

Multipart Singing in the Ionian Islands: Preliminary Results of an Extensive Fieldwork

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Abstract

The Ionian Islands (especially Corfu, Kefalonia and Zakynthos) have played a crucial role in the Mediterranean Sea due to their geographical position throughout history. Among the various dominations that have ruled there, the influence of Italian culture is still predominant today.

“Ionian” secular musical practices are nowadays mainly represented by the urban vocal repertoire of *kantàdes* (transmitted in all three islands), the *arekies* of Zakynthos and the *ariettes* of Kefalonia. These repertoires are featured by a homophonic chordal idiom, developed by ear from three or four vocal parts, unlike the monodic vocal repertoires found in the rest of Greece. The same occurs in the case of the Byzantine liturgical repertoire.

In reviewing the state of the art, an important scientific gap has been noted, since research in the academic field had so far focused on the analysis of the spread of Italian opera (in Corfu, in particular) in the 18th-19th centuries. Some notable works – exclusively in Greek – have been carried out in the field of “Ionian” Byzantine chant, while only a couple of non-academic Greek publications concern the urban vocal repertoire of Corfu and Zakynthos only.

This essay thus offers the first results of an ethnomusicological investigation conducted on all three of the aforementioned major islands of the Heptanese. The audiovisual material collected in the field, i.e. musical performances and interviews, is partly presented here in order to provide a preliminary analysis of the ritual spaces, contextual occasions, socio-symbolic functions, and the singers’ behaviour, all elements characterising their musical practice today.

Polifonie di tradizione orale nelle isole Ionie: primi esiti di una indagine sul campo.
Le isole Ionie di Corfù, Cefalonia e Zante nel corso della storia hanno svolto un ruolo cruciale

nel Mar Mediterraneo grazie alla loro posizione geografica. Delle diverse dominazioni che vi si sono avvicendate, l'influenza della cultura italiana è ancora oggi predominante. Le pratiche musicali "ioniche" di ambito profano sono rappresentate principalmente dal repertorio vocale urbano delle kantades (diffuso in tutte e tre le isole), delle arekies di Zante e delle ariettes di Cefalonia. Questi repertori sono caratterizzati da un idioma omofonico accordale, sviluppato a orecchio da tre o quattro parti vocali, a differenza di quanto avviene nel resto della Grecia "monodica". Lo stesso si verifica nel caso del repertorio liturgico bizantino. Nell'avviare lo studio preliminare di questi repertori è stata rilevata una importante lacuna scientifica, dal momento che la ricerca in campo accademico si era finora concentrata sulla analisi della diffusione dell'opera italiana (a Corfù, in particolare) nei secoli XVIII-XIX. Alcuni notevoli lavori – esclusivamente in greco – sono stati invece svolti nel campo del canto bizantino "ionico", mentre solo un paio di pubblicazioni – in greco, di carattere divulgativo – riguardano il repertorio vocale urbano di Corfù e di Zante. Questo saggio offre pertanto i primi esiti di un'indagine etnomusicologica condotta su tutte e tre le isole maggiori dell'Eptaneso. I materiali audiovisivi raccolti sul campo, ossia performance musicali e interviste, sono in parte qui presentati al fine di fornire un'analisi preliminare degli spazi rituali, delle occasioni contestuali, delle funzioni socio-simboliche, e dei comportamenti dei cantori, fattori tutti ampiamente caratterizzanti la loro odierna pratica musicale.

Nobody sails the seas just to get across them.
(Polybius, *History*, 3.4.10)

1. Historical Background and (Scarce) State of the Art

This paper introduces the preliminary results of a major systematic investigation on the multipart singing traditions orally transmitted in the Ionian Islands: Corfu, Zakynthos and Kefalonia, that have played a crucial role throughout history thanks to their strategic position in the Mediterranean Sea. Before mentioning the limited state of the art, let's first have a look at their geographical location.

European history is full of migrations that have brought entire populations or groups of people from one country to another in order to find better living conditions. Since ancient times, the Mediterranean has been a crossroads of different cultures and civilisations, as a geographical place where East and West, South and North met fruitfully. Over the centuries, migrant peoples have mixed with communities of the reached places that have become their new "home", but at the same time they have maintained their identity by "preserving" – to varying degrees – their traditions, languages, religious practices, rites and folklore. In this framework of exchanges and import/export of "other" cultures, sounds and music are understood as forms of «knowledge of places and contexts» (Giuriati 2015) that help to build, often in an idiosyncratic way, those spaces making up the collective identity. Some studies have even defined music itself as the fundamental "social space" within which a community's identity is created and strengthened (Kasinitz and Martiniello 2019). The Mediterranean history tells us about a «network of communications» (Horden and Purcell 2000: 24), composing the narrative of an "amalgamating", "merging", and "corrupting" sea, which is not just a sea but a region that has witnessed the mobility of huge amount of goods and people.



FIGURE 1. Old Venetian Fortress of Corfu (photo G. Sanfratello).

As it's quite noticeable, the three major islands of the “Heptanese” have had a special connection with the Italian peninsula, especially due to the fact that the Ionian archipelago has been under the Venetian rules for almost four centuries (i.e. from 1402 to 1797). From then on, Kerkyra (or Corfu) served as a pivotal point for the Republic of Venice in the defence of the lower Adriatic Sea (also called the “Gulf of Venice”) (Fig. 1), a control centre over the Ionian Islands, and an advanced strategic base for the expansion into the Levant.

Hence, Corfu was always held in high esteem by Venice, as it was called *porta de l'Italia* or *porta di Venezia* (Italian or Venetian door) as found in some written testimonies of Venetian travellers, writers and ambassadors. For all these reasons, Corfu became one of the most fortified naval stations in Europe and was later equipped with an arsenal, since it appeared as the perfect bulwark of the European States against the Ottoman Empire. In fact, the Island drove back several attempted Ottoman sieges (1537, 1571, 1573 and 1716), before passing under British rule (1814) following the Napoleonic Wars (1803-1815). The Venetian Republic could not for the time being prevent some islands from falling into Ottomans hands, who occupied Lefkada (then called “Santa Maura”), Kefalonia and Zakynthos in 1479. Zakynthos was soon reconquered by Venice, and shortly

afterwards also Kefalonia and Ithaca (1500), whereas Lefkada was freed from Ottomans much later (1686) (Clogg 2021: 10, 16). This victory was widely celebrated in Europe.

With the arrival of Napoleon, the Ionian Islands were ceded to France following the Treaty of Campo Formio (1797). Then also Russia tried to take over the Islands in 1799. Finally, in 1814-15 the Heptanese passed under the British rule – as a form of “amical protection” lasting until 1864 –, being organised into a kind of federal republic, under the name of the “United States of the Ionian Islands”, having its own senate and assembly of deputies. On 28 May 1864 the Ionian Islands were united with the Kingdom of Greece under the Treaty of London (Clogg 2021: 67). Far from trying to sketch the historical events surrounding the Ionian Islands between and beyond the two World Wars, let’s focus on the state of the art regarding the study of the Ionian multipart singing.

