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***Archaic Pentatonic Melodies in Pindus Mountain –Range in Northern Greece. The hemitonic and anhemitonic pentatonic tunings in Greece and their contribution to the interpretation of early Ancient Greek musical forms***

*Translated by Author*

Northwestern Greece is a mountainous area starting from the plain of Thessaly and the mountains of Western Macedonia in Greece and extending in Epirus as far as the Ionian Sea. A mountain –range (Pindus), divides the area into two parts down the middle of it like its spine. In this area of Western Greece and especially in the area of Epirus it was attested that pentatonic tunings were the predominant characteristic of the music. Nonetheless this pentatonism was restricted to anhemitonic scales as there was no reference to hemitonic pentatonism. This last was considered to be completely absent in Western Greece and the Balkans in general. On the contrary hemitonic pentatonism was more widely known as an Asiatic tuning. The hypothetical absence of this hemitonic tuning was the main reason for many writers to be unable to understand why ancient Greek writers attested in antiquity a genus (the enharmonic genus), which was based on hemitonic pentatonic tunings and considered as representing the “Lofty and Hellenic Style”. It was also incomprehensible how a system like the heptachord system (which was prior to the octachord) was performed, as it was not clear that it could be found in contemporary musical practice. The main reason for such misunderstandings was that not enough field research had been conducted in these areas of Greece yet.

***The contribution of Ethnomusicology to an interpretation of a musical system in its historical context.***

The results of this paper<sup>1</sup> are based on field research conducted by the author in almost two hundred villages or settlements (small –scale societies or little communities) (Connel- Gibson,2003,21, Nitsiakos, 2000, 48, by Redfield 1955,45) in the areas around Pindus, in Western Greece and Southern Albania (Western Macedonia, Thessaly, Southern and Northern Epirus, Southern and Northern Pindus as well as Central and Eastern Macedonia, following the movements of the nomads), in the years 1990-2011. The basic field work and the main results are based on field research accomplished for her Phd thesis (Katsanevaki 1998) and data which revealed different types of micro-scales which after being classified and analyzed revealed some very important aspects of the musical system. All this data constituted a musical context which was analyzed in order to reveal the function of the melodies and thus the rules which created the system of this musical language.

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<sup>1</sup> This paper is, Part of a paper presented in MOISA’s (International society for the study of Greek and Roman Music and its Cultural Heritage) III Annual Meeting in Ravenna (Italy) on the 1<sup>st</sup> of October 2009. I am grateful to Angela Salpistis for her help and comments on the English text.

After a few years of work and before 1998, for the first time it was attested that in the wider area of Western Greece there were not only melodic forms with an anhemitonic tuning but melodic forms performed on the basis of an hemitonic pentatonic tuning (Katsanevaki 1998 Part I,116,203-204, 2005,212-225 ).

This was important, as most writers had attested the strange slides apparent in the music of the wider Epirus area but their nature and their relationship with the general musical system of the area was unexplored together with their contribution to it.

Furthermore these slides were mainly connected by many musicians or musicologists to instrumental music, and to clarinet players, and they did not clarify at the same time that this particular instrumental music had been deeply influenced by the vocal music of the wider area of Western Greece<sup>2</sup>. A very few, for example Lavdas referring to the Greek- speaking parts of Epirus (see footnote 2) and George Marcu referring to the music of the Aromani (or Armani) in more or less the same areas had referred to the “frequent gliding” common in their vocal melodies. The same slides are apparent among the melodies of Greek –speakers as well, in the wider area of Western Macedonia and Epirus. “Another interesting characteristic feature of the Macedonian folk songs (meaning the Latin-speaking Aromani in Western Macedonia in Greece) is the frequent gliding on various intervals (another similarity with the bagpipe)” (Marcu 1977,29-30). Thus Marcu relates this phenomenon again to the bagpipe (see also footnote 2). Similar slides are attested in the Albanian –speaking polyphonic repertory of Northern Epirus based on pentatonic tuning as well. But they are almost absent in the vocal repertory of Northern Albania in general as attested by Ramadan Sokoli (see Sokoli, 48). These slides together with a pentatonic hemitonic or anhemitonic tuning are attested in the laments and the rest of the repertory performed by the Latin-speakers, the Greek-speakers and even the Slav-speakers in the wider area of Western Greece in Western Macedonia and Epirus as well as in Northern Epirus in present-day Southern Albania. It is also noteworthy that apart from the characteristic of the Epirotic Polyphony which is also absent in Northern Albania these characteristic glissandi are to be found only in the imitation polyphonic style of the population of the central mountainous part of Northern Epirus among the Vlach speakers and the Albanian speakers of the area as well as in Western Greece<sup>3</sup>

