DICTIONARY OF TRADITIONAL MUSIC INSTRUMENTS

Play our anthems share our traditions

Bulgaria, Greece, Italy, Poland, Romania, Turkey

2013 -2015
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Dictionary of Traditional Music Instruments

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Argument

This dictionary contains musical instruments of symbolic or cultural importance within a nation.

In some cases, national instruments remain in wide use within the nation but in others, their importance is rather symbolic.

This dictionary compiles instruments that have been alleged to be a national instrument by any of a variety of sources, and an instrument's presence on the list does not indicate that its status as a national instrument is indisputable, only that its status has been credibly argued.

This document is a short dictionary of words which may help you learn about music. It was originally intended for non-musicians, but it is useful for anyone who wants to develop a larger verbal arsenal for talking about music.
The folk music of Turkey

Turkish folk music (Türk Halk Müziği) combines the distinct cultural values of all civilisations that have lived in Anatolia and the past territories in Europe and Asia. Its unique structure includes regional differences under one umbrella. It was the most popular music genre in the Ottoman Empire era.

Folk dances and costumes

Hora - A type of circle dance, also known as Syrtos, originating from the ancient Greek art form of χορεία (Chorea).

Horon - This Pontic Greek dance from Black Sea, was performed by men only living in Trabzon, dressed in black with silver trimmings. Today, the dancers link arms and quiver to the vibrations of the kemençe (an instrument similar to violin).

Kasap Havası/Hasapiko - A Greek folk dance. The dance originated from the Greek butchers guild, living in Constantinople, during the Byzantine Empire.

Kaşık Oyunu - The Spoon Dance is performed from Konya to Silifke and consists of gaily dressed male and female dancers ‘clicking’ out the dance rhythm with a pair of wooden spoons in each hand.

Kılıç Kalkan - The Sword and Shield Dance of Bursa represents the Ottoman conquest of the city. It is performed by men only, in Ottoman battle-dress, who dance to the sound of clashing swords and shields, without music.

Zeybek - In this Aegean dance, dancers, called "efe", symbolize courage and heroism.

Instruments

Stringed instruments

Plucked stringed instruments include the lute-like saz, bağlama, tar and Cümbüş, and the dulcimer-like Qanûn (also sometimes hammered). Bowed stringed instruments include the kabak kemâne and the kemençe or Pontian Lyra.

Wind instruments

Woodwind instruments include the double-reed, shawm-like zurna, Mey (Duduk), the single reed, clarinet-like sipsi, the single-reed twin-piped çifte, the end-blown flutes kaval and ney, and the droneless bagpipe, the tulum. An old shepherd’s instrument, made from an eagle’s wing bone, was the çığırma.

Percussion instruments

Percussion instruments include drums – davul and nağara – the tambourine-like tef, a mini drum darbuka and the spoons-like kaşık.

Melodies of differing types and styles have been created by the people in various spheres and stages of life, joyful or sad, from birth to death.

1 http://en.wikipedia.org/wiki/Turkish_folk_music
**UT (OUT)** The **oud** is a pear-shaped stringed instrument commonly used in Arabic, Jewish, Greek, Turkish, Byzantine, Armenian, North African (Chaabi, Classical and Andalusian), Somali and Middle Eastern music. Construction of the oud is similar to that of the lute. The modern oud and the European lute both descend from a common ancestor via diverging paths. The oud is readily distinguished by its lack of frets and smaller neck. It is considered an ancestor of the guitar.

**LAUTE (LUTE)** Lute can refer generally to any string instrument having the strings running in a plane parallel to the sound table, more specifically to any plucked string instrument with a neck and a deep round back, or more specifically to an instrument from the family of European lutes.

The **European lute** and the modern Near-Eastern oud both descend from a common ancestor via diverging evolutionary paths. The lute is used in a great variety of instrumental music from the Medieval to the late Baroque eras and was the most important instrument for secular music in the Renaissance.
It is also an accompanying instrument, especially in vocal works, often realizing a basso continuo or playing a written-out accompaniment. The player of a lute is called a lutenist, lutanist, "lewtist" or lutist, and a maker of lutes is referred to as aluthier.

**The classical kemençe** (Turkish: Klasik kemençe) or Armudî kemençe (pear-shaped kemençe) or **Politiki lyra** (Greek: πολίτικη λύρα, Constantinopolitan Lyre) is a pear-shaped bowed instrument.

Nowadays mainly used in classical Ottoman music, the instrument was also used earlier for popular music, such as early "Smyrna-Style" Rebetiko. It has become the main bowed instrument of Ottoman classical music since the mid 19th century.

**The Kemençe of the Black Sea** (Turkish: Karadeniz kemençe), Pontic kemençe or Pontic lyra (Greek: Ποντιακή λύρα) is a bottle-shaped bowed lute found in the Black Sea region of Turkey (Pontus) and adjacent Armenian and Georgian peopled lands. It is also known as the "kementche of Laz".
VIOLIN  The violin, also known as a fiddle, is a string instrument, usually with four strings tuned in perfect fifths. It is the smallest, highest-pitched member of the violin family of string instruments, which also includes the viola, the cello and the contrabass.

Someone who plays the violin is called a violinist or a fiddler. The violinist produces sound by drawing a bow across one or more strings (which may be stopped by the fingers of the other hand to produce a full range of pitches), by plucking the strings (with either hand), or by a variety of other techniques. The violin is played by musicians in a wide variety of musical genres, including Baroque music, classical, jazz, folk music, rock and roll, and Soft rock. The violin has come to be played in many non-Western music cultures all over the world.

The violin is sometimes informally called a fiddle, regardless of the type of music played on it. The word violin comes from the Medieval Latin word vitula, meaning stringed instrument; this word is also believed to be the source of the Germanic "fiddle".

The violin, while it has ancient origins, acquired most of its modern characteristics in 16th-century Italy, with some further modifications occurring in the 18th and 19th centuries. Violinists and collectors particularly prize the instruments made by the Gasparo da Salò, Giovanni Paolo Maggini, Stradivari, Guarneri and Amati families from the 16th to the 18th century in Brescia and Cremona and by Jacob Stainer in Austria. Great numbers of instruments have come from the hands of "lesser" makers, as well as still greater numbers of mass-produced commercial "trade violins" coming from cottage industries in places such as Saxony, Bohemia, and Mirecourt. Many of these trade instruments were formerly sold by Sears, Roebuck and Co. and other mass merchandisers.

A person who makes or repairs violins is called a luthier. The parts of a violin are usually made from different types of wood and it is usually strung with gut, Perlon or other synthetic, or steel strings.
**KANUN (LAW)** The qanun is a string instrument played in much of the Middle East, Central Asia, and southeastern Europe. The name derives from the Arabic word kānun, which means "rule, norm, principle" itself from ancient Greek 'κανών' rule. Its traditional music is based on maqamat. It is a type of large zither with a narrow trapezoidal soundboard. Nylon or PVC strings are stretched over a single bridge poised on fish-skins on one end, attached to tuning pegs at the other end.

"The ney consists of a piece of hollow cane or reed with five or six finger holes and one thumb hole. Modern neys may be made instead of metal or plastic tubing. The pitch of the ney varies depending on the region and the finger arrangement. A highly skilled ney player can reach more than three octaves, though it is more common to have several "helper" neys to cover different pitch ranges or to facilitate playing technically difficult passages in other dastgahs or maqams. In Romanian, the word nai is also applied to a curved Pan flute.

**NEY (TUNNING PIN)** The ney is an end-blown flute that figures prominently in Middle Eastern music. In some of these musical traditions, it is the only wind instrument used. The ney has been played continuously for 4,500–5,000 years, making it one of the oldest musical instruments still in use.

"The Persian ney consists of a hollow cylinder with finger-holes. Sometimes a brass or plastic mouthpiece is placed at the top to protect the wood from damage, but this plays no role in the sound production.
The clarinet is a type of woodwind instrument that has a single-reed mouthpiece, a straight cylindrical tube with an approximately cylindrical bore, and a flaring bell. A person who plays the clarinet is called a clarinetist or clarinettist.

The word clarinet may have entered the English language via the French clarinette (the feminine diminutive of Old French clarin or clarion), or from Provençal clarin, "oboe" it "is plainly a diminutive of clarino, the Italian for trumpet", and the Italian clarinetto is the source of the name in many other languages. According to Johann Gottfried Walther, writing in 1732, the reason for the name was that "it sounded from far off not unlike a trumpet". This may indicate its strident quality in the upper register, although in the low register it was "feeble and buzzing". The English form clarinet is found as early as 1733, and the now-archaic clarionet appears from 1784 until the early years of the 20th century.

There are many types of clarinets of differing sizes and pitches, comprising a large family of instruments. The unmodified word clarinet usually refers to the soprano clarinet, by far the most common type, which has a large range of nearly four octaves.

Johann Christoph Denner invented the clarinet in Germany around the turn of the 18th century by adding a register key to the earlier chalumeau. Over time, additional keywork and airtight pads were added to improve tone and playability.
Today, the clarinet is used in jazz and classical ensembles, in chamber groups, and as a solo instrument.

KAVAL (TIBIA)

The kaval is a chromatic end-blown flute traditionally played throughout Azerbaijan, Turkey, Hungary, Bulgaria, Macedonia, Albania, southern Serbia (кавал), Ukraine, Moldova northern Greece (καβάλι or τζαμάρα), Romania (caval), and Armenia (բլուլ or blul). The kaval is primarily associated with mountain shepherds throughout the Balkans and Anatolia.

Unlike the transverse flute, the kaval is fully open at both ends, and is played by blowing on the sharpened edge of one end. The kaval has 8 playing holes (7 in front and 1 in the back for the thumb) and usually four more unfingered intonation holes near the bottom of the kaval.

As a wooden rim-blown flute, kaval is similar to the ney of the Arab world. The name kaval may once have been referred to various Balkan duct and rim-blown flutes, accounting for the present day diversity of the term’s usage.
ZURNA (CLARION) The zurna (also called surnay, AMO A GIOT birbynė, lettish horn, surla, sornai, dili tuiduk, zournas, or zurma) is a multinational outdoor wind instrument, usually accompanied by a davul (bass drum) in Anatolian folk music. The name is derived from Persian composed of “banquet, feast” and “reed, pipe”. Turkish lore says that Adam, who was moulded from clay, had no soul.

According to a Turkmen legend, the devil played the main role in tuiduk invention (note the term “devil openings”, şeytan delikleri, in Turkish for the small apertures on the bell).

A ritual of inviting guests for a celebration has survived since ancient times: two tuiduk players stand in front of each other, point their instruments upwards and play in unison. During this act, they perform circular movements in a ritualistic fashion suggestive of shamanism.

BALABAN (BITTERN)

Balaban or balaman is cylindrical-bore, double-reed wind instrument about 35 cm long with seven finger holes and one thumb hole. This instrument played in eastern Azerbaijan in Iran and in the Republic of Azerbaijan. In Azerbaijan it is also called düdük.

Balaban can be made of mulberry or other harder woods, such as walnut. The bore through the instrument is about one and a half cm in diameter.