Nowadays, the singing traditions in the Ionian Islands are mainly represented by the Byzantine liturgical chant along with the urban musical practices (i.e. the *ariettes* of Kefalonia, the *kantàdes* spread over all three islands, and the *arekies* of Zakynthos), transmitted primarily by means of oral tradition, as well as by sound recordings and recent musical transcriptions. To my knowledge the whole subject is being thoroughly investigated for the first time within the frame of the present study. In fact, academic research has so far mostly revolved around the composers of the “Ionian School” and the spread of Italian opera in Corfu between the 18th and 19th centuries (Kardamis 2006, 2007, 2018; Romanou 2009). Very little is known yet about the origin, so to speak, of the ecclesiastical polyphonic idiom that in Zakynthos is called “Cretan-Ionian” (*krētoeptanē-siakô*) idiom, allegedly developed from a “migrant” musical tradition imported by Cretan refugees who fled their island in 1669 (Dragoumis 2000; Apostolatos 2008; Arvanitis 2000; Makris 2004, 2009; Karydis 2011). In fact, this regional idiom of ecclesiastical chant that blossomed in the Ionian Islands is different from the tradition practised in the rest of modern Greece since the latter is characterised exclusively by the presence of monody – as well as by the employment of an eight-tone modal system called *oktōēchos*.¹

With regard to the study of the urban musical practices, here we can mention only two valuable published works (in Greek), since there are no studies published in English on this topic. The first one is about the musical traditions from Zakynthos (Arkadianòs, Jannùlis 2018), whereas the second one deals with the traditional songs from Corfu (Poulimènos 2019). They cannot properly be considered academic works as such; however, they do have the merit of collecting in one place songs and dance music handed down at least since the early 20th century, as well as testimonies by the main protagonists of traditional music on these islands. Other earlier Greek works (Raftòpulos 1997) have shown more or less the same merit but cannot be to all intents and purposes considered scientific works. Last but not least, an introductory study in Italian was conducted in

¹ A deepened analysis and a description of historical transcriptions and the current state of the liturgical music in Corfu, Kefalonia and Zakynthos is reported in the PhD dissertation I’m working on within the framework of the ongoing research project carried out at the University of Catania.

2018 by Costantino Vecchi in his master's thesis, specifically focused on the tradition of Kefalonia. Therefore, the whole subject regarding especially the urban musical repertoire needed a more in-depth investigation.

From a strictly historical-critical point of view, little evidence of the soundscape in the Ionian Islands has so far been found within the late eighteenth- and nineteenth-century travel literature relating to the archipelago. Here I shall limit myself to quoting only a direct testimony concerning the amateur music circles of Corfu (cf. Kardamis 2011) given by an English traveller, Tertius T. C. Kendrick, in his travelogue, *The Ionian Islands: Manners and customs*, published in London in 1822:

The festivals of St. Cecilia's day is celebrated by all capable of performing, and takes place in the village of Castrades. The gallantry of the Corfiote youths suggested the plan of serenades, by which they were enabled to entertain their ladies in the summer nights in a very agreeable manner. A serenade club was established, consisting of seventeen members, having three professors attached to it. Each member had his night, and had the right of conducting the music in front of whatever house he chose. This excellent performance drew crowds; and refreshments were always in readiness inside the dwelling of the one complimented by them. In the winter, meetings were held for the purpose of practicing such compositions as the one elected for that purpose had written for the society: and to the science and good taste of a Signor Manzaro the serenaders were often indebted. (Kendrick 1822: 261)

In this case, we have evidence of a cultured repertoire, since the English traveller reports information regarding the urban genre of the serenades, which in turn refers to the genre of the artistic *kantades* called also *nichtodies* or “nocturnal songs”, which used to be performed (at least until the 1950s-60s)² in an itinerant manner in the streets of towns, not just in Corfu but also in the rest of the urban centres of the Heptanese. In a few other diaristic sources from the 19th century³ the evening soundscape of the cities of Corfu, Zakynthos and Kefalonia is described with reference only to convivial and performative contexts (the tavern, the street) and to the «very pleasant music» performed by small groups of *kantadòri*, who sing «accompanied by the guitar and the violin», omitting any detail regarding the use of multipart singing. A closer examination of the travel literature of the 17th-19th centuries might provide further information that has so far gone undiscovered.

Moreover, a probable influence on the Ionian multipart music of either the Italian tradition of *falsobordone* (i.e. improvising the doubling or tripling of a melody in parallel thirds, cf. Macchiarella 1995) or – according to Western sources (cf. Zarlino 1558) – of

² Information from an interview with Pavlos Marinos from Zakynthos, 85 y.o., who passed away due to Covid-19 on 18 April 2022. I had the pleasure of meeting him twice in the summer of 2021, and was thus able to collect the testimony of the last *arekiadòros* (i.e. singer of *arekies*) of his generation.

³ Cf. *Notes and Observations on the Ionian Islands and Malta [...]*, volume published in 1843 by the English doctor and amateur chemist John Davy (1790-1868).

a similar singing practice performed by Greeks living in Venice, using prominently the interval of fourth, still needs a further investigation. Among other sources confirming what Zarlino noticed (i.e. «the *diatessaron* is placed in the lowest part», cf. *Le Institutioni harmoniche*, III) is a text by the 19th-century Zakynthian musician Panagiotēs Gritsanēs (1835-1896), who wrote about the so-called “Cretan music” as practised by his contemporaries; in fact, what is reported in his description tells about a practice of parallel chords in second inversion. All this leads to a fascinating hypothesis about “migrating sounds”, which from Crete or Venice (or both) could have “landed” on the Ionian shores of the Heptanese. However, given the complexity of this topic as well as the difficulty involved in an improbable philological reconstruction – perhaps not very useful for our purpose – I thought I would focus on the everyday, contemporary nature of these repertoires and the observation of the musical behaviour activated by the performers.

2. Forms and Genres of the Urban Repertoires: Preliminary Results of a Fieldwork

Already in 2016, finding myself in Corfu and Zakynthos for other research reasons, I realised how much this field of study had never been systematically investigated, if we exclude an initial attempt to survey the rural and urban songs of Kefalonia aimed at the creation of a never implemented “Ionian music archive”. Last summer, as Lortat-Jacob (2000) would suggest, I “returned” to the field, between June and September 2021, to carry out a field research on the three major islands, to collect first-hand audiovisual material, also finding confirmation of the absence of analytical studies on this repertoire.

The repertoire of vocal music of the Ionian Islands – here, again, I refer in particular to the three major islands, from north to south: Corfu, Kefalonia and Zakynthos –, still practised today, is featured by the use of traditional polyphony, which in the field of ethnomusicology has been referred more precisely to “multipart singing” in the last decade (Macchiarella 2012, 2016, 2017; Ahmedaja, Haid 2008; Ahmedaja 2011, 2017), with regard to «a generic co-presence of manifold components “inside a music” without qualifying exactly what kind of co-presence is in play» (Macchiarella 2016).