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<sup>2</sup> Lavdas calls these slides *portamenti* and he refers to them as a characteristic vocal mannerism (see Lavdas 1958,136), while Liavas states in 1994: “the clarinet and the fiddle are the instruments which convey the melody. The musicians who play them have plenty of opportunity to display their skills by running up and down the traditional scales and making the most of the melodic scope of their instruments there is much use of *glissando* (a typical feature of the Epirot style), and the melody itself is heavily ornamented with skillful *kopsimata* (dialogue between the two instruments)...” (Liavas 1994, 40-42) and later on: “In the Konitsa area, there is a special type of instrumental dance tune known as the *gaida* because of the way in which the clarinet imitates the technique and tonal colour of the bagpipes (*gaida*). Such pieces, with their marked glissando, serve as a bridge between the musical traditions of Epirus and those of Western Macedonia” (see op.cit. 42-44)

<sup>3</sup> Concerning the area of Northern Epirus (in today’s Southern Albania), a very important testimony is to be found in Strabo (Strabo, *Geography VII*, C326-327). This information attests the mixing of the initial Hellenic Epirot population of the area with Illyrian people and Phrygian people. It actually brings us back to Roman times and is extremely important for two reasons: 1) firstly because Strabo refers to Phrygian people which is an Indo-European clan relative to the Hellenic people (Kortlandt 1989,4, Lubotsky, 1988). This clan (according to the ancient Greek writers) is responsible for the introduction of the hemitonic pentatonic tunings and 2) because Strabo refers to bilingualism in these areas which allows some space for a speculation regarding a first native bilingual Latin- speaking population based on the former Hellenic substratum and mixed in certain areas with Illyrian and Phrygian Indo-European people.

### ***Tumbling Strains***

Tumbling Strains were attested by Sachs in his book “The Wellsprings of Music” as a primitive practice shared by different primitive people all over the world, starting from Australia and following examples coming from many different areas in the world (Sachs, 1962, 49-54).

These practices being present in Central Europe in the Carpathian Mountains and in the Dinaric Alps (Elshekova 1981, Demo 1981, Georgescu 1981), might well be considered as the starting point for the slide-practice in the vocal repertory of Northern Epirus (Southern Albania) and of the Pindus Mountain-range in Western Greece, focusing on their primitive character of Cry and presenting them as a means of crying out for several reasons, as communication reasons or for other reasons (see Katsanevaki 1998, Part I, 40-55).

An important example related to communication practices are the *maje kraje*, the pastoral cries performed by the mountainous populations in Northern Albania (Leotsakos 1985, 36). But the most important example of such a slide – cry related to lament practices is performed in the Northern Albanian male laments, the so-called ***Giama*** (see Kondi, 2006). These male laments are one of the most important examples of an “echo” practice. Apart from the downwards slides which have some affiliation with our practices in Northern Pindus and Northern Epirus, the characteristic sounding-imitation of a multiple echo permits us to guess that these cries had been developed not in an open landscape but mostly in a place which would permit the performers to experience, embody and conceptualize a multiple echo coming from different directions in a closed space: such as the *cave*.

The existence of such lament practices today supports (I believe) even more the great age of the musical system in this area of the South-Western Balkans.

### ***Downwards and upwards slides meeting the cyclic movements***

The Northern Albanian *Giama* is characterized by intensive downwards slides and multiple echos. But what is important in Pindus, Latin and Greek-speaking vocal music is the presence of both upwards and downwards slides (Katsanevaki 1998, Part I, 119). These slides present a special historical interest as the upwards stress the importance of the accented syllable thus joining melody and speech accent, while the downwards usually describe the unaccented syllable (see op.cit, 55-65) and very often present a special stop in the middle of the semitone on the basis of the tetrachord (op.cit, 117). This usually happens inside the hemitonic pentatonic melodies (op.cit. 116-119) and brings us very close to what the Ancient Greek writers usually called “the first of the enharmonics” attributed to the Phrygian mythical musician and aulos player, Olympus (see op.cit, 114-124, Katsanevaki 2005)<sup>4</sup>.