It is said only the melodious tuiduk-playing of Archangel Gabriel could breathe life into Adam.
The double reed is made out of a single tube of cane about six cm long and pressed flat at one end. The performer uses air stored in his cheeks to keep playing the balaban while he inhales air into his lungs. This “circular” breathing technique is commonly used with all the double-reed instruments in the Middle East.

BAĞLAMA (BINDING)

The bağlama (Turkish: bağlama, from bağlamak, "to tie", pronounced [baɻ'aˈma]) is a stringed musical instrument shared by various cultures in the Eastern Mediterranean, Near East, and Central Asia regions. It is sometimes referred to as the saz (from the Persian meaning a kit or set), although the term "saz" actually refers to a family of plucked string instruments, long-necked lutes used in Ottoman classical music, Turkish folk music, Azeri music, Kurdish music, Assyrian music, Armenian music, and in parts of Syria, Iraq and the Balkan countries.

Instruments resembling today's bağlama have been found in archaeological excavations of Sumerian and Hittite mounds in Anatolia dating before Common Era, and in ancient Greek works.

According to The New Grove Dictionary of Music and Musicians, "the terms "bağlama" and "saz" are used somewhat interchangeably in Turkey.

Like the Western lute and the Middle-Eastern oud, it has a deep round back, but a much longer neck. It can be played with a plectrum or with a fingerpicking style known as şelpe.

In the music of Greece the name baglamas (Greek: μπαγλαμάς) is given to a treble bouzouki, a related instrument. The Turkish settlement of Anatolia from the late eleventh century onward saw the introduction of a two-string Turkmen dutar, which was played in some areas of Turkey until recent times.
CURA (CURE)

The cura is the smallest member of the bağlama family with the highest pitched sound. The member one size bigger than cura which gives a sound that is one octave lower than cura is the tambura.

And the one with the deepest sound is the divan sazi whose sound is one octave lower compared to tambura.

The smallest member of the baglama family, it is found in nearly every region of the country under a variety of names, including dede sazi, parmak cura, and üç telli cura.

According to the instrument with which it is to be played (and accordingly its exact dimensions and tuning), it is known by names such as baglama curasi, tanbura curasi.

Two-stringed Kozağaç Cura, known as “Two-stringed” in Teke Region, varies in terms of structural and instrumental features.

TANBUR

The term Tanbur, Tanbūr, Tanbura, Tambur, Tambura or Tanboor can refer to various long-necked, string instrument originating in the Southern or Central Asia (Mesopotamia and Persia/Iran).

According to the New Grove Dictionary of Music and Musicians, "terminology presents a complicated situation. Nowadays the term tanbur (or tambur) is applied to a variety of distinct and related long-necked string instruments used in art and folk traditions in Afghanistan, Pakistan, Turkey, Tajikistan, Kazakhstan, Uzbekistan.

Similar or identical instruments are also known by other terms.
The yaylı tanbur is a bowed long-neck lute from Turkey. Derived from the older plucked tambur, it has a long, fretted neck and a round metal or wooden soundbox which is often covered on the front with a skin or acrylic head similar to that of a banjo.

The instrument is held vertically, with the soundbox resting in the player's lap or between the calves.

The bow is grasped sideways, with the little, ring and middle fingers pressing on the horsehairs, while the thumb and index fingers hold the rightmost wooden edge of the bow.
The leftmost strings of the instrument unite into a single course to form a doubled-string which is tuned to a unison that is lifted slightly from the bridge. This is where all melodic playing takes place. The rest are sympathetic strings numbering from 4 to 6 which are tuned to the octave, fifth and/or fourth of the main doubled-string.

Due to the special nature of the instrument, the neck behaves as though it was unfretted despite the ordinary placement of numerous frets (anywhere from 24 to 34 or more to the octave). That is to say, the fingers can press down on unfretted parts of the neck to achieve the same effect as stopping the frets. This allows the glissandi and portamenti to be executed flawlessly which constitute the primary characteristics of yaylı tanbur.

Moreover, the frets can be moved about depending on the tastes and choices of the player to achieve correct intonation of a given makam.

It was developed in 1930 by Zeynel Abidin Cümüş (1881–1947) as an oud-like instrument that could be heard as part of a larger ensemble.

The cümüş is shaped like an American banjo, with a spun-aluminum resonator bowl and skin soundboard.

Although originally configured as an oud, the instrument has been converted to other instruments by attaching a different set of neck and strings.

The standard cümüş is fretless, but guitar, mandolin and ukulele versions have fretboards.

The neck is adjustable, allowing the musician to change the angle of the neck to its strings by turning a screw.

One model is made with a wooden resonator bowl, with the effect of a less tinny, softer sound.

**CÜMBÜŞ (CAROUSAL)**

The cümüş (/dʒuːmˈbuːʃ/; Turkish pronunciation: [dʒymˈbʏʃ]) is a Turkish stringed instrument of relatively modern origin.
ZİL (BELL)

Zılls, also zils or finger cymbals, (from Turkish zil, "cymbals") are tiny metallic cymbals used in belly dancing and similar performances. They are similar to Tibetan tingsha bells.

Some dafs are equipped with small cymbals, making them analogous to a large tambourine.

TEF (DEF)

Daf is a large Persian frame drum used in popular and classical music. The frame is usually made of hardwood with many metal ringlets attached, and the membrane is usually goatskin. Daf is mostly used in the Middle East, Kurdistan, Iran, Armenia, Afghanistan, Turkey, Tajikistan and Azerbaijan, and usually accompanies singers and players of the tambura, violin, oud, saz and other Middle Eastern instruments.

DAVUL (DRUM)

The davul (Turkish) or tupan is a large double-headed drum that is played with mallets. It has many names depending on the country and region.
BENDİR(BENDER)

The bendir (Arabic: plural banadir, also called erbeni or arbani) is a frame drum used as a traditional instrument throughout North Africa. Unlike the tambourine, it has no jingles but most often has a snare (usually made of gut) stretched across its head, which when the drum is struck with the fingers or palm gives the tone a buzzing quality.

The bendir is a frame drum with a wooden frame and a membrane. It creates different tones according to the spreading of the shock waves moving across the skins itself.

A frame drum is the oldest and most common kind of drum. The bendir is used throughout North Africa, Ancient Egypt, and Mesopotamia.

The bendir drum has been around since prehistoric times. The bendir is about 14 to 16 inches. The drum is played kept vertical by inserting the thumb of the left hand in a special holes in the frame. The bandir or bendir is used in the special ceremonies of the Sufi. The Sufi tradition is strongly characterized by the use of music, rhythm, and dance to reach particular states of consciousness.

The bendir has a small hole in the bottom, which is used to balance the drum at the base of the left thumb as the left hand fingers that the rim and the right hand plays the rim and center.

It is mainly used in the following countries: Morocco, Algeria, Tunisia, Libya and sometimes Egypt. Egypt mostly uses a frame drum similar to the bendir, which is called a tar, except it does not have a snare in the back of it. A version of it exists in Ireland called the Bodhrán which is usually played with a beater.

The term Bendir means in Turkish language a big hand frame drum, which is known as Duff in Arabic language.
KUDÜM (NAKKARE)  The naqqāra is a drum with a rounded back and a hide head, usually played in pairs. It is thus a membranophone of the kettle drum variety.

The term naqqāra also naqqarat, naqqarah, naqqâre, nakkare, nagora comes from the Arabic verb naqr- that means "to strike, beat"
GREEK TRADITIONAL INSTRUMENTS

INTRODUCTION

In this age of globalization in which the cultural differences between the countries are almost eliminated, it is really important to concern ourselves with subjects which are related to tradition. Our traditions are the roots of the tree which is our nation. Without those roots we will turn into gewgaws of those who are in control of the media. They will impose to us whatever they want and the criteria of this enforcement will not be the aesthetics or their cultural value, but the relentless laws of marketing. In this context, occupying with our national musical instruments will denote the allurement of the tradition as well as our eclectic affinity with the neighborly nations, since finding a traditional musical instrument which is purely Greek is not feasible.

In Greece there are many museums and private collections of traditional musical instruments. But, the most complete one is situated in Athens and specifically in Plaka (Diogenus 1-3) and it is the Museum Of Greek Traditional Musical Instruments of Fivos Anagionakis – Central of Ethnomusicology. It was founded in 1991 and it is supervised by the Ministry of Culture. In the museum there are Greek traditional musical instruments which reach back to the 18th century.

ETYMOLOGY OF THE WORD MUSIC

Many people believe that music can say everything without using any words. But words are a necessary casing when it comes to Greek traditional musical instruments. Music was named after the muses and its protector is Melpomeni (the muse of tragedy. The one who sings about remarkable things) and Efterpi (the protector of lyrical poetry and the art of aulos. The one who charms and leads to ecstasy). Nowadays, the word ‘music’ stands for the art of sounds in contrast to the meaning which the ancient Greeks gave to it; they meant the unbreakable union of the sound and the speech. A huge unit in the music history is folk music. Music was developed really early in this part of the Earth which we inhabit, which is a crossroad and a ‘crucible’ of different civilizations, Greece. It was normal that the media of expressing music were also created here, the musical instruments. It is not easy to specify the authenticity of their origin. That is to say that the musical instruments which we will talk about are not necessarily a contrivance of the ancient Greeks. Any possible information on the origination of some musical instruments will be mentioned.

The traditional musical instruments are separated in:

Idiophones [such as lalitsa, shell, vuges, rokana, spoons, bells, zilia, triangles]
Membranophones (such as tabor, tubeleki)
Aerophones (such as flute, sourafli, mantoura, zournas, tsabouna, bagpipe and clarinet)
Chordophones (such as banjo, bouzouki, lute, oud, zither, kanun, lyre, kementzes, violin)
A. IDIOPHONES

An Idiophone is any musical instrument that gives a characteristic sound just by the way it is constructed. The construction of idiophones is not exclusively for musical instruments.

LALITSES

Lalitses are small aerophones which look like whistles used in Greek music. They have the size of a spherical vase or a jar and they’re also called water-whistles or little nightingales or cuckoo. They first appeared in the byzantine ages, in small and hollow ceramic creations, on zoomorphic handles of crooks and elsewhere. They have a mouthpiece and they’re usually half-filled with water. Their sound seems like birds’ chirping.

KOYDOYNIA (BELLS)

Bells, known to the ancient civilizations of China, India, Egypt and Greece, were initially created to be charms for the animals and sacred places. But they slowly turned into a tool for shepherds. Each bell has its own sound and every shepherd looks for the sound that fits to his flock. They’re made of sheetmetal or they’re casted with bronze. As musical instruments, bells operate in the traditional bow of the pear-shaped lyre (Crete, Dodecanese) and they accompany the melody rhythmically and with the hue of their sound.

In the picture you can see different types of bells which belong to I. Kaimakami’s exhibition of traditional musical instruments.