In contrast to the “standard” Greek musical system of modal and microtonal melodies, the system used in the Heptanesian tradition is a tonal one and characterised by the employment of polyphonic chordal singing. Little or nothing is still known about possible contacts with other historical musical traditions of the Mediterranean sharing similar stylistic traits.

The genres that characterise the polyphonic urban musical traditions are represented by the repertoires of the *ariettes* of Kefalonia,⁴ the *kantàdes*⁵ (widespread on all three ma-

⁴ Homophonic multipart singing based on 3-4 male vocal parts, performed *a cappella*, harmonised on a couplet of rhymed verses.

⁵ Extended version of the *arietta* genre, with text in a strophic structure.

ior islands) and, above all, the *arekies* of Zakynthos.⁶ These forms of repertoire concern a phenomenon of “improvised polyphony” in three or four voices performed *a orecchio*.

Only *kantàdes*, as well as some songs accompanying traditional dances, are accompanied by musical instruments (usually guitar and mandolin); all the rest of the repertoire is performed strictly *a cappella*. It is necessary to specify that there are two types of *kantàdes*: 1. the folk *kantàda*, i.e. the orally transmitted vocal repertoire by anonymous singer-composers belonging to the lowest classes of the urban society in the Heptanese; 2. the artistic *kantàda* (in Greek, *éndechni*), which began to be composed and disseminated from the 19th century onwards by some of the leading composers of the Ionian School, including Nikolaos Halikiopoulos Mantzaros (1795-1872),⁷ who first attempted the combination of the stylistic vocabulary of urban folk singing and that of Western classical music. An example of artistic *kantàda* that I recorded in Zakynthos (15.07.2021) is *Mia varkùla th'armatòso* (i.e. I will rig a boat), which my interlocutors in Zakynthos described as an “Athenian” *kantàda*. It is one of those cases in which an author’s composition in the *kantàda* style ended up entering the Ionian repertoire alongside other “traditional” songs ([Audio 1](#)).

The performers and anonymous composers of the Ionian folk songs were originally mainly fishermen, peasants and labourers, who gathered in taverns in the evenings to drink wine together. For the most part, these are male musical repertoires, although I have personally noted at least two cases in which female voices are also present: I am referring to the female choir “Andronìki” from Kato Garounas (Corfu, central-southern part of the island)⁸ (Fig. 2) and the mixed choir of Valaniò (Corfu, northern part of the island) (Fig. 3).

The fieldwork carried out in June-September 2021 involved the consultation of books in the central libraries of Corfu, Kefalonia (Argostòli) and Zakynthos; unfortunately, there are no official public music archives on the three islands. In addition, approximately 45 surveys were carried out on the three largest islands, consisting of a substantial collection of audiovisual documentation: more than a hundred songs and music, approx. 20 interviews, a total of approx. 35 hours of video, approx. 50 hours of audio-recordings, and approx. 1,800 photographs; in all, approx. 3.5 TB of digital storage.

The audiovisual material collected in the field, i.e. recordings of musical performances and interviews, is listed here in order to introduce a preliminary analysis of the ritual spaces, contextual occasions, socio-symbolic functions, and the singers’ behaviour, all elements characterising their musical practice today.

The collected material can be organised as follows:

⁶ Zakynthian counterpart to the *ariettes*.

⁷ Who is mentioned in the quote from Tertius T. C. Kendrick reported in paragraph 1.

⁸ Research on this choir was also partly carried out by Zoì Dionyssiou, who read a paper entitled *The transformation of being in the multipart singing tradition of Kato Garounas in Corfu*, at the 6th Symposium of the ICTM Study Group for Multipart Music, held from 23 to 27 September 2019 in Sarajevo, Bosnia and Herzegovina.



FIGURE 2. The female choir “Androniki” from Kato Garounas, Corfu (photo G. Sanfratello).



FIGURE 3. The mixed choir of Valaniò, Corfu (photo G. Sanfratello).

– Place of survey: Corfu (Corfu town, Kato Garounas, Kynopiàstes, Valaniò); Kefalonia (Argostòli, Dhellaportàta, Lèpedha, Lixùri); Zakynthos (Alykès, Bòchali, Gyri, Katastàri, Lagopòdo, Zante town).

– Genre/field: urban multipart singing (*arekies*, *ariettes* and *kantàdes*); rural repertoires / partly harmonised, partly monodic (sometimes accompanied by instruments); ecclesiastical (Byzantine chant according to the local idiom of the three islands).

– Typology: love songs; wedding songs; table songs; work songs; songs linked to the calendar cycle (e.g. carnival songs); liturgical chants; paraliturgical chants; children's repertoire; wind band music; rural instrumental music; interviews with informants and local singers/cantors/musicians.

In addition, bibliographic-archival resources (e.g. volumes, CDs, audio-recordings from the 1970s and 1980s, musical transcriptions) were acquired for the first time – as they could not be found elsewhere.⁹ The materials collected during the ethnographic investigation are now the subject of an organic cataloguing and analysis of musical forms and verbal texts.

With regard to the phylogenesis of these repertoires, observing the available literature it is not so easy to predict when, how and to what extent any processes of interaction or contamination between folk polyphony (e.g. the *falsobordone*) and the “cultured” musical tradition (e.g. Western art music of the 16th-17th centuries) may have influenced the Ionian traditions in the last three centuries. The origins of this peculiar musical idiom are probably due to the multiple and prolonged contacts with the customs and culture of the West that, as “migrant sounds”, have profoundly marked the history of the Ionian Islands. Although much has been written in the field of cultured music (cf. Kardamis) about the influences of the European one, especially Italian operatic idiom on the artistic production of local composers, an analysis concerning possible Western influences on the urban folk genres of the Ionian Islands seems quite problematic.

All in all, the history of music in the Ionian Islands prior to the 18th century has not yet been systematically studied. It follows that the Ionian polyphonic tradition, both secular and liturgical, is an almost ignored topic in international musicology and ethnomusicology. To tell the truth, even mainland Greek universities have somewhat “snubbed” this musical traditions, if not by giving it just a strong “bizarre” connotation of non-Greek but more “Italian” music (from an interview¹⁰ with singers from Corfu). Evidence of this is the fact that even the Greek ethnomusicologist Lambros Liavas himself was mostly involved in organising an episode of the famous Greek TV programme *Tò alàti tis ghis* in Corfu, but never delved into the subject from a scientific point of view (nor did he respond to the writer's requests and questions).

The Corfiot *kantadori* (i.e. singers of *kantàdes*) also informed me that the famous folk-song researcher Domna Samiou (1928-2012) was not particularly interested in the

⁹ With regard to the CDs collected on the three islands, a discography list is provided at the end of the essay.

