measures 13 through 16.

**Staff 5:** Chords: Gm, EbΔ7, Cm7, Cm6, Cm6, D. This staff contains measures 17 through 20.

**Staff 6:** Labeled 'C' with a box around the letter. Chords: D, Eb, Cm, Cm, D. This staff contains measures 21 through 24.

**Staff 7:** Chords: D, Eb, Cm, Cm, D. This staff contains measures 25 through 28.

**Staff 8:** Labeled 'A' with a box around the letter. Chords: Gm, D, Eb, Cm7, D. This staff contains measures 29 through 32.

**Staff 9:** Chords: Gm, D, Eb, Cm7, D. This staff contains measures 33 through 36.

SHIFTING SANDS OF GRANGE ( DIMITRIOS GRIFSAS )

37 D E<sup>b</sup>maj7 D D Cmin D

41 Drum and percussion setup

Solo till cue

45 D Cm7 D D Cm7 D

49 Gm E<sup>b</sup>Δ7 Cm Cm D

53 Gm E<sup>b</sup>Δ7 Cm7 Cm6 Cm6 D

57 D E<sup>b</sup> Cm Cm D

61 D E<sup>b</sup> Cm Cm D

65 Gm D E<sup>b</sup> Cm7 D

69 Gm D E<sup>b</sup> Cm7 D

73 D solo till cue Cm7 D D Cm7 D



# RIVERLAND

GEORGE GRIFSAS

Gm B♭ F C Gm B♭ F Gm

3 Gm E♭maj7 Dm7 Gm7

5 Cm7 Dm7 1. D7 Gm

2. D7

B♭ F Am7(b5) Gm

B♭ F Am7(b5) D7alt.

Gm E♭maj7 Dm7 Gm7

Cm7 Dm7 1. D7 Gm

2. D7

RIVERLAND (GEORGE GRIFSAS)

Fine

Gm B♭ F C Gm B♭ F Gm

A♭maj7/C B♭maj7/D E♭maj7 D7alt. D9

Gm Dm7 Dm7 Gm C Gm E♭maj7 F

Gm Dm7 Dm7 Gm C Gm E♭maj7 D7

B♭ F Am7(b5) Gm

B♭ F Am7(b5) Gm

Gm Dm7 Dm7 Gm C Gm E♭maj7 F

Gm Dm7 Dm7 Gm C Gm E♭maj7 D7

DS al fine

Gm B♭ F C Gm B♭ F Gm Gm B♭ F C Gm B♭ F Gm

# EVIA

GEORGE GRIFSAS

5.  $D^6$   $C^6/D$   $B\flat^{maj7}$  C D

Musical notation for measures 5-8, including a treble clef, a 5/4 time signature, and a key signature of one flat. The notation features complex chordal textures with many beamed notes and rests.

9  $Dm$   $Gm^7$   $Am^7$   $Dm$

Musical notation for measures 9-12, featuring a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes.

13  $Dm$   $Gm^7$   $Am^7$   $Dm$

Musical notation for measures 13-16, featuring a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes.

17  $D$   $Gm^7$   $A^7$   $Dm$

( 8va )

Musical notation for measures 17-20, featuring a treble clef and a key signature of one sharp. The melody consists of eighth and quarter notes.

21  $D$   $Gm^7$   $A^7$   $Dm$

Musical notation for measures 21-24, featuring a treble clef and a key signature of one sharp. The melody consists of eighth and quarter notes.

25  $E\flat^{maj7}$   $A^7\text{alt.}$   $Dm^7$   $Dm^7$

Musical notation for measures 25-28, featuring a treble clef and a key signature of two flats. The melody includes triplet markings over measures 25 and 27.

29  $E\flat^{maj7}$   $Em^7(b5)$   $A^7\text{alt.}$   $Dm^7$   $Dm^7$

Musical notation for measures 29-32, featuring a treble clef and a key signature of two flats. The melody consists of eighth and quarter notes.

33  $Dm$   $Gm^7$   $Am^7$   $Dm$

Musical notation for measures 33-36, featuring a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes.

37  $Dm$   $Gm^7$   $Am^7$   $Dm$

Musical notation for measures 37-40, featuring a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes. The piece ends with a double bar line and a repeat sign.

