

# The presence of traditional Greek songs in Australian school music classrooms: From Psaropoula to Ψαροπούλα.

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**ABSTRACT** | Migrants have formed and enriched the social and economic fabric of Australia. Greek migration to Australia began early in the nineteenth century but remained limited until the 1950s when over 160,000 Greeks arrived. Currently the estimated Greek community exceeds 600,000 people, nearly half of who live in Melbourne, Victoria. Greek culture makes a significant contribution to Australian community life. Given this strong Greek presence in the Australian community, particularly since the mid-twentieth century, it is insightful to explore how Greek songs and their cultural context are presented to children in Australian schools. These offerings reflect Australia's changing understandings of migration. Through the Greek songs offered to children in Australian schools it is possible to trace our changing understandings of linguistic and cultural diversity. As an example, this article traces the inclusion of Psaropoula in materials used in Australian schools. In the twenty-first century Australia aspires to support the different cultural identity of all its citizens – school music mirrors these aims and tells us much about what we want our future citizens and community to be.

**Keywords:** multiculturalism; cultural and linguistic diversity; Australian school songs; Psaropoula; Greek-Australian culture and heritage.

## 1. INTRODUCTION

Australia is a nation formed by ongoing waves of migration with a current population speaking more than 260 languages, identifying more than 270 ancestries, and as of February 2011, 43 per cent of the population was born overseas or had at least one parent born overseas (Department of

Immigration and Citizenship, 2011; Marsh, 2012). Migrants have always enriched the social and economic fabric of Australia, which now comprises many different cultures, faiths, ethnicities and languages (Southcott & Joseph, 2013). Australia has a strong Greek heritage and a thriving Greek community. Currently in Australia the estimated Greek community exceeds 600,000 people, nearly half of who live in Melbourne, Victoria. This city is often described as having the largest Greek population in the world after Athens and Thessaloniki, and is an important overseas centre of Hellenism (Department of Foreign Affairs and Trade [DFAT], Australian Government, 2013).

Currently Australia aspires to cultural inclusivity which is a relatively recent idea, given that multiculturalism was only adopted in the early 1970s. Prior to this there had been first a mono-cultural assimilationism that was followed by an integrationist approach that celebrated some cultural differences, resonating with the increasing waves of migration from countries other than the United Kingdom after World War II. Changing societal understandings of national identity can be seen in the materials offered to children in schools. Given the strong Greek presence in the Australian community, particularly since the mid-twentieth century, it is insightful to explore how Greek songs and their cultural context are presented to children in Australian schools as this shows how one very significant cultural group is understood by the wider society and reflects Australia's changing understandings of cultural and linguistic diversity. Initially culturally dominated by its British heritage Australia saw itself as a privileged dominion of the British empire in which migrants were expected to assimilate into the dominant culture. During this time, materials offered to children did not include authentic Greek songs. With the waves of migrants in the 1950s and early 1960s, materials for school children were designed to inculcate an empathetic understanding of the other. At this time, various song collections included Greek songs but these were generally presented in a western musical guise – English lyrics and rhythms fitted into regular patterns with accompanying guitar chords. In the early 1970s Australia declared itself multicultural. Different community groups were encouraged to maintain and celebrate their language and culture.

This was reflected in the songs for children such as the one chosen as the focus of this article *Psaropoula* that was the first Greek song to appear in nationally distributed song books. Over several decades *Psaropoula* was to appear in a number of collections of songs for children used in Australian schools and through exploring the ways in which this song was presented it is possible to trace our changing understandings of cultural diversity. In the twenty-first century Australia aspires to support the different cultural identities of all its citizens – school music mirrors these aims and tells us much about what we want our future citizens and community to be.