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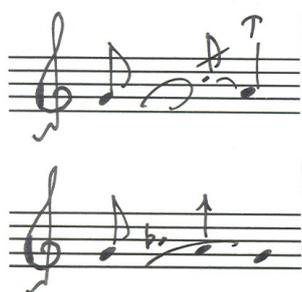
<sup>4</sup> Several writers have commented on these extracts of Pseudo-Plutarch. We have definite information on the origin of the enharmonic genus in the hemitonic pentatonic melodies of the archaic period in Greece which are still to be found in Roman times as traditional-style melodic formulas in musical compositions of late antiquity (I am grateful to Prof. Egert Poehlmann about this information see Poehlmann – Spiliopoulou, 2007, pp. 135-137). One of the most ambiguous extracts in Pseudo-Plutarch is the one referring to *spondeiasmos*, *spondeion* scale and another one referring to *spondeiazon tropos*. Most of the writers accept the exclusively hemitonic pentatonic nature of the *spondeion* scale and *spondeiazon tropos* (see Barker 1984, vol. I 215-217, 2009, 5-9, Mathiesen 1999, 357-362, Poehlmann - Spiliopoulou 2007, 62, 67, Husmann, 1937, Winnington-Ingram, 1968, Hagel, 2004, p. 378, 2009, pp. 397-412) which is also (as such) very close to the contemporary tradition of the Pindus mountain-range. In 1998 I proposed a mixed nature for the *spondeiazon tropos* which is based on

For such a stop to happen it is necessary for the voice to have previously elaborated, the intervals around it, and the special intervals this stop aims to produce and this is the contribution of the cyclic movements (pushings of the voice) apparent in the vast percentage of the Pindus vocal repertory (see also Katsanevaki 1998, Part I, 117).

But though these slides and cyclic pushings of the voice seem to be an important characteristic of the melodies, no explanation about their importance and their functional role in the musical system can be possible before the following crucial question is answered:

### *Slides and Cyclic movements but where?*

Two different basic cyclic movements or pushings of the voice were attested: The first following an anhemitonic pentatonic structure, the second a hemitonic pentatonic one producing a semitone over the central tone la:



Such examples where anhemitonic and hemitonic pentatonic structure is apparent in the melodies are the predominating musical context in Pindus mountain-range or rather in Western Greece (Western Macedonia, Epirus, Thessaly and Roumeli) and Northern Epirus in today's Southern Albania, as the following examples show:

1. Example of anhemitonic pentatonic structure (sol-la-do-re) in a female ritual dance, Greek-speaking song from Fourka (Konitsa region) (Tora to Vradi- vradaki "Now that the night comes") (Katsanevaki 1998, Part II, ex.3).

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Westphal's emendations of the original text. These emendations are almost all presented in the comments made in the footnotes of the Pseudoplutarch's "On Music" Loeb Classical Library critical edition (see Plutarch "On Music" TLCL 1134 F 11-1135C12), 1137B19-1137E). These emendations and the mixed nature of the *spondeiazon tropos* proposed by them result in an even more preliminary stage of an heptachord system for the *spondeion* scale, while the common viewpoint results in a scale based on the octachord system which is a later "invention" (about the passage from the heptachord to the octachord system see in Monro, 1894, 33-34). This is one of the reasons I still believe that Westphal's emendations should be seriously discussed. On the other hand, Vogel's interpretation presented in Carlé-Georgaki results in an heptachord sequence as well and an enharmonic version of the *spondeion* scale and the *spondeiazon tropos* (Carlé-Georgaki, 25). However, in this interpretation the *Spondeiasmos*' interval is created by means of a downwards melodic movement.

The other reason, to accept Westphal's emendations is that the present commonly accepted form of the original text still presents some problems especially regarding the notion of *ekmeles* found in Aristoxenus (see Barker, 1984, 256, footnote 265, Psaroudakis 2010, 4, footnote 12, Katsanevaki, 1998, Part I 140-145). Some of them are surpassed by Vogel's interpretation. I am also grateful to Prof. Barker and Prof. Psaroudakis as well as Martin Carlé for entrusting me with their then unpublished papers and Stefan Hagel for entrusting me with his then unpublished book.

