Being Bimusical in the Era of Globalization: The Case of Four Folk Brass Musicians of Younger Generation in Greece

Antonis Ververis
University of Ioannina, Greece
e-mail: ververis@uoi.gr

Abstract

Brass instruments hold a central place in various folk music traditions of Greece. Although foreign to Greek music, these instruments began being introduced to specific regions (e.g., Central and Western Macedonia, Lesvos Island) in the mid-19th century. Interestingly, despite their "foreign western origin," locals today consider them an integral part of their cultural identity. In this paper, we examine the profiles of four young musicians (trumpet, trombone, euphonium, and tuba performers) who are professionally engaged in traditional music. The qualitative data collected through semi-structured interviews with the participants highlight the significant impact of globalization and technology on the development of a bimusical profile. All four participants demonstrated remarkable comfort in playing various types of music (e.g., classical music, jazz) beyond the traditional folk music of their homeland. In addition, it is worth noting the importance they attributed to technology—particularly audio recording tools—as a means of developing their musicality. These tools can be considered as instruments of "secondary orality," adopting Walter Ong's term.

Keywords: bimusicality, brass instruments, cultural identity, globalization, secondary orality, technology

Introduction

During the last decades, globalization has attracted the interest of scholars from various disciplines. Nevertheless, when it comes to music, one could argue that the roots of globalization trace back much earlier. According to Baltzis (2005), globalization in music is evident in various cases of historically long exchanges between neighboring musical cultures through interaction, or between distant cultures due to colonialism and slavery. Greek music seems to have received influences that fall into both aforementioned cases. Ethnomusicologist Sam Chianis (1981) pointed out the interaction between Greek music and "the rather strong musical traditions of neighboring cultures" such as Turkey, Bulgaria, former Yugoslavia, Albania, Italy, and Romania. In addition, he argued that Western

musical culture "has penetrated even the most remote villages and islands of Greece" (Chianis, 1981, p. 12). Western influences have been noticeable since the establishment of the Modern Greek state in 1830. This fact relates directly to official governmental policies aimed at the westernization of a newborn state struggling to form a new national identity (Zoubouli & Kokkonis, 2016). An indicative example is the performance of polyphonically harmonized hymns in churches, instead of Greek Orthodox chants, which were essentially monophonic. This practice, which dates to 1869, developed further during the reign of Russian-born Queen Olga (1867–1913). It is noteworthy that indigenous music followed a similar path of "modernization and westernization" in neighboring Turkey as early as the Ottoman era. Apparently, both nations saw music as a means of developing their cultural identities, positioning themselves among the other "developed" nations of the West (Ververis, 2023).

This short introduction is deemed necessary to better understand the presence of Western brass instruments in various local music traditions of Greece, mostly in the areas of Western Macedonia and Lesvos Island. Brass instruments first appeared in these regions in the mid-19th century, and despite their Western origin, locals today consider them an integral part of their cultural identity. An interesting point concerns the symbiotic relationship between folk brass bands and marching wind bands, as these two types of ensembles coexist in rural towns and villages. This results in an intense interaction between the two "spaces," creating new hybrid genres and encouraging the development of bimusicality among the musicians. In this paper, we examine the cases of four brass musicians of the younger generation who play folk music professionally. As will become evident, these musicians have developed a strongly bimusical (or even polymusical) profile, having acquired knowledge of their instrument through "Western-style" formal music education. This provides them with the possibility of engaging with different musical genres, in addition to Greek folk music, even at a professional level.

Greek Brass Traditions, Globalization and Bimusicality

Today, brass instruments—such as the trumpet, trombone, euphonium, and tuba—play an important role in folk music ensembles in certain regions of Greece. In areas of Northern Greece—mainly in Western Macedonia—these instruments are usually combined with clarinets and bass drums, while on the island of Lesvos, they are often heard playing alongside string instruments such as the violin and the santouri (Chianis, 1981; Dionysopoulos, 1997).