## 2. HISTORICAL OVERVIEW

Throughout the nineteenth century and the first half of the twentieth century songs sung in Australian school remained mono-cultural with most migrants coming to Australia from the United Kingdom. There were action songs for performance at school concerts that purportedly represented other cultures and times but these were unrelated to other musics or to their authentic cultural contexts. For example the *Grecian Girls Action Song for School Concerts* (Hutchens & Foxwell, 1893) was performed repeatedly at school concerts in Australia such as those in 1910 at Prahran State School in urban Melbourne and at St. Augustine's School in rural Victoria (*Wodonga and Towong Sentinel*,

1910; *Malvern Standard*, 1910). This song was performed by girls in flowing white dresses, hair arranged in classical style, with cymbals in hand, which were to be clashed occasionally. The simple tonal melody was in G major and had words that described the “classic shores of Ancient Greece” and spoke of beauty, freedom and heroic endeavor (Hutchens & Foxwell:3). The actions included bending, turning and extending first one hand and then the other. Such pieces were common in school concerts in the first decades of the twentieth century.

In the 1940s and 1950s it was assumed that migrants who were not British would speak English and “adopt Australian practices and become indistinguishable from the Australian-born population as quickly as possible” (Koleth, 2010:2). Such assimilationist understandings encouraged social conformity and sought to minimize difference (Lemmer & Squelch, 1993). Educational practices reflected this approach. Given that the majority of Greek-Australians live in Melbourne, examples for this article are located in this State. In 1960 the Victorian Education Department included a list of songs and their sources for teachers in the revised *Course of Study for Primary Schools* (Education Department, Victoria, 1960). In this list there were folk song collections such as the perennial *Folk Songs of Many Lands* (Curwen, 1911) that included 72 songs with English words from culturally close countries such as England, Scotland, Germany and France. None of the recommended songs collections included Greek songs. An assimilationist position became less sustainable with the rapid increase in migration to Australia following the end of the Second World War. There was an end to “a period of immigration history where non-British new comers were expected to conform to Anglo-British ways of life” (Lam, 2013). New migrants were able to retain their traditions and culture while demonstrating a “commitment to the basic institutions of Australian society” (Jones, 2000:175). After the Second World War, there was a “massive influx of refugees from a wide range of European countries and by large numbers of assisted and unassisted settlers from Germany, the Netherlands, Italy, Greece, Yugoslavia and elsewhere (Jones, 2000:176). Gradually, the materials offered to Australian school children began to reflect this changing social demographic as Australia adopted a more integrationist understanding that reflected greater awareness of the challenges facing new migrants and the acceptance that it was possible to be part of Australian society without completely losing their cultural and linguistic identities (Koleth, 2010).

In 1973, Australia “declared itself to be multicultural” (Jones, 2000:177) and the then federal Minister for Immigration, Mr. Al Grassby, announced that, “Australia was a mosaic of cultures” (Lack, 1999:442). Multiculturalism was understood as both a descriptor of ethnic diversity and a social ideal. In Australia multiculturalism had “three main dimensions: cultural identity; social justice; and economic efficiency” (Jones, 2000:177). The first two of these dimensions influenced school materials which sought to express and share cultural and linguistic heritage and promote equality opportunity regardless of ethnicity. As part of this social and political agenda migrant groups were encouraged to form associations to maintain and promote their cultures and languages. Australians were encouraged “to perceive multiculturalism as a ‘good thing’, a form of social enrichment that fosters balance, tolerance and a sense of fairness” (Southcott & Lee, 2013). Over the years since its introduction in Australia multiculturalism has supported a variety of goals, including the “pursuit of social justice, the recognition of identities and appreciation of diversity, the integration of migrants, nation-building, and attempts to achieve and maintain social cohesion” (Koleth). In contemporary Australia, multicultural

citizenship is defined as “active participation in our multicultural society and respect for our similarities and differences” and is intended to promote social cohesion (Department of Education and Early Childhood Development, 2009:4).

A significant agent for enacting a multicultural agenda is education, specifically in schools where the ideal is the presentation of culturally and linguistically authentic materials such as songs with words in original language and presented with contextualizing cultural materials. Initially as will be seen, materials for children did not reflect such understandings, possibly in recognition of the limited skills of generalist teachers in music and in languages other than English. Since the introduction of multiculturalism there has been a gradual change in how songs are presented. This can be seen in the materials used in Australian schools of which the longest sequence of which is that prepared by the Australian Broadcasting Commission (ABC) to support national and state radio school broadcasts that were accompanied by notes for teachers and booklets for children. The ABC had been established in 1932 (Kent, 1983) and since the 1950s it produced national radio programs for primary schools (Southcott & Lee, 2013).

