Music Ecology, Music Sociology, Music Locality –

The case of Epirus

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ABSTRACT

This master's thesis investigates and interprets locally produced music and particular music traditions of the world that have strong aesthetics and characteristic sounds. Through the concepts of music ecology, music sociology, and music locality, it identifies the link of the music with its place of origin, in an attempt to find the tools to understand how the world works when it comes down to the tiny but hugely important matter of music traditions. Through music examples from different countries, and with a special focus on the music of Epirus, Greece, music ecology, sociology, and locality become the lenses through which answers are sought to crucial questions, such as:

How natural and built environments affect, almost dictate locally produced music; what kinds of tools do music traditions become in the hands of communities; and how can communities express, come together, and function through music traditions?

Additionally, this thesis explores the effects on music traditions when they are relocated from one environment to another.
Finally, this thesis investigates how immersion into any music tradition can affect ones' personal musical identity, and how this enhances the development of an individual's personal style, always taking into consideration the aspects of music ecology, sociology, and locality.

In the Case of Epirus, Greece I attempt to answer these questions by visiting the birthplace of the music during my field work, which allows me to immerse myself in the environment as well as the music, communicate with the carriers of the tradition, and learn the music directly from them.

Findings emerge in terms of a deep connection between music traditions and the triptych of music ecology, sociology and locality, in the example of the music of Epirus but also in general. These triptych influences, shapes and guides locally produced music, to the extent that one, when researching, should acknowledge its connection to local music to deepen the understanding of why things happen as they happen within a music tradition. Awareness of this connection would also be a powerful tool of an individual's immersion process into new music traditions,

empowering them to come to a deeper understanding of it.

Key words: Music ecology, music sociology, music locality, immersion, music traditions, music of Epirus, artistic research, global music.

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1.0 Introduction

The research of this master's thesis/project started in the fall of 2020 out of the need to understand and investigate how locally produced music and the music traditions of the world happen to have strong aesthetics and characteristic sounds. Music can suggest, indeed almost demand, the listener to link the sound with the music's place of origin. In many countries, such as Greece where I was born, Brazil, Italy, Ireland, several countries of the Caribbean and many more, we can observe the phenomena of different musical idioms and traditions within the same borders rather than a uniform music style that would characterise a whole country. One of the characteristic examples is the case of Lijiang, in Yunnan province, China where the diversity is an outcome of coexisting ethnic groups (Rees, 1996). Opposite to cases like this, this thesis will explore the co-existence of musical idioms, but also the reasons of their creation and development based on locality, ecology, and sociology.

I feel the need to underline that this work does not seek to discover the world anew, but is a mere attempt to find the tools to understand how the world works when it comes down to the tiny but hugely important matter of music traditions.

In the process of discovering factors that contribute to the formation of the aesthetics and their sonic depiction, one comes across the tools of music making, instruments, voices and anything that can produce sound and can be utilised in the process of music making. The use of similar musical instruments differs from place to place. In the process of construction of unique aesthetics and distinctive sound, there are several variants that dictate the use of them. This construction involves aesthetic choices, which in turn are derived from value systems that develop within the cultural environment (Mans, 2005). In reality, the purpose of music making, the local history, the local environment, the external influences but also the social characteristics of local groups, are the factors that make local music distinct and recognisable. Even though the sonic diversity in local music is undeniably a result of all the above-mentioned reasons, the question remains, "What is the variable that dictated the development of such diverse vocabularies for local music?"

2.0 Outline and key concepts

To understand the topics of music locality, musicology, and ecology we need to approach each term and define the way it will be used in this thesis.
First, we will look into what qualifies as local music and what characterises music locality. According to the Cambridge Dictionary, locality is defined as ''*a particular area or neighbourhood*'', *usually with reference to things or persons in it or to occurrences there. This definition is very helpful to mark the space, but not necessarily the actions produced in the space. In terms of music, locality refers to both an actual geographical space (a city, a neighbourhood, etc.) as well as the shared social and cultural experiences of that place.(..)*'' Thus, we will use the term *musical locality* in this thesis to refer to the understanding of place, actions and their characteristics, whether these are geographical, cultural or social, in music and social terms.

Another aspect to consider, when we are approaching local music, is the natural and built environment of each place. This ranges from the natural landscape, the flora, the fauna and the climate, to the built structures such as bridges, roads, houses, theatres, temples and markets, and how much they are in syntony with the natural environment. Music ecology and ecomusicology are terms that have been traditionally connected to natural and built environments. These terms (music ecology and ecomusicology) define *''the study of music, culture, and nature in all the complexities of those terms. Ecomusicology considers musical and sonic issues, both textual and performative, related to ecology and the natural environment. Other times it is used as a synonym for Music ecology''* (Oxford University Press, 2014)).

Keogh and Collinson argue that *there is a distinction between music ecology and Eco musicology and that these terms are used uncritically as synonyms* (Keogh & Colinson, 2016). Unavoidably, he raises the question of better understanding the research topic and clarifying the scope of the research. Understanding the different perspectives of the use of these two terms narrows down my research to a more focused purpose, i.e., researching how music traditions are affected by the natural environment of a place, rather than how music traditions behave as an organized system that resemble a natural ecosystem. In this master's work, one of the main

focuses is how local music traditions are influenced by the natural surroundings, but also the understanding that even though there might be a working model that can be generally applied, in different places the different types of natural environment, affects music making in different ways. This can mean that music traditions based on the same concept may possibly be very different in terms of sonic identity.

In this thesis I will refer to this constant as the music ecology of a place. By music ecology we will refer to the way the local natural or built environment affects, influences, and dictates the kind of music produced and how music harmonious to the natural and built environment finally becomes traditional, based on traditional ecological knowledge and values. There are several examples of this: the music of Epirus Greece, where the local polyphonic music gives a clear image of the high mountains and their echo, the connection of Sámi Joikers with the nature of their motherland and the fact that they draw thremmatology and knowledge from their connection with it, the way that galloping on grasslands is clearly shining through traditional Tuvan music and the way Tengrism has affected it, and how the sound and feel of dessert passes through the music making of Tuareg people and makes their music distinct, special and unique. The more the music ecology of places has been investigated, the greater has been the understanding that this is not only a local phenomenon but is clearly visible all around the world.

In a way this not only drew my attention to the existence of music ecology as a concept but also made me reflect upon a different way of approaching and understanding different local music and music cultures.

A direct result of how music ecology dictates the type and character of local music, has been a new understanding on how music (ecology) influenced the social functions of groups and communities. This includes how music became a tool, a means of expression, a connecting power, a bank of individual and collective memory, and finally a healing method for those in need of it, through the connection with the local. These aspects are present in the sound of local music, in the lyrics and the stories of traditional and folk songs, but also in the way and time the music is performed. Sometimes the music takes the role of medicine, other times expresses joy or grief (wedding or lament) and other time acts as an open access archive for

common knowledge (teaching songs and stories). These sides of music use are tightly packed under the topic of music sociology. To understand the concept of music sociology we need to take a step back and see how music was conceived in the past and how this concept has developed in time.

William Roy and Timothy Downs have depicted the duality in the understanding of music and have presented two different ways to conceive this duality. On one hand ''Music is often treated as an object – a thing that has a moment of creation, a stability of characteristics across time and place, and potential for use and effects. As such, music can be abstracted from its time and place (…).'' This way of looking into music would be understandable from an audience perspective that is not related to the music itself but encounters a piece of music that is detached for tradition, space and music ecology, and looks only on the aesthetic value of it. Such a perspective is not based on the creator's perspective but only on the audience's personal understanding and experience, which may lead to big misinterpretations. On the other hand, as music has become an integral part of life, it is nowadays conceived more as an action than an object. They mention that ''Rather than an object with fixed qualities, music can be treated as something always becoming that never achieves full object status, something unbounded and open (…)'' Consequently, music as an action can transform and work, and form a useful tool or a channel, not only for the music makers to serve their everyday life, their socialization, their expression, and livelihood, but also could serve an audience that is not necessarily connected to the living and social conditions of the maker. In the audience's ears the music can be still an object but can also be an active way of exposing the way of life, the music ecology of the place it was created, and finally the deeper reason and purpose of the creation of music locally.

More recently there is a shift in the direction music is moving, which has been to become a socializing medium in many societies and take an active role in the socialization process. Tia De Nora mentions that music sociology has addressed perspectives that highlight music's 'active' properties in relation to social action, emotion, and cognition. Such a perspective dispenses with the old 'music and society' paradigm (one in which music was typically read as distanced from and 'reflecting' social structure) and points to core concerns in sociology writ large and to educational concerns with music's role as a socializing medium in the broadest sense of that term.

After looking at the different approaches and ways of understanding music sociology, we will now refer to music-sociology as the sum of the sociological functions of music. These are:

- bringing the community together
- functioning like a bond that integrates the parts into the group (whole)
- a tool of social expression, individual or collective, but always in a social context, with the inherit need of gathering and interacting through music related practices
- a verbal archive of the collective experience and history of a locality.