Brass instruments were most likely introduced to Western Macedonia as early as the beginning of the 19th century through military bands of the Ottoman army and later the Greek army. Historical sources suggest that among the actions aimed at the "modernization" of the Ottoman army at that time was the replacement of older "Asian style" military music ensembles with bands consisting of Western wind and percussion instruments. For this reason, European musicians were invited to Istanbul to contribute to this reform (Mazaraki, 1959/1989; Chatzimanolis, 1995). According to Dionysopoulos (1997), at the beginning of the 20th century, many brass musicians on Lesvos learned to play their instruments or had the opportunity

to develop their technique and knowledge as members of military bands. During World War I (1914–1918), a group of local musicians even formed the famous "Archipelago Band," which reached Albania, playing at the rear of the front line.This movement of wind musicians with formal music training into other music genres or informal music learning environments is evident elsewhere too. May (2005) conducted historical research on African American jazz musicians' training in Indianapolis during the 1930s and 1940s. The data she collected indicated that most of these musicians had received a high level of music education as school students, despite the school system's racial segregation policies at the time. Since their schools did not encourage involvement in jazz, their education primarily consisted of group lessons in school wind ensembles. Despite their formal music education, these musicians used the training they received at school to later transition into jazz bands.

As we have already mentioned, the case of folk brass players in Greece, particularly of the younger generation, presents a unique element: many of them not only perform folk music but also participate in the "Western-type" wind bands of their towns or villages. These musicians constantly "move" between two different musical worlds—the oral folk tradition and the literate wind band tradition. This observation brings us to the term *bimusicality*, first used by American ethnomusicologist Mantle Hood (1960) to describe the process by which a person learns the music of another culture, or, as we might say, "learns to speak" a different musical language. The strong relationship between music and language is also apparent in Isbell and Stanley's (2016) study, which involved 11 American undergraduate music students. The researchers were intrigued by the participants' ability to successfully engage in both university music ensembles and popular music bands in informal settings outside the university. According to the researchers, the participants' ability to use different "musical dialects" bears many similarities to bilingual individuals' ability to speak different languages or language idioms. Consequently, they suggested using the linguistic term *code-switching* to describe this musical skill. Finally, another useful term is *polymusicality*, which refers to cases of musicians "moving" between more than two musical genres (Deschênes, 2018).

Folk Music, Technology and Secondary Orality

As we have seen already, globalization influenced Greek music already from the beginning of nineteenth century. During the twentieth century, the discovery of various technological means, such as the gramophone, and later the radio, further contributed to this. Indicative is the narration by folk violinist Manolis Pantelelis (b. 1907) from Lesvos. According to Pantelelis, from the middle of the twentieth century, in addition to local folk repertoire, a professional musician of the island had to also know the so-called Evropaikà ("European ones") which included tangos, waltzes, salsas etc., and had begun to become popular through gramophone recordings. This fact necessitated the use of musical notation and therefore the development of music reading skills by at least some, if not all, members of a group. As he stated, "for these pieces we had music stands in front of us and we read music

scores" (Nikolakakis, 2000, p. 251). As this testimony suggests, the development of technology seems to have influenced, apart from the repertoire they performed, the methods through which they learned it, and possibly the way they acquired their music skills in general. This becomes apparent in folk musicians' biographies, especially from that period, between whom we notice quite a few who at some point attended organized music lessons in conservatories, i.e. institutions that offer formal musical education (Ververis, 2021).