### 3. GREEKS IN AUSTRALIA

The Greek diaspora began in antiquity and has continued to the present (Emery, 2002). Greek migration to Australia began early in the nineteenth century. By Federation in 1901, 878 people born in Greece were resident in Australia. During the first half of the twentieth century Greek migration to Australia was limited. Following World War II and during the subsequent civil war in Greece, large numbers of Greeks migrated to Australia during the 1950s and 1960s. Community groups, churches, welfare agencies, Greek language newspapers, and schools gradually developed. Greek migration to Australia has declined slightly but the 2011 Census recorded 99,937 Greece-born living in Australia and 378,300 Australians claimed Greek ancestry and continue to celebrate their Greek heritage. Greek culture makes a significant contribution to many areas of Australian community life. The Greek population is concentrated in Victoria (42.8 per cent) and New South Wales (33.5 per cent), particularly in the greater metropolitan areas of Melbourne and Sydney. Melbourne is a Sister City to Thessaloniki (DFAT, Australian Government, 2013).

### 4. GREEK SONGS AND CULTURE OFFERED TO AUSTRALIAN SCHOOL CHILDREN

With the waves of migrants in the 1950s and early 1960s, materials for school children were designed to introduce an empathetic understanding of the other. In 1964 the *ABC Broadcasts to schools* (Victoria Junior Primary) introduced as part of a series of Social Studies lessons for Grade 3 children (approximately 8 years old) entitled “Our friends in other lands” introduced “Dimitrios of Greece” a boy living on Mykonos who is a ‘real boy’ with whom Australian children could identify. The booklet for teachers explained and instructed:

There are many islands in the seas around the coast of Greece. *Have a look at them on the map* [italics in original]. Dimitrios is a Greek boy, living on Mykonos Island in the Aegean Sea. He has to work hard, but has plenty of time to play. With his friends, he

explores the ruins of a once-magnificent city, and goes to a festival by moonlight. He hunts for treasure, risking disaster at sea (ABC, 1964:37).

This brief introduction to the program is accompanied by an artist's sketch of the town of Mykonos with a large windmill with canvas sails in the foreground. It is to this mill that Dimitrios is sent by his mother with bags of grain for grinding. There is an inset image of Dimitrios blowing a conch shell to call to his friend Costa "before the mysterious voyage to Dragonisi – island of caves". A third image shows Dimitrios bearing a shield fighting an ancient Greek hero with a sword. These images evoke a distant land with mythic heroes in a way intended to engage listening Australian children. Dimitrios is at once exotic and very ordinary, living in a distant land but having adventures to which all children might aspire. There are no further instructions for the teachers (ABC:37). Such moves to introduce different cultures to children via social studies materials highlighted different customs whilst attempting to engage an empathetic response in the listening children.

One song has been selected as the focus of this article. The first Greek song to appear in the ABC school broadcast materials was *Psaropoula* in 1981 and it re-appeared in 1998. These two appearances encapsulate the changes in how music of other cultures was presented to children. Although the first appearance of *Psaropoula* was not until 1981, the song had long been known outside Greece but has had a somewhat checkered history of linguistic modifications and the provision of culturally contextualizing information. Chronicling these iterations of the song provides insight into societal understandings of changing music, culture and language and reflect broader societal positions of assimilation, integration and eventual cultural inclusivity.

As Geoffrey Brace pointed out in his introduction to "Psaropoula (Greece)" song number 14 in his collection of *35 Songs from 35 Countries* (Brace, 1972, no. 14), this was "A fairly modern song from a country where popular music and folk music are still very much the same thing". The song *Psaropoula* was composed by Dimitris (Mitsos) Gogos (1903-1985) (also known as Bayianderas) to lyrics by his wife Despina Arabatzoglou (*Dimitris Gogos*, 2014; TPOIZHNIA, 2014). The song first appeared on a record *Kapnergatries* (a compound word meaning women tobacco workers) that was released in 1937. This and other songs became immediately very popular (Watts, 1988; Petropoulos, 1992). Gogos was a talented singer, songwriter and performer of rebetika, Greek urban folk songs that are similar in significance to the blues (United States of America), tango (Argentina), and fados (Portugal) (Emery, 2002). Rebetika are Greek songs associated with "an urban low-life milieu frequented by *rebetes*, or *manges*, streetwise characters of shady repute" (Holst-Warhaft, 2007). Regardless of its origins, *Psaropoula* remains a popular 'folk' song and is frequently identified in this way. It should be noted that all the published song collections used in this discussion were known, used and/or cited in Australia. There may be other collections that include *Psaropoula* but only those that are relevant are included here.