EVIA ( GEORGE GRIFSAS )

41 E $\flat$ maj7 A $^7$  B $\flat$ maj7 E $^7$

SOLO SECTION

45 Am Dm $^7$  Em $^7$  Am $^7$  Am Dm $^7$  Em $^7$  Am $^7$

53 A $^{\text{maj}7}$  Dm $^7$  E $^7$  Am $^7$  A $^{\text{maj}7}$  Dm $^7$  E $^7$  Am $^7$

61 B $\flat$ maj7 E $^7$ alt. Am $^7$  Am $^7$  B $\flat$ maj7 Bm $^7$ (b5) E $^7$ alt. Am $^7$  Am $^7$

69 Am Dm $^7$  Em $^7$  Am $^7$  Am Dm $^7$  Em $^7$  Am $^7$

77 G F B $\flat$ maj7 E $^7$  E $\flat$ maj7 Em $^7$ (b5) A $^7$ alt. Dm $^7$  Dm $^7$

85 D.S.

89 D $^{\text{maj}7}$  Am $^7$  C $^6$ /D B $\flat$ maj7 C D

93 D $^{\text{maj}7}$  Am $^7$  C $^6$ /D B $\flat$ maj7 C D

# ANGLE

RENAE STAVELY

1 F<sup>7</sup> E<sup>7</sup> F<sup>7</sup> D<sup>7</sup>/F<sup>#</sup>

3 Gm<sup>7</sup>

7 E<sup>b</sup><sup>9</sup> Gm<sup>7</sup>

11 C<sup>7</sup> D<sup>7</sup> F<sup>7</sup> E<sup>7</sup> F<sup>7</sup> D<sup>7</sup>/F<sup>#</sup>

15 F<sup>7</sup> E<sup>7</sup> F<sup>7</sup> F<sup>#</sup><sup>7</sup>

# AUTUMN LEAVES

J PREVERT

J KOSMA

Chords: Gm<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, B<sup>b</sup>maj<sup>7</sup>, Em<sup>7</sup>(b<sup>5</sup>), 1. A<sup>7</sup>, Dm<sup>7</sup>, 2. A<sup>7</sup>, Dm<sup>7</sup>, Dm<sup>7</sup>, Em<sup>7</sup>(b<sup>5</sup>), A<sup>7</sup>(b<sup>9</sup>), Dm, Dm, Gm<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>7</sup>, B<sup>b</sup>maj<sup>7</sup>, Em<sup>7</sup>(b<sup>5</sup>), A<sup>7</sup>(b<sup>9</sup>), Dm<sup>7</sup>, D<sup>b</sup><sup>7</sup>, Cm<sup>7</sup>, C<sup>b</sup><sup>7</sup>, B<sup>b</sup>maj<sup>7</sup>, A<sup>7</sup>(b<sup>9</sup>), Dm

# CARIOCA

G KAHN AND E ELISCU

V YOUMANS

Chord progression for the first staff: Bbm, Bbm, F7, F7

Chord progression for the second staff: F7, F7, Bbm, F7

Chord progression for the third staff: Bbm, Bbm, F7, F7

Chord progression for the fourth staff: F7, F7, Bb

Chord progression for the fifth staff: Bb, Bb, B<sup>o</sup>7, Cm7, F7

Chord progression for the sixth staff: Cm7, F7, Bb, Bb

Chord progression for the seventh staff: Bb, Bb, B<sup>o</sup>7, Cm7, F7

Chord progression for the eighth staff: Cm7, F7, Bb, 1. Bb, 2. Bb

# Appendix 2

Ethics Approval Letter

List of interviews





RESEARCH BRANCH  
OFFICE OF RESEARCH ETHICS, COMPLIANCE AND  
INTEGRITY

BEVERLY DORRIS  
EXECUTIVE OFFICER  
LOW RISK HUMAN RESEARCH ETHICS REVIEW  
GROUPS  
THE UNIVERSITY OF ADELAIDE  
8A, 5005 AUSTRALIA  
TELEPHONE: +61 8 8313 4725  
FACSIMILE: +61 8 8313 7325  
email: beverly.dorris@adelaide.edu.au  
CRICOS Provider Number 00123M

**Applicant:** Associate Professor A Coaldrake  
**School:** Elder Conservatorium of Music  
**Project Title:** Athens to Adelaide, 1950-2013: The impact of  
cultural transplantation on bouzouki  
performance and repertoire

Low Risk Human Research Ethics Review Group (Faculty of Humanities and Social Sciences and the  
Faculty of the Professions)

ETHICS APPROVAL No: HP-2013-134 App. No.: 0000017743

APPROVED for the period: 23 Dec 2013 to 31 Dec 2016

This study is to be conducted by George Grifas, Masters by Research Candidate.