While the initial emergence of recording technologies turned folk musicians toward literacy, the evolution and generalization of these media brought them back into the "embrace" of orality, or as we might better say adopting Ong's term, of secondary orality (Ong, 1982). Examining biographies of old folk instrumentalists, one observes that many of them learned their craft either from relatives or, when there were no musicians in their family, next to a "master" with whom they developed an apprenticeship relationship (Chianis, 1981; Kofteros, 1996). In these cases, the teachers' main goal was not the development of technical skills on the instrument, nor the expansion of student's repertoire. Instead, they focused more on variation techniques with which the student could improvise on the typical patterns of the region (Chianis, 1981; Liavas, 1996). As access to recording technologies became easier, learning through apprenticeship gradually came to look old-fashioned and unnecessary. According to Loutzaki (1994), young folk musicians acquire now their skills not through apprenticeship but by listening to famous instrumentalists' recordings trying to imitate their playing. The practice is quite effective, as newer media players allow students to isolate the point they want and listen to it as many times as they want, at whatever speed they want. To modern technological means we can also add platforms such as YouTube, where more and more educational videos aimed at students of folk instruments appear (Skamnelos & Dionyssiou, 2022).

Another event that significantly influenced the way folk music is transmitted and performed took place at the end of the 1980s. More specifically, in 1988 the first public secondary music school in Greece was established based in Pallini, a suburb of Athens. Since then, secondary music schools have been established in almost all major Greek cities. An important innovation of these schools regarded the introduction of folk instruments into their curriculum, something that happened for the first time officially in a state educational institution (Dionyssiou, 2000). In 2000, two university schools of music started offering bachelor's degrees on folk music, meeting a workforce need regarding "formally-trained" teachers of folk instruments (Ververis, 2019). These attempts of "institutionalizing" folk instruments through their introduction to formal musical education environments based on Western standards, has resulted in the emergence of a new generation of instrumentalists with different characteristics. In her study on the teaching of folk instruments during secondary music schools' first decade (1988-1998), Dionyssiou (2000) noted the generalized use of sheet music, a fact that could lead to a standardized way of performing traditional music against its improvisatory nature. Teachers' preference for this practice could be attributed to the feeling of security that the use of sheet music provides (Dionyssiou, 2002), or more generally, to the dominant perception in Western culture of the superiority of literacy over

orality (Ververis, 2019). In a summary of later studies by Ververis (2022), it appeared that most teachers in these schools understood the problems that the exclusive teaching of folk music through notation caused. For this reason, they suggested using scores only as a frame that captured the melody on which the students would improvise by adding embellishments. These teachers also recognized the importance of digital audio and video recording tools as means of secondary orality. Combined with music notation, these tools can bring about a balance between orality and literacy when teaching folk music.

The Study

In this research study, I explored the profiles of four young musicians (trumpet, trombone, euphonium and tube performers) who were professionally engaged in traditional music. More specifically, I conducted semi-structured interviews, during which participants reflected on their own personal experiences. As my aim was not to test the validity of an existing theory, an interpretivist approach was adopted, concentrating on the uniqueness of each participant's story. With regards to data analysis, I applied an open coding method following the principles of grounded theory. My research questions regarded the context, whether formal or informal, in which participants learned to play brass instruments, in addition to their initial relationship with the oral traditions of their regions. Since, as will be seen below, all four participants had a strong bimusical profile, I focused on the benefits but also on the problems this parallel engagement with two or more musical genres caused. Finally, I investigated the ways in which they learned the local folk repertoire as well as the place of technology in this process.

The participants were four men from an age range of 23 to 40 years, all of which came from regions of Greece with a strong brass tradition. More specifically, three of them, Stefanos, Adrianos and Alexandros, came from towns of Western Macedonia, while the fourth, Ignatios, was brought up in a village on the island of Lesvos. All four participants were active in the folk music scene of their area, although their professional profile differed, possibly because of their different age backgrounds. Thus, during the period of the research, the two youngest, Adrianos and Alexandros, were undergraduate students in a university music school. The case of Alexandros however was somehow different since at the same time he was serving in the Greek Armed Forces, as a full-time member of the Air Force Band. Stefanos had also served in the Air Force Band for some years but resigned from it to work as a trumpet teacher at a public secondary music school. This fact happened a few days before the interview with him. It is worth noting that in all three cases mentioned, professional engagement with folk music did not seem to fully cover the participants' livelihood needs. For this reason, the participants had at the same time other professional activities too. An exception to this was Ignatis who, apart from some minor agricultural activities, devoted almost all his time to musical events such as feasts, weddings, etc.