In 1960 'Ksékina Mià Psárapoula' [sic] was included in a collection of *East West Songs* (1960) compiled for the International Voluntary Work Camps, an outreach youth section of the United Nations Educational, Scientific and Cultural Organization (UNESCO). The songs chosen reflected the intention of the volunteer work camps movement that was formed after World War I in a spirit of reconciliation (Canadian Alliance for Development Initiatives and Projects, 2014). In *East West Songs* 'Psárapoula' [sic] is presented in G major, in 2/4, to be sung *Allegretto*, was attributed to the singing of Ted Alevisos

(1926-2009), and included only the first verse in both Greek and English underneath the melody. Presumably the compiler of the songs transcribed the song from a recording or a live performance. Greek-American Alevizos collected Greek folk songs and performed them both in America and in Greece. He issued two recordings of Greek folk songs (*Songs of Greece*, 1960; *Greek Folksongs* 1961) and with his wife published a large collection of well-annotated songs which included 'A Fishing Boat' also titled 'Ψαροπούλα' in a section entitled 'Island Songs' (Alevizos & Alevizos, 1968). 'Ψαροπούλα A Fishing Boat' was introduced with a description:

Across the Aegean one may see small fishing fleets leaving their harbors at dusk and returning at dawn with their catch. The psarapoula [sic] (psari=fish, poula=feminine diminutive) is the mother boat of each fleet and can be seen towing smaller craft behind it. At night, these small craft are strung out across the water, and their lights sparkle on the sea. However, it seems that the fishermen in this song are going off on a longer journey (Alevizos & Alevizos, 1968:34).

The song is written in G Major, in 2/4 and to be sung 'With spirit' and the text is given under the melody in both Greek letters and transliterated Romanized Greek. Underneath the songs, both versions of the text are included and a third English language translation is added. Unlike the recordings available, the song is notated with a quaver upbeat. The song is accompanied by a pen and ink sketch of a boat in harbour with sailors mending nets in preparation for their voyage.

In 1972 in *35 Songs from 35 Countries* Geoffrey Brace presented 'Psarapoula' [sic] in G Major, in 2/4, with the instruction to perform it 'Fast'. Beneath the 16 bar melody were the words in both Greek and English and a second verse was added below in both languages. In a concluding note to teachers Brace demonstrated understanding of engaging with music from different cultures by stating that for

Languages using other alphabets (Russian, Greek, etc.) have been transliterated as accurately as possible ... these are easier to deal with as many pronunciation problems have been dealt with in transliteration. I would stress the desirability of finding some way of coping with even the less familiar languages. The English version will always detract something from the song's nature. (Brace, 1972, final page)

After the first six bars the remainder of the song was to be sung twice (framed by repeat signs). A descant was added of suspended notes above the moving melody with the occasional inclusion of parallel thirds in bars 13 and 15. Quite a different version of 'Sponge Fishing' was included in *UNICEF Book of Children's Songs* in 1970. There were no Greek words, only English ones prepared for 'English-reading children by Rosamond V.P. Kaufman and Joan Gilbert van Poznak' with 'Musical arrangements by Denes Agay' (Kaufman, Kaufman, & Poznak, 1970, title page). All the songs were in English with only a few keeping their non-English title (*Arirang*, *Suriram*, *Abena*, and *Dipidu*). The songs were arranged to "complement each other, according to the feeling of each, rather than by the country from which each comes" (Kaufman, Kaufman & Poznak, verso). Each song was accompanied by a photograph taken by the compiler. The song 'Sponge Fishing' is presented with a piano accompaniment and the melody is included in the right hand. The arranger of the music Denes Agay explained that many of the songs originate in "musical cultures far removed from Western traditions ... the piano arrangements we devised to try to preserve and convey the native charm and originality" (Kaufman, et al.:8). For most of the song the melody is the lower of the two voices that move in parallel thirds, reflecting the singing on recordings. The upper voice is a form of descant. The song has been moved to F Major, in cut common time, did not include a repeated section, and was to be sung 'moderately' (Kaufman, Kaufman, &