Through this process I got inspired to look inwards, towards traditions that I have come across in my own country of origin, but also explore possible commonalities and the applicability of music-ecology and music sociology in music cultures I am not part of or had not come across while growing up.

In this thesis I am going to investigate the topics of music locality, music ecology and music sociology, using the example of the music of Epirus, Greece.

The analysis will derive from a relevant bibliography, but also a field trip to the place in question, a trip to Epirus in the Summer of 2021. In this trip I had the good fortune to experience the natural environment in which music and a music tradition are created and be in contact with musicians of different generations from several places. The trip enabled me to interview them on the topics of music ecology and music sociology, play together and gain insight into the relation of music with the (natural) environment, and the application of this music in a social and communal context.

3.0 Methodology

The research has been conducted in two 2,5 years (2021-2022), and is based on a trip in Epirus, Greece, including the experiences that emerged from the researchers' exposure to the strong culture and music traditions, but also the local environment itself. The experience unlocked a different understanding of the way of life, the role of music and the local customs in different localities of the region of Epirus. These localities have surprising similarities but also differences, due to the difference in the local environments, the use of music as a social tool and finally the way of life of communities that live and thrive in the present time very closely, but in another time were more than 200 kilometres from each other with no apparent connection. The field trip provided an immersive experience. This was not only in terms of meeting, interacting with and interviewing musicians and locals, but also in terms of being surrounded by the natural environment, often in the company of the musicians and locals, often alone.

In the first case the researcher deals with the input of either residents, who experience music in the local context or have grown up surrounded by it, or local musicians who are active in the tradition of the place. *This provides the opportunity to observe and note the connection of the music in everyday life, as much as in special occasions, and the effect of music on these people as well as the depth of meaning and people's subjective experiences and their meaning-making processes* (Leavy, 2017). This approach already constitutes the establishment of a qualitative methodological approach for the research. The approach was purposely chosen to rely on inductive designs aimed at generating meaning and producing rich, descriptive data (Leavy, 2017).

In the case of immersion of the researcher in the local, natural, or built environment, the result remains the same. The data collected surpass the verbal and reaches other levels of sensing, arriving at a *non-cognitivist engagement model, requiring immersing and participating in nature as modalities for appreciating it* (Holms, 1998). There needs to be a constant willingness to be open to the surrounding environment in a total sensory participation to try and become one with it, passing from being passive observers (…) into dynamic actors whereupon, as multisensory creatures,

we re-engage in finding multilayer connections with the natural environment (Casi, 2017). In this multisensory way of coexistence there is again a qualitative approach that sometimes seems stronger, deeper, and more secure than the verbal one. One is given the impression that the environment has been capturing the verbal eternally, and archives it in stone for anyone who is willing to ''read and understand it''.

As a result of this research experience, I remain convinced that for any researcher, when there is the possibility to visit and immerse in the place of the research, this is a must for a more complete comprehension of the topic and a more in-depth research of it. The more extended the time spent on site, the deeper the connection and understanding become.

Here it is important to clarify that I do not dismiss any other methodological approach. On the contrary, it is ideal when any of the qualitative findings are married with and harmoniously coexist with quantitative collected data. Saying this, any attempt to generalise my results will also be based on some quantitative research values. To achieve objectivity, control, and precise measurement, (..) investigating causal relationships, associations, and correlations, quantitative research serves as the optimal tool (Leavy, 2017). Despite this fact, the research is so much based on qualitative data that the methodology leans mainly in that direction, thus the main approach used will be qualitative.

The experience connects with the research in all three main subjects of this thesis.

In terms of music ecology, the emersion of the researchers in the natural and built environment and the collection of qualitative data is the key factor. It is this experience that enlightens the researcher and clarifies the connections between the environment and the local music tradition, initially almost as a one-way interaction from nature to the music tradition. The music tradition is then forever anchored in its relationship with the environment, as the environment remains an unmovable constant, with very few exceptions. From the anchor point it then stretches in the directions that the local communities or individuals give it, according to their level of connection with nature but also the needs of their societies. Finally, it stretches in the direction of the evolution of each society and differs in approaches and styles from

place to place. Music ecology will be approached both from the interviewee's side, but also from the time spent in the local environment with the participation of as many senses as possible.

In terms of sociology the researcher gathers data from the interviews and the time spend in the local environments and exposes through analysis or through interviews the way in which the music traditions serve the communities at different levels. From archiving tradition, to maintaining collective memory and all the way to providing tools for expression of the lightest of heaviest feelings of the individual or the group, music tradition is present, while still holding the hand of the natural and built environment. It is this connection that explains the needs of the community and how they are depicted in the music tradition, socially, historically, and politically. It is what marks the difference between a Skaros (Sephardic song in Epirus) and a Miroloi (song of mourning) and Istorika (historical), all from Epirus.

Finally, in terms of locality, the data collected from interviews and confirmed by the researcher's presence in these areas are analysed and attempt to depict the reason for the differences observed (feeling, rhythm, influences). Why, in neighbouring villages or places that are only some kilometres or tens of kilometres apart, can the character of the music and the music tradition change so drastically and what are the environmental and social differences that have affected all the music traditions locally?

The way of dealing with the data collected from the interviews had very specific and planned steps. The interviews, with the allowance of the interviewees, were conducted in the form of free discussion over food and drinks in the local environment. The conversations were recorded and transcribed. Upon reflection and revisiting the recorded interviews, there was a process of filtering the interviews and keeping, for presentation, the parts that had to do with music ecology, music sociology and locality. To secure that the interview parts used in the thesis were not used out of context, but also because of the significance and the beauty of the conversations, the entirety of the interviews will be available in the Appendixes section.

4.0 General examples of music locality, ecology and sociology

It is very often that we come across distinctive music from different places around the world. This is because music has been so characteristic that it has created intentionally or non-intentionally a brand around it. Musician or not, when you hear specific genres of music you make an immediate association with a geographical location. There are evident examples, such as Reggae taking you to Jamaica, Son taking you to Cuba, Gnawa music taking you to Morocco, Tarantella taking you to Italy and Carnatic music to India. But can these styles characterise the music of an entire country? Or, if the same music will be performed in a different environment than the environment of origin, will it be the same?

In terms of national identity, a lot of music indeed characterises whole countries, but only in the ears of an external listener or on a very general and superficial level. Many people, when they hear Samba, make the association with the whole of Brazil. This is only partly true though, as within the country people could identify through a mainstream music style but also hold the identities of their local musical styles, which flourish equally strongly, parallel to the mainstream for different reasons that may be local, historical or social. Plurality of musical identities is present in different regions of the country, but in many cases also locally within the same region. In the case of Brazil, you can find different styles in the North, North-east, Centre-west, South-east and South of the country.

In the North-east of Brazil, Samba is definitely present, but at the same time there are more, locally strong music styles/identities such as Forro. But even if we look within the same region or the same areas there can be variation dictated by music locality and ecology, and sociology. In the South-east of Brazil and in particular around Rio de Janeiro you can come across Samba but also within the same area Pagode, Samba- rock and Marchinha. In this case within a few tens of kilometres you have a plurality in music styles depending on social factors and the purpose of the music. Other times music serves the reflection of one side of Brazilian culture and lyrics reflect the social situation in the favelas, other times they reflect class and the roots of African origin communities, and other times they reflect the ridicule of

higher colonial spirit due to instrumentation but also the lyrics and dancing style.

In terms of social factors, Pagode is a typical example. *'' Pagode originated in Rio de Janeiro. It is considered a genre of samba music. But, critics say this type of music is more in tune with true samba by exaggerating all of its clichés. As a result, pagode made its way into the popular mainstream media and it is a characteristic of Brazilian culture as much or more than samba. Its lyrics are dominated by slang and Brazilian local terms. Underground words from Rio de Janeiro's favelas are also intensely used in this music.. ''* (Journeyz.co)

In this case the purpose of music is to highlight the unbalances and overcome them by reaching a point beyond these unbalances, while becoming a powerful tool for social expression. Popular music has gifted societies the valuable tool of uncensored expression and unfiltered truths of inclusivity. As a social tool, music is there to record and archive societal unbalances and injustices, and to provide a tool to unite and walk past them, creating equality in the moulding of new popular traditions. In this case, the purpose of music is to highlight the unbalances and overcome them by reaching a point beyond them.

On the other hand, we have *''Marchinha which is is a march-style dance from Brazil. It has been specifically made for the Carnival of Rio and it represents a type of music that also features specific dancing. It is a comical type of music and dance used as a satire. Both musicians and dancers march similarly to army troops while singing. This style of music has been popularized around the world through the Rio de Janeiro Carnival. Music fans can also learn to play it with instruments such as tubas and horns. These instruments are also specific to army orchestras.* (Journeyz.co, 2022)

Marchinha is a beautiful example of music becoming a tool of art in the process of retaining collective memory but through satire moving forward while expressing the discontent for the past. It is a tool to process the past and remember the history but evolve it into the ''own'' and use it for the benefit of all parts of society.