1a  
 Τουώ- πα- αε το λω-πτ(ι) τω- παε το(ου)  
 - (ου) τω- πα- αε το βρα- συ βρα- δακ-  
 1b  
 τωώ- παε το βρα- σύ(ε) - υ(ε) βρα- -δα- κι -  
 τ'αε- τρο και το φ'ε ε- εγ- σα - πα - κι(ε)

2.Example of hemitonic pentatonic structure (la-si-do-mi) in a female Vlach-speaking lament from Samarina (Grevena region) Vini uara uara l'i (now that the great moment has come) (Katsanevaki 1998, Part II,ex.59).

1.  
 Vi- ni - ua- a- / vi- ni ua- ri - t(e) /  
 ua- ri - li - t(e) / - u - /  
 2.  
 e) ua- na / ka- a! / ma- na kat- ti -  
 tras mi fu- - u- / ga'

**The “tachtarisma”**

This song is a bilingual children’s song in Greek and Vlach from Armata (Konitsa region in Greece).

It presents the following three important characteristics:

1. Anhemitonic pentatonic tonal group (tuning)
2. Cyclic movements around the tone la which (according to the classification of the melodies of the wider area), corresponds to the Mese of the heptachord system (attested by the ancient Greek writers in Antiquity).
3. Melodic peaks on the accented syllables of the poetic metre.

1. Tá-hra pouh-na pouh-na ra n'ai-sá-ka pouv-ra

2. ein ta ná-vo(u) stov H-jiá kai xo-pteúov ke ta bio-jiá

3. ka tov A-jo A-ða-vá-en tov xo-pó dev ða xa-ji-eti

4. ka tov H-jo kw-rov-ti-vo tov xo-pó dev tov ap-epi-nu

5. tsi nu d'ev bre au-ðu prí num-tá Ni-ku-lú-ðu

6. nu mi vedzi nor mua-ði ki-ti n'dáú di am-sá-ry

7. dau di hi-é-s-ky tsi kin-diki n'arku-r-és-ky

8. du-ði ta-tan' va-li ðaf-lez jam-bro-ku n-ka-li

9. dia-si mi-ná lo ki-tsu-á dän ki-tsu-a ðe-jo-ka-pe

10. dän ki-tsu-á ðe-jo-ka-pe ki va-li daz-ky ð-ali ma-ni

To attest the precise part of the system where this micro-scale was classified it was necessary to classify all the tonal groups. The most important example that permitted us to classify the above scale was the following Greek-speaking song "Pramateytis ekinise" "The tradesman starts his journey" a narrative song from Pades (Konitsa Region), (Katsanevaki 1998, Part II, ex.29). The tonal group of this song expands till Parypati Hypaton of the ancient system (do). In this way it was possible

to realise that the central part which was usually presented in the songs as a small micro-scale in its' anhemitonic (sol-la-do-re-mi) or hemitonic version (la-sib-re) should be located around the area of the Mese of the ancient system (la), being thus a central part of the heptachord system (attested by the Ancient Greek writers as the preliminary system see Aristotle Problems, XIX918a,382, XIX919b,394, XIX920a,396, XIX922a,410, XIX922b,412), especially in the case that in specific types of melodies as in the tachtarisma the tonal centre was not the sol (*lichanos*) but the la (*Mese*).

The tonal group of the song “Pramateytis ekinise”



Comparing the two musical examples, (the tachtarisma and the “Pramateytis”) it is apparent that there are two common points and one difference:

There is a common anhemitonic pentatonic structure which is mixed with cyclic movements around a central tone (la). These movements which create a semitone over the tone la have developed to become horizontal slides around the semitone both in the Tachtarisma and the Pramateytis with a slower movement leading a bit lower to the subtonic or as I called it, “Phrygian” Mese (sol) referring to the ancient Greek nomenclature<sup>5</sup>. These horizontal slides performed around the semitone are responsible for a division of the semiton in practice, while at the same time following the structure of a mixed anhemitonic and hemitonic pentatonic tuning unified in such a way as to produce a preliminary heptachord system with two conjunctive tetrachords and seven tones (mi-fa-sol-la and la-sib-do-re).