ZILIAS

Zilias (metal cymbals), wooden spoons, glasses for ouzo and wine and even the rosary are instruments of rhythmic accompaniment for songs and dance, on their own or along with other rhythmic instruments. In general, they are small instruments which can been heard as accompaniment in the carols, at weddings and festivals and even in any dance during which women snap their fingers rhythmically to the steps they make. They can be found in byzantine murals.
TRIGONO (TRIANGLE) & MASIA
Quite similar is the role of the triangles and the (masia). Nowadays, he triangle is played mainly by children in order to accompany the carols, while masia is played only in Thrace. The masia is nippers-shaped and its two legs end up in cones with a small cymbal on their edge. Each clone is opposite to the other so that when the legs of the masia join they hit each other. There are numerous clones. The masia – a purely rhythmic instrument – is iron in Greece and it is still played in our days only by children in some regions of Thrace.

KOHILAS or BOROU (SHELL)
The big shells, which the fishermen catch, contain a living organism. They boil them in hot water to vacate those beautiful shells, in order to be able to whistle when it’s cleared out and it is empty. They carefully rub its edge on a hard rock in order to open a small hole; that’s where they will blow. Each shell has its own musical tone and that sound indicates the one who is whistling. The shell was really useful on the islands because the islanders were able to give different messages; they could give a message when a ship moored and when another ship left. Also, when they were in danger, they whistled as a sign of seeking help.

ROKANA
The rokanas which are used for folk music are wooden and we can hear them during the carnival. Those wooden rattles were toys for kids but they were easily transmuted into musical instruments. The priests used to play them before the bells rang in order to invite the mass to go to service.
The villagers used them to scare the birds and predators away when they went close to their farms to eat their crops.
JAMALA

It is a rhythmic instrument which accompanies the carols of the twevleday of Christmas in a village called Kastanies in Thrace. It is a type of wooden rattle which consists of two oblong legs which are united on their nigh side with a (?). On the opposite side there are two holes – one on each leg. A rope goes through each hole and the other side of it is tied on the other leg. People hold the jamal with their left hand, from the branch on which it is battened, while they pull the rope with the right hand. This way they make the two legs hit each other. It is a purely rhythmical instrument and has an undefined pitch. Jamala is usually played along with masia which accompanies the carols of the Twelveday.

VUGES

Vuges is a “musical” instrument for children: they tie a small, not light, stick with a string and they wriggle it vigorously. This creates a really entertaining hum.

KOUTALIA (SPOONS)

Sometimes, the dancers hold wooden spoons to accompany their dance with various hits and rhythms. It is not a special musical instrument. They’re just wooden spoons which are used for cooking and eating soup. Some of them are very beautifully carved or painted.

NOMISMATA (COINS)

Coins, which are elements of the jewels of the Greek costume, are sensitive musical instruments which follow rhythmically the dance figures. When dancing, the periodic rhythmical move turns the coins – elements of the jewels of the Greek costume – into a special “musical instrument” which rhythmically accompanies the dance figurations. A typical example is the men dance and costumes in the carnival happening “Janissaries and Boules”, which take place on the last days of the Carnival in Naoussa.

FILLA DENTROU (LEAF)

Years ago, when there were not any musical instruments at the feasts, some entertainers played some (tunes) by putting a leaf between their lips and their teeth.
B. MEMBRANOPHONES

The sound is produced by a piece of skin which is stretched on a stable base. It produces the sonic vibrations by the rhythmical hits which it receives. It is fundamental for the rhythmical escort of the songs and the dance.

NTAOU LI (TABOR)

It is the biggest drum and the musicians who play it are called “daoulierides” which actually means ‘those who play the tabor’, the tabor-players. The tabor has been known since the byzantine years and it is par excellence the rhythmic instrument in Central Greece. Its dimensions, the tie of the ropes, the elaboration of the skin and they way of its constructe vary. Years ago, the cylinder was constructed by wood, while nowadays it’s constructed by plastic tubes. The two edges of the cylinder are casted with stable and fat skin in order to withstand the beats. The two sides of the cylinder are different. The one is covered by fat skin and the tabor-player hits it with a nearly heavy stick. The other side is covered with a thinner skin and the tabor-player hits it with a thin stick. **Toubi** is a variation of tabor. It is a tabor which accompanies the melodic instruments of the island Greece.

TOUBELEKI

**Toubeleki** accompanies rhythmically many melodical instruments in North Greece, at the island of Aegean and in the Asia Minor. Toubeleki used to be of clay and it was decorated with beautiful designs. Nowadays it is constructed by bronze, cuprum and aluminum. Its clay frame has the shape of a jar, without a handle, and it’s open on the one side and covered on the other with stretched skin which is glued and/or tied on the speaker. It is constructed in many sizes and decorations vary. It is played by both hands, while it’s held under the left armpit or between the thighs or hung on the left shoulder. It came from Asia Minor. It is found in a few variations in Africa, India, the Mediterranean and Asia.

NTEFI

It is a percussion instrument in many sizes and diameters. It is the ancient greek “drum”. It consists of a wooden wreath on which there’s stretched skin. Small brass ‘zilias’ are place on the wooden frame. The number of zilias indicates the type and the name of the tabor. It accompanies most of the melodical instruments in all of the regions of Greece. The tabor is held on the left hand of the player and it is played with the right hand. As a rhythmical instrument, it is found in many different variations in many types of music in Greece, the Balkans and in many other place of the world.
C. CHORDOPHONES

Chordophones are the instruments which have chords in order to offer a different timbre than the other groups of instruments. In this category, we find instruments such as the banjo, the lute, the oud, the guitar, the lute-guitar, the mandolins, the violin, the lyre, the kemejes, the kanun and the zither.

The stretched chords in the stringed instruments are played in many ways: with bow with the fingers, the pen or the baguettes.

The instruments who in order to make sound need their chords to be tweaked with the fingers or the pen, are called plucked stringed.

TAMBOURAS (BANJO)

‘Banjo’ is the name which Greek people used since many years ago for a series of plucked stringed instruments. Banjo is very hard to play. The name banjo is used for a series of plucked instruments, regardless their dimensions, the number of chords and their tuning. The original instruments – known since the 2nd millennium B.C – have a light sound and they’re played with a pen or the hand. In ancient Greece this type of banjo was known as ‘three-chorded’, in Byzantium as ‘thabura’ and modern Greece it’s known as banjo, bouzouki or baglamas. The picture is from a painting of the great painter, Nikiforos Litaras (1832 - 1904). The title of it is “The Milkman”.

LAOUTO (LUTE)

The lute has a big pear-shaped speaker and a long hand. The lute is a composition of elements of the ancient Greek pandoura and the Arabian oud. It is usually the instrument which keeps the rhythm, while it accompanies the singers, the violinists and the dancers. Years ago, it was played as a melodic instrument (solo). This tradition continues in Crete. In the entire Greece – especially on the islands and the coastal cities –it is the main instrument (…).

The arm is made of ebony. It has 4 double iron chords, which are played with a feather pen. For the construction of the vessel, they use pieces of hard wood (mahogany, walnut tree etc) and ebony is used for the cap. The lute played a great and significant role in the global music history, for a lot of years (15th – 18th century). After WW II, the guitar gradually replaced the lute at the two traditional organic complexes, the span and the troupe. The lute guitar, which had the shape of a guitar but the number of the chords of the lute, was an intermediate station in the age of the Interwar.

OUTI (oud)

The oud has a big and pear-shaped speaker, too but its arm is much flatter than the lute’s and it almost ends up to a right angle. Its origin is Arabic. Its name comes from the Arabian word “al’ud” (which means wood). It has five double internal chords and it is played solo or with other musical instruments according to the music tradition of Greeks of Asia Minor and Thrace.
**BOUZOUKI**

Bouzouki is a string instrument with a pear-shaped vessel and a long arm. Its name is Turkish: bozuk (= broken/messy maybe because they constantly had to tune it). The arm is constructed with hard wood (usually ebony) while its lid is made of cedar wood or fir. The bouzouki is played with a plastic pen. There are two types of bouzouki; the first type has 3 rows of double iron strings and has a smaller vessel and a narrower arm and the second type has a bigger vessel and a wider arm with 4 double iron strings. Its vessel is constructed with stripes from a walnut tree. Ebony is rarely used as well. It first came in Greece after the Asian Minor Catastrophe in 1922. It is an instrument which is found in folk urban music of Greece. It is the instrument which made Greek folk music known worldwide. Nowadays, bouzouki and baglamas are the most used instruments of this group.

**SANTOURI (ZITHER)**

Its name comes from the Persian words “san tar” (= one hundred chords). The spreading of zither in Greece happened due to the Greek inhabitants of Asia Minor, who went to their country after the destruction of Asia Minor. The zither was played before 1922 but on a limited scale. The zither is played while it’s resting on a table; it has chords which are stretched horizontally on a piece of wood and caught by small nails which are placed on the edge of the instrument. One side of each bagguette is a bit bent. That side is tightly wrapped with cotton or skin. The covered side of the bagguette hits the chords like a small hammer. Aristidis Moschos was a great player of the zither (picture). Aristidis and his brother Konstantinos used to play at feasts during the decades of 50’ and 60’.

**KANONAKI (KANUN)**

Kanun is an instrument known is Greece since the Byzantine years, if not since antiquity. During the Middle Ages it was known with the name “Psalter”. The psalter first appeared in Asia, many years before the classical ancient Greek era. The kanun or psalter has the shape of a rectangle trapeze and looks like a zither. There are three chords for each note. The played puts both of his pointers in the thimbles and that’s where he sets the pens or the nails. That’s how he accurately tweaks the correct chords. It is a plucked instrument with internal) chords.
LIRA (LYRE)
In Greece there are two types of lyre: the Cretan or insular lyre and the Pontiac lyre. The lyre with a bow was found in Byzantium since the 10th century A.D., and comes from the central Asia, and has three chords. Nowadays, with the spreading of the folk violin, the lyre is restricted in Crete, the Dodecanese and Macedonia.

7A. Cretan Lyre
It’s an arched instrument, without frets, with three iron chords. Its musical expansions are 2 octaves. It is an instrument which is used in urban music too. There’s something original about the playing of the lyre. The player does not press the chords with his finger, but he touches them with his nail. The stick of the lyre usually has small bells on it. The decoration of the lyre – carved shapes – is an endless challenge when it comes to inspiration.

7B. Pontiac Lyre or Kemetzes
The sound box of the Pontiac Lyre is flask-shaped and its arm is short and has no frets. Three iron chords are placed on the arm. It is played with a stick. The Greeks of Pontus use the lyre with 3 chords, while the Greeks of Cappadocia with six chords. It is always played alone without the accompaniment of any other instrument. Most times, the performer places it on his left foot. Its musical expansion is one octave and two notes. The chords of the Pontiac lyre are pressed with the finger just like violin. It can be found in Greece and in Turkey as a folk music instrument.
VIOLI (VIOLIN)

The smallest stringed instrument comes from India. It passed on from India to Persia, Arabia and Spain. It was the main instrument of the chamber orchestras in Italy in the 17th century. It took its current shape in Cremona, Italy in the 18th century. Many renowned violin constructors appeared in Cremona then, such as Amati, Guarneri and Antonio Stradivari. They created instruments of great acoustics, which are considered insurmountable even in our age. The violin consists of at least 70 different pieces of dried wood which are glued together and painted with special materials in order to produce this amazing sound. The violin quickly passed to folk music and it is now a main and loved instrument of the traditional Scale (violin, lute, and zither). It is essential in folk orchestras even in our days. Also, it has been established to call the entire folk orchestra with the name violin.