¹⁰ See paragraph 4.

music of the Ionian Islands (except for some dance music). According to my interlocutors, this could be due to a cultural prejudice of “continental” Greeks against the one living in the Heptanese, as if they belonged to “another Greece”. This could also depend on the fact that, unlike the mainstream Greek musical system – characterised by modal and microtonal melodies –, the system used in the Ionian tradition is a tonal one, and featured by the use of a particular multipart singing idiom. More precisely, in Greece, most repertoires are based on monodic and heterophonic musical systems, and the most widespread and deep-rooted multipart practice is that one consisting of the leading voice sustained by the so-called *ison* (or *isokrátēma*, i.e. a vocal drone), employed especially in Byzantine church music and in the traditional songs of Epirus.

Finally, the present study – while trying to cover a survey on the three major islands – takes into account the fundamental investigations into the traditional Corfiot multipart singing, both ecclesiastical and secular, inaugurated at the Ionian University by Eustathios Makris, by Stefanos Poulimēnos in Kynopiastes (Corfu), by the activity of Panajōtis Marinos, cantor and witness of the Zakynthian tradition of which he is leading an important revival, and last but not least the dedication and commitment of Geràsimos Galanòs in supporting (not exclusively) musical traditions in Lixùri and Argostòli (Kefalonia).

3. Chanting in Church

According to Eustathios Makris (2004: 105), the survey on the largely unknown written fragments of the Ionian ecclesiastical chant (especially the “Cretan-Ionian” idiom of Zakynthos), combined with the audiorecording of the still living oral tradition is the only way to draw reliable conclusions, but also the basis for the revival of this art. The musical examples analysed by Makris illuminate interesting aspects of historical development and highlight the necessity of conducting comparative studies of musical sources. Regarding the hypothesis of the “cretanness” of such an orally transmitted ecclesiastical chant tradition that reached Zakynthos (and Corfu), for the sake of brevity, here we can only assert that unfortunately there is not much to say apart from that through a further thorough investigation one might be able to detect some evidence that would support this assumption. In addition, there might be some evidence of this suggestion in works by Cretan musicians of the 15th-17th centuries, but for the time being it is only possible to note that such “Cretan music” still surviving on the island of Zakynthos (Fig. 4) refers merely to the practice of improvised harmonisation of the leading melody in the repertoire of ecclesiastical chant.

Moreover, it could be very important to make another distinction between the “Cretan-Ionian” idiom of Zakynthos and the special ecclesiastical repertoire of Kefalonia (Fig. 5): in the first case it is about an idiom that flourished in the past – and still survives, as said – in Zakynthos and Corfu, while in the second one it is a category of ecclesiastical



FIGURE 4. The choir of Aghios Dionisios, i.e. the largest church in Zakynthos. Conductor: Panajotis Marinos (photo G. Sanfratello).



FIGURE 5. The choir of the Ieròs Naòs Pantokràtoros - Aghios Dhimitrios, Lixùri, Kefalonia. Conductor: Spiros Ertos (photo G. Sanfratello).

chants, partly with a “westernizing” aesthetic developed substantially in the 19th century on the basis of the tradition of the Ecumenical Patriarchate of Constantinople (Makris 2009).

In the modern musical history of Corfu we find Ioannēs Aristeidēs (1786-1828), a deacon from Ioannina, who was sent by Frederick Guilford (1766-1827) – an English nobleman who spent years of hard work and a great part of his wealth on the establishment of the Ionian Academy (1824-1864) – to study music and ancient Greek literature in Naples (cf. Romanou 2009: 101). Aristeidēs was appointed to teach Greek church music, but since Corfiot people – «immersed as they were in Italian operatic culture – were looking forward to studying the *bel canto*» (Romanou 2009: 102), he stopped his teaching activities long before his death (1928) due to poor attendance. Apart from the fact that thereafter (during the 19th century) music education was taken over by philharmonic societies (i.e. wind bands), the interesting contribution given by Aristeidēs is found in the archive of the Philharmonic Society of Corfu (founded in 1840), where Aristeidēs’s teaching manuscripts were kept and used by teachers and students of the Society. Musicologist Katy Romanou (1939-2020) in 1999 has conducted an important research project in the Music Library of the Philharmonic Society of Corfu, according to which a close look at these manuscripts – all in staff notation on Greek ecclesiastic texts – «gives a satisfactory account of Aristeidēs’s teaching repertory and the way it was developed and applied by subsequent generations» (Romanou 2009: 102). Romanou enquired to what extent Aristeidēs’s work can be seen connected to the local folk tradition. Unfortunately this is quite hard to investigate, since «one cannot say whether Aristeidēs wrote down what he had heard by local chanters or if he applied the music theory he had studied in Naples to harmonise melodies of the Constantinopolitan tradition that he already knew from the time he was a chanter» (*ibidem*: 102). Perhaps he might have done both.

Now, in order to show an example of musical interference between folk and art (i.e. scholarly) traditions, I present the Hymn of Kassiani, also known as the “Hymn of the Fallen Woman”, (i.e. Κύριε, ἡ ἐν πολλαῖς ἀμαρτίαις, English version: Sensing Thy divinity, O Lord) a polyphonic setting for a Byzantine hymn composed in 1840 by Nikolaos Mantzaros (1795-1872), the already mentioned Greek-Italian composer born in Corfu, founder of the so-called Ionian School of music (Επτανησιακή Σχολή). ([Video 1](#)) The hymn was recorded by me in Corfu on 26th April 2016, by the performance of the Corfiot choir *Ionios Armonia*, conducted by Eustathios Makris, during the celebration of the Matins of Great and Holy Wednesday, at the church of the two Saints Jason and Sospater. Here I provide only the English translation of the hymn text:

Sensing Thy divinity, O Lord,
 a woman of many sins,
 takes it upon herself
 to become a myrrh-bearer
 and in deep mourning
 brings before Thee fragrant oil

in anticipation of Thy burial; crying:
 “Woe to me! What night falls on me,
 what dark and moonless madness
 of wild-desire, this lust for sin.
 Take my spring of tears
 Thou Who drawest water from the clouds,
 bend to me, to the sighing of my heart,
 Thou who bendedst down the heavens
 in Thy secret Incarnation,
 I will wash Thine immaculate feet with kisses
 and wipe them dry with the locks of my hair;
 those very feet whose sound Eve heard
 at the dusk in Paradise and hid herself in terror.
 Who shall count the multitude of my sins
 or the depth of Thy judgment,
 O Saviour of my soul?
 Do not ignore thy handmaiden,
 O Thou whose mercy is endless”.

In this very case we have the result of an encounter between the corfiot polyphonic singing tradition of the 19th century and the scholarly composition technique that Mantzaros studied as a musician. Most likely, compositions of authors of scholarly music may have constituted a “tradition” in the past in local Corfiot churches, such as the settings of hymns of the Divine Liturgy by Mantzaros. As a matter of fact, in Corfu we find already in 1834 the performance of Mantzaros’s Mass. However, the period of great prosperity of written compositions for polyphonic choirs is found at the end of the 19th and in the first half of the 20th century, both in the Ionian Islands as well as in the large urban centres of the rest of Greece (Makris 2009).

