Rebetiko

# Part A

## Periods of rebetiko

### Until 1938

The first rebetika songs referred mainly to law-breaking actions and love affairs, while the social element is limited in the content. Over this period, the Piraeus style dominates, basically represented by Markos Vamvakaris. At the same time, Smyrniot composers also start composing rebetika songs. In 1937 Vasilis Tsitsanis appears as well as Manolis Hiotis, almost at the same period. In 1936 censorship is imposed by Metaxa's regime on the song "Varvara" by Tountas and in the following year a generalised censorship as rebetiko has its victim. The content necessarily changes. The references to hashish, opium dens and nargilehs are extinct.

### 1938 - ca. 1960 period

Songs are also written during the occupation; they are not recorded though, since the factories remain closed until 1946. Since then, Vasilis Tsitsanis along with Marika Ninou, Manolis Hiotis, Giorgos Mitsakis, Giannis Papaioannou dominate. But most of the old rebetes are pushed out of the limelight. During the Occupation, many of the Smyrniot composers (e.g. Panagiotis Tountas) die, but the others, the ones representing the Piraeus style, are alive and try to make a living with difficulty. Markos Vamvakaris mentions in his autobiography that “he used to go to all the islands and the festivals”. New important singers appear in the 1940's (Sotiria Mpellou) and in the 1950's (Stelios Kazantzides and Grigoris Bithikotsis)

Rebetiko causes a sensation to increasingly greater parts of the population. This results in expanding its topics (arhontorebetika appear) and in changing the places it was heard. Most of the researchers conclude that rebetiko died in the mid-1950s

## Matters of Study

* Social framework
* Chronology/Dating
* Musical Instruments
* Folklore
* Etymology
* The term rebetika
* Cultural value
* Greek songs recordings

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