Most folk violinists haven’t studied at conservatories. Their big assistance is their music instinct, their memory and they can remember thousands of songs without reading the notes. The violin is nowadays one of the main melodical instruments in Greece. The violin has four chords which the performer caresses with the stick.

MANDOLIN

The mandolin and guitar are the main instruments of the group which accompanies the urban folk music since the end of the 19th century. The mandolin first appeared in Italy, mainly in Naples in the 17th century. Nowadays, the mandolin can be found in the whole world. As a musical instrument of expressing the local music tradition, the mandolin first came in Crete and the Ionian Islands. In Crete, it appeared during the years of the Venetian domination. As the years pass, the mandolin strengthens its position in the Createn music tradition more and more. Initially, it was an instrument which accompanied the lyre, along with the lute, and now it’s a melodical instrument. More and more interpreters and artists of the modern Createn music use it in their performances.
D. AEROPHONES

Aerophones are instruments which are closer to the human nature. They need our breath, the air which we blow inside them in order to produce sound. And that’s really great because the expression which emanates from ourselves passes through their tubes and the sound is truly expressive. There are three pastoral reed instruments: the flutes, the souravlis and the mantouras. Their difference is their edge, the place we blow in order to play. The clarinets, the flute, the souravli, the mantoura, the bagpipe and the zournas are all aerophones.

FLAOUTO (FLUTES)

The flutes are shepherds’ best friends. Some melodies are acknowledged by their flocks. It is mainly played in Central Greece and consists of two open tubes, each on each edge. They are separated in short ones (approximately 50cm) and long ones (approximately 85cm). There are clues that the men of Neanderthal used types of aulos as musical instruments, 50,000 years ago. German archeologists have found flutes which are made of bird which where created 35,000 years ago and they are possibly the oldest musical instruments of all time. In ancient Greece, the corresponding instrument was the double aulos which is illustrated on many vessels and sculptures. The flute is widely rife in demotic music of Middle East and the Balkans.

SOURAVLI

The souravli looks like a flute but its gap is not on the top, but on the side. It is a pastorale instrument. It usually has 6 holes and it can be found on the Aegean Islands and in North Greece. It is made of reed and wood or bones and bronze – the sizes vary. In Naxos, they played with two reed-souravlis which were tied together. The first one had 6 holes on the front side and 1 on the back and it was used to offer melody. The other one was much shorter and it had a small diameter. It had no holes and it accompanied the melody with an acid phoneme. An instrument commensurate to souravli was used in Epirus, Macedonia and Cyprus.

MANTOURA

The mantoura, which is mainly played in Crete is an instrument which has a striked clapper. When it’s played, the performer puts the whole clapper in his mouth and when he blows the clapper throbbes and it creates the sound. It is made of reed and it usually has 4 or 5 holes. The mantoura can be found on the Aegean islands.
JAMARA
The *jamara* is an iron flute which was played in Western Roumeli many years ago. The inhabitants of Roumeli came up with a myth in order to distinguish the sound of the jamara and the sound of the *zournas*:

“The jamara was created by Jesus and the zournas was made by the Devil. When the devil heard that the jamara produced a more beautiful sound than the zournas, he secretly made an extra hole on the bottom of the jamara in order to make the voice of jamara uglier. But then, Jamara made an even better sound and then the devil was really angry. ‘You can play the jamara anytime you want and you won’t be scared, but if you play the zournas at midnight, then the place will soon be filled with demons who will take your mind’.”

ZOURNAS
The *zournas* is an instrument which has a double clapper due to which the zournas gives an acid piercing sound. Its name comes from the Persian words zur (= feast/power/horn) and ney (=reed). It is always played with a tabor at feasts because its sound is very loud and shrill. The player blows from a special clapper which is called ‘tsampouna’. Its sizes vary. The shortest ones are found in Western Roumeli and in Morea, while the longest ones are found in Macedonia. It came in Greece from Asia in the 12th or 13th century B.C. They are made of dry, hard wood (beech or walnut tree) and its shape is conical. It has 6 or 7 holes on the front side and one on the bottom. It is separated in 3 pieces (each one is inside the other). The *aulos* belongs to the same group of instruments – an ancient wind instrument. Year by year the instruments and their performers are becoming more and more extinct.

TSAMPUNA & GAINTA (PIBРОCH)
There are two types of piborches: the *tsampouna* (found on islands) and the *bagpipe* (found in Thrace and Macedonia). They are made of specially treated goat skin and the clapper is made of a reed, a stick or a bone. The tsampuna and the bagpipe are different when it comes to the way they’re made and the sound they produce.

Tsampuna. The special element of the tsampuna is that it’s difficult to be played. The player holds it below his left armpit. It makes a sharp sound. It is appropriate for open spaces such as feasts&weddings. It has a small expansion: one octave. Every year all the players gather on an island of the Aegean. Folk players from other places of the Mediterranean participate, too.

Bagpipe. The bagpipe is played mostly in Macedonia and Thrace. When the player plays the melodies there is always a sound similar to that of the flue.
The clarinet is the most modern instrument in our music tradition. Its origin is unknown. A potential 'ancestor' of the clarinet is the ancient Greek aulos. The first clarinet was constructed in Nuremberg (1700). The clarinet consists of a tube which has an opening on the one side, while on the other side which is narrower there is the clapper. It has a lot of keywords which allow the player to play really quickly. The clarinet first came in Greece in 1830 and it was integrated to the Scale in the middle of the 20th century. It was spread in Asia Minor by the music bands of the Ottoman army and the gypsies who received it by the Central Europe. The clarinet took the first place among the melodical instruments thanks to its abilities in contrast to the zournas and it was acknowledged as the national instrument and the par excellence expressive musical instrument of Greece. The clarinet is used by the musicians to elaborate old melodies. The Greek musicians play it in a way that it makes it sound completely different than what it sounds in the other European countries.

During the age of the Interwar the clarinet took the first place among the melodical instruments and it was acknowledged as the national instrument. The clarinet is a simple variation of the clarinet of the orchestra and it belongs to the wooden wind instruments. Its name comes from the Latin clarus, which means clear. It consists of: a) the mouthpiece, b) the sound tube which is separated in the upper and the lower tube, c) the bell and d) a removable link which is used to change the tune.

The widest range of demotic songs with a clarinet is found in Epirus. The Epirotic music is globally distinguished for its harmonic and melodical hue; the melodic lines are short, the sound is thinner than the sound of cheerful songs.

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The traditional music of Romania

Romania is a European country with a multicultural music environment which includes active ethnic music scenes. Traditional Romanian folk music remains popular, and some folk musicians have come to national (and even international) fame.

Folk music is the oldest form of Romanian musical creation, characterised by great vitality; it is the defining source of the cultured musical creation, both religious and lay. Conservation of Romanian folk music has been aided by a large and enduring audience, and by numerous performers who helped propagate and further develop the folk sound.

One of them, Gheorghe Zamfir, is famous throughout the world today, and helped popularize a traditional Romanian folk instrument, the panpipes.

The religious musical creation, born under the influence of Byzantine music adjusted to the intonations of the local folk music, saw a period of glory between the 15th and 17th centuries, when reputed schools of liturgical music developed within Romanian monasteries. Russian and Western influences brought about the introduction of polyphony in religious music in the 18th century, a genre developed by a series of Romanian composers in the 19th and 20th centuries.

In Banat, the violin is the most common folk instrument, now played alongside imported woodwind instruments; other instruments include the taragot (today often the saxophone plays the taragot role in bands), which was imported in the 1920s from Hungary. Efta Botoca is among the most renowned violinists from Banat.

Bucovina is a remote province, and its traditions include some of the most ancient Romanian instruments, including the țilincă and the cobza. Pipes (fluieraș or fluier mare) are also played, usually with accompaniment by a cobza (more recently, the accordion). Violins and brass instruments have been imported in modern times.

Crișana has an ancient tradition of using violins, often in duos. This format is also found in Transylvania but is an older tradition. Petrică Pașca has recently helped popularize the taragot in the region.

Dobrogea's population is especially diverse, and there exist elements of traditional Tartar, Ukrainian, Turkish and Bulgarian music among those populations. The most popular dance from Dobrogea is the geamparale, which is very different from the other traditional dances of Romania. In fact, Dobrujan music is characterized by Balkan and Turkish rhythms.
The typical folk ensemble from Maramureș is zongora and violin, often with drums. Taragot, saxophone and accordion have more recently been introduced. In Oaș, a violin adapted to be shriller is used, accompanied by the zongora. The singing in this region is also unique, shrill with archaic melodic elements.

**Violin and țambal** are the modern format most common in Moldavian dance music. Prior to the 20th century, however, the violin was usually accompanied by the cobza. Brass ensembles are now found in the central part of the county. Among the most renowned violinists from this region is Ion Drăgoi. There are also many musicians among the Csango, ethnic Hungarians who live in the Siret Valley. Moldavia is also known for brass bands similar to those in Serbia.

Transylvania has been historically and culturally more linked to Central European countries than Southeastern Europe, and its music reflects those influences.

**Violin, kontra and double bass**, sometimes with a cimbalom, are the most integral ensemble unit. At the beginning of the 21st century a few bands (such as the Palatka Gypsy Band) still play these traditional instruments, while most bands use newer instruments such as the clarinet or accordion. All these instruments are used to play a wide variety of songs, including numerous kinds of specific wedding songs.

**Drum, guitar and violin** make up the typical band in Maramureș, and virtuoso fiddlers are also popular in the area.

Wallachia is home to the taraf bands, which are perhaps the best-known expression of Romanian folk culture. Dances associated with tarafs include brâu, geamparale, sărbă and hora. The fiddle leads the music, with the cimbalom and double bass accompanying it. The cobza, once widespread in the region, has been largely replaced by the cimbalom. Lyrics are often about heroes like the haidouks.

Muntenia has a diverse set of instrumentation. The flute (fluier in Romanian) and violin are the traditional melodic element, but now clarinets and accordions are more often used. Accordionists include the renowned performers Vasile Pandelescu and Ilie Udilă.

Oltenia's folk music and dance is similar to Muntenia. Violins and pipes are used, as are țambal and guitar, replacing the cobza as the rhythmic backing for tarafs. The cimpoi (bagpipe) is also popular in this region.

The most widespread form of Romanian folk music is the doina, which translates as "shepherd's lament or longing".

There are other styles of folk music. These include the bocet ("lament"), cântec batrânesc (traditional epic ballads; literally "song of the elders") and the când ciobanu ști-a pierdut oile ("when the shepherd has lost the sheep").