Finding

All four participants began learning brass instruments through participation in local Wind Bands. When he was nine, Adrianos joined his town's Municipal Wind Band where he started playing the euphonium. Later, as a secondary music school student he switched to the tuba, while today he is studying the trombone at the university. As a second grader, Alexandros also joined the Municipal Wind Band of his hometown, where he started playing the trumpet as "there was a shortage of trumpets". The same happened in Stefanos' case, who, as a fifth grader, also started learning the trumpet at the Wind Band of his town. The case of Ignatis was different, since he came from a family of professional folk musicians, a fact that significantly influenced his musical path. More specifically, at the age of eight, he started learning the keyboards, and by twelve he was already playing professionally in the so-called "Greek nights", i.e. musical events that take place in hotels of tourist areas during summer. Unlike the rest of the participants, from the beginning Ignatis wanted to play folk repertoire on the trumpet. For this reason, he turned to a folk trumpet player from his village who refused to offer him lessons. Determined to learn the trumpet, he decided to join a local Wind Band. Having learned the basics of the instrument, he began playing local folk tunes on the trumpet by himself.

As a member of a musical family who grew up in a rural area, Ignatis encountered folk music and local repertoire through enculturation processes, since from an early age he observed and listened to his father and the rest of the village musicians play. The family environment seemed to have played an important role also in Alexander's familiarity with folk music. At the age of nine, he started following his uncle who also played the trumpet.

> I started hanging out with my uncle's friends and going to the band he was playing in. I would go and play a couple of notes at first, then a couple of pieces, until I got to play the whole program. I loved having a band to play outside. To play on the street, outside my house... to be heard by other people.

Stefanos got in touch with folk music, at a somewhat older age, due to a specific incident. At the age of fifteen, he happened to play kalanda (carols) in the streets of his town along with friends according to the Christmas custom.

> We said, "why don't we go play the kalanda in the afternoon?" We went to a café, and someone asked, "do you play any folk tunes?" We played a folk tune for him, and then a song that he requested. He gave us two or three 50-euro notes. He seemed moved. And there I thought "look what a song can do", but also "should I take it a little more seriously? Is it that easy? You play one piece and get that much?" And so, we decided to start our own folk band.

Adrianos, just like Stefanos, came into contact with folk music as a teenager after he had been already playing in the Wind Band of his hometown. This happened when a teacher at secondary music school asked me to participate in a folk music ensemble.

> There was an ensemble where they played folk tunes and teachers asked us to join. So, we were given the opportunity to learn about folk music. And we liked it. Because it was a different experience, and it was a different world. Because we didn't use scores very much there, as in classical ensembles. We learned mostly by ear rather than with scores developing other skills as well.

Regarding bimusicality, we should first note that, apart from Ignatis, the other three participants had still a parallel engagement with both folk and classical music. Although Ignatis played exclusively folk music, he recognized some benefits from his even occasional relationship with classical music, mainly in terms of his technique. The benefits of using classical techniques when performing folk music were pointed out by Alexandros, Stefanos and Adrianos, mentioning techniques such as triple staccato, flexibility and dynamics. They also agreed that their classical training contributed to the development of a more controlled legato sound and a better feeling of phrasing.

In terms of the opposite, whether playing folk music had affected their skills as classical music performers, participants highlighted technical difficulties that were basically created by overuse and physical fatigue. To address this problem, participants suggested periods of rest and recovery. Adrianos mentioned the following:

> We learned mostly by ear rather than with scores developing other skills as well. When I played folk tunes and tried to play classical pieces, my sound was not as sweet. It had some angles so to speak... my playing did not sound classical at all. I had to make a recovery and a warm-up to get my classical playing back. [..] Because when you play five or six hours straight and the next day you go to play Hummel, it won't go very well. You get problems with your mask, the placement of the tongue... with your technique in general.