Apart from the social aspect there is of course the influence of the local music ecology.

In the Northeast of the country flourishes the music style Forro. According to Britannica,

The Northeast, which experiences some of the nation's driest and hottest conditions, has nearly one-fifth of Brazil's land area and more than one-fourth of the population. It contains the states of Maranhão, Piauí, Ceará, Rio Grande do Norte, Paraíba, Alagoas, Sergipe, Bahia, and Pernambuco, the latter including the island of Fernando de Noronha, some 225 miles (360 km) off the Atlantic coast. The region's oldest cities date from the 16th century, when the Portuguese first established sugarcane plantations there. The Northeast accounts for one-fifth of the nation's agricultural production, but the industrial and service sectors lag far behind those of the Southeast and South (…) (Britanica, 2022).

What, though, do geographical characteristics have to do with the creation of a music style like Forro? Why does the specific style originate from the northwest of Brazil and not from any other place? It seems, as in many music traditions, that the local natural and built environment has its important role and gives the answer.

'' Forro is a type of music specific to the Northeast region of Brazil.(…) It is believed this music genre originated on local farms where farmers used to sing while doing their chores such as feeding cattle or gathering coffee. Forro also has a dance style attached to its name. If the forro music is very specific for the Northeast region, Forro dancing combines dancing influences of North and Southern Brazil. Forro is also highly established as a music genre abroad, specifically in Europe.´´ (Journeyz.co, 2022)

From these two sources we can clearly see an underlying connection between music, the natural environment, the social/sociological condition, and all this within ''the borders'' of Northeast Brazil. We could keep facts like ''the northeast has one of the driest and hottest conditions in Brazil'' and ''the music originated in local farms where farmers sung while doing their chores connected to farming and the coffee plantations.'' We once again come across the triptych of music being dictated by natural environment, social conditions, and locality.

As a matter of fact, ethnomusicologist Michael Silvers writes about the connections between the Forro music of Brazil and the environment – particularly the effects of drought – in his new book, "The Voices of Drought: The Politics of Music and Environment in North-eastern Brazil."

Silvers claims that:

"Drought is all over the lyrics of this music. Most of the best-known songs talk about the landscape and the experience of drought exile and of being a drought refugee,"… "Some of these songs are very well-known but not thought of as protest music," … "The north-easterners were a maligned and marginalized population in the Brazilian imagination, and one of the goals of the music was to humanize these people and paint a portrait of their experience."

Another characteristic example of the triptych of natural environment, social conditions and locality is Ska music. This time we will not look inwards into the change of the music locally through time, but we will observe what happens to music when it travels and is interpreted in a completely different setting from the original, where the social conditions are very much different. The music still maintains its core characteristics but transforms into a different type of expression.
Is the Ska produced in Kingston Jamaica in the environment of the island in the 1950's and 60's the same as the two-tone ska produced in Coventry England in the late 1970's?
What is that changes the same music so drastically and what are the social aspect each type of Ska covers?

Ska was born in the Island of Jamaica towards the end of the 1950s
It combined musical element of Caribbean Mento and Calypso with a bit of American Jazz and also Rhythm and Blues. (…) In the early 1960s, Ska was the dominant music genre of Jamaica and was popular with the other communities as well, including the British Community.(Jamaican music, 2022) Ska stated intaking its influences after slavery was finally outlawed in 1834. Influenced by Calypso, Mento, Rhythm and blues, and jazz, it took its final form in the late 1950's, which carried a lighter spirit and a sense of freedom that finally became the sound of Jamaican liberation from the British on the 6th of August 1962. Immediately we can recognise the social factors that dictate the spirit of Ska music. People celebrated their independence with hope for the future, with confidence and dreams about the possibilities that the

independence would signify. Ska was there to capture the feeling and take a ''sound picture'' of that period.

Ska music flourished for over a decade before evolving into rocksteady and reggae due to the deteriorating social conditions on the island of Jamaica. Every time the social situation deteriorated the tempo would come down, changing the feel of the music and its effect on the people.

Ska music, and the styles from which it was influenced, were borrowing their thremmatology from everyday local stories and the way of life of people. A Caribbean Island way of life that differs majorly from that of the mainland or even that of the UK. The natural environment as much as the built one, drew a very characteristic picture that is also depicted in Ska music.

Since the beginning of its existence ska made its move slowly into the UK, infecting English society with its uplifting spirit. It did not become mainstream though, as it clashed with the social conditions of England in the 1970's.
''In several regional British cities, the distinct late 1970s combination of economic turmoil, unemployment benefits (effectively an arts subsidy), and art school punks resulted in a generation of eccentric talent. In Coventry, the southernmost centre of Britain's Midlands engineering belt, the outcome was 2-Tone, a mostly white take on ska, the music brought to Britain by Jamaican immigrants in the mid-1960s and favoured by English mods of the period, whose two-tone Tonik suits gave the latter-day movement its name (Silverton, 2010).

The sound of Ska music alters, and it is tailored to the local environment and the social conditions. Contrary to Kingston Jamaica and the Caribbean setting, Coventry was a city, unfortunately left in ruins after WWII and rebuilt to the industrial standards of UK in that period. Economic recession, strikes, low salaries and unemployment could not be expressed through the first wave of Ska, leading to 2-tone Ska. The social conditions as much as the built environment dictated once again the spirit of the music, and what kind of tool it would become in the hands of communities.

As a final point I would like to underline through the Coventry example that music ecology is influenced by a built environment such as urban or metropolitan. It becomes evident that in this case the natural environment passed to the background and the built environment comes forward. In this case, the nature of music and the rhythms of life but also of the metropolises themselves dictated the spirit and type of music. In this case I would like to underline an existing paradox. Since we claim that nature and environment dictate the local music we come across a paradox since the built environment is built also by people. In this case something built by people influences the music of people, so is the built environment meant to influence the music in a specific way or are we looking at the effects of a random and unplanned continuation of events? In any case, there is an undeniable variety in music produced in metropolitan environments such as Punk Rock and Techno.
The punk rock of the 1970's and 1980's in London U.K. differs from the punk rock of California U.S.A. in the aesthetics, signature sound and themes as much as Electro music from the 1980s in Berlin Germany differs from Electro music produced in Istanbul Turkey.

Metropolitan environments are a big part of music locality and ecology but in this thesis, we will focus more on the effects of the natural environment.

Through the above examples it becomes apparent that there is an undoubted connection between the locally produced music and the social and environment condition in which it is born, putting music ecology and music sociology on the table as a matter of research. In this thesis, through the example of music produced in Epirus, we will attempt to identify how music ecology and music sociology make an appearance in the music.

5.0 Case study and context

To strengthen the research and consequently the understanding around music ecology, sociology and locality, a field trip was made in Epirus, Greece in the areas of Ioannina city. These areas comprised west and east Zagori, Pogoni, Parga, Igoumenitsa, Sivota and Preveza, all of which I hold very dear to my heart due to their incredible natural beauty, the strong and very much alive music tradition, and the experiences I gathered in previous studies in Ioannina, the capital of the region of Epirus.

In this part, we will try to zoom in first to Epirus, in order to observe four examples from each place that give a clear, almost defining idea of how music tradition is unbreakably linked to locality, the environment and the local societies. Finally, we will try to understand the similarities and differences between the different localities of Epirus. Where differences are discerned, we will investigate the reasons behind them and where similarities are encountered, we will try to understand the possible characteristics that lead to them, or the possible randomness that creates these similarities.

In Epirus, I managed to spend the first half of August 2021, where, based in the city of Ioannina, I organised four big excursions to all the possible village complexes and natural sites. The purpose was to become emerged in the local natural and built environment, but also observe the way of life, the habits, and the rhythms of life in each of them. The main trips were separated into three main excursions. In the first excursion, I visited the villages on the western Zagori complex, Aspragelloi, Dillofo, Kipi, Monodendri, Aristi, Papigo, and Bikos Gorge. I witnessed the fascinating ways of life from one place to the next. On the second excursion day, I visited the villages of Pogoni complex, Kalpaki, Parakalamos, Delvinaki and Pogoniani. In the third excursion I moved towards the south, visiting Parga and Igoumenitsa by the seaside this time, and in the 4th and final trip I visited Sivota and Preveza.

During previous visits, I have experienced the head village of Kefalovriso, the monastery of Moluvdoskepasti, and also Metsovo, Agnanta, Pramanta and Kalarites of Eastern Zagori.

Apart from the visits to the above places and the attempt to become one with each place, I had the honour to be hosted and talk among others with the siblings Maria Siouti and Christodoulos Sioutis and their beautiful families in Pedini, Ioannina. I also met Makis Baklatzis online, who is not originally from Epirus, but has studied and gathered valuable information on Epirus and its music tradition out of love for the tradition.

Out of these two trips we will attempt to share the observations and try to give some more information to compose a better understanding around music locality, music ecology and music sociology through four examples.