Doina is poetic and often melancholic, sometimes compared to the blues for that reason. Doinas are often played with a slow, free rhythm melody against a fast accompaniment pattern in fixed tempo, giving an overall feeling of rhythmic tension. Melodies are sometimes repeated in differing songs, and typically follow a descending pattern.
Romanian traditional music instruments

Bucium
Buhay
Cimbalom
Cimpoi
Cobza
Davul
Kaval
Kontra
Nai (pan flute)
Ney
Stroh violin
Tárogató
Telenka
Ütögardon
Zongora
Romanian traditional music instruments

The bucium (also called trâmbiță or tulnic) is a type of alphorn used by mountain dwellers in Romania. Of Dacian origin, it was used in the principalities of Moldavia and Wallachia as signaling devices in military conflicts.

The word is derived from Latin bucinum, originally meaning "curved horn", an instrument used by the Romans. The word is a cognate with English "bugle".

The tube is made from limetree bark, wood, or even (partially) from metal.

It is mostly used by shepherds for signaling and communication in the forested mountains, as well as for guiding sheep and dogs.

Trâmbița produces sounds altogether different from those of the alphorn.

Under the name trembita it is also used by the Ukrainian Hutsuls.

The trembita* (Ukrainian: Трембіта) is a Dacian, Ukrainian, Polish, and Slovakian alpine horn made of wood. Used primarily by mountain dwellers known as Hutsuls and Gorals in the Carpathians. It was used as a signaling device to announce deaths, funerals, weddings.

The tube is made from a long straight piece of pine or spruce (preferably one that has been struck by lightning). This is split in two in order to carve out the core. The halves are once again joined together and then wrapped in birch bark or osier rings. It is also used by shepherds for signaling and communication in the forested mountains and for guiding sheep and dogs. The trembita has a timbre that is much brighter than those of the Alpenhorn due to its narrow bore and very minor flare.

The trembita has no lateral openings and therefore gives the pure natural harmonic series of the open pipe. The upper harmonics are the more readily obtained by reason of the small diameter of the bore in relation to the length.

In the hands of a skilled composer or arranger, the natural harmonics can be used to haunting melancholy effect or, by contrast, to create a charming pastoral flavor.
The **buhay** (Ukrainian: бугай) (also known as a bugai, buhai, berebenytsia, bika, buga, bochka). (Buhay is the Ukrainian and Buhai the Romanian word for "ox", which, in its turn, is derived from the Turkish boğa, and its use as name of the instrument refers to the sound produced.)

The buhay is a percussive that was used in Western Ukraine and is classified as a friction drum. It consists of a conical barrel (sometimes a wooden bucket). At one end a sheep membrane is stretched with a hole in this skin’s center. Through this hole a tuft of horse hair with a knot at one end is passed. Usually two performers are needed to operate the instrument, one to hold the instrument, the other to pull the horsehair with moistened fingers.

In recent times versions of the buhay have been made which are held in position by the players feet allowing one player to play the instrument. These instruments can be played successfully by one player without assistance.

Five to six different sounds can be obtained from the instrument, depending on the skill of the player.

The buhay plays an important part in New Years and Christmas rituals.

It is used in works by the Ukrainian folk instruments orchestra.

The buhai and local variants is common to Ukraine, Romania, Moldova, Hungary and Lithuania.

The **cimbalom** is (typically) played by striking two beaters against the strings. The steel treble strings are arranged in groups of 4 and are tuned in unison. The bass strings which are over-spun with copper, are arranged in groups of 3 and are also tuned in unison.

The cimbalom is a concert hammered dulcimer: a type of chordophone composed of a large, trapezoidal box with metal strings stretched across its top.

It is a musical instrument popularized in Hungary and commonly found throughout the group of Central-Eastern European nations and cultures which composed Austria-Hungary (1867–1918), namely contemporary Belarus, Hungary, Romania, Moldova, Ukraine, Poland, the Czech Republic and Slovakia. It is also very popular in Greece.
Moreover, the instrument name “cimbalom” also denotes earlier, smaller versions of the cimbalom, and folk cimbaloms, of different tone groupings, string arrangements, and box types.

In English, the cimbalom spelling is the most common, followed by the variants, derived from Austria-Hungary’s languages, cimbál, cymbalom, cymbalum, țambal, tsymbaly and tsiimbl etc. Santur, Santouri, sandouri and a number of other non Austro-Hungarian names are sometimes applied to this instrument in regions beyond Austria-Hungary which have their own names for related instruments of the hammer dulcimer family.

The surname Zimbalist means "one who plays the cimbalom". A "cymbalum" is not the same instrument as a cimbalom. A "cymbalum" is a part of a medieval instrument, one of a set of 4-8 small bells, made in graded sizes and hung together in a frame, aka "tintinabula" or "campanae"

Cimpoi, the Romanian bagpipe, has a single drone and straight bore chanter and is less strident than its Balkan relatives.

The chanter, known as a Bizoi, often has five to eight finger holes, and is sometimes curved at the end.

There are two types of cimpoi, one with a single drone with a double drone. The bag is made of a whole lamb or goat skin and, depending on the region, is made either with the fur in or out. It is sometimes covered with embroidered cloth.

The bagpipe can be found in most of Romania apart from the central, northern and eastern parts of Transylvania, but at present (the early 21st century) is only played by a few elderly people. It is on the road to extinction, and there are only two makers left who know to make it in the traditional way. Its repertoire is mainly dance music, usually played accompanied by a folk orchestra or played solo to provide music for the traditional dance ensemble.
The traditional repertoire of songs is very limited, consisting of about ten different melodies, each one paired with a different rhythm and dance.

A well-known player of the Romanian bagpipe is Ion Lăceanu.

The cobza (also cobsa, kobuza, kobuz, coboț or koboz) is a multi-stringed instrument of the lute family of folk origin popular in Romanian, Moldovan and Hungarian folk music.

It is distinct from the Ukrainian kobza, an instrument of a different construction and origin.

The Romanian cobza is metal-strung (although nylon-strung models exist, mostly in Hungary), and has a very short neck without frets, with a bent-back pegbox. The back is ribbed. It is usually double or triple strung, and often has a characteristic flat end clasp.

The cobza is played with a plectrum in elaborate and florid melodic passagework, and has a pick-guard similar to that of an oud.

Its strings are widely spaced at the bridge to facilitate this technique.

The origins of the Romanian cobza are thought to be a local adaptation of the Persian barbat or Turkish oud, probably brought to the area by itinerant Romani musicians in the 15th century (a Romani musician is called lăutar, literally lute-player). A cobza player specifically is called a cobzar.
The Romanian-Hungarian cobza was also played by Ukrainian musicians in various music ensembles in the Bukovyna region in the mid-war periods, being replaced totally by the mandolin and 4-stringed domra when this area became incorporated into the Ukrainian SSR.

The name of the instrument comes from the Turkic "kopuz".

**Cobza**

The kaval is a chromatic end-blown flute traditionally played throughout Azerbaijan, **Turkey**, Hungary, Bulgaria, Macedonia, Albania, southern Serbia (кавал), Ukraine, Moldova, northern Greece (καβάλι or τζαμάρα), Romania (caval), and Armenia (բլուլ or blul).

The kaval is primarily associated with mountain shepherds throughout the Balkans and Anatolia.

Unlike the transverse flute, the kaval is fully open at both ends, and is played by blowing on the sharpened edge of one end. The kaval has 8 playing holes (7 in front and 1 in the back for the thumb) and usually four more unfingered intonation holes near the bottom of the kaval. As a wooden rim-blown flute, kaval is similar to the ney of the Arab world. The name kaval may once have been referred to various Balkan duct and rim-blown flutes, accounting for the present day diversity of the term’s usage.

While typically made of wood (cornel cherry, apricot, plum, boxwood, mountain ash, etc.), kavals are also made from water buffalo horn, Arundo donax Linnaeus 1753 (Persian reed), metal and plastic.

A kaval made without joints is usually mounted on a wooden holder, which protects it from warping and helps keep the interior walls oiled. Its sound is warm, melancholic and pleasant.

The kaval is primarily associated with mountain shepherds throughout the Balkans and Anatolia and in the book Kaval: Traditional Folk Melodies for Balkan & Anatolian Folk Flute, musician Pat MacSwyney suggest that the kaval spread with the Yoruks from the Taurus mountains of southern Anatolia into the southern Balkans of southeast Europe.
While in the past it was almost entirely a shepherd's instrument, today it is widely used in folk songs and dances as part of ensembles or solo.

Unlike the transverse flute, the kaval is fully open at both ends, and is played by blowing on the sharpened edge of one end. The kaval has 8 playing holes (7 in front and 1 in the back for the thumb) and usually 4 more near the bottom of the kaval. These holes are not used for playing the instrument, but determine the lowest tone's pitch and timbre and are supposed to improve tone and intonation.

In Bulgaria they are known as "devil's holes", based on a folk tale in which the devil tries to out-play a shepherd in a musical duel. While the shepherd is sleeping, the devil drilled holes in the shepherd's kaval but instead of ruining the kaval, this only served to enhance the shepherd's kaval playing thus thwarting the devil. In Macedonia they are known as "glasnici" (гласници) meaning "giving voice to/of".

When played, the kaval is held with both hands at an angle of approximately 45° from the body, with the four fingers of the one hand covering the lower holes; the upper three holes and the thumbhole are covered with the other hand. The mouth covers \( \frac{3}{4} \) of the end. Change of the breath air pressure also changes the pitch.

The Romanian caval dobrogean (‘Dobrujan caval’) or caval bulgăresc is a similar instrument to the Bulgarian kaval.

The instrument known simply as caval, however, is instead a large duct flute. It has five finger-holes arranged in groups of two and three, counting from the distal end.
**A kontra** is a Romanian, Hungarian (Hungarian: háromhúros brácsa), and Slovak and gypsy instrument common in Transylvania.

The kontra is constructed much like the classical viola, with two major differences. First, there are only three strings instead of four. Second, the bridge is flattened, allowing a musician to play all three strings at once.

The kontra is tuned like a viola.

Due to the flattened bridge, a kontra is not as capable of playing melody lines as a viola. Rather, the standard method of play is to play double stops and three-note chords and let the fiddle play melody lines.

**Ensemble Playing**

The kontra has a defined role within dance band music. Its range lies between that of the fiddle or Vioara cu goarnă on the high-end and the double bass on the low-end. Many Romanian and Hungarian bands also feature the cimbalom or citera, clarinet, accordion, and Útőgardon or cello.
The nai (archaic: muscal) is a Romanian diatonic pan flute used since the 17th century and used in lăutari bands.

The nai has usually at least 20 pipes made of bamboo or reed. They are arranged in a curved array, allowing a greater speed of play. Generally the longer, lower pipes are on the right. The pitch of each pipe is adjusted with beeswax; usually nais are tuned in G for Romanian folk music, or in C for classical. Traditional Romanian pan flutes have tubes with varying diameters which go from wide to narrow as you go up the scale, to maintain the volume/length ratio of the tube and therefore produce the best consistent tone quality.

A famous nai player is Gheorghe Zamfir
Polish traditional music instruments

There are many similarities in folk music to other Slovenian countries like: Chech Republic, Slovacai, Ukraine, Belarus and Russia.

Folk music was produced by amateur singers and music players.

It was created during weddings, folk festivals and children’s plays.