4. Singing for Transmitting: the Corfiot *kantadòri*

The only publication hosting a scientific work that deals – albeit not in detail – with the *Andriki Chorodia Kérkyras* (i.e. the Corfu Men’s Choir) is *Musicians’ Migratory Patterns: the Adriatic coasts*, a booklet edited by Franco Sciannameo for Routledge (2018). In this short volume, there is a brief comparative contribution between two songs from the Ionian Islands, two from the “Four Provinces”¹¹ and two Croatian songs, written by the Croatian scholar Jakša Primorac. One specific paragraph concerning the Ionian multipart singing – with a particular reference to the aforementioned Corfiot male choir – is entitled “Gentle Urban *Cantadori* in the Ionian Islands and Dalmatia”. The results got through this analysis are not quite convincing, especially since the author apparently

¹¹ I.e. a portion of the Ligurian Apennines included in the Italian provinces of Alessandria, in Piedmont; Genoa, in Liguria; Pavia, in Lombardy; and Piacenza, in Emilia-Romagna.



FIGURE 6. The singing group of *kantadōri* from Corfu, Centre for Ionian Music and Culture. From left to right: Jorgos Anifantis (*primos*), Prokōpis Kafarākis (*sekōndos*), Spyros Méxas (*varitonos*) and Alexandros Skuras (*basos*) (photo G. Sanfratello).

shows a lack of knowledge of the Ionian repertoires, by confusing the proper terminology (e.g. he wrote «when Ionians sing *arekia*», whereas it is known that *arekia* is a term exclusively employed in Zakynthos) and examining “touristic” songs, showing a scarce knowledge of the “traditional” ones. This is a further confirmation of the absence of a solid study of Ionian repertoires.

In fact, I had the opportunity to meet the four *kantadōri* (i.e. traditional singers of *kantades*) mentioned in Primorac’s article, who are both part of the Corfu Men’s Choir and, before that, of the choral ensemble *T’argastiri*, named after the place (i.e. the tavern) where the men of Corfu used to meet in the past to drink and sing together. The small group made of male singers that has been interviewed was formed by Jorgos Anifantis (*primos*), Prokōpis Kafarākis (*sekōndos*), Spyros Méxas (*varitonos*) and Alexandros Skouras (*basos*) (Fig. 6).

During the interviews (30 June and 16 September 2021), among other songs, they sang *Jatì feggari mu*, an example from the central part of Corfu island ([Video 2](#)). According to them, it was sung at night by groups of “moonlight singers”, as they said. It has been transmitted in the village of Kynopiastes (about 10 km south-west of Corfu town).

Jatì feggari mu lambrò apòpse
 richnis tis arghirès su tis aktines?
 Dhen tò'lpiza potè na pun kakò ja mena
 ta dhiò su chili ta erotemèna.
 Dhen tò'lpiza potè na pun kakò ja mena
 ta dhiò su chili ta erotemèna.

Why, O my shining moon tonight
 cast your silver rays?
 I never thought that your two lips in love
 would speak ill of me...
 I never thought your two lips in love
 would speak ill of me...

This song – which could also be described as a *nichtodia* or “nocturnal song” – features a dialogue with the moon, which is one of the most recurrent subjects in this genre of repertoire. According to the singers, these types of Corfiot songs are more “lyrical” (i.e. romantic) than the *arekies* from Zakynthos, which are more «sklirès, dhinamikès» – that might be translated with “intense”, “strong” –, as they said. This tells us something about their perception and awareness of their songs, their singing style and symbolic representation of their insular identity.

Jorgos Anifantís (*primos*), is the leading voice and – as can be seen in the video example – conducts the other singers. The video just shown was recorded in a special venue, for which it would be worth providing further information. In 2018 the Corfu Choir founded the Centre for Ionian Music and Culture (in Greek, Κέντρο Επτανησιακής Μουσικής και Πολιτισμού), in a building that was granted by the Greek State. Spyros Méxas (*varítonos*) was among the main proponents of this operation and is today the president of the Centre. In the framework of its activities, it started as Music School, recognized by the Ministry of Culture, in which singing, music theory, piano, violin, guitar and mandolin are taught by renowned local teachers. Thanks to the involvement of the choral ensemble *T'argastiri*, in the same building there is a workshop for traditional singing and Ionian songs, with a special focus on the Corfiot tradition.

Together with the invaluable cooperation of the choir teacher Christina Kalliaridou, today this music school welcomes around a hundred children and young people who learn to sing together, experience “community music” and learn the tradition of the songs of the island of Corfu (Fig. 7).

In this sense, the main activity of the Corfu Men's Choir and, in particular, of the *T'argastiri* is identified with a fruitful process of transmitting musical knowledge to the younger generation.

5. Singing Around the Table in Zakynthos

In Zakynthos – along with the *kantàdes* as transmitted in Kefalonia and Corfu – the



FIGURE 7. Corfu Children's Choir during open-air rehearsal. Conductor: Christina Kalliaridou (photo G. Sanfratello).

main repertoire is characterised by the *arekies*. From a performative point of view, the *arekia* – whose etymology may probably be traced back to the Italian expression *a orecchio* – is a type of song characterised by the beginning of the soloist and the delayed entry of the other voices/parts, which accompany the soloist and continue to perform the song homophonically until the end of the verse as playing a chord (in Greek, *synchordia*). It is a multipart homophonic chant with 3-4 male voices, performed *a cappella*, harmonised upon a text presenting variable number of verses organised in couplets. *Arekies* are among the most performed urban genres of Zakynthos. According to the performers, most of the song texts – having a strophic structure – belong to the traditional repertoire of the 19th century.

The first impression is that Zakynthos is among the three islands the one that boasts the greatest vitality of multipart singing practices, followed by Kefalonia and Corfu, where, on the other hand, both the ecclesiastical and the secular-urban traditions show serious signs of crisis. Moreover, in Zakynthos one can find several ensembles performing the “traditional” repertoire in order to convey a touristic brand of the Island; one of these vocal groups is *Tragoudistàdes tsi Zàkythos*. The rural tradition has almost completely disappeared; only in Zakynthos and partly in Kefalonia there are some signs of survival.

Suffice it to say that while in Zakynthos and Kefalonia people continue to sing customarily in *tetraphonia*, as they say in Greek (i.e. in 4 voices, but very often, more precisely, in *triphonia*, namely in 3 voices), either in churches or in taverns, in festive contexts (also private ones, e.g. baptisms, weddings, etc.) or on convivial occasions, in Corfu this actually happens only a couple of times a year, e.g. for the festivities dedicated to Saint Spyridon, the patron saint of the island, or in a couple of cases where choirs from rural centres far from Corfu town strive to keep their tradition alive.