<sup>5</sup> I used this term not as a technical term in order to refer to a linear identification with the ancient system in such specific terms but to a continuous recycling of aesthetics, in order to pinpoint those characteristics of the melodies that could correspond to those characteristics of the ancient system that in their turn would produce a phenomenon which would later be named as such. As I stated elsewhere I use these terms (Dorian, Phrygian, Lydian) for practical reasons in order to find in older types of phenomena, specific components that would be codified and named as such later, and to comprehend the reasons for their creation (see Katsanevaki 1998, Part I, 115-6). This is important in order to realise whether they bear some common reason for their genesis which would reveal some common aesthetics. Nonetheless, the comparison of certain melodies as preserved in ancient Greek musical pieces (See for example the Epitaphios of Seikilos, which is composed on an octave species called as “Phrygian” Sachs, 1962, 58, Solomon, 1986, p.461, footnote, 14, and the critical viewpoint of Hagel against this possibility to name this octave as a “Phrygian” octave, in Hagel, 2009, 286) and the way that the central tone sol is used there together with the witness of Aristotle about the role of the *Mese* (see Aristotle Problems, XIX922a, 410, XIX918a-918b, 384, XIX919a, 390, XIX920b, 400) in the ancient compositions does allow us, I suppose, to understand the different ethos that an ancient melody would receive by a modulation of the central tone from the tone la (“Dorian” Mese) to the tone sol (“Phrygian” Mese). This modulation apparently still changes the ethos of the melodies in the oral tradition of Epirus and Western Macedonia in Western Greece and Northern Epirus in today’s Southern Albania. Whether these similar aesthetics have some origin in the ancient common population substratum of these areas is by no means probable, as far as the expansion of this musical language is concerned.



As the system in the song “Pramateytis” is expanded much lower, it is possible to attest that the area defined by the heptachord system presented above, is exactly the one between the tones mi-re2.

### ***The presuppositions for an heptachord system to appear***

The two characteristic examples but not the only to be found, present two important possibilities:

First that in order for an heptachord system to be produced it does not necessarily have two tetrachords one above the other, but a combination of two pentatonic structures an anhemitonic and an hemitonic one, in one and the same melody a phenomenon very common in Pindus oral tradition which devotes a special category of tonal groups to those named “mixed tonal groups” combining both anhemitonic structure with cyclic or flat slides around the Mese (Ia) (see Katsanevaki 1998,Part I, 379-380)

Secondly that such a possibility reveals that it was possible in Antiquity to combine purely pentatonic structures and in order for them to be systematically presented, to appear in theory as a first stage of a preliminary diatonic system having the possibility to become so in reality.

In view of these possibilities I considered that these cyclic movements which are highly respected in the vocal tradition in Western Greece and in the wider area of Northern Pindus expanding to Northern Epirus in present day Albania have the presuppositions of an heptachord system to appear and as we will realise later the possibility of an hemitonic pentatonic tuning to appear as well.

### ***The hexachord system and its' importance for an interpretation of the evolution of the pentatonic tunings and the dawn of the early musical systems in Ancient Greece and Western Balkan Antiquity.***

In the songs of the Farseriot Vlachs in Northern Epirus a system was attested that focuses its minor scale character not on the minor third over the Mese (Ia) but on a minor third over the tone sol thus creating a tonal group in the following way (see Katsanevaki 1998,Part I, 184-185 and Exs. 113-117)



I named it hexachord firstly because its basic structure covers the basic hexachord mi-do and secondly because it presents a preliminary stage of the early heptachord system. This system can also be traced in a few of the Albanian- speaking male, three voice, imitation style, polyphonic songs in Northern Epirus following Doris Stockmann's musical transcriptions and field research in the Cam repertory in Northern Epirus (Stockmann D.-Stockmann E.- Fiedler W.1965)

Farseriot polyphonic song from Argyropouli (Karatzoli Thessaly Greece) "Dzjublej mušjatî trjatsî di la uboru"  
Katsanevaki 1998,Part II ex.115)

Handwritten musical score with lyrics in a non-Latin script. The score consists of ten staves. The first staff is marked with a tempo of 200. The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:

a - i - de ai - de daju - blé - s mu - šja - ti dajub - lé - i i - ha  
e - e! uo -  
e!  
aj - de daju - blé - i mu - šja - ti moš trja - si - de  
- re mu - (o) - šja - ti ei!  
ka! a!  
a!  
u bó - ru ai - de da - da moš mi - laš moš da - da  
moš di la u - bó - ru

Handwritten musical score for three systems of vocal and instrumental parts. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are in a non-Latin script, likely Church Slavonic. The first system includes a '2.' marking at the end. The second system includes a '5' marking. The third system includes a '6' marking. The notation includes various rhythmic values, accidentals, and dynamic markings.