This recovery period that Adrianos mentioned could last, according to Stefanos, from 10 to 14 days. In the following excerpt, he also referred to some of the main difficulties that a folk brass musician faces when playing in traditional events of his region.

> When you play for three hours without putting the instrument down, the next day you cannot play classical music. You need rest. If you play, for example in Sohos or if you participate in Ragoutsaria custom on January 6-8, you need ten days to two weeks to recover. Playing in -15°C temperature, alternating from warm to cold… bruised lips, swelling… someone may accidentally hit you while playing. All these things.

My final research question concerned the way in which these young musicians learned folk repertoire. The fact that all four were increasingly using audio and video recording tools highlighted the importance of technology in this process. Adrianos seemed to attach great value to old recordings which, in a way, give younger ones the possibility of having a "conversation" with folk musicians of previous generations.

> In general, listening to old recordings is probably the most authentic way to learn a piece of traditional music. It will give you an idea of the style, phrasing, and even the rhythm of the piece, which in our region can be quite complicated.

When Ignatis wanted to learn a tune or song he did not know, all he had to do was listen to it for a while on his mobile phone.

> Now with the experience I have, I'll play it on my phone a few times, just to get its color... I practice the notes in my head, and then I play it straight away on the instrument.

Stefanos and Alexandros described a practice that seems to be becoming more and more popular among younger folk musicians. It is the new media players' capability of playing a piece or part of it, at a slower speed and in any tonality. Indicative was the following reference by Stefanos:

> In general, I want to hear the melody. I have it in my head let's say, or I might sing it and put it at 80% speed. If something has difficult intervals or I am having trouble remembering it... or "oh, I don't understand this trill here", I put it at 70-80%.

Alexandros had adopted a similar practice. Additionally, making use of his classical education, he also transcribed into music score the repertoire he learned.

> I learn new pieces mostly by ear. I listen to them using Transcribe software which is very helpful. I do what I want... I lower tonality etc. I listen to the piece slowly. I listen to it once, twice or three times. Then I sing it a little, trying to memorize it, and then play it on the trumpet. But now, there are so many tunes and I'm always busy. I would play in an event and say, "Oh! how does this start?" Because of that, it's been a year and a half now that I've been transcribing all the pieces into scores

I would like to close this section with the following excerpt in which Adrianos describes his meeting with an older generation folk musician, and the latter's view on the use of technology by young musicians.

> Older musicians] learned everything on stage and then practiced it at home relying on their memory. I will never forget a meeting I had the other day in Kastoria. An old musician told me "You, young people have it all on your plate. To learn a piece, we had to go to the next village and listen to others playing it, while you can find everything with a simple push of a button."

Discussion

Examining the cases of the four young musicians who participated in the present study, we first notice a key common theme: all four began learning brass instruments in the local "western-style" wind bands of their hometowns. This finding suggests that in an imaginary dipole between classical and folk music, or

between formal and informal music learning, these wind bands exist "somewhere in between." This placement possibly relates to the strong local traditions of these regions in folk brass music. The fact that these wind bands are situated "somewhere in between" justifies the ease with which the participants utilized the knowledge they received there in the performance of folk music. It is worth noting that organized wind bands have been the primary training ground for folk brass musicians since the beginning of the nineteenth century, with the military bands of the Ottoman Empire and later the Greek Army (Mazaraki, 1959/1989; Chatzimanolis, 1995). This practice seems to continue today through the Municipal Wind Bands found in the regions where the participants came from.