The organisation into three or four vocal parts or “roles” seems to be fairly common – also from a terminological point of view – in the various choral ensembles of the Ionian Islands, whether secular-urban or ecclesiastical they may be, or in improvised vocal groups in taverns. The names of the different vocal parts refer to numeral adjectives borrowing Italian terms from the highest to the lowest voice: *primos* (first tenor), *sekòndos* (second tenor), *tertsos* or *varìtonos* (baritone), and *basos* (bass):

– *primos*: lead voice, usually starts the song (e.g. *arekia*) with solo incipit, followed by the “tuning” answer of the rest of the voices of the group;

– *sekòndos*: develops in parallel thirds under the melodic profile of the *primos*;

– *tertsos* o *varìtonos*: has the task of performing embellishments and is generally placed a perfect 4th or a major 6th below the *primos* (according to the tonality);

– *basos*: (if present) has the task of holding the fundamental of the chord; it usually develops together with the *varìtonos* and intervenes with a descending interval in the cadences.

Therefore, the basic configuration of four-voice harmonisation, with the addition of the tonic of the bass chord, would be – as in Fig. 8 – G (*basos*), D (*tertsos*), g (*sekòndos*), b (*primos*)

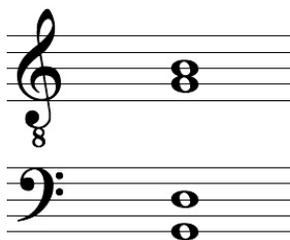


FIGURE 8. Basic configuration of four-voice harmonisation (G major example), in the repertoire of *arekies*.

A peculiar feature of the musical practice of *arekies* and *ariettes* – although not homogeneously diffused – is represented by an inversion of the relationships between the vocal roles/parts. In fact, sometimes the *sekòndos* takes the place of the *primos*, intoning the main melody, while the *primos* rises a third by performing a part that is called *apános sekòndos* (i.e. superior/acute). Returning to the example in G major: G (*basos*), D (*tertsos*), b (*sekòndos* become *primos*), d (*primos* become *apános sekòndos*).

The specific example I propose here belongs to the repertoire of love songs: *Dhio ilii dhio feggària* (i.e. Two suns, two moons) ([Video 3](#)), and was recorded by myself at the *Paradise* tavern, in Alykés (14 km north of Zakynthos), on 29th August 2021. Other texts of the Zakynthian *arekies*, apart from the lyrical love story, have an ironic and satirical content; there are also some concerning everyday life, including that of the tavern. As far as melodies are concerned, it seems that there are a number of them – as yet unspecified – used to intone different *arekies* texts.

According to the choral leader of one of the vocal groups of Zakynthos, Panajòtis Marinos – son of Pavlos, the last *arekiadòros* (i.e. singer of *arekies*) of his generation who passed away on 18 April 2022 –, the song *Dhio ilii dhio feggària* belongs to the traditional repertoire of the 19th century; it has a strophic structure organised in couplets and is traditionally performed *a cappella*, as well as other *arekies*. Below the transliteration and translation into Italian are given, to highlight the structure and elaboration of the poetic text of this *arekia*:

Transliteration and text elaboration in couplets:

*Dhio ilii dhio feggària, dhio ilii dhio feggària,
dhio ilii dhio feggària lambùne simera.*

*To èna sto pròsopò su, to èna sto pròsopò su,
to èna sto pròsopò su, t'allo sta sinnefa.*

*Esì 'se to stafili, esì'se to stafili
esì 'se to stafili ki'ègò to tsàburo.*

*Fila me esì sta chili, fila me esì sta chili,
fila me esì sta chili ki'ègò sto màgulo.*

Translation and text elaboration in couplets:

*Two suns two moons | two suns, two moons |
two suns, two moons | are shining today.*

*One shines on your face | one shines on your face |
one shines on your face | the other shines above the clouds.*

*You are the grape | you are the grape |
You are the grape | and I am the stalk.*

*Kiss me on the lips | kiss me on the lips |
kiss me on the lips | and I'll kiss you on the cheek.*

The social function of the *arekies* can be perceived today at convivial occasions. Performance practice usually involves the soloist, known as the *primos*, intoning the incipit of each verse of the song, while the other vocal parts (usually two to three) are added simul-



FIGURE 9. The *parèa* of singers gathered at the Paradise tavern, in Alykés, Zakynthos (photo G. Sanfratello).

taneously on the last syllable of the incipit, accompanying the melody of the *primos* until the end of each couplet, tracing a multipart weave characterised by the chordal language.

This “multipart” scheme determines, as Arom puts it (2000: 28) «an ordered and simultaneous interaction [...] between the participants, with a distribution of roles», typical of this kind of repertoires. In this case, the performers share emotional contacts and chords through a collective resonance of their voices, to enhance the emotional value of assuming symbolic behaviour “as a group”. Here, too, the action of singing or repeating the same words together unites the participating individuals and symbolises the reciprocal bond that is created and develops during the ceremonial action.

6. The Songs of the Last Fishermen: *ariettes* from Kefalonia

In Kefalonia, I met Geràsimos Galanòs, who in turn introduced me to several traditional local singers and musicians. Unfortunately, due to the pandemic and safety regulations still in force in the summer of 2021, research was limited to a few interviews and a few recordings of table songs on a couple of occasions, and Byzantine liturgical chants during services.

The song of the fishermen of Lixùri – which is the place where I stayed in September 2021 – is the *arietta*. Galanòs states that «the word *arietta* comes from the Italian word *aria*, which in turn has a Greek root from the word *αἴρ* (i.e. air), meaning “song”. *Arietta* is the diminutive of *aria*; it would be better to say that *arietta* musically is a small *aria*, a melody repeated for two strophes» (2013). The typical performative setting is the

ΣΤΕΝΑΓΜΟΣ.

(Ἀδῆσποτον):

Σὰν ῥόδο ποῦ βγαίνει
 Στὸν κόσμο κι' ἀνθίζει,
 Μιὰ ἡμέρα μυρίζει,
 Μιὰ ἡμέρα βαστᾷ

Τὴν δεύτερη ὁ ἄνεμος
 Τὰ φύλλα του ἀρπάζει,
 Τὴν νειότη δαμάζει
 Καὶ τὴν εὐωδιά.

Σὰν ῥόδο ἐμαράνθη
 Κ' ἡ ἀθώα καρδιά μου,
 Ἡ νειότη μου ἐχάθη
 Τὸν τάφον ζητᾷ.



FIGURE 10. Excerpt from the folk songs anthology Folk “national” songs gathered by the singers in Lixouri, collected and published by the poet Andreas Laskaratos from Lixuri in 1842, republished in 2016. This image is courtesy of Geràsimos Galanòs.

tavern, where they used to gather at the end of a long day’s work. Today, most of those left (many are deceased, not least because of Covid-19), are retired or do not meet as frequently as in the past.