It is known for not being written and transferred from generation to generation in the spoken language.
**Characteristic features of Polish folk music**

Changeability and anonymity are traditional features in our music. The music is transferred from generation to generation. It becomes folk music, not one performer’s music. Rich melody line enriched with various diversities. The melody line is sung by one voice (different than in other countries), the exception is with highlanders’ music.

In folk music, Polish people use a variety of music instruments.

**String – fiddle instruments**

**Gęśliki podhalańskie (złóbcoki)**

**Suka biłgorajska** - It looks like a little violin. It is made from one piece of wood and it cooperates perfectly with singing.
Mazanki - It looks like a little violin with three strings

Mandolin - The sound is made by plunking the string.

Cytra - It is an instrument with flat resonance box. It is usually decorated with painted folk motives.

Cymbały - The sound is made by hitting the strings with two sticks.
Drumla- One of the oldest instruments, it is made from metal. To make a sound you have to keep it between your teeth and plunk it with a moveable tongue.

Bazuna, ligawa- It is a long pipe made from spruce wood.

Dudy, koziół- It is made from goat’s bag of air and pipes.

Wind instruments

Piszczkałki - It is made from pieces of so called grass, straws and wood.
**Gwizdki ceramiczne**
*Ceramic whistles*

They can have many shapes like: birds, horses, riders, rams. The sound is made by filling the instrument with water and blowing.

**Grzechotki, kołatki**

They can have many shapes and they are made from wood. The sound is made by hitting one’s hand.

**Burczybasy** - It is made from a barrel without the bottom. On one side there is an animal skin. The sound is made by pulling horse’s hair and pouring water on it at the same time.
The traditional music of Bulgaria

Davul
Dayereh
Dvoyanka
Gadulka
Gaida
Goblet drum
Kaba gaida
Qanun (instrument)
Kaval
Tambura (instrument)
Zurna
Folk instruments of Bulgaria

Bulgarian bands use instruments that commonly include:

The **gaida**, a traditional goat-skin bagpipe. There are two common types of gaida. The Thracian gaida is tuned either in D or in A. The Rhodopi gaida, called the kaba gaida, is larger, has a much deeper sound and is tuned in F.

The **kaval**, an end-blown flute that is very close to the Turkish kaval, as well as the Arabic "Ney."

The **gadulka**, a bowed string instrument perhaps descended from the rebec, held vertically, with melody and sympathetic strings

The **tūpan**, a large drum worn over the shoulder by the player and hit with a beater ("kiyak") on one side and a thin stick ("osier") on the other

The **tambura**, a long-necked metal-strung fretted lute used for rhythmic accompaniment as well as melodic solos. It is not dissimilar from the Greek bouzouki.

The **tarabuka or dumbek**, an hourglass-shaped finger-drum. It is very similar to the Turkish and North African "darbooka" and the Greek "touberleki" (τουμπερλέκι).

The new professional musicians of traditional Bulgarian instruments soon reached new heights of innovation, expanding the capacities of the gaida (Kostadin Varimezov and Nikola Atanasov), gadulka (Mihail Marinov, Atanas Vulchev) and kaval (Stoyan Chobanov, Nikola Ganchev, Stoyan Velichkov).

Other, factory-made instruments had arrived in Bulgaria in the 19th century, including the accordion. Bulgarian accordion music was defined by Boris Karlov and later Gypsy musicians including Kosta Kolev and Ibro Lolov. In 1965, the Ministry of Culture founded the Koprivshtitsa National Music Festival, which has become an important event, held once every five years, showcasing Bulgarian music, singing and dance.

Instruments used in wedding music include violin, accordion, clarinet, saxophone, drum set, electric bass, electric guitar, synthesizer...
**The Duduk** is mainly a solo instrument. It is a pipe usually 25-40 cm long with six holes. The Duduk has a pipe mouthpiece. Its melody and timbre are contrasting in the various pitches. In the lowest pitch the tones are weak. In the middle register the Duduksounds bright and colourful.

In the high pitch the tones are sharp, whistling and not so easily attainable. The instrument is typical for West Bulgaria.

► Material: Cherry tree, Ashtree

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**The Kaval** is an aerophonic instrument with an open mouthpiece. It is one of the favorite and widespread musical instruments in Bulgaria and part of the national culture. The Kaval sounds very soft and warm and has a rich tone and timbre abilities. There are Kavals with different length and basic keys. For example—the most popular Kaval is 640 mm long and produces the tone D when all the holes are closed. The good Kaval players can play in three pitches—high, medium and low—using over-blowing. The lower pitch (kaba) and also the highest tones are difficult to produce.

► Materials: Plum tree, Cherry tree

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**Dvoyanka**

► **Dvoyanka**

► The Dvoyanka is popular mostly in West Bulgaria. This double whistle has two pipes sounding simultaneously. The first pipe has six holes and produces the melody. The other one sounds like a drone. Both pipes of the Dvoyanka have aspecial mouthpiece in their upper openings.

► Material: Cherry tree

► Keys: D, C, A
Gaida

► Gaida (bagpipe) is a favorite instrument close to the life and the spirits of the Bulgarians.

The main sounding part is the Gaidunitsa (chanter). It has 8 holes and produces the melody. The other part is the Rouchilo (drone). The drone’s sound is constant and accompanies the melody. The other parts of the Gaida are the Bag and the Mouthpiece.

There are two types of Bulgarian Gaidas: Djura and Kaba. The Djura Gaida has a smaller size and sounds high and sharp. The Kaba Gaida is typical for the Rhodope Mountain Region and sounds low and soft. There are different sizes of Djura and Kaba Gaida with different keys.

Materials: Plum tree, Cherry tree

► The channel is a musical percussion instrument of the bell’s group and it’s conical. It is used in Bulgarian folklore by mummer’s dancing and it’s also often used to decorate pets.

Gudulkata

► Gudulkata is a musical instrument of the group of stringed bow instruments. Typical for Bulgarian folk music. Sound it using a bow. There are two types rebecks. Usually there are three, and sometimes four main strings which are played.
Below them are extra resonating strings attached. The smaller version (called kopanka) is characteristic of Dobrogea and there are only three basic chords. The great popularity of the rebec is determined by its use as a solo and ensemble instrument but also to the accompaniment of folk songs.
Tamburata
Tamburata is a musical instrument of the group of string instruments. Typical for Bulgaria, especially for southeast and Pirin, Macedonia and the Balkan countries mandolin is popular stringed musical instrument with a pear-shaped body made of maple or pear.

Okarina
►Okarina is clay brass musical instrument popular oval. The standard length is 12-15 cm. Ocarina is spread around the world and in our country mainly in North-West Bulgaria.
Tupan

Tupan is a drum hit musical instrument from the group of membranofonnite tools. The drum is a cylindrical body of wood with a diameter of 30 to 60 cm and a height of 25 to 50 cm, the openings of which are stretched hides. The skins are attached with wooden rings and zigzag through the rope passed through them are tension or relaxation. Instrument Setup done with tension ropes. The sound is produced by striking the skins of batons. Batons are two: one is short curved at one end of a wooden stick called "kiyak" and other thin, long stick. The Contractor shall hold the drum belt over his shoulder while playing.
Gusla

Harp is a musical instrument of the group of string instruments. It is a string, which is played with a bow. Made entirely of wood and its shape and pear, but with a long, thin neck. Stretched animal skin used instead resonating board. String is a bundle of tightly twisted hair ponytail.
Greek folk music includes a variety of Greek styles. Apart from the common music found all-around Greece, there are distinct types of folk music, sometimes related to the history or simply the taste of the specific places.

The Greek islands of Kárpathos, Khálki, Kássos and Crete form an arc where the Cretan lyra is the dominant instrument. Kostas Mountakis is probably the most widely-respected master of the lyra, which is often accompanied by the laouto which resembles a mandolin. Bagpipes are often played on Kárpathos. Crete has a well known folk dance tradition, which comes from ancient Greece and includes swift dances like pentozašis and other like sousta, syrtos, trizali, katsabadianos, chaniotikos, siganos, pidichtos Lasithou, malevziotikos, tsiniaris, ierapetrikos and laziotikos.

The Aegean islands of Greece are known for Nisiótika songs; Greek characteristics vary widely. Although the basis of the sound is characteristically secular-Byzantine, the relative isolation of the islands allowed the separate development of island-specific Greek music. Most of the nisiótika songs are accompanied by lyra, clarinet, guitar and violin.

In the Aegean Cyclades, the violin is more popular than Cretan lyra, and has produced several respected musicians, including Nikos Oikonomidis, Leonidas Klados and Stathis Koukoularis. Folk dances in Cyclades include lerikos, syrtos, syrtos Serifou, syrtos Naxou, syrtos Kythnou, Amorgos dance and ballos. One of the most famous singers of cycladic music is Domna Samiou.

In Dodacanese there are prominent elements of Cretan music. Dodecanese folk dances include the trata, ballos, syrtos, kremasti, issos, syrtos Rodou, mihanikos and kalymnikos, with origin from the island of Kalymnos.

Central Greece

In central Greece many folk songs make references to the klephts and their role during the Greek war of independence. Folk dances in central Greece include: antikrystos, syrtaki (Zorba's dance), zeibekiko, hasapiko, kalamatianos, kamilierikos choros, koulouriotikos, syrtos, tsamiko, choros tis tratas, chatzichristos and syrtokalamatianos. The musical tradition of the region is also influenced by the Arvanites.

In Epirus, folk songs are pentatonic and polyphonic, sung by both male and female singers. Distinctive songs include mirolóyia (mournful tunes), vocals with skáros accompaniment and tis távlas (drinking songs). The clarinet is the most prominent folk instrument in Epirus, used to accompany dances, mostly slow and heavy, like the tsamikos, koftos, menousis, fisouni, podia, sta dio, sta tria, zagorisios, kentimeni, metsovotikos, iatros.
Folk dances from the Peloponnese include the kalamatianos, kariatidon, monodiplos, tsakonikos, syrtos, Ai Georgis, maniatikos and diplos horos. In the songs there are also references to the klephts. In Mani there is also the tradition of the "μοιρολόγια" mirolóyia (laments), sung by the old women of Mani.

Ionian Islands
The Ionian Islands were never under Ottoman control and their songs and kantádhes (Greek: καντάδες) are based a lot on the western European style. Greek kantádhes are performed by three male singers accompanied by mandolin or guitar. These romantic songs developed mainly in Kefalonia in the early 19th century but spread throughout Greece after the liberation of Greece. An Athenian form of kantádhes arose, accompanied by violin, clarinet and laouto. However the style is accepted as uniquely Heptanesean. The island of Zakynthos has a diverse musical history with influences also from Crete. Folk dances include the tsirigotikos, leukaditikos, ballos, syrtos, Ai Georgis, Kerkyraikos and kato sto yialo.

The Church music (Byzantine) of the islands is also different from the rest of Greece, with a lot of western and Catholic influences on the Orthodox rite. The region is also notable for the birth of the first School of modern Greek classical music (Heptanesean or Ionian School, Greek:Επτανησιακή Σχολή), established in 1815.

Folk songs from Thessaly are slow and stately, and include dances like the kalamatianos, thessalikos, koftos, kalamatano, tsamikos, kleistos, kangeli, gaitanaki, pilioritikos, svarniara, sta tria, karagouna and galanogalani.