ASSOCIATE PROFESSOR RACHEL A. ANKENY  
Co-Convenor  
Low Risk Human Research Ethics Review Group (Faculty  
of Humanities and Social Sciences and Faculty of the  
Professions)

ASSOCIATE PROFESSOR PAUL BABIE  
Co-Convenor  
Low Risk Human Research Ethics Review Group (Faculty  
of Humanities and Social Sciences and Faculty of the  
Professions)



## **List of people interviewed**

- Nick Sabaziotis: *Bouzouki*, teacher; 28/1/2014
- John Kourbelis: *Bouzouki*, guitar, keyboards, arranger; 29/1/2014
- Paul Petropoulos: *Bouzouki*, drums; 30/1/2014
- Jim Mountzouris: *Bouzouki*, vocals; 5/2/2014
- Tassos Kapetanakis: Vocals; 24/2/2014
- Sam Gardounis: *Bouzouki*, guitar; 3/3/2014
- Peter Tsounis: Guitar, bass; 11/3/2014
- John Karpathakis: *Bouzouki*; 18/3/2014
- Milton and Ross Yianis: *Bouzouki*; 23/3/2014
- Michael Dimitriou: *Bouzouki*; 2/4/2014
- Con Dalageorgiou: *Bouzouki*, vocals; 7/3/2015
- Dennis Kapridis: Bass; 1/8/2016
- Sofie Archontoulis: Pianist, vocals; 16/1/2016
- Michael Papacharalambou: Clarinetist; 4/9/2016

# Appendix 3

## Historical Photographs

### Posters

1954 - 2015



1954: 'Pentagramo' band, one of the first bands formed for greek functions.

Sourced with permission: Tassos Capetanakis.



1965: 'The Pharaohs' Olympic Hall.

George Capetanakis(*bouzouki*), Tassos Capetanakis (*bouzouki*), Tom Gabellone (drums),  
George Flourentzou (guitar).

Sourced with permission: Tassos Capetanakis.



Late 1960s: 'Pentagrammo' band. Tassos Capetanakis (guitar), George Capetanakis (*bouzouki*) and Ilias Fragoulis (accordion).

Sourced with permission: Tassos Capetanakis.



1965-66: Colossus Hall on Henley Beach Road Thebarton, Spyro Kapridis put together this six piece band called "Athens". From left to right, Sabaziotis, Jim or Kostas Karahalios/accordion, drummer unknown, Spyros Kapridis, his brother Kosta Kipridis and Ilias Anagnostopoulos. Sourced with permission: Dennis Kapridis.



1965-66: Colossus Hall on Henley Beach Road Thebarton, "Athens".

Sourced with permission: Dennis Kapridis.



c. 1970: Gypsy restaurant, Peter Katsikas, Manoli Chrysafinas and Nick Sabaziotis.  
Sourced with permission: Tassos Capetanakis.



c. 1970s: Gypsy restaurant, Nick Sabaziotis (*bouzouki*) with Manoli Chrysafinas (on second *bouzouki*).

Sourced with permission: Tassos Capetanakis.





c. 1970s: 'Gypsy' restaurant, Nick Sabaziotis (*bouzouki*).

Sourced with permission: Tassos Capetanakis.



1967-1970: Many private house parties over the years were held with duos or trios, From left to right, Spyro Kapridis (guitar) and Ilias Anagnostopoulos (*bouzouki*) with audience members.



Sourced with permission: Dennis Kapridis.



1971: Greek celebration with Premier Don Dunstan attending. Con Karvountzis and George Grifasas on *bouzouki*. Source: George Grifasas.



1973: House party. Grifas family.

Source: George Grifas.





1974: The Authors first gig at a Greek dance.

Source: George Grifas.



1973-1975: 'Ta Pente Asteria' (The 5 stars) band. From left to right Simo Stefanidis, his son Con Stefanidis (organ), Spyros Kapridis (guitar & vocals), Chris Stefanidis (drums) and Vagelis Anagnostopoulos (*bouzouki*).

Sourced with permission: Dennis Kapridis.



1973 TV show 'Continental Rendezvous on Channel 10' with Nick Sabaziotis (*bouzouki*).

Sourced with permission: Tassos Capetanakis.



c. 1970s: 'Omonia' club, Nick Sabaziotis.

Sourced with permission: Tassos Capetanakis.



c. 1970s: 'Omonia' club, Nick Sabaziotis (*bouzouki*).

Sourced with permission: Tassos Capetanakis.



c. 1970s: 'Omonia' club, Nick Sabaziotis.

Sourced with permission: Tassos Capetanakis.





c. 1970s: 'Omonia' club, Nick Sabaziotis.  
Sourced with permission: Tassos Capetanakis.



c. 1970s: 'Delfi' hall, Nick Sabaziotis (*bouzouki*) with Lefteris Darzanos (on second *bouzouki*).

Sourced with permission: Tassos Capetanakis.



c. 1970s: 'Omonia' club, Nick Sabaziotis (*bouzouki*).

Sourced with permission: Tassos Capetanakis.



c. 1970s: 'Acapoco' club, Nick Sabaziotis with Jim Karahalios on Accordion.

Sourced with permission: Tassos Capetanakis.





1974: Nick Sabaziotis *Bouzouki* School.  
Sourced with permission: Tassos Capetanakis.



c. 1970s: Sam Gardounis *bouzouki*, second from left.

Sourced with permission: Sam Gardounis.