An interesting case is that of Ignatis, who joined a wind band already determined to focus on the folk trumpet repertoire. This may explain why Ignatis was the only participant who did not further develop his bimusicality like the other three. However, at the time of the interview, he had begun taking online lessons with a jazz trumpet teacher. Regarding the bimusical profile of the other three participants, this study focused on how their parallel engagement with two different genres affected them as performers of classical or folk music. On the one hand, their performance in folk music seemed minimally affected, with participants even reporting some positive elements, such as the introduction of classical techniques into their playing. On the other hand, playing folk music seemed to cause some difficulties in their engagement with classical music. These difficulties were technical in nature and were primarily attributed to the long hours of playing—often under challenging conditions—that folk brass musicians must endure. After such physically demanding situations, the best way to “regain” their classical sound and technique was through long periods of rest and recovery. This finding questions the appropriateness of the term “code-switching” to describe these processes in cases of bimusical individuals. Although this recovery period refers more to physical processes than cognitive ones, it indicates that the "switch" between two genres does not happen instantly or automatically, as the term suggests (Hood, 1960; Isbell & Stanley, 2016).

This study also investigated the ways in which the four participants learned the local folk repertoire. Their responses highlighted the usefulness of technology and the importance of recording tools, which seem to be generally preferred by today's younger generation of folk musicians. All four participants admitted to using technological media, such as old recordings, recording devices (including mobile phones), and software that allows listening at a lower speed and in different tonalities. This aligns with Loutzaki's (1994) finding that younger folk musicians prefer to acquire their skills by listening to recordings rather than apprenticing with older musicians. Furthermore, these technological tools could be considered means of secondary orality, adopting Walter Ong’s term (Ong, 1982).

Conclusion

This entire article is autoethnographic. I can clearly speak for the cultural influences of my arrangements. Naturally, I cannot speak for all arrangers, because they have

their unique backgrounds that influence their musicianship, which in turn influence their arrangement choices. I am not the first or only person to arrange in the manner that I do, but I may be the only person who arranges popular songs as barbershop quartets, Irish jigs, and Western classical music who grew up in Japan, so I can speak with authority on that aspect. I have discovered that while people may not have lived on two different continents, many experience multiple cultures. When living the U.S. I worked in the fast food industry while being a music graduate student. The two worlds were physically 20 minutes apart, but conceptually much farther, and the music played in the workplace (rap and American country music) was vastly different than the George Crumb and Bach I would hear at the university. Hybrid genres like postmodernism, totalism, and polystylism in music are the hybrid combinations of genres of similar "incompatibilities." Ideally, my hope in "extreme arranging" is to build a bridge between the differences and highlight the similarities between popular music and the arranged style.

References

Baltzis, A. G. (2005). Globalization and musical culture. *Acta Musicologica, 77*(1), 137–150. http://www.jstor.org/stable/25071251

Chatzimanolis, E. (1995). *Ta chalkina pnefsta stis laikes companies tis Dytikis Makedonias [Brass instruments in folk ensembles of Western Macedonia]* [Unpublished bachelor's thesis]. Aristotle University of Thessaloniki.

Chianis, S. (1981). *Epirotika with Periklis Halkias: Greek folk music and dances recorded in New York*. Folkways Records.

Deschênes, B. (2018). Bi-musicality or transmusicality: The viewpoint of a non-Japanese shakuhachi player. *International Review of the Aesthetics and Sociology of Music, 49*(2), 275–294. https://www.jstor.org/stable/26844647

Dionysopoulos, N. (1997). *Lesvos Aeolis: Tragoudia ke skopi tis Lesvou [Lesvos Aeolis: Songs and tunes of Lesvos]*. Crete University Press.

Dionyssiou, Z. (2000). The effects of schooling on the teaching of Greek traditional music. *Music Education Research, 2*(2), 141–163. https://doi.org/10.1080/14613800050165613

Dionyssiou, Z. (2002). Prosegisi stin didaskalia tis ellinikis paradosiakis mousiki [Approach to the teaching of Greek traditional music]. *Mousiki Ekpedefsi, 2*(3), 154–168.