Poznak:56). Accompanying the song is a photograph of a fisherman in Ceylon on the shore, holding nets with a gull hovering above his head and the sea receding into the distance (Kaufman, Kaufman, & Poznak:57). The matching of music and photograph was thematic and empathetic not geographic.

*East West Songs* (1960) is the source of 'Ksekina mia psaropoula' [no accents used] in a collection of multicultural resources prepared for primary school generalist teachers in Melbourne, Australia by local authors Elizabeth Honey, Anna Piatkowska and Deborah Brown entitled *Festivals. Ideas from Around the World* (Honey, Piatkowska, & Brown, 1988). This collection offered cultural information and teaching ideas about twelve cultures strongly represented in the Victorian community at that time. This was a boon for local teachers usually faced with using materials prepared overseas that dealt with cultures not well-represented in Australia or seeking their own resources from diverse materials. The book offered a calendar of possible festivals and the twelve pages concerning the Greeks were linked to 25 March, Independence Day and Day of the Annunciation. The section included (as was done for all cultures) a map, timeline, black and white illustrations, some historical background and information about contemporary culture such as religion, language, food (recipes for *salata* and *spanakopita*), art and craft, theatre, national costume, and music and dance (Honey, Piatkowska, & Brown:33-44). Of music it was asserted that 'The Greeks love singing and dancing. At weddings, festivals and on holidays they will dance with great gusto at home, in the town square or in the taverns' (Honey, Piatkowska, & Brown:42). Dances were named (*tsámikos*, *kalamianos*, *ze'imbekikos* and *khasárikos*), recording artists cited (Nana Mouskouri and Mikis Theodorakis), and teachers were encouraged to contact a member of the local Greek community teach a Greek dance. On the last page dedicated to the Greeks was the music and lyrics (in both Greek and English) for *Ksekina mia psaropoula*. Only the first verse of the song was included and there is an accompanying illustration of small boats in a harbor waiting to leave from a coastal village with houses built up the surrounding hill surmounted by a church.

At the same time as the locally produced *Festivals. Ideas from Around the World* (Honey, Piatkowska, & Brown, 1988) some international publications of songs and cultural material designed for use by teachers were used in Australian schools (author's collection). In *Creating Music Around the World* Paul Sturman (1988) introduced music and cultural contexts from nine countries (Israel, Japan, Africa, and so forth). In this collection Greece was allocated six pages that began with a very brief introduction to Greece that quickly spoke about Greek pride in their music. Throughout the section are activities for children. This text focuses on music so Sturman begins by discussing aspects of Greek music that can be explored by listening. He mentions '*demotika*' which is defined as 'traditional Greek music', names instruments such as the *klarino* and *lyra*, refers to popular music styles (*laika* or *bouzouki*), and makes particular reference to famous bouzouki music from films including *Zorba the Greek*. The next activity ask children to create a soundscape about the legend of Athens, next is Singing and finally some compositional ideas (Sturman, 1988:28-33). In Singing there is one song 'Ksekina Mia Psaropoula' which is a "song about sponge fishing" but there is no mention of the boats specifically but "Sponge fishermen sail to nearby waters where the water is so clear that they can see the sponges on the sea-bed. Some sponges are exported to other countries abroad, but they are in greatest demand in Athens" (Sturman, 1988:32). The song is accompanied by a photograph of a man reading a newspaper while sitting at his street vendor's stand, piled high with sponges. The song is presented in G Major, in 2/4, to be performed 'Flowing and bright' and the second section, although not repeated,

is in parallel thirds throughout (Sturman, 1988:32). This is almost exactly the same as in *East West Songs* (1960) although the source is not mentioned either with the song or in the Acknowledgements. The words are only in English and these have been modified slightly ('Many sponges we'll be bringing' has become 'Lots of sponges we will be bringing').