1975 Spyros Kapridis (guitar), Dennis Kapridis (*bouzouki*) practicing at home.

Sourced with permission: Dennis Kapridis.





1977 -1985: 'Ta Pente Asteria' (The 5 stars) band. From left to right, Con Stefanidis (organ), Chris Stefanidis (drums), Simo Stefanidis (trumpet), Spyros Kapridis (guitar & vocals), George Papadopoulos (*bouzouki*).

Sourced with permission: Dennis Kapridis.



1977 -1985: 'Ta Pente Asteria' (The 5 stars) band.

Sourced with permission: Dennis Kapridis.



1980-1984: Hindley Street “Theos” Greek restaurant. From left to right Xenefon Nikitopoulos (drums), Dennis Kapridis (*bouzouki*) and Nick Kipridis (guitar).

Sourced with permission: Dennis Kapridis.





..3

1981: Hellenic Music Association. Members performing original songs.

Hellas Soccer Club clubrooms, North Tce.

Sourced with permission: Tassos Capetanakis.



1982: 'Odyssey'. Sandy Vatsilas (vocals), Danny Stevens (Bass), John K. (Guitar), Tassos Capetanakis (vocals), Jack Marinos (drums), Stan Magias and Mick Demetriou (*bouzouki*).

Sourced with permission: Tassos Capetanakis.



1982: Stan Magias and Mick Demetriou on *bouzouki*.  
Sourced with permission: Tassos Capetanakis.



1983: 'Odyssey'. Paul Gelios (Bass), John K. (Guitar), Tassos Capetanakis (vocals), Jack Marinos (drums), Stan Magias and Mick Demetriou (*bouzouki*).  
Sourced with permission: Tassos Capetanakis.



1985: 'Odyssey'.

Sourced with permission: Jim Mountzouris.





1985: Jim Mountzouris with 'Odyssey'.  
Sourced with permission: Jim Mountzouris.





Late 1980s: 'Odyssey' playing at Le Rox night club.

Sourced with permission: Jim Mountzouris.



1987-1990s: Spyros Kapridis (guitar & vocals), Christakis Pantelis (*bouzouki*). This duo played many private parties, functions and weddings.

Sourced with permission: Dennis Kapridis.



1991: Tribute to Vassilis Tsitsanis, first Greek Cultural Month.  
Sourced with permission: Tassos Capetanakis.





2001: World Music group 'Estia' performing on visiting German cruise ship at outer harbour. Mark Atkins (didjeridoo), George Grifasas (*bouzouki*), unknown (*tabla*) and George Butrumlis (accordion).

Source: George Grifasas.





2009: Bill Mountzouris students performing for Festival Hellenika.  
Sourced with permission: Tassos Capetanakis.



2009: Bill Mountzouris students performing for Festival Hellenika.  
Sourced with permission: Tassos Capetanakis.



2012: Tribute to Nikos Papazoglou, Glendi with George Kapiniaris.

Sourced with permission: Bill Mountzouris



2014: *'Bouzouki magic of Giorgos Zambetas'* concert.

Sourced with permission: Tassos Capetanakis.





2014: *'Bouzouki magic of Giorgos Zambetas'* concert.

Sourced with permission: Jim Mountzouris.



2014: *'Bouzouki magic of Giorgos Zambetas'* concert.

Sourced with permission: Jim Mountzouris.





2014: '*Bouzouki* magic of Giorgos Zambetas' concert. John Karpathakis, Jim Mountzouris,  
Con Dalagiorgo and John Sayas.  
Sourced with permission: Jim Mountzouris.



2006: *Rembetika*, Greek Urban Blues' concert, Jim Mountzouris and Con Dalagiorgo.  
Sourced with permission: Tassos Capetanakis.



2015: Michael Demetriou and John Karpathakis in wedding band 'Enosis'.  
Sourced with permission: Michael Demetriou.



2015: Adelaide *bouzouki* players performing at Adelaide Oval for 'Returning of the Marbles'. Sourced with permission: Michael Demetriou.

# Posters

Women in song 2001.....	129
The songs of Mikis Theodorakis.....	130
Music of Manos Hadjidakis 2004.....	131
‘Zorba’ showtime concert 2004.....	132
‘Rembetika’ Greek urban blues 2006.....	133
20 years of Greek Tunes 2007.....	134
‘ <i>Bouzouki</i> Mambo Cha cha’ 2.....	135
‘Agean Whispers’ 2000.....	136
‘Her rebel Heart’ Women in song 2010.....	137
Markos Vamvakaris 2010.....	138
Odyssey Festival 2012.....	139
Odyssey in the city 2010.....	140
‘ <i>Bouzouki</i> Magic’ Giorgos Zambetas 2014.....	141

NOTE:

This appendix is included on pages 129-141 of the print copy of the thesis held in the University of Adelaide Library.

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1976: The Author with his new *bouzouki*.