***The evolutionary presuppositions on a micro-level basis***

The relationship of the two systems reveals that the cyclic movements can produce a semitone not just over the Mese (la) but below the upper tone of a minor third (sol-sib).

This is important because it reveals two evolutionary stages:

Starting from an hexachord system of the form mi-sol-sib-do, the elaboration of the semitone around the sib with the cyclic movements around the minor third sol-sib creates a tone (la) close to sib as a phenomenon of attraction. Indeed this tone which stays in the Middle of the minor third (sol-sib) can be named Mese. It seems to be an attraction of the voice to reach the harmonics of a perfect 4th out of two successive minor thirds. Thus out of two minor thirds the first anhemitonic pentatonic tetrachord is produced (mi-sol-la) with an important presupposition at the top of it for a semitone (mi-sol-la-sib) over the tone la which is to become the later Mese. And it can happen in two ways: either with the repetition of this first tetrachord over the la tone (la-do-re) keeping the semitone that was the result of the two minor thirds, ( we could name it as a “Dorian” anhemitonic) (see Katsanevaki 1998, Part I,185) or by adding one more minor third over the new tone la (la-do). This is very possible taking into account the information found in Pseudoplutarch that the nete (re or mi) was at

the beginning (in the spondaic mode for ex.) omitted during the “melos” and played only as an instrumental accompaniment (see Plutarch TLCL, 1137B19-1137E).

When the tone la becomes a permanent component of the System it becomes the starting point for one more minor third higher. Thus the same system again becomes a starting point for a new elaboration repeating the same process higher. When another semitone is produced below the tone do then a si tone is created thus giving the possibility for the system to be enhanced a bit more making another scale mi-sol-la-si-re-mi. I would call this the anhemitonic octachord system (See Katsanevaki 1998, Part I, 185-186) Thus Anhemitonism presents itself rather as a progressive system of minor thirds than of perfect fourths or fifths, which is possible for an oral tradition based mainly on the voice and its relationship with speech rather than on instrumental music. Though this deviates from the common view about the cycle of blown fifths one might consider that this view is based on musical instruments (see Kunst, 35).

This attraction which becomes the basis for a higher system explains the information given by the ancient writers that Terpander omitted trite to add Nete (Michailidis 1989, Aristotle Problems, XIX, 32, see also Katsanevaki 1998, Part I, 186), or that Pythagoras added the eighth string among Mese and Paramese (see Barker, 1989, Volume II, 255-256), which means that he essentially conceived the tone si between the interval la-do, and transferred the previous anhemitonic tetrachord la-do-re (being before sol-sib-do) one major tone higher mi-sol-la-si-re-mi, using as a basis the tone si instead of the tone la. Thus he was able to measure the major tone, taking it out of the perfect fifth. Meaning that it was impossible to do so before. No succession could provide him with such a possibility. Which meant that this heptachord system wasn't a diatonic one (see Chailley 1956), or else he could have taken out the sib-do major tone, from the perfect fifth fa-do.

Following the above process it is possible to conclude on a succession of three systems which reveal how diatonism could develop out of pentatonism following such a process.

### *The three systems*



These three systems also can help the debate about the tuning of ancient Greek lyre starting from a three-stringed and a four-stringed lyre and later a five-stringed lyre apparently present in the archaic period of Greece<sup>6</sup>. The first system in particular

<sup>6</sup> Though Maas supports that the seven-stringed lyre is the most common lyre in antiquity actually her view presented in detail in both her book on Ancient Greek instruments in 1989 and her paper on Polychordia in 1992, (see Martha- Snyder 1989, and Maas 1992,87), does not at all disprove that lyre instruments had less than seven strings. On the contrary comparing the data offered by her in the

reveals a scale very close to the trichord of the dirges performed by the Sarakatsans the Greek-speaking nomads of Southern Pindus. This trichord was attested by Hoeg (see Baud-Bovy, 1982,51, Baud-Bovy 1984,38), and presents a characteristic attraction of the upper tone of the perfect fourth (la-do-re↑) in such a way as to produce an effect very close to a succession of two minor thirds (la-do-mib). This is a first conclusion which would need an equally detailed field research and classification of the melodies of the Southern Pindus mountain-range. In fact a first sample field- research in the area (conducted by author) supports this conclusion.

So, it is possible, starting from the two pentatonic systems, anhemitonic and hemitonic, (attested by ancient Greek writers) to conclude on a primitive ancient Greek diatonic heptachord system which could have been very easily created just because of the blending and interaction of both pentatonic systems in certain melodies. This independent development of the ancient Greek musical system in the Greek mainland supports viewpoints expressed by other writers involved with music archaeology.