The first inclusion of *Psaropoula* in the Australian Broadcasting Commission (ABC) annual song collection for schools appeared in 1981 in *Lets all sing!* The exact title of the song collections varied but the format was the same. Until the late 1980s there was a weekly broadcast in which the songs were presented and children could listen and sing along (author's recollection). The annual song collections always contained about sixty songs although this has recently been reduced. At its peak in the 1970s, 800,000 copies of the *Sing!* book were distributed to virtually every primary school student in Australia (*Sing! Online*, 2011). The influence of these books has been pervasive in Australia since the inception of the radio broadcasts and the songs included tell much about contemporary cultural understandings and how this might be transmitted to children. In 1981 'Psaropoula' was presented as a melody with English words with Geoffrey Brace recognized as the translator (ABC, 1981:36). The Acknowledgements (inside back cover) includes 'Psaropoula Translated by Geoffrey Brace, from *Thirty-five Songs From Thirty-Five Countries*, published Cambridge University Press, copyright holders'. The melody has been simplified with no addition of the descant part. There is no indication of the repeated section (bars 7-16). The words have been changed. They appear to be an amalgam of the lyrics by Brace (1972), those from *East West Songs* (1960) and somewhere else. The ABC song text for verse 1 is:

See the bright boat sails away now, Out from the shore, out from the shore,  
See the bright boat sails away now,  
Out from Idhra, the tiny island,  
And it's sailing out for sponges,  
Along the shore, along the shore.

Lines 1 and 3 are from Brace, Line 2 is from *East West Songs*. Underneath the song are two further verses, first in English, then in Greek. The English second line is nothing like that in Brace (1972) and this is also the case for Greek words that are identified as an original version of *I Psaropoula*. There is a brief pronunciation guide entitled 'How to sing it in Greek' that identifies ten sounds such as 'i as in *heat* (short)' and 'a as in *up*' (ABC, 1981:36). There is also a cartoon-like illustration by Allan Stomann<sup>1</sup> of four fishermen on a little boat sailing across the blue sea, one standing and one holding the tiller.

In 1998 'Psaropoula (A Fishing Boat)' reappeared in the ABC *The Sing Book* (ABC, 1998:74-75). This time the melody was presented with only the Greek words beneath. The melody is in G Major, in 2/4, with the both bars 1-4 and bars 5-16 repeated, and is (apart from the addition of two repeat signs) the same as in *Lets all sing!* (ABC, 1981) but now the copyright is ascribed to the ABC. Presumably because their earlier use of the song had only ascribed translation to Brace it was assumed that the melody was not his work. The Greek words have been adapted to a more modern spelling of the Greek in English script. On the facing page all three verses are given alternately first in Greek and then in English.

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<sup>1</sup> Stomann is an Australian cartoonist and illustrator who provided the art-work for all of the editions of the ABC children's songbooks from 1976-1986 with the exception of 1982.



A comparison of all the versions of *Psaropoula* that appear to have been included in music materials available in Australian schools are derived from two sources. Table 1 shows the first four bars of every version. Most present the song in G major and in 2/4 time. The most obvious variation is the inclusion or not of a rest at the beginning of bars 1 and 3. This is seen in the versions of the song from 1960, 1970, and 1988 (twice). The other songs begin firmly on the first beat. This suggests two sources for the melody, probably depending on the original recording (on the beat) or the transcription of the melody in 1960 (off the beat). This may be due to differences between performers or whether the song was intended for singing and/or dancing. Denise Kafkalakis pointed out that some dances required an upbeat. The other most obvious variation occurs with the use of accidentals in the second bar. The earliest notated version found (1960) includes a raised and flattened second. This occurs in some version, but not in others. Interestingly the ABC singing books do not include accidentals at all – possibly these were deemed too complex for generalist Australian primary teachers. Also, it is interesting to note the change in the lyrics. There appears to be some license in the Australian transliterations that give the little ship ‘brave young divers’, but all seem to agree that the boat is ‘out from the shore’. It is pleasing to note that the final version (1998) only includes the lyrics in Greek, reflecting a changing understanding of what teachers and children could embrace.

1960 Ksékinà Mià Psáropoúla