5.1 The example of polyphonics in the south part of Pogoni province, Epirus, Greece

All over Epirus but more specifically in the province of Pogoni the music idiom of polyphonic music has survived up to the present day. It is a purely vocal tradition in its birth (example 1), which is lost in time, even though in modern times there is the possibility of supporting the vocal tradition with music instruments that borrow their phrases exactly from the voices of the polyphonic group (example 2). In the Unesco list of intangible cultural heritages, *´´The Polyphonic Song of Epirus, one of the most significant examples in the repertoire of world polyphonic music, is a living tradition and an element of the cultural identity of the populations of the borderland region of Epirus and the Greek minority of Albania. It was developed in parallel with byzantine music, whereas it shares affinity with other forms of polyphony, such as the Albanian. Researchers have classified the Polyphonic Song of Epirus as being encompassed in the broader arc of regions in which polyphony is practiced that includes the Balkans, Caucasus, Northern Iran, Afghanistan, Northern India and Indonesia* (ayla.culture.gr). It becomes clear that polyphonic songs can be found in different places in the world. They serve the purpose of expression, exchange of information, archiving of tradition and historical truth of a community. These are universal needs of communities that are majorly fulfilled with polyphonic traditions as much as music traditions in most of the places in the world.
In the example of Epirus, we come across some special characteristics of polyphonic

singing that imparts the music with its special character. As a first, the polyphonic singing of Epirus is a group type of singing. It roots are lost in time(research). It appears as a multitool in the hands of the community. ´´The Polyphonic Song of Epirus, over time, became an integral part of the inhabitants' daily life, in the space of its survival. It accompanied their activities, group work in the fields and tending livestock, the customs and seasonal cycle of the year and of their lives. In recent decades, with the social changes in its "birthplace", the intense emigration, the subsequent rupture in the chain of generations and land depopulation, the polyphonic song is to be found mainly in community entertainment and celebrations, as well as remaining a song of the cycle of customs (festivals – *panigyria* – weddings, christenings, etc.). Over time, the polyphonic song constitutes a privileged, community expression for the local population, underlying collective memory and expression as an element of identification, sparking unmediated gatherings and festivities of daily life, matching the shiver from its hearing to the vigour of the voices, stretching the pulse of a living tradition.´´ (Polyphonic.gr)

The singing transcends the individual level and gives strong collective support to the expression. Therefore, we see that it became an important tool for the community. Sharing, being physically and mentally supported by the group, and expressing deep meaning are what give the polyphonic singing in Epirus its character.

In thremmatology, Vivi G. Kanelatou identifies songs of religious character, songs of love and wedding, immigration, work of the land or the sea, with teaching, opinion, satiric or mourning character, focusing in the topic of death and the loss of life (Kanellatou, 2010).

There are at least four roles within this type of singing that have to exist in order to achieve their meanings. They are the distinctive roles of Partis, Giristis, Klosths, Isokratis and those of Richtis and Prologistis. As described in the work of Vivi G Kanelatou, they are the following:

* Partis: The one who holds the basic melodic structure of the song and leads the group

*Giristis: The one who improvises around the main melody freely within specific tones but also follows the direction of Partis.

* Klostis: Has a similar role to Giristis, but in the higher octave and slightly different direction

* Isokratis: The one who holds the ison in the tonic of the song almost exclusively,

creating the base for the rest of the group

* Richtis: Has the role of keeping a break between two halves of a verse or between the part of Prologistis and the group singing, also helping the tuning of the group

* Prologistis: The one who speaks the lyrics of each verse before the group sings them, mainly to support Partis.

Evidently, the polyphonic singing of Epirus is a tool of expression for the individual or the group, through framework specific rules, but also giving the individuals freedom to express, support and strengthen the meaning of the song in their own ways.

If one of these roles is missing, the meaning and the sound will not be the same. The expression will be poorer, and the purpose of the song will be weaker. The simultaneous execution of all these roles gives the Polyphonic singing of Epirus its unique sonic thumbprint.

It is not the expected polyphonic result that one would expect from a western music standpoint, as it has its roots in Byzantine music and even much earlier, as its archaic sound testifies.

It is this unique character that comes in perfect harmony with the surrounding natural environment. The rough, repetitive, majestic, echoing but challenging beauty of the landscape in the area of Pogoni, where this singing still flourishes, is not only directly reflected in the sound of the songs, but is also the reason behind the tight communities that gather and support their members, making songs that reflect the difficulties but also the beauties of the landscape.

Michális Ganás, describing the polyphonic singing of Epirus mentions ´´”These songs are not based on a singer with a good voice, but in the polyphony of the team. Every voice has its own space inside the song and contributes to the expression of collective passion, or the personal that is expressed collectively. The singers are close one to another and often they form a circle. Music instruments are absent. That is why the voices are so solitary. These songs either you hear, and you get goosebumps or you cannot stand them. There is no middle ground. This because

they are not made to be liked but to express something, following the straighter road to the folks soul. Directness.''

5.2 The example of the specific use of instruments like lute and violin. Same music, same scales, different feeling.

Based on the thremmatology of songs of Epirus, the coexistence of pentatonic music mixing with the makams brought from either the byzantine music or the trade roots with the east and especially minor Asia and Istanbul or the Balkans, the music of Epirus has created its own special character. The melodies hidden in the landscape of Epirus are very different from those of the Aegean islands, Creta, or Peloponnese. This is due to the natural and built environment, but also because of the needs and history of the people leaving in each place and the tool of expression that music became for each place.

In this section, we will go through three music examples performed by the same instruments inside and outside Epirus, and try to spot differences and identify the reasons behind them.

Epirus ex.1
In Ex.1 is a style called skaros which is a Sephardic way of improvising or playing, leading into Cheimariotikos.
https://www.youtube.com/watch?v=bz_XR3YIU4I&list=PLz7uEI7793VI03K8jD2yG5_bIm8qnnaft&index=3c

Creta ex.2
In ex.2 we have a Chaniotiko that is played in Chania Crete from where it takes its name.
https://www.youtube.com/watch?v=qRoXHbg0SzI&list=PLz7uEI7793VI03K8jD2yG5_bIm8qnnaft&index=4

Aegean ex.3

In the ex.3 we have a Silivriano Syrto, which flourished in Asia minor and passed to the islands of the east Aegean.

 https://www.youtube.com/watch?v=UmRXFcCce-o&list=PLz7uEI7793VI03K8jD2yG5_bIm8qnnaft&index=7

Note that one could go deeper into the history of Epirus, Creta and the Aegean islands, and that would reveal even stronger reasons to how and why the music was created and what it served. We will for now base our observations on the music as it is presented in the examples above.

First, we will take the approach of observing the basic role of the instruments in the local music. Even though the instrument combination remains the same, in each tradition their roles seem to vary.

If we focus in the role of the lute, in all three examples the lute in the first part of each song has the same role. It accompanies and sets a solid steady and repetitive foundation for the violin to express freely, borrowing elements of the upcoming song to decorate the improvisation and wink in the direction the playing will progress. The idea of music improvisation in the introduction or within the song is a very common element in traditional music, even though often the framework and the rules differ.

Once we pass to the main part of the songs though, the role of the lute seems to be multifaceted:

In ex.1 the lute takes the role of the accompaniment of the main melody, while creating counter melody lines or melodic patterns based on chord progressions or chords analysis. This creates a very diverse and interlocking way of thinking behind the music. It reminds us in many cases of the function of polyphonic music as described in the end of section 5.1, from Michális Ganás.

The style is heavily ornamented but the spirit of the music remains authentic and straightforward while the swing of the rhythmic phrases makes the music heavy and full as if it echoes from a mountaintop.

In ex. 2 the lute also takes the role of the accompaniment of the main melody but in this case the phrases are played as tutti with the violin giving a solid and strong

direction drawing from the might of the music and presenting it to the audience as such. Here the style is Doric and direct. The music must deliver a message and that becomes a purpose, leaving the listener with a feeling of unrest and power.

In ex.3 the lute accompanies the music in a different way. The way of following the melodic line is simplistic in terms of harmony and chord progressions, but makes sure to follow the main melody at every turn, and highlight every change and characteristic of the scales played in the modality of the song. There is the existence of ornamentation and analysis of the chords, but way scarcer than in ex.1 and ex.2. In this way the music remains uplifting, light and meaningful in a different way. It perhaps reminds one of the effect of a cool breeze close to the sea.

Let us now shift our focus to the role of the violin.

In ex.1 in the introductory part, the violin has a unique function of exploring improvisation through a combination of rhythmic patterns, with intense elements of repetition. The improvisation is based on a strict limitation of the number of notes on specific scales, creating a tension that will be later on released with an explosion of scale notes giving further direction, breaking the repetition and extending to the second or even third octave of the scale. As we hear in the polyphony here, there is the identification of specific stretched and visited degrees of the scale such as the 4th and the 7th in many cases. The phraseology is borrowed very often from nature both from the seen and the heard. Finally, passing to the main part of the song the role of violin becomes the leading melodic instrument with a swing that has to match very closely the one of the lute. The violin player apart from taking the main melody, has the obligation of ornamenting the melody in the same way introduced in the first part. Usually, the melodies are straight forward but if lacking the right ornamentation, the music will never sound the same.
The sources of this way of ornamenting can definitely be taught, but thrive and blossom through life experience and living in the environment in which the music was born.