“Yet though the orientalizing epoch is fairly described as a cultural revolution, we cannot believe that an imported music would simply have replaced the native Greek art. By an accident of geography, the Greeks were close enough to the Assyrian cultural sphere to be enriched with new ideas, but had enough distance for independent growth and the survival of ancient traditions.”

(See Franklin J.C. 2002, 445, Quoting Burkert 1992,29 as well)<sup>7</sup>. This idea is actually supported by other researchers as well following different paths (see footnote 7).

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chapters of her book in 1989, 1) Homeric Lyres (see Maas- Snyder 1989, 3) where she refers to the five stringed lyre from Pylos but not to the number of the strings (see about this document in Anderson, 1994, 11 and Iakovidis, 329), 2) Post Mycenaean Lyres (see Maas-Snyder 1989, 9) where it seems that she doubts the possibility to have lyres with three or four strings, 3) her information about the lyre in late Geometric period art, regarding the presence of “half a dozen examples with only two or three strings” and that “Among those with strings clearly indicated, five strings occur somewhat more frequently than four” (see Maas-Snyder 1989, 11) and finally 4) her references to the “Archaic period references to the Pektis and Magadis” where she states that “There is no discernible difference among the three instruments, phorminx, kithara, and chelys- lyra, as to the number of the strings. From the seventh century on there are seven-stringed examples of all three types. In the sixth century there are too few examples of the phorminx to provide a pattern, but both kithara and chelys –lyra are shown most frequently with seven strings, though a surprisingly large number, some of them quite carefully painted, have five or six strings and a very small number have eight or nine” (see Maas-Snyder 1989, 41), then we may come to a conclusion that if in the archaic period the five or six-stringed instruments are frequent and the respective paintings can not be considered to present a careless decoration then in all probability instruments with less than seven strings were in existence before this period as well.

<sup>7</sup> Later on, a similar idea is supported: “Finally, a word on the notion of metaculture and diffusion. The music system attested for Ugarit and Archaic Greece betrays a distinctly Mesopotamian conception, with its ultimate source in the golden age of Sumer, when Shulgi and his peers set the example for other lyre kings to come. But I wish to stress that we should not regard the various local manifestations as mere derivatives, or focus only on a westward diffusion. Given the international nature of musical relations throughout the second millennium, best attested perhaps for Mari but clearly operative everywhere, we must replace a model of linear transmission with a co-evolutionary network. Each tradition for which we have any evidence, by the time it emerges into the light of history, had already undergone a recoverable process of feedback from the cognate conceptions of “adjacent” cultures, be they adjacent in time or space. Of this whole system, we must be satisfied with connecting a few points, a random, but I would say significant, sample.” (Franklin J.C. 2004, 13).

Concerning a similar conclusion on musical prophecy and lyre, see also in Franklin 2006, 66 “In this they (the biblical passages) make a unique contribution to reconstructing a larger Near East pattern—although naturally one cannot assume that musical prophecy worked in exactly the same way in every culture considered.” It is noteworthy that Stefan Hagel and Martin Carle come to a similar conclusion

Though taking into consideration the information provided by the ancient sources, it is difficult to explain and give a definite shape to such an independent evolution, just because it has already happened (and it is described in its most important stages without the necessary detailed explanations, probably already known to the ancient readers), contemporary practice presents a definite model of such an evolution and clear explanations for such an evolutionary possibility, clarifying the information attested in the ancient sources. In the way contemporary research explains social change in its historical context, it is equally possible to explain musical change and musical phenomena in their historical context.

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supporting that "the divergence between Hurrrian and the later Greek treatment of the tonal material speak strongly against a major transfer of musical culture in the early first millennium" Hagel 2005, 333-334. For this reference to Hagel's work and to the relative comments, see also in Carlé-Georgaki, 12, footnote 49.

Nonetheless the assimilation of Oriental elements in Greek culture seems to be a constant process which being creative resulted in new cultural ideas which nevertheless after the classical period diverted the character of the "Lofty and Hellenic" musical style (according to Pseudoplutarch) (see Plutarch "On Music" TLCL, 1134F11-1135C12, 1135C-D, 1136B, 1137B19-1137E, 1141C, 1142, 1145C-D)

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