According to Galanòs (interview, 10 September 2021) one of the most beautiful songs of Lixuri is *San to rodho* (i.e. Like the rose) (Fig. 10). It has been sung by local people in taverns and places where they entertained “since the old days” and even today some of them consider it as the hymn of their musical tradition. The text is already found in manuscript collections of folk songs produced in the 19th century, in Lixuri. In this case, we find this song by an unknown author included in the 1842 collection of folk songs by the local poet Andreas Laskaratos, with the title *Folk national songs gathered by the singers in Lixuri*. This work was republished by Jannis Papakostas and Pantelis Bukalàs (2016). Galanòs informed me that, as far as he guesses, the anonymous folk poet who wrote this song in such a wonderfully symbolic way, must have been motivated by some emotional pain, probably frustration with the miserable life and toils of survival.

On the evening of 10 September 2021, I found myself at the house of Mr Nikolas Savràmis, a friend of Galanòs. He had heard about me as a “Sicilian researcher” who was

in Kefalonia to record traditional local songs, so he invited me to dinner at his place, and so organised a party with some of his friends.

That evening I was able to record a dozen *ariettes*, *kantàdes* (*a cappella*) and satirical songs. But also a few songs they called “ancient” – i.e. sung in the past by *ariettadòri* (i.e. singers of *ariettes*) and *kantadòri* from Lixùri – such as *San to rodho*, whose transliterated text and translation I provide here.

Transliteration and text elaboration (as sung in the video):

San to rodho pu vghèni
ston kosmo ki anthìzi,
mia mèra mirìzi,
mia mèra vastà, va- vastà.

[Tin] dhèfteri o ànemos
ta filla, ta filla [tu] arpàzi
tin niòti dhamàzi
kiè tin e- kiè tin evodhià, vo- evodià / la, la, la, la, la.

[Like the rose that germinates / in the world and blossoms, / one day it smells, / one day it lasts. // On the second day the wind / tears off its petals, / tames the youth, / and its fragrance.]

During the performance, verses of the two strophes (of three provided in the “original” text) were sung alternately by Mr Nikolas and his brother (seated to his right) both as *primos*, accompanied by the other singers who intervened at specific points in the song. Actually, from the video ([Video 4](#)) it can be seen that not everyone seems to be familiar with this song; however, guided by the skilful interpretation of the two senior singers, they managed to enter into *synchordia* (i.e. Greek term for “chord”), by participating in the collective performance. The melody sung that evening corresponds to the one issued in a recording published on the CD *Η αριέττα και η καντάδα στο Αηζούρι*, edited by Geràsimos Galanòs (1997).

The efforts of Galanòs are truly immeasurable, when one considers that in the face of such a rich musical heritage, there is a lack of interest on the part of the institutions and local operators in the sector of cultural heritage on the island. As a brief confirmation of this last aspect, in 2014, a research project had been initiated in Kefalonia at the Technological Educational Institute of the Ionian Islands (T.E.I.I.), within the departments of Sound Technology and Musical Instruments and Applied Informatics, Economics and Management by Jorgos Iliadis, in collaboration with Galanòs. This project was intended to create the Ionian Music Archive for the dissemination of musical heritage through the implementation of an open access digital platform. The project was supposed to include recordings of traditional urban and rural music, ecclesiastical chants, the music of philharmonic societies and those linked to the calendar festive cycle but, unfortunately, it did not go ahead and was halted in June 2018. Moreover, it seems that after Galanòs

handed over copies of part of his private archive to the researchers of the IT department, they did not continue to work, abandoning the material in the attic, not only because of lack of funds. However, this issue will be addressed in a separate study.

7. *Kùrdhisma* and the Meaning of Singing Together

The musical practice of multipart singing presented so far involves the traditional singers gathered in a group performing musical behaviours to reinforce their identity. This occurs through the activation of performative processes of collective resonance, i.e. the so-called *kùrdhisma* (i.e. tuning), as defined by the performers themselves. This perception of a collective “tuning” or “resonance” through their choral singing is a fundamental concept for entering into the logic of these repertoires. The experience of co-ordinated participation in choral singing in the Ionian Islands allows the participants to meet in the same place, spend time together, talk to each other and, for example, tell each other about their daily labours at work, eating and drinking together, singing together, laughing together: all of this also increases their psycho-physical well-being, in making music “together”.

During my fieldwork carried out between June and September 2021, to the question I asked «what does singing together with your friends mean to you?», the singers interviewed in Zakynthos, Kefalonia and Corfu provided some rather interesting answers and observations. After performing four songs of the urban repertoires (i.e. *arekies*, *kantàdes*), among the singers of the aforementioned Corfiot ensemble *T'argastiri*, Jorgos Anifantís has replied to the question by saying: «to sing, first of all, means staying together»; Prokópis Kafarákis and Spyros Méxas used the word *synchronia* to perhaps unintentionally state that singing together is a symbolic representation of playing a resonant chord. In fact, the singing groups – the *parèa* (from the Greek *παρέα* meaning “company”, “group of friends”) – interviewed in the Ionian Islands have provided interesting answers and remarks regarding the improvement of their well-being while making music together.

In Zakynthos, thanks to the active participation of Panajòtis Marínos, a local cantor and musician who helped the author in answering crucial research questions. Marínos also organised a few musical evenings in Zakynthos, involving a larger group of people compared with the *parèa* gathered in Corfu: Nikos Dàsis, Nikos Gùlas, Nikos Gùskos, Aristidhis Kalòs, Ioànnis Marùdhas, Jimmy Piriochos, Nikos Tsukalàs, Stavros Christodulòpulos. Just to mention a few answers, Nikos Dàsis said that singing together is «“life” as such» for him; Aristidhis Kalòs replied that it is «a great pleasure»; Nikos Gùlas – who is the youngest of the group (20 y.o.) – said that it is like «being part of the tradition itself»; while Stavros Christodulòpulos used the significant word «*τιμή*», which in this case means “honour” or “pride”. Lastly, underlining his personal experience of choral singing – as first cantor and choral conductor –, Panajòtis Marínos stated that singing together within the *parèa* means the «*kùrdhisma*» itself, namely that very same concept of “collective resonance” reached through their multipart singing practice.

The iterative technique of singing, i.e. the textual dialogue in the “soloist-choir” dialectic, seems to be related to the way in which the emotional participation of individual singers takes place within the group; individuals of the *parèa* present common psychological conditions, including the need to make a good *synchordìa* (i.e. chord) and to reach the *kùrdhisma*. This performative process emphasises the emotional value of being together and the activation of symbolic behaviours. In fact, at the end of a recording sessions, after a dinner, some of them – looking quite satisfied – said: «*kurdhisame!*» which means «we sung good, we reached the *kùrdhisma* very well».

These pieces of information here described show that the performers of the Ionian musical repertoires show common psychological conditions: the symbolic construction and consolidation of relationships within the group thanks to the search for a “collective resonance”, and the need to share emotional exchanges and agreements, by means of a representation of individual and collective identity favoured by knowing how to make music and knowing how to make it “together”, through the *synchordìa*.