In ex.2 the violin in the introduction part explores carefully all the notes of the scale, introducing them to the song. While painting with the notes, the violinist is careful not

to give away too much information about the main melody. Passing in the main part, the violin takes up the main melody while being supported at parts, masterfully, by the lute. The heavily decorated melodic lines stop being simple due to the amount of continuous ornaments and the uplifting tempo gushes certainty, stability, solidarity and pride. Finally, we are witnessing the existence of one melodic line that works as an anchor point for the music. The players always faithfully visit it, touch base, and go as far from it as possible in terms of developing it, making sure, that there is always a safe way to reach back to it so that it resolves, clean and unaltered.

In ex.3 in the introductory part, the unravelling of the improvisation is slow and steady but rather heavy. This creates a beautiful contrast between the introduction and the main body of the song. Specific pulls make their intense appearance, borrowing the almost chanting style of Byzantine music while secularizing it with the phraseology of the east and the traditions of minor Asia and the eastern Mediterranean. There, every now and then, appear quicker variations in the improvisation and frequency alterations. The tone, though, remains the same throughout the improvisation. Passing to the main body of the song the creativity of the melody lines becomes apparent. Usually there are no more than two repetitions of each melody, with the second repetition having a different ending phrase. This constant movement of the melody in a very steady and calm movement provided by the swing is clearly affected by the movement of the sea.

It becomes apparent that even though the instruments are the same their use and the musical influences depend not only on the surrounding environment but in the everyday life realities of the players or the ones who developed the traditions locally, revealing the characteristics based on music ecology and sociology. Dimitris Skotis in his thesis "Η Διδακτική μέθοδος του λαούτου" – The teaching method of Lute, mentions that:

"An important cause, which we saw affects the two teachers in the way of teaching them, is their relationship with their place of origin as well and their capacity to constitute, one a musician of the periphery and the other musician of the urban center. (…) Everyone perceives sounds, music from the environment in which he grows and subconsciously makes them his property. The environment for what we are talking about is everyone's place, with the geographical approach and not only. We should not forget that the place, as a social construction, directly related to time,

including those who are placed in it. Mainly at home but also from various social events we accept, in terms of music, musical stimuli of the local repertoire.'' (Skotis, 2008) This mention complements and explains the differences that we found between the previous examples and the way that the same instruments are played locally, but also where these differences derive from. Musicians from Epirus, Creta or the Aegean islands have completely different images in their everyday life, as well as different ways of life and life rhythms that are mainly dictated by their local realities.

5.3 The internal sound of Epirus and the morphological influences.
In the wide area of Epirus one can come across a wide variety of natural and built sites.
Epirus is in the north-western part of Greece and the southern part of Albania. The Greek part of Epirus consists of the counties of Thesprotia, Arta, Ioannina and Preveza.
In other cases we have coastal towns, such as Parga, Sivota, Igoumenitsa and Preveza, and in other cases we have village complexes such as Zagorochoria, Pogoni, Tzoumerka and more. Each place has its collective identity as part of Epirus but also a very strong personal identity. The whole area of Epirus is embroidered with seashores, rivers, lakes, gorges, high mountains, where the tops are covered with snow both in winter and summer, valleys and consequently very diverse flora and fauna.

The way of life of the people who live within Epirus, varies according to the location and of course according to the local morphology of each place. As a result, there have been created many different musical idioms that are under the umbrella of music of Epirus but are distinct and different, one from the other.

It seems that in attempting to ''play'' their natural environment the people of Epirus ended up with a plethora of tools, rhythmic and melodic. These tools either were invented locally, or they were brought to Epirus through commerce, trade roots or the

musicians movement all the way from the ancient years through Byzantine times, Ottoman times and to the present.

In an attempt to explain the variety of sounds and wealth of the music of Epirus that depict the natural environment and the way of life of people from different areas of Epirus, we have utilised four large categories:

i) Dominant music styles
ii) Rhythms
iii) Scales
iv) Thremmatology of lyrics

i) Dominant Music styles

- Polyphonics, mainly flourishing in the area of Pogoni

- Pentatonics, all over Epirus, but more elaborate in the area of Pogoni, as a transmission from vocal tradition to the instruments

- Modal, all over Epirus, but especially in the area of Zagori, the City of Ioannina and other urban and commercial centres, and the coastal line of Epirus.

ii) Rhythms

In terms of rhythms there is a complete quantitative research of Kostas Mpalogiannis that categorises the repertoire of Epirus in the following main rhythms

free rhythm (laments, polyphonics)
2/4 sugathistos Hpeirou
3/4 Sta tria
3/4 Tsamikos Hpeirou
4/4 Pogonisio
4/4 tsifteteli kai syrtokageli

5/4 Zagorisios

6/4 Eksasimo tsamiko

7/8 xeimariotikos

8/4 metsovitikoos Sugathistos

8/4 mperati

8/8 Syrtos

9/8 Karsilamas

iii) Scales

In terms of scales we come across the following in the repertoire of Epirus.
Georgios Floudas in his book The scales, has collected them beautifully:

- Rast

- Nikriz

- Hicaz

- Hicascar

- Niavent

- Neveser

- Saba

-Usak

- Kiourdi

- Karsigiar

- Susinak

- Segiah

- Mustaar

- Pentatonic minor

-Pentatonic Major

iv) Thematics:

According to the earliest collection that I could get my hands on (Collection of the
folk songs of Epirus, G.C. Tafariki, 1886)

-Lullabies

- Celebratory (religious thremmatology)

- Of the wedding (Stories of weddings or the beauty of the bride and groom)

- Of the dance (Songs about dancing or the beauty of dancing or the dancers)

- emigration and foreign lands (the pain of the one that stays behind or the one that has to leave , family loved ones and roots)

- Kleftika (songs of the bravery and life of Kleftes, outlaws and resistance fighters)

- Love songs (songs about fulfilled and unfulfilled love due to social and other reasons)

- Of Death (about people who have died or have been killed, their fate stories and achievements)

-Laments (pain and suffering for the people who have passed)

The more one reads the lyrics of any kind of song from Epirus, one will notice that the overwhelming majority of metaphors, parallelisms and pictures given in the lyrics draw their thremmatology from the natural scenes, flora and fauna of Epirus.

Combining some of the above tools gives the means to describe feelings, mental states and the environment (social and natural). The music becomes a mirror with a very clear image. The player is the one who can define the clarity of these images according to feeling, skill and knowledge, but most importantly experience.

5.4 The social experiment – The inherent understanding of the snowflake

Since the beginning of this research there has been a strong intuition that people, regardless of origin, have the inherit ability to match a presented environment with its identifying sound, according to their experiences but also according to what they perceive as information for the image through the music. In this spirit, I presented a sample of 15 listeners with 2 sets of 3 images and sounds, asking them to match the sound to the images without providing any background information on the music or the image.

The objective of this experiment was not to determine if this theory works but to gain some preliminary information, based on which the researcher would reflect on the results, gaining experience in analytical thinking based on music ecology, sociology and locality.

The group of participants in this experiment came from the Global music department of Sibelius Academy, University of Arts. This was intentionally chosen to be, so there could be a more controlled overview of the experiences and knowledge of the group, having their attendance at the academy as a common characteristic. At the same time, it was a diverse enough group to be able to gain trustworthy results. The students of the Global music department who participated come from the bachelors and Masters levels. The students were handed out an answer sheet (attached in the Appendices section) where they would mark their answers. Filling in this sheet confirmed that they give consent for the use of this questionnaire in this thesis.