Dionysiakos, take place especially every year, before Easter, in Tyrnavos, where occurs the famous Phallus Festival; a pagan fertility festival in honour of the ancient God Dionysus, with food and drink.

Thrace
The most known Greek dance and rhythm is hasapikos. It is originated in the Middle Ages as a battle mime with swords, adopted by the Byzantine military. In Greek it was called μακελλάριος χορός (makellarios horos). Hasapiko served as one of the bases for the sirtaki and it is danced all over Greece.
Greek folk instruments

Stringed Instruments (Chordophones)

The LYRA of the Greeks of Pontos (Black Sea region of Asia Minor) is also known as the Kementse. It is played like a violin (violi) with a primitive style bow, but the musicians hold the lyra in an upright position. Sometimes they rest the instrument on their knee when they are sitting, and sometimes it is held out in front of them. They sometimes even dance in front of the dancers while holding the lyra in that way. The lyra usually has three strings. Since the instrument was often played alone, the tuning was often done according to the preference of the musician and his voice's range. Sometimes percussion instruments like a defi or daouli might be played to accompany the lyra. The musicians usually play two or all three strings at the same time, utilizing the open string(s) as a sort of drone to the melody. Sometimes they play the melody on two strings at once, giving a primitive harmony in fourths. They tend to play with many trills and embellishments, and with the unusual harmonies, the Pontian music has a very unique sound.
The Cretan lyra is the most popular melody instrument on the island of Crete (Kriti). It is a bowed instrument similar to the violin (violì), and it usually has three strings which are tuned in fifths. The lyra players play the lyra in an upright position. They sometimes rest it on the knee, or, if they are standing, they will put one foot up on a chair and rest the lyra on the thigh. They have an unusual way of fingering the strings. Instead of pressing the strings with the finger tips (like violinists or guitarists do), they press against the sides of the strings with the tops of their finger nails. Sometimes the lyra players play unaccompanied, and it was not uncommon for the bow to have small bells attached to lend a rhythmic accompaniment to the melodies as the lyratzis played his lyra. The most common instrument used to accompany the lyra is the Cretan laouto, which is typically larger than the mainland laouto and tuned lower. The Cretan laouto players often play melodies with the lyra rather than just chords and rhythm. Sometimes two laoutos accompany the lyra, with one playing melody and the other playing rhythm and chords.
The outi (ud) is a stringed, lute type instrument that is used throughout the Arabic world. It originated with the Arabs. The Greek outi has mainly been used by the Greeks from Thrace and Asia Minor, which is now part of Turkey. When the Greek population was forcibly moved from their homelands in Asia Minor such as Smyrni (Izmir), Konstantinoupoli (Istanbul), and Kappadokia, musicians brought these instruments into mainland Greece. It is very popular in the music of Smyrna and the Poli, and is often played along with a violi (violin), a kanoni, and a hand drum like the toumbeleki.

The baglamas was often favored in the early part of the 20th century as a solo instrument for men in jail or for a small group of “rebetes” to play for singing and dancing. The baglamas can be used as a melody instrument and can be easily made from wood or other material for the back (including tortoise shells, gourds, or carved solid wood). It also has been used as a chord and rhythm instrument in small "bouzouki" bands. In this role, it is often played with a simple, driving rhythm giving a high pitched, insistent beat to back up the lead bouzouki. It thus rounds out the sound of the bouzouki band.

The tzouras is a long necked string instrument which is in the bouzouki family of instruments. The tzouras is also called a tambouras, and is similar to the ancient and Byzantine forms of the long necked stringed instruments. The body of the tzouras is smaller than that of a bouzouki. In the past, the body of the tzouras was carved from a solid piece of wood, often mulberry wood, and they are still made this way today, although the body of the instrument is often made of separate staves (called "douyies" in Greek) just as the bouzouki is made. Like the bouzouki and the baglamas, the tzouras (tambouras) was a favorite instrument of the rebetes in rebetiko music. For several years it was not as popular, but it has had a renaissance in the past few years. Almost
all bouzouki luthiers now are making tzourades, and it is a very popular instrument today. Finally, the tzouras and the baglama make a great pair of instruments for old traditional rebetika songs.

**Bouzouki**

**The bouzouki** is the main or lead folk instrument found in the taverna style or rebetiki music of the seaports and urban areas of Greece. The bouzouki is the descendant of ancient Greek and eastern instruments. In ancient times the name of this long-necked string instrument was the "trichordo" or "three stringed instrument." During the Byzantine period, it had many names including "tambouras," "yiongari," "pantouri," and others. It has three pairs of strings. The make up of the typical bouzouki musical group has varied and changed over the years and has included many types of instrument groupings. A very common musical group might be one or two bouzoukia, a baglama, and a kithara (guitar). Sometimes a violin, or an accordion, a piano, or other instruments would be played as well. Similar instruments that are played like the bouzouki in this style of music are the tzouras (long necked, like the bouzouki, but with a smaller body), and the baglamas (a very small bouzouki).
The Santouri is a type of hammered dulcimer. It probably evolved from harp-like instruments such as the lyra of the ancient Greeks. It is a form of the psalterion of Byzantine times, and some ethnomusicologists attribute the name, santouri, to the word psalterion. It is played with two "hammer-like" sticks whose ends are wrapped in cotton. These hammers are similar in function to the small hammers which strike the strings of a piano. The piano probably evolved from these early hammered dulcimer type instruments. The santouri tuning tends to be chromatic, and this works well with the Greek modes. Another tuning used is the "tsimbalon" tuning which was popularized in Hungarian and Romanian hammered dulcimers. The Santouri is popular with both the mainland "koumbania" which might include klarino, violi, lavouto and santouri, and the island folk group which might include a violi, lavouto, and santouri. The percussive sound of the Santouri lends a strong, rhythmic element to the group, but it also plays the melodies and chordal accompaniments.
The lavouto (laouto, lagouto) is a stringed instrument in the lute family. It is related to the Arabic ud or the Greek outi, as well as to the European lutes. In Greek folk music, it is the largest plucked string instrument, followed by the tambouras/bouzouki, the tzouras, and the baglamas, from largest to smallest. This instrument has 4 courses of strings, or four double strings. There are three sizes of lavouta (large, medium, small).

The lavouto is used in most regions of Greece, including the mainland and the islands. It can be used as a melody instrument or as a chord, rhythm instrument to accompany a melody instrument such as the klarino or violi. Sometimes the lavouto players will strum the rhythm by striking all of the strings while playing the melody on the higher strings. This gives a melody, as well as a drone harmony and a dance rhythm. Today, in the folk music of mainland Greece, most lavouto players play chords and rhythm, while on the island of Crete, the lavouto players play melodies as they accompany the lead instrument, the lyra.
The **floyera** is the Greek shepherd's flute. It is not a "whistle" type flute where the musician puts the flute into his mouth and blows like blowing a whistle. Instead, the musician blows across the open end or rim of the upper part of the floyera. In most areas of mainland Greece including Roumeli and Peloponnisos, the instrument is called the floyera. It can vary in length, but commonly the flolyera is about 12 inches long, more or less. In northern Greece they also have longer floyeres. In Epiros, northwestern Greece, these longer flutes are called tzamara. In Greek Thrace, northeastern Greece, they are sometimes called gavali (similar to the Bulgarian kaval). These longer flutes are usually around thirty (30) inches or so in length. The longer tzamara or gavali flutes have a different fingering and allow for playing half tones more easily that on the shorter floyera. Shepherds often play these, as they are fairly easily made by the musician himself. They can be made from bamboo, or from a straight branch from a tree which has a pithy center that can be poked out easily. Sometimes, the shepherds would make the floyera from the bone of a large bird's wing (like the eagle's wing bone). These floyeres were said to have magical properties
Before the klarino arrived in Greece (approximately 1830), the main instruments in the mainland of Greece were the double reed **Karamoudzes** and the Daouli drums. Variations of these instruments could be found in most regions from the north all the way to the south, and even on some of the islands.

The Karamoudza is similar to the ancient Greek Avlos, which was also a double reed instrument. Drawings from ancient Greek vases show that musicians usually used some sort of a "lip guard" which helped them keep their lips from losing air as they played. Today, karamoudza players use the "kareli" or small wooden disk for the same purpose. Other names for the Karamoudza include: pipiza, zournadi, and zournas. They range in size from the small, approximately 5 or 6 inch zournadi to the large approximately 20 inch long zournas common in Greek Makedonia. In Peloponnisos and Roumeli, the pipizes or karamoudzes are usually about 12 inches long.

Very old "flutes": Bone avloi (or auloi). Avloi were double-piped reed instruments played in ancient times.

An ancient statue featuring an avlos player. Avlos players would play to help athletes keep time while competing in the halma (or "long jump") event in the ancient panhellenic games.
Thiambioli Crete

A Cretan Thiambioli.

The thiambioli is a very primitive clarinet type instrument. It is a single reed wind instrument played by shepherds, especially in Crete (Kriti). It is made from a piece of cane (like bamboo). One end is left closed, where the joint would be, and then a slice is made so that a thin "reed" is formed which can vibrate when that end is blown. (One can see how similar this is to the reed which is attached to a mouthpiece on a clarinet.) Then some holes are cut or burned into the instrument as finger holes. The bottom end is open. The thiambioli would seem to be a forerunner of the bagpipes and the early clarinets like the chalumeau.

Tsabouna Crete

A Cretan Tsabouna.

The tsabouna is the same as the bagpipe tsabouna from the Greek islands (see below), and similar to the Pontian bagpipe, askavlos. Sometimes the bagpipe type instrument is called askomantoura. However, sometimes the part that the player plays with his fingers is not attached to a bag, as is the case with this example. This "chanter" can be placed directly in the mouth and blown this way. Sometimes there is a bulbous mouthpiece place between the reed part. It acts as a sort of air reservoir. We can see that the reeds are made the same as the reed of the thiambioli, but the cylinder with the finger holes is made separately and can be much more sophisticated than the thiambioli. In fact, the reeds for the mainland gaida (bagpipe) are made in the same way.
Tsabouna Kythnos

Tsabouna from Kythnos; circa 1976.

