
**From the Folk Song and the Rebetiko to "Never on Sunday"
and "Zorba's" Syrtaki**

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Abstract

The transition from the rural into the urban environment not only meant the change of life style and of the music genres that appeared, but the alteration of the national musical identity as well. As a consequence, a series of alterations and transgressions took place in the way we listen to and perceive music, in the way we are considered by others via our music and finally in the way we assign ourselves. Starting from the folk song of the countryside, which –in more or less ritual context- exalts the everyday life of the members of the traditional agricultural society, always with a romantic folkloric mood, we pass to the popular song of the cities, with *rebetiko* as the main representative, which conjures the immigrants' financial and social wretchedness and exalts the transgressive character of *rebetes*, while the post-war popular song consists the throttle valve for abreaction and entertainment of the upcoming urban class. Thus, from the tradition of *tsarouchi* we pass to the tradition of *bouzouki*. On the other hand, the international success of *Never on Sunday* and *Zorba the Greek* from the Greek commercial cinema and their famous soundtracks, composed by Hadjidakis and Theodorakis, give Greece the false but so touristic-friendly identity of "Greek souvlaki and syrtaki", which Greeks easily adopt. And from there, we get to an alternative way of "returning back to the roots" with psychedelic post-folk rock, where the folk *clarino* converses with the hard sound of the electric guitars and of the thunderous drums.

Key-words: folk, rebetiko song, urban pop music, bouzoukia, Hadjidakis, Theodorakis, psychedelic post-folk.