Below you will find the examples and the results of this experiment.
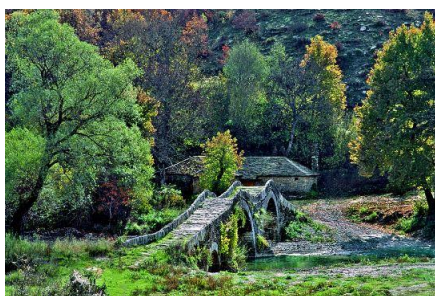
SET 1

Songs

- (a) Prevezaniko Syrto Sea side Epirus
  https://www.youtube.com/watch?v=dccx13p-zUg
- (b) Kapesovo - Zagoriou
  https://www.youtube.com/watch?v=kG3gWVTy5Es
- (c) Organikos Skopos – Pogoniou
  https://www.youtube.com/watch?v=smCEMa0vEtY

  Pictures:

  (i)

(ii)

(iii)

SET 2

Songs:

(a) Nteli papas – Polyphonic with music

https://www.youtube.com/watch?v=0Jk8JtmYNvg

(b) Vasilarchontissa – Metsovo

https://www.youtube.com/watch?v=7BSlmzANDPY

(c) Dontia pikna – Astiko Ioanninon

https://www.youtube.com/watch?v=CJSCdzhzoMk

Pictures

(i)

(ii)

(iii)

The answers were discussed in the end of the experiment to gain understanding behind the reasoning of the participants.
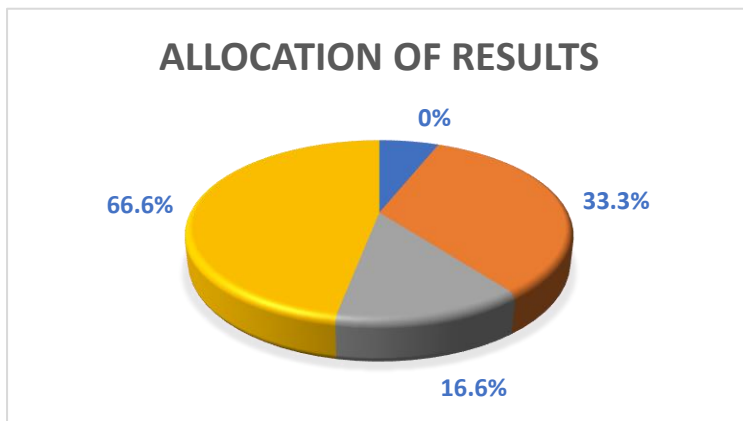
Answer sheets:
The data from the answers were collected and grouped with the following results:

6,0 % of the group made 0% of the matches

33,3 % of the group made 16.6% of the matches

13.3% of the group made 33.3% of the matches

46.6% of the group made 66.6% of the matches

ALLOCATION OF RESULTS

0%

33.3%

66.6%

16.6%

CONCLUSIONS

This experiment initiated a process of reflection for the researcher.

Even though the percentage of the participants with the more correct matches is significantly higher than the percentage with less matches, it became clear that due to the number of participants, the results are unlikely to be really representative. Regardless of this fact, the results initiated a thinking process based on which some quality characteristics of the participants came to light. The everyday realities of the participants are common since everyone lives in Helsinki, Finland. The origin of the participants however differs significantly, thus the experiences of natural and built environment also differ. As these experiences become a big part of our knowledge, until we build on it, we have concluded that the understanding of matches between environment and sound, depend a lot on the social aspect, but also on the locality of the origin of the participants.

Thus, instead of drawing conclusions on the percentage of people having an instinctive understanding of the connection between environment and the matching sound, in the case of the music of Epirus, we ended up with the understanding that the social aspect of the traditions of the individual and the locality of music and everyday realities, made the answers of the participants vary.

This strengthens the belief that even though one can isolate the topics of music ecology, sociology and locality and examine them separately, it is more beneficial to look at this triptych as one and analyse the data based on all the three aspects.

6.0 Discussion

In the process of collecting data on music ecology, locality and sociology, the tool of interviews was used. The interviewees were contacted before the interviews, and were presented with a loose concept of the triptych of locality ecology and sociology. The goal of not presenting to them the full concept of the study prevented the interviewer from directly forcing the conversation to what he needed to hear. On the contrary, these subjects arose, as if for the first time, during the interviews. Both interviews were conducted in a very informal environment, where we all sat around the same table, shared food and drinks and casually talked about the matters in question. The conversations were recorded with the permission of the interviewees. The audio files of the conversations then were transcribed and reflected upon. The parts relevant to music ecology, sociology and locality were separated from the text in such a way that the meaning of the passages would remain unaltered. For the sake of clarity and transparency, the full extent of the interviews is presented in the appendixes segment 10.0.

The interviews touched a series of matters, sometimes more tightly connected to ecology, sociology, and locality, and at other times in a looser way, providing support and context for the interviewer to better understand the topics at hand. In this segment we will present those passages in the order that they appeared in the interviews and will be analysed according to locality, ecology, or sociology. It is useful to remember that these matters are not exclusive to each other but could be eventually categorised in more than one group.

The interviews in Epirus occurred in the house of the interviewees, in the presence of Singer1 and Singer 2, the clarinet player of their ensemble and the family of singer 1 (mother and two children).

We will refer to Singer 1 with the mark S1, to Singer 2 with the mark S2, to the clarinet player with the mark CL and to the interviewer with the mark INT.

Passage 1:
S1: Look, Pogoni does not have anything. They have only pentatony. Doric style.

Simple, no ornaments, Doric, nothing unnecessary. And polyphony and laments. And the laments dominate cause the people were sad, and they were singing continuously.

The man would go away, the son would go away, there were only the women left. They would leave to go to work elsewhere. If you search and see, Epirus is not a fertile land. It is all mountains, stones, snow in the winter. You don't reach easily. What do you cultivate up here? Nothing will grow. The livestock almost non existing at that point. So, they would go abroad (interesting point is that abroad is not specified as outside Greece but of out of Epirus). The women would stay back, and they would lament. Imagine the kids would have equal distances from each other. About two years. When the man would come back, they would have a child, then go away. Return, another and away.

That was the life, there was no other way, they could not live differently. They should make their brains work. They would be traders. Especially the ones from Zagori.

INT: So I suppose that through commerce happens all this mixing and contacts (east and west).

S2: Surely! Also, in Preveza. There is a mixed situation as well! They were a harbour so they had more influences!

S1: You can hear pentatony. You also hear influences from byzantine time. These are the eastern influences.

In this passage, we get information about the style of music in the area of Pogoni, in Epirus. In terms of music ecology, according to S1 there is a direct line connecting the infertility of the land with the difficulties of living in these lands and the way they would use the music locally. Further on, there is the example of Preveza, a harbour city and the fact that because of its environment there is more social interaction, and the music is influenced differently than Pogoni, which is high in the mountains. Referring to the style of music in Pogogoni, S1 describes it as simple and Doric, using it through laments and polyphony. He is now touching the social aspect of this music becoming a tool for describing the situation from the local communities. The music in either polyphony or the laments would mainly be used to describe the heavy feeling of males of the community having to emigrate to find work and provide for their families and females remaining behind dealing with the everyday life and living with the absence of the other half.

Let's keep in mind that we are talking about times when gender roles were a lot stricter and would reflect different societal structures.

Passage 2:

INT: They were leaving from here to go where.
S2: Germany and America.
Before the Zagori people in Cairo, There Kapesovo song comes from.
Istanbul. But later mostly Germany. But everywhere around the Mediterranean Sea as well.
The same as in the ancient Greece.
CL: People from the city of Ioannina they did not have pentatonic songs here.
The pentatonic songs are fertika (brought here from somebody). Because they would come away from the villages, from Pogoni and they would bring. It was an urban centre here. They had no connection with Ioannina before. These are also information from my friend and teacher, who was up here in Lakkomata, P.Z. He could give you more information form the city of Ioannina and the culture.
S1: So with the trade the eastern sound came as well.
Not so much, you would not hear it that much in the old days.
I hear it more in Zagori than elsewhere else.
Yes, there were a lot of Ksenitemenoi in zagori.
Ksenitemenoi where all.
CL: They also took the urban songs of the city of Ioannina. For example, Bazarkana is an urban song, or Archontopoulo. It says I was talking with Beides and the Pashas. Where were those officials?
In the city. Or Karaberia. Clearly a song from Ioannina.

In this passage we get primary information regarding the places of emigration of the people of Epirus. Even when traveling they kept their roots and their origin close to their heart and songs were sung for their emigration and their Nostos, their missing the motherland. Kapesovo, which is mentioned here, is a traditional 5/4 from the Zagori area that starts by saying in the lyrics that the singer got sick in Cairo and will only heal in Ioannina back in Epirus and, if not that, he can at least die in Kapesovo.

Subsequently, we get the information that even though Pentatonics exist strongly in Pogoni, some 50 kilometres from the region capital in the city of Ioannina, this tradition is practically non-existent. We immediately notice the role of locality in music tradition in addition to the reasons why the capital had different ones. Ioannina as an urban and commercial centre had influences from all the musicians that passed through from east and west, adopting mostly the eastern sounds and the makams for two reasons. Due to the difference of music ecology but also because of their history as an important city during the Ottoman times, they were strongly influenced by those traditions as well.

Finally, we see the influences of the locality in the lyrics of urban songs such as Karamperia and Archontopoulo, which talk about the connection of the main character with wealth and the local high-ranking lords of the Ottoman empire, signifying a clear location setting in the city of Ioannina.

Passage 3:

S2: pls note that according to the area they chose different rhythms.
We will also go to the rhythms.

S1: Here I think we should look at three different things:
1) the sounds. Personally, I think they do not have so much of an eastern sound. They play the scales, but the feeling is not the same that you would hear from a band from Istanbul.
2) You should investigate the rhythms as per to the areas
Cause every area has different songs. For example, Zagori has own repertoire and rhythms, the syrta in other place, the pentationic in Pogoni, that they are very slow, almost non danceable f North Ipeiros, from this side Syrako and Tzoumerka they hear a lot of Tsamikos, in three.
You cannot go as a singer without having the right repertoire there. You will be humiliated.