8. Concluding Remarks

I feel very lucky to have finally been able to return to the Ionian Islands last summer. All those who were not able to do their research properly in the years 2020-2021 know what I mean. In fact, the pandemic has affected our lives and our academic endeavours, and in my own experience, I could only go last summer on fieldwork in the Ionian Islands to start gathering necessary material to carry on with the project.

The research to this point has been structured along four axes: 1) collection of documentary sources (historical-philological approach); 2) fieldwork (ethnomusicological approach on living musical practices, their social functions and socio-symbolic contexts); 3) data analysis (transcriptions and audio-recordings) and systematisation of organic information on the musical tradition of the Ionian Islands; 4) creation of a digital archive for the dissemination of knowledge of the above-mentioned tradition as a musical heritage of the Mediterranean.

The research questions – some of which were posed at the beginning of this research - which had to do with the search for historical influences or contaminations, in attempting to delineate the “face” of these repertoires have gradually given way to a more necessary and careful look at the current situation of these repertoires, how they are performed, passed on, publicised, self-recorded and uploaded by local performers on social media (e.g. YouTube, Facebook, etc.)

Any hypothesis on the phylogenesis of the polyphonic traditions of the Heptanese would need to be corroborated by a comparative analysis following both a historical-philological and an ethnomusicological approach, in order to create a corpus gathering musical transcriptions and audio-video recordings, and thus complete a systematic investigation of this particular (both secular and ecclesiastical) musical repertoire. However,

would it really be necessary? Or perhaps, it might be more urgent and interesting to question how these songs are performed today? What does it mean for the singers of these repertoires to continue their musical practices? What is the relationship between music and tourism? How did the Ionian singers likely “invent” (Hobsbawn, Ranger 1983) their musical tradition?

The analysis of the morphology and development of the multipart traditions of the Ionian Islands, as well as of their historical and socio-anthropological issues, could certainly shed new light on the musical crossroads and mutual interactions and/or influences between the Ionian Islands and other different musical cultures of the Mediterranean. Most importantly, it will hopefully contribute to the full understanding of the mechanisms of oral transmission that have played in the past – and still play in the present day – a fundamental role in the continuation of the living musical traditions, which are part of the precious intangible cultural heritage of “our” Sea.

Quando scende la notte,
una chitarra sgrana qualche nota, timida sulle prime,
e una voce ancora più timida le risponde.
Non riusciamo più a vederci. Non ci conosciamo.
Ma ci passiamo vino bianco da una barca all'altra.
Si scorgono ombre che scavalcano i parapetti.
Altre voci si uniscono alla prima.
(Simenon 2019: 43)

Multimedia contents

The audio recording and the four videos accompanying this article were shot during my fieldwork carried out in the Ionian Islands in the summer of 2021 (Video 1 has been shot in 2016), by employing the following equipment: Canon XA40 Professional Camcorder; Sony HDR-CX350V 32GB (HD Handycam Camcorder); Røde NTG1 lightweight supercardioid condenser shotgun microphone; Zoom H5 Handy Recorder; AKG K240 studio; NIKON D3100; iPhone 8 64GB (HD video up to 4K/60fps); 2 External hard disks 4TB each (USB3).

Audio

1. *Mia varkùla th'armatòso (I will rig a boat)* [3:37]. Fieldwork: Alykès (Zakynthos), 15th July 2021. Performers: Panajòtis Marinòs, Nikòs Gùlas, Nikòs Gùskos, Aristìdhis Kalòs, Ioàn-nis Marùdhas, Jimmy Piriòchos, Nikòs Tsukalàs, Stavros Christodulòpulos. Research and field recording: Giuseppe Sanfratello.



Audio Contents

Videos

1. [Troparion of Kassiani \(also known as the “Hymn of the Fallen Woman”\) \[8:27\]](#). Fieldwork: Church of the two Saints Jason and Sosipater (Garitsa, Corfu), 26th April 2016. Performers: Corfiot choir *Ionios Armonia*, conducted by Eustathios Makris, during the celebration of the Matins of Great and Holy Wednesday. Research and shootings: Giuseppe Sanfratello.
2. [Jatì feggari mu \(Why, O my shining moon\) \[2:07\]](#). Fieldwork: Centre for Ionian Music and Culture (Garitsa, Corfu), 16th September 2021. Performers: choral ensemble *T'argastiri*, made by Jorgos Anifantís (*primos*), Prokópis Kafarákis (*sekòndos*), Spyros Méxas (*varítonos*) and Alexandros Skouras (*basos*). Research and shootings: Giuseppe Sanfratello.
3. [Dhio ilii dhio feggària \(Two suns, two moons\) \[2:37\]](#). Fieldwork: Alykès (Zakynthos), 29th August 2021. Performers: Panajòtis Marinos, Dionysis Piriochos, Dimitris Piriochos, Ioánnis Marùdhas, Babis Soùrbis, Nikos Gúlas, Konstantinos Pettas. Research and shootings: Giuseppe Sanfratello.
4. [San to rodho \(Like the rose\) \[3:29\]](#). Fieldwork: Nikolas Savràmis's house, Lixùri (Kefalonia), 10th September 2021. Performers: Geràsimos Galanòs, Nikolas Savràmis, and friends. Research and shootings: Giuseppe Sanfratello.



Video Contents

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Selected discography

Corfu Men's Choir

2018 *Ύμνος εις την Ελευθερίαν* [Hymn to Freedom], third polyphonic version, poetic text by Dionysios Solomòs, 1 CD with booklet, Corfu.

Dàsis, Nikos

1985 (ed.), *Για να θυμόμαστε* [To remember], selection of *arekies* and *kantàdes*, musical supervision by Dimìtris Làghios, 1 CD, Zakynthos.

Ecclesiastical choir of Corfu

2010 *Κερκυραϊκή Ψαλτική* [Corfu's Chanting], Orthodox ecclesiastical hymns in Corfu's musical performance, 1 CD, Corfu.

Philharmonic Society of Corfu

2001 *Μεγάλη Εβδομάδα στην Κέρκυρα* [Holy Week in Corfu], 1 CD with booklet, Corfu.

Galanós, Gerásimos

1997 (ed.), *Η αριέττα και η καντάδα στο Ληξούρι* [The *ariètta* and the *kantàda* in Lixùri], 1 CD with booklet, Δημοτική Επιχείρηση Κοινωνικής, Πολιτιστικής & Τουριστικής Ανάπτυξης [Municipal Corporation for Social, Cultural & Tourism Development], Lixùri.

2001 (ed.), *Ληξουριώτικες Αριέττες και Καντάδες* [*Arièttes and Kantàdes* from Lixùri], 1 CD with booklet, Lixùri, Δημοτική Επιχείρηση Κοινωνικής, Πολιτιστικής & Τουριστικής Ανάπτυξης [Municipal Corporation for Social, Cultural & Tourism Development].

T'argastiri vocal ensemble

2004 *Η Κέρκυρα τραγουδάει. Παραδοσιακά κερκυραϊκά τραγούδια* [Corfu is singing. Traditional Corfiot songs], 2 CDs with booklet, Corfu.