

Panagiotis Sdoukos

PERFORMANCE IN THE MICRO-PLACE

[Creation of new small workshops of research, teaching & performance of the folk song]

DEFINITION

Performance in the micro-place is an artistic research in which Cultural Anthropology, Ethnomusicology collaborate with Performing Arts. This means that it combines relevant bibliography and theoretical analysis with artistic practice [interdisciplinary research and embodied & vocal performative practices]. It involves the creation of new small [micro] frameworks and workshops for the research, teaching, and performance of the folk song, ranging from a simple classroom to outdoor or artistic venues [nature, theatres, etc.]

01



PROJECT GOALS AND OBJECTIVES

02

The folk song -as a poetic text with performative and symbolic language- is deeply rooted in its historical and cultural context. It is considered an inexhaustible source of information regarding the cultural identity of non-urban, symbiotic, and rural communities. Moreover, the folk song a) serves as a foundation for musical-theatre performances and modern, artistic, educational programs, and b) inspires artists to integrate it into a new framework of action. This research aims to redefine the position of the folk song and its ritual acts as a "spectacle" within contemporary artistic productions, incorporating elements of dramatic performance on theatrical stages [from the context of the traditional community to the theatre stage]



METHODOLOGY

Performance in the micro-place combines theoretical analysis with embodied and vocal performative practices [singing & dancing "χοροτράγουδο" in greek]. This is achieved firstly, by bibliography related to the Anthropology of Performance Teatrology, Applied Ethnomusicology, Ethnochoreology, Visual and Cultural Anthropology. And secondly, by "practice based" artistic research, which presupposes the auto-ethnographic approach in which the ethnographer interacts with his voice-body as a teacher and performer.

03



04

EXPECTATIONS

Performance in the micro-place follows the auto-ethnographic method to define the folk song as a holistic model of educational and artistic research and performance in new cultural environments.



FOLK SONG: POETIC LANGUAGE & SPECTACLE

The lads from Crete arrived (the lads who hail from Crete)

01

Information

Region: Macedonia

Area: Chalkidiki, Ierissos

Categories: Sea and Sailors Song

Dance style: Kangeleftos

Domna Samiou taped the song in Ierissos, Chalkidiki, sung by Yiorgos and Roula Tzitzos, in 1972.



Kangeleftos [Ierissos]

Lyrics

*The lads from Crete arrived,
[the lads who hail from Crete arrived.
Those brave and comely Cretan lads
anchored their ship in the middle of the sea
Their vessel is a handsome sight,
the rigger's handsome too.
Good vessel,
if you sail for Chios and to Thessaloniki,
then greet the girl I love for me,
she is the one with black eyes*



Kangeleftos on stage

Decorating the "lainia" [pitchers]

Information

Region: Macedonia

Area: Trilofos, Thessaloniki

Categories: Wedding song [invitation]

Dance style: Female ritual dancing
decorated clay pots carrying the drink

Album: "Macedonia - Songs of Trilofos"
Aristotle University of Thessaloniki,
Dpt of Music Studies.
Recording managers:
Yiannis Kaimakis, Dimitris Themelis

02



The custom on stage

Lyrics

*I want to decorate it...
with green flowers
and red silk
to send it as an invitation
to the groom's relatives and friends,
and also
to the family of the newlyweds."*



The custom on stage

Paint your hands with the colour of cyprus

Information

Region: Kappadocia - Asia Minor

Area: Silata

Categories: wedding song for the bride
painted both bride's finger -and tow-nails,
using "kiná" (a varnish made of the leaves
of the plant called "cyprus")

Lyrics

*Paint your hands with the colour of cyprus
My bride, wear beautiful and handmade
ornaments on your hair
and rings on your hands
My bride, tonight you are in your father's house
But, tomorrow morning,
you will be in your father-in-law's house
Walk slowly the groom will stand beside you*

03



Seitata
[Pharassa Kappadocia]



04

Female dance
in the Pharasiot dialect.
It recalls the separation of
Persephone from her mother,
the goddess Demeter,
in Eleusis and her transition to
the dark Hades. Over the years,
it transformed into a wedding ritual dance,
symbolizing the separation of
the daughter from her mother
and her ancestral home:
*‘Take her to the great mountain,
and if you don’t reach it,
sleep in Chounaris’ cave.’”*

Panagiotis Sdoukos: Folk Performance Art – Education



Panagiotis Sdoukos (male, Greece) holds a BA in Theology and an MSc in Ethnomusicology and Cultural Anthropology (specialty in the Performance of the Folk Song) from Athens University. He also holds a Diploma in Byzantine Music. He is a PhD candidate at the Dpt of Audio & Visual Arts of the Ionian University. His research interests lie in the Folk Song and its relation to the Performing Arts, in the Folk Song as Spectacle in the framework of the Applied Ethnomusicology and the interdisciplinary approach of Folklore, Ethnochoreology, Cultural Anthropology, Performance and Theatre Studies. He worked as a Professor in the Secondary Private Education and as a Scientific Associate at the University of West Attica (2022). He teaches seminars and workshops on Folk Song in Cultural Associations and Institutions in Greece, Cyprus and abroad. He has already published two personal discographies, the singles “Silences”, “Love, Jasmine”, “Listen, my Heaven” and has participated in several projects and dance-theatre-performances at Herodion Roman Theatre, the Athens Music Hall, and many Municipal Theatres in Greece. He has been awarded for his Performance of Folk Song by the Greek Association for Language, Arts & Sciences of UNESCO (2014).



Thank you
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