CL: They are influenced as well from commerce and from Ksiromero. Cause loads of them left from Ksiromero down there and came up here, or the Vlachs were coming and going.

Here in Epirus we do not have many Syrtos as they have in Peloponnese.

Those typical paniguria (open celebrations with music in the honour of a place, a saint of the protector saint of a place) from Peloponnese that you will see in tv with the typical music that also resembles some island music and the syrta and the kalamatiana that you will find there, here they don't exist. In some places they do exist, but they have the 3 of the seven in front.

S1: You mean like Metsovo that they hit them differently?

CL: Ok in Metsovo all the dances are the other way around.

I don't know if I can dance those. They lift the feet somehow strange.

Only them. They do it upside down.

They jump as if they would step to crash the grapes.

S2: Yes yes!

And they dance separated. They dance facing each other (traditionally dances from the area are circular dances)

For example the have this karsilamas, the tourka as they say,

'I cannot understand if you are Turkish or Greek'' the know them in Anilio up there.

Genovefa they have. It is a simple little 4 but it is so juicy!!

Cl: For Metsovo you better find someone from there.

If you want, I have friends there to talk to you.

S1: Also, this is music that came to Greece through the Balkans.

It is not eastern not western. It is a thing on its own.

INT: Now the polyphonics where do they come from.

S2: Usually from Northern Epirus. So, I guess from there.

Imagine in the Ottoman empire this was one place only.

Even today it is not a barbwire between them or a wall. It is the mountain line.

CL: My father goes hunting and the dogs have million times ended up on the other side.

Polyphony was also used to fill the lack of instruments. They did not have a lot and sometimes not at all.

Here we start by witnessing the plurality of rhythms, but also the special sound of Epirus.

Even though the makams were used in some of the music of Epirus, the sound significantly differs from that of the music in Istanbul. In terms of music locality and sociology this makes complete sense, as the metropolitan setting of Istanbul is nothing like the environment in the city of Ioannina and even less like the villages of Zagori. It was mentioned that even if the scales are the same, the feeling is completely different. We clearly see once again that when the same music travels and relocates it is bound to bend and adapt to its new environment and way of life of the musicians.

Then, the different rhythms and repertoire between different areas were mentioned. In the example of Pogoni and Zagori and north Epirus, three areas that coexist in a radius of no more than 80 kilometres from each other, the music is so different that you cannot perform if you do not know the local repertoire. It was considered unacceptable and embarrassing. The locality, the ecology and the sociology again play their role in these differences.

Further than that, despite the local differences, there is an even greater and more chaotic distance between the sound and aesthetics of the whole of Epirus with Peloponnese, in the southern part of Mainland Greece. The differences come in the rhythms and aesthetics, again due to locality, ecology and sociology.

Even when rhythms find their way to a place in Epirus, the spirit of the same music changes completely and is foreign to the rest of Epirus.

In the example of the rhythms and dances from Metsovo, CL mentions that they look strange to the eyes of other Epirotans, because the rhythm is upside down and they look as if they are jumping on grapes. This is a beautiful image that once again borrows its thematic from the nature and the way of life in the mountainous side of Epirus.

In the latter part of this passage, there is a clear appearance of locality, when describing dances and rhythms, which function completely differently outside Epirus compared to the local ones. The difference of Balkan music and rhythms that reached Epirus was also acknowledged, while clarifying that during the Ottoman years there were no actual borders between those areas, but the natural differences signified different areas. That explains in a second degree the often lack of respect of the locals to borders as something dysfunctional.

Passage 4:

S2: Let us also give the point that the singers, sing as they would imitate, streams, birds and more. Also, the clarinet. Babis many times is telling me ''this one must be sung like this'', I was asking how.
He would play it with the clarinet, he would give me the line, not the basics. He would give me the melisma, that is imitating a bird or something else.

In this passage we can see S2 sharing the experience of having to go to the natural environment to get the correct way of singing in the local aesthetics, showing the direct connection to it.

Passage 5:

S1: NO. you must have the pictures and the experiences to sing. Also, for someone writing the lyrics.
You have different experiences. He is in his own world. You must have felt pain. You cannot be happy and write.

Also here comes in the environment. If you live in an environment like this, you will get this felling (talking about Epirus). The space plays a major role.
Also in the idiosyncrasy of the people, also in the local dialect and the local language and in the songs. You have lived in Giannina and you know.
CL: Even the drink you will have. Other feelings come out with tsipouro, and other with Whiskey.
Another with Ouzo.
Here if you don't complain the song does not bounce to the people. You cannot say it in a European way. It does not exist. If you don't come here and live here, you can't feel it.
I have heard Chatzopoulos one of the biggest violin players. He said one cannot play a song from an island and not know where the island is. Damn his eyes.
Also, geography plays its role.
You cannot want to play something from Pogoni, ''Sto vasiliko ela'', and not know

where is Vasilikos!

Another one, kato stin agia marina. Agia Marina is in Pogoni is in Igoumenitsa. You cannot not know it!

If you have not been in Kapesovo, you will not understand why he goes there to heal.

During this interview I find that in this part the interviewees went deeper and deeper to music ecology and started more consciously giving examples of it from their everyday reality.

Both in lyrics and images it is considered crucial to have the personal experience of a place and be emerged in it to play the local music. There is a strong point about how local environment affects the music as well as the way of life of the local society and the musicians. All the way to the type of alcohol they consume, what feelings it brings, and how even that matches the needed local expression.

In the last part, CL continues saying that he considers it unacceptable to sing about places whose location you do not know and you have not visited, in order to give the songs the right feeling. Examples from Agia Marina, Vasilikos and Kapesovo Villages were used to make the point.

Passage 5:

CL: Also, for north Epirus. If you do not know the history of North Epirus, you cannot sing like it.

S1: starts to sing Deropolitisa.

CL: Yes! Deropolitisa. I cannot perform in this song. Personally, I can't. Albania and north Epirus. I have never been there. Even for a ride to go with the car. And we have a lot of friends from there. I don't have the experience.

People there have found trouble. Some people of north Epirus they consider themselves Greek and here we consider them Albanian.

There are some cases in syrta that you do not need to give pain. It does not matter. The instruments lead you. The rhythm takes you. In Epirus this is not the case. If you do not take it yourself where it must go it cannot be heard. Its unpleasant.

Yet another mention of the intention behind the music. The musician is called to live the story of the melodies and the songs to play them otherwise the song is not delivering the message that it should. Immersion in different areas is crucial to the interpretation of music, proving that knowing the notes is not enough. The images and the energy of each place guide the way of the music derived from those places.

Passage 6:

S1: Look it is music connected to earth. And the themmatology as we talked. And consequently, the music phrases that form are phrases that do not have forced sophisticated art. Not to become complicated. You just have to breath the music. How do you breathe? When we breath and talk we do not do it in a sophisticated way. We are talking about ordinary (simple) people.
So you will not find melodies going away from your octave. It stays there in its octave.
You will not find complex harmonies, nor melodies. So, all this comes in these 5 notes to put your feelings. You must put your brain to go off the 5 notes ok. But that is not the point.
You can move only in the five notes. In the pentachord. And this is your song. Take a song. What is it? 5 notes.

Here we have a very important testimony of a singer explaining the fundamentals of playing music. The instruments and voices are called to express in an original way that depicts environment and way of life. Not in a pretentious way. Simplicity and directness guide the music to become one with the environment and be the right tool in the hands of each community. Restricting the skill to simplicity is the way of getting value out of life. As simple as breathing.

Passage 7:
S1: It is since ancient Greece. It stopped and continue later.
Back then the music was functional. You do not play music just to play music. You play for the function of it. An offering to a god, music for theatre. But I think in the past this was not a separate thing. At all times the function was there. When someone passed away, we would lament in the church, after we would still lament

on the grave. At all times the was the need.

Here we encounter the strongest point of music sociology in this interview. The intention of the music is in the centre of everything, always in the service of community. This process is lost in time and appears frequently through the years. Lamenting is one of the strongest examples of music becoming the medium of expressing feeling and feeling complete, even in the most desperate of times, personal or collective.

Passage 8:

S2: Here we sung two minors and one major. These go on and on, stis pikrodafnis, vasilikos tha ginw, de mporo manoulam and so on. Now we play with the tempo. If we are quite normal with time, we go to this tempo. Closer to the dawn we will go to a much slower tempo, for example.
S2: These are only for the dawn of day.
No in the same rhythm 4/4 if you are in the case of dancing, I have my tempo here in 150bpm they become almost rumbas.
We are here in this category, in weddings, in celebrations and so on, If they dance you sing faster songs and if not.
S1: These are the programs of today right? It needs to last for hours and hours.
But when you also sing, I have a great sorrow in the heart, you cannot sing it fast. This cannot happen. This one you sing it slow; it is not celebratory!
S2: What S1 says, exists with different lyrics se touto to xwrio.
That can be faster but still not too fast.