The Tsabouna is a type of bagpipe which is very popular on many of the Greek islands. It differs from the mainland bagpipe (or gaida) in that it does not have a separate, low-toned drone pipe. Instead, the Tsabouna has double pipes that are fingered at the same time. In other words, the musician plays two pipes at the same time. On some islands one of the pipes has 5 holes, while the other one has only two. This gives a simple "moving drone" sound. On this bagpipe from Kythnos, both pipes have the same number of holes, and the result is a melody which is played in unison on two pipes at the same time. The interesting thing is that the two pipes are usually somewhat out of tune with one another, and this gives a very interesting sound. The Tsabouna on Kythnos is usually played by shepherds and it is accompanied by the small drum, the toumbi. Sometimes a laouto will play a simple open chord, rhythmic accompaniment to the Tsabouna.
Gaida Kavala

The Greek gaida is similar to other bagpipes found in Balkan countries. The bagpipe has been used by the Greeks since ancient times. The gaida has a single chanter pipe and one drone pipe. The reeds are single (like a clarinet reed). Gaides like this one can be found today mostly in northern Greece, including Greek Macedonia and Thrace. At one time it was found even in southern Greece. The gaida can be played unaccompanied, but percussion instruments are played when another musician is available. The favorite accompaniment for the gaida varies. In Greek Macedonia the daouli or toumbano (large drum) accompanies the gaida. In Greek Thrace, the defi or daires (small hand drum like a tambourine) accompanies the gaida.
Klarino is what the Greeks call the Greek clarinet, and it is the most popular lead melody instrument in the mainland regions of Greece. It is an Albert (or simple) system clarinet which is an older, more primitive version of the clarinet now common in classical and popular music in most of Europe and America. The Albert system klarino has fewer keys and has a different tone than the modern clarinet. The Greek "klaritzides" also play the klarino with a different style and sound than that used by classical musicians in Europe and America.
The Daouli is the two headed drum. The daouli player usually hangs the drum from a belt or strap over his left shoulder. The right side of the drum has a lower pitched skin, while the left side has a higher pitched skin. Goatskins are usually used for the drumheads. In my family's village of Kandyla, the tradition in the old days was to use wolf skin for the heads of the daouli. A friend from Epiros told me they used to use wolf skins for the defi (hand drum similar to a large tuned tambourine), and today they still favor dog skin. The right or lower side is struck with the "daouloxylo" or daouli stick, and the left or higher pitched side is struck with the "daouloverga" or daouli switch. The main dance beats are played with the heavier stick on the right side, while the decorative and "in between" beats are played with the light stick. Other names for the daouli, depending on the area, include toumpano, tymbano, or toumbi. This is from the ancient Greek word tympano which exists in English in the word "tympani" for the drum section in the modern classical orchestra, and the tympanic membrane for the ear drum. These drums vary in size from the small 12 to 14 inch diameter toumbi, to the 3 to 4 foot diameter daouli in the north of Greece. The most common size in Peloponnisos and Roumeli tends to be about 20 to 30 inches in diameter.
The **defi** (sometimes called daire in other areas) is a fairly large hand drum with metal bangles. It is similar to a tambourine in construction, however the defi is made with a metal screw system so that the head can be tightened and tuned. It is popular in many forms all over Greece, especially in the mainland klarino music. The defi is particularly popular in Epiros in northwestern Greece, where they are still handmade today. They have a beautiful low tone, and the bangles are low pitched as well. A virtuoso defi player can decorate the rhythm of the songs in many exciting ways.

The **toumbi** is a very small drum made in a similar way to the daouli. It is mainly used on the Aegean islands like Kythnos. The toumbi is held usually under the left arm, and the head of the drum is struck with two drum sticks. It is often used to accompany the island tsabouna (bagpipe).
Web resources
http://atlasofpluckedinstruments.com/middle_east.htm
http://www.khafif.com/rhy/saz/
http://www.turkishculture.org/music/musical-instruments/turkish-musical-instruments-287.htm?type=1
Sardinia is probably the most culturally distinct of all the regions in Italy and, musically, is best known for the tenore polyphonic chant, sacred songs called gosos, the launeddas, an ancient instrument that consists of a set of three single-reed pipes, all three mouth-blown simultaneously using circular breathing, with two chanters and one drone and the cantu a chiterra, a monodic song that is accompanied by guitar, widespread mainly in the center and north of the island.

Launeddas. Different types of Launeddas

The launeddas is an ancient instrument, dating back to at least the 8th century BC. It is played using circular breathing. Launeddas are used to play a complex style of music that has achieved some international attention, and they are still played during religious ceremonies and dances (su ballu). Some of the most famous player were Efisio Melis, Antonio Lara, Dionigi Burranca and Luigi Lai.

Many of the launeddas musicians are from the south of the island from villages like Villaputzu, San Vito and Muravera in the subregion named Sarrabus, or from Samatzai and even from Cabras near Oristano and Ovodda near Nuoro.
Distinctively, they are played using extensive variations on a few melodic phrases and, because of the technique of circular breathing, a single song can last over an hour.

**Cantu a chiterra**

Traditional singing accompanied by guitar cantu a chiterra is also found in Sardinia, represented by performers like Luiginu Cossu, Maria Carta, and nowadays Francesco Demuro; this genre is especially well known in the northwest region of Logudoro near the city of Sassari and in the northeast region of Gallura.

**Cantu a tenore (Polyphonic singing)**

Rural polyphonic chanting known as cantu a tenore is sung with four vocal parts. They are bassu (bass), mesa boghe (middle), contra (counter) and boghe (leader and soloist). The most popular group is Tenores di Bitti; another one is Tenores de Oniferi. In November 2005, the A Tenore vocal style of the Sardinian pastoral culture was proclaimed a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO.

Other traditional singing, dance and music

Sacred gozos (in the Sardinian language gosos), or sacred songs, can be heard during religious celebrations, sung by choruses like Su Cuncordu ‘e su Rosariu.

Traditional dances include ballu tundu, passu torrau, durdurinu, dillu, logudoresa, arroxiada, passu e trese, and campidanesa

**Aside from the launeddas, traditional instruments include the benas, the organittu, the chiterra, and the tamburrinos.**

**Hymns and Anthems**

Su patriottu sardu a sos feudatarios (also known as Procurad’e moderare, barones, sa tirannia) is the revolutionary anthem written in Sardinian by Francesco Ignazio Mannu during the revolt occurred in 1794 all over the island against the feudalism, which culminated in the expulsion of the Piedmontese tyrants: the hymn had been traslated in English by John Warre Tyndale in 1849, in French by A. Boullier in 1864 and in German by B. Schütze in 1979.

**S’hymnu sardu nationale** was the anthem of the Savoyard Kingdom of Sardinia (later to become the Kingdom of Italy); it was written in Sardinian language by Vittorio Angius in 1842. It was replaced by the Marcia Reale (Royal March of Ordinance) in 1861.

Dimonios (Demons) is the official hymn of the Sassari Mechanized Brigade, written in Logudorese Sardinian.
Sardinian traditional instruments

**Armonica ː Harmonica**
The harmonica is a wind instrument, particularly used for genres such as blues, folk music and rock music. The instrument consists basically of three elements: a central body (comb), two door reed plates and outer shells (covers).

**Baghèt**
The baghèt is a bagpipe of medieval origins from Bergamo and Brescia, in the north of Italy. Its existence is attested from the mid-fourteenth century. The bagpipe is made of a bag of small size in goat or sheep skin, first shaved and then bent with the left side of the hair from the inside and a smaller drone that sounds the fixed note, a greater drone, a third drone and an insufflato or mouthpiece (bochi), which serves to charge the sack with the breath, a diskette door skin nailed on the bottom that serves as a non-return valve.
**Chitarrë / Guitar**

The guitar is a stringed musical instrument that is played with the fingertips, fingernails or with a plettro. Its sound is generated by the vibration of the strings, which are stretched over the soundboard which, in turn, rests on the chest harmonic which amplifies the sound. The guitar has not originated from the lute, contrary to what some mistakenly assume, but from the baroque guitar.

![Guitar Image](image1)

**Fisarmonica / Accordion**

The accordion is a musical instrument with bellows aerofono free reed; was for many years an instrument related to the folk tradition of folk dance.

![Accordion Image](image2)
“Launeddas”

Launeddas’m a woodwind musical instrument policalamo reed swing, a native of Sardinia. It is an instrument with ancient roots that can produce polyphony is played with the technique of circular breathing and is built using different types of reeds.

Lira calabrese  / Calabrian lira

The Calabrian Lira is a traditional musical instrument characteristic of areas of Calabria. Due to its characteristics organological the instrument is fully part of a group defined as "Byzantine lira", a family of chordophones arc, with recurring characteristics and very similar to each other, spread throughout the area of the former Byzantine Empire. He plays alone or accompanied by a tambourine, or frischioti or terzinu. It is also used for the tarantella calabrese.
Mandolino  – Mandolin

The mandolin is a musical instrument. It belongs to the genre of chordophones and still is widely used in Italy as in the rest of the mandolin mondo. Oltre "classic" (or Naples), characterized by four double strings tuned in unison, there are other types named in the nineteenth and twentieth centuries by place of origin of their prototypes, for example, Cremona, Milan, Tuscany.

Müsa

The muse is a musical instrument of the family of Italian bagpipes, double-reed drone with a single-reed. It was used until the thirties of the last century, before being replaced by the accordion as an instrument of accompaniment of the pipe. The Muse is composed of a barrel with digital holes (or chanter reed of song), a cane drone which emits a unique sound and of an insufflator. All three are included in a skin bag which constitutes the air tank.flatore.
Nacchere ● Castanets

The castanets (often confused with the "castanets") are the percussion instruments of indefinite type idiophone with intonation. They consist of two pieces of wood in the shape of a shell, which are joined by a lanyard. After having been attached to the thumb, are made to beat the one against the other by a movement of opening and closing of the hand.

Ocarina

The ocarina is a wind instrument Italian globular elongated generally built in terracotta; aerophones of the genre, also known generically as arghilofoni (when constructed in clay), are very ancient and common tools (with different features) at a number of ancient civilizations.
**Piva**

The bagpipe or Italian bagpipe in use in Emilian Apennines of Parma and Piacenza. The use of this tool was abandoned in the period immediately following the Second World War. It was a solo instrument mainly used for dance. From the eighties of the last century began a recovery of it by many musical from Emilia-Romagna. The bagpipe is composed of a rod with digital holes (chanter), by two rods drone (major and minor) and an insufflator. All three are included in a skin bag which constitutes the air tank. The bag is made of leather, traditionally goat, which is sewn in the back.

![Bagpipe Image](image1.jpg)

**“Scacciapensieri”**

The marranzano also called harp (Marranzanu in Sicilian or Calabrian malarruni in Sardinian), is a musical instrument idiophone constructed from a metal frame folded on itself in the shape of a horseshoe so as to create a space in the middle of the which lies a thin blade of metal that one side is fixed to the structure of the instrument and the other side is free.

![Harp Image](image2.jpg)
**Tamburello / Tambourine**

The Basque tambourine, also called simply tambourine is a musical instrument percussion sound indefinitely, belonging to the category of membranophones; spread throughout the southern Mediterranean, especially in Italy is in the central-meridionali. Lo instrument consists of a ring of wood on which is stretched a membrane of skin. In case there are cracks that are applied to the cimbalini (rattles), which enriches every percussion sound with their jingle.

![Image of tambourine]

**“Triccheballacche”**

The triccheballacche (also called "Tric-ballac" or Triaccabalacca "or" Trick Ballack ") is a traditional musical instrument of southern Italy, known in the Naples area, formed by three hammers wood framed between them.

![Image of triccheballacche]
Violino Violation

The violin is a musical instrument of the string family, with four strings tuned in fifths. This is the smallest instrument and the higher tessitura between the members of his family.

Zampogna  Bagpipe

The bagpipe (whose name probably derives from the greek symphonia) is an ancient musical instrument still in use today in central, south and in Sicily.
# Contributors to the Dictionary of Traditional Music Instruments

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