Hood, M. (1960). The challenge of "bi-musicality." *Ethnomusicology, 4*(2), 55–59. https://doi.org/10.2307/924263

Isbell, D., & Stanley, A. M. (2018). Code-switching musicians: An exploratory study. *Music Education Research, 20*(2), 145–162. https://doi.org/10.1080/14613808.2016.1238061

Kofteros, D. (1996). Ena gaidouri gia didaktra [A donkey for fees]. *Paradosi ke Techni, 29*(1), 15.

Liavas, L. (1996). Aftoschediasmos sti laiki mousiki: Eleftheria ke ypotagi [Improvisation in folk music: Freedom and submission]. *Difono, 28*(1), 86.

Loutzaki, I. (1994). Greek folk dance music. *Yearbook for Traditional Music, 26*, 168–179. https://doi.org/10.2307/768264

May, L. F. (2005). Early musical development of selected African American jazz musicians in Indianapolis in the 1930s and 1940s. *Journal of Historical Research in Music Education, 27*(1), 21–32. http://www.jstor.org/stable/25597915

Mazaraki, D. (1984). *To laiko klarino stin Ellada [Folk clarinet in Greece]*. Kedros. (Original work published 1959)

Nikolakakis, G. (2000). Prosopografies laikon mousikon [Folk musicians' portraits]. In S. Chtouris (Ed.), *Mousika stavrodromia sto Egeo (Lesvos 19os–20os eonas) [Musical crossroads in Aegean (Lesvos 19th–20th century)]* (pp. 243–310). Exantas.

Ong, W. (1982). *Orality and literacy: The technologizing of the word*. Routledge.

Skamnelos, M., & Dionyssiou, Z. (2022). Ekmathisi mousikon organon tis Ellinikis laikis mousikis meso video sto YouTube: Erevna analysis periechomenou [Learning musical instruments of Greek folk music through YouTube videos: A content analysis investigation]. In P. Vouvaris, K. Kardamis, G. Kitsios, E. Spyrakou, I. Steinhauer, & I. Foulias (Eds.), *Proceedings of the 12th Interdepartmental Musicological Conference* (pp. 387–405). Hellenic Musicological Society.

Ververis, A. (2019). Traditional instruments in public music secondary schools and universities of Greece: Methods of transmission and teaching. *Živá hudba, 10*(1), 72–84.

Ververis, A. (2021). "Mathenete, alla didaskete?" I didaskalia tis ellinikis paradosiakis mousikis se perivallonta typikis ke atypis mathisis ["It is learned, but can be taught?" The teaching of Greek traditional music in formal and non-formal learning environments]. In A. Ververos & I. Litos (Eds.), *Zitimata didaktikis ton mousikon organon: Gefirononta theoria ke praxi [Issues of teaching music instruments: Bridging theory and practice]* (pp. 25–44). Disigma.

Ververis, A. (2023). "Between East and West": Choral syncretism on the two sides of the Aegean. *International Choral Magazine, 42*(2), 3–5.

Zoubouli, M., & Kokkonis, G. (2016). I scholiki mousiki ekpedefsi: Mia istoria diachronikis logokrisias [School music education: A story of constant censorship]. In D. Christopoulos & P. Petsini (Eds.), *Logokrisies stin Ellada [Censorships in Greece]* (pp. 185–193). Rosa Luxembourg Foundation.

Biography

Antonis Ververis was born in Athens and brought up on the island of Lesvos, Greece. He studied Musicology and Music Education at the Aristotle University of Thessaloniki, and Sociology at the University of the Aegean. In addition, he received graduate degrees from Roehampton University, UK, and Lynchburg College, USA in Choral Education and Choral Conducting, respectively. He holds a PhD from Aristotle University where he carried out research on gender stereotypes in Music Education. His research interests also include children's vocal development and teaching methods of traditional Greek music. Since 2018, he has been teaching in the Department of Music Studies at the University of Ioannina, Greece.