In this passage, S2 explains a few of the rules about how to set up an expressive performance. The aspects of feeling in terms of joy and sadness exchange places with the use of different scales and tempo defines the spirit as the hours of the day and the performance progress along with the expression. Every occasion has its own signature aesthetic, tempo, and mood. Not because the players decide but because the occasion dictates it.

Passage 9:

S1: One of the pillars of Byzantine chant, Chrysanthos in the 1800, separated the musician in three categories, the empirical one, the one from art and the scholar. He claimed that the scholar should be able to move and direct human feelings through music. You want to make them sad; you make them sad, you want to make them happy, you make them happy, you want to make them forget, you make them forget. And every sound in the 8 sounds has a little explanation that characterises it. One is like emvatirio, one is hydonic, one is like this one is like that.

Yet another beautiful example of sociology and the purpose of music out of the words of a Byzantine scholar.
The ability of the musicians to help in guiding the listener in the direction they please. This is a serious and conscious choice of the musicians to lead the community through circumstances and all the way to catharsis.

Passage 10:

CL:
1) pikrodafni,
2) kontoula lemonia
3) Nteli papas. Priest is compared to nature. How do you describe the beauty of a person?
how do you describe a feeling.
Because this is what they were in contact with, and they know.

Here we have the explanation of CL regarding the thematic of lyrics that borrow scenes from the local natural environment to describe people and circumstances. In the music of Epirus, the music and the lyrics have a very tight connection with nature and most of the characteristics of emotions feeling and beauty derive from metaphors from nature. This comes down to traditional knowledge and everyday life scenes.

Passage 11:

What type we have not touched?
instrumental.
They are skaros, laments, played and sung, kagelia,
The instrumentals are more decorated. Klamata from Preveza.
Klamata is not very typical from here.
It is happier.
They see the sea these people.
''in the islands people they are more open''
Filoksnia (hospitality) is sacred.
As you can see.

Finally, we touched on the instrumental parts of the music of Epirus. Even in the absence of lyrics, the music expresses function. There are different styles for Sephardic songs, different for life in the mountains, different for life close to the sea, all tied up with the concepts of community, inclusion, and hospitality. In the music of Epirus, nothing stands by chance. There is a purpose that becomes a tool in the hands of the community.

7.0 Signature sounds

Since the beginning of this research process there has been the understanding that different music traditions carry what we call signature sounds. (Definition of signature sounds from somewhere). As mentioned previously, this could be due to their (since the beginning, naturally existing, born with) characteristics such as strong aesthetics and idiosyncratic sound, defined due to music locality, ecology and sociology, or due to strong influences based on an individual or a group experience or, finally, because this is a constructed characteristic that promotes and brands music tradition. It is very important to acknowledge that the three cases that were identified are not mutually exclusive but, in most of the cases and localities, they tend to appear conjointly.

The first case is of aesthetics, and consequently the sound draws its characteristics primarily from the local and surrounding natural and built environments. Following this becomes a reality for local communities and serves as a common knowledge and understanding and transforms into a social tool that primarily serves the local community. In this case, even though there is the understanding that these types of music traditions can and will be eventually influenced by external factors, such as social interaction with non-local communities, travelling of the tradition and so forth, we will stay in the original format or as close to the roots of the tradition as possible. It is this fact of remaining as close to the roots of each tradition as possible that makes them stand out, with a sound different to the mass sound of the music industry of any given genre, and finally being able to hold this as a distinct signature sound.

In the second case of strong influences of an individual or a group, we have the person in the centre of creating an individual signature sound and following, gifting these signature sounds to the community. It seems that in this case we have individual or collective influences, deriving from the environment (social and natural) where a person spends a great deal of time, and this input can be both conscious and subconscious. Phraseology, aesthetics, and way of playing and understanding music have become part of the musician's toolkit and are offered back to the

community through 'digestion', reflection and practice through the personal lenses and filters of the individual or the group. Further than that, though, the group or the individual can acquire influences, inputs, and inspiration from outside the place of origin, when the exposure to external factors is dealt with openness and respect to what comes as different from conquered knowledge. In this case, time and personal aesthetics become the key factor for the integration of the external influences into forming the individual's or the group's unique sonic thumb print.

Schematically it is always useful to think of the sofa metaphor. Imagine a beautiful grey sofa that matches the house environment in a perfect way, creating balance between its existence and the house environment. Now imagine a resident of the house opening a bottle of wine and towards the end of it, accidentally spilling a glass of wine on it, leaving a small hardly noticeable stain. Initially we need to assume that the resident wanted to have this wine, as the better part of the bottle is consumed. Then we must acknowledge the unintentional spill of the liquid. Let's now focus on the sofa as a tool of the resident.

There is the strong belief that the stain of the wine on the sofa is something unintentional, unwanted and something that alters the looks and the aesthetics of the sofa. We claim that the stain will be considered a stain if it stays there for a short period of time and the resident will most probably always notice it, it will attract the look as something foreign and unmatching. If the stain remains there for a long period of time, it stops being a stain and it becomes itself sofa or part of the sofa. The colour of the stain fades, blends with the rest of the wear of the sofa and finally becomes something natural and incorporated in the aesthetics of the sofa in the eyes of the resident. It becomes a small part of it.

In the third case where a signature sound becomes a constructed characteristic that promotes and brands a music tradition, things are getting simpler. It is usually due to the existence of the environments' strong influences and the individuals' offered additions and novelties when a signature sound becomes so strong that people with a certain vision, influence and power are able to make a brand out of the sound. In the best-case scenario, the brand works as a tool of preserving an alive tradition and a special sound that promotes the existence of it as an introduction of this sound and its tradition to the world, not to take over but to be present and interact. In the worst-

case scenario though, branded signature sounds can easily become a product, with a price to be sold and bought, going far away from the original intention of its creation, distorting the original purpose. In even more problematic cases, we are obliged to acknowledge that sometimes the very creation of a brand is intended to be a product leading even further from what is considered ethical or elaborate or acceptable in the researcher's mind, personal aesthetics, and this thesis.

7.1 Effects of immersion to new concepts

In this part we are compelled to start by acknowledging that there is no real ownership of roots and culture. An individual's exposure to them varies in terms of time, the amount of immersion, and the openness and consciousness of the individual, making roots and culture part of an own and unique sonic identity, as unique as the uniqueness of the individual.

Through this acknowledgement, it becomes clear that the process of creating a unique sonic identity is a lifelong process and depends crucially on the immersion of the individual to new concepts. It is this immersion that creates a plethora of tools to accommodate diversity in music expression, while at the same time enables the individual to maintain a sound so unique that it becomes itself the music identity, and it is easily recognisable. This process can be rewarding and empowering, but also hides the danger of recreation of music characteristics that an individual has not really embodied, but they are replicated and reproduced at a much shallower level. Time is once again a factor that could define how deep one can go into the understanding of musical novelties and if they serve as a personal tool, and how well they settle and blend with the pre-existing identity of an individual.
Finally, we have to clarify the difference between exposure and immersion as the result is crucial for the formation of sonic identities. Being exposed to new music idioms is a powerful tool for every musician but it does not necessarily mean that it occurs in their original environment. It is always easier to understand those idioms when you encounter them in their own environment, to hear, feel and observe them from different angles and a plethora of sources rather than one person, regardless of how knowledgeable that person might be.

8.0 Conclusions

Through this research process we have discovered the importance of the triptych of music locality, sociology and ecology in understanding, interpreting and enriching an individual's knowledge of locally produced music traditions. This tool can be a great help not only to understand the music of Epirus, where the main focus of the research was, but in the belief that behind this understanding there is hidden a more generally applicable theory and a tool for understanding the roots of music. By analysing the case of Epirus, there was in many cases the feeling of a breakthrough into understanding and analysing other strong music traditions as well.

In the example of music from Epirus, even though I have been passionate about it for an extended period, this research helped to deepen the understanding of why things happen as they happen within this tradition, rather than considering their way to be an axiom. Tools, such as music ecology, sociology and locality, can also be the tool of an individual's immersion process into new music traditions, empowering them to come to a deeper understanding of how things happen as they happen musically in each locality.

For instance, the complexity and in-depth connection of indigenous groups around the world to their local environments, and how this translates in their art and their music, stood out as a possible direction to further the research's scope. In the example of Sámi people, crucial questions arose that were unfortunately not possible to be answered or included in this research due to the limited time and the inability to have an immersive experience in the environment of Sápmi for a reasonable amount of time. Acknowledging the massive area of Sápmi and the existence of different indigenous languages, different ways of livelihood, different community structures based on locality and different local environments, raises the question of how traditional joiks and contemporary music are influenced by this variety of characteristics. Are there area-specific joiks? Are there language group specific joiks describing differently the same topic? Are there livelihood specific joiks? How much is joik affected by the concept of music ecology, sociology and

locality? These are only few of the questions that arose through the research process and wait to be answered through more thorough research in the future.

It is a wish and hope that the research and the traditional knowledge included in this thesis will add a little stone to the construction of understanding the music traditions of the world. They are a source of wealth, education and a way of non-verbal communication that gives a more spheric understanding of musical and non-musical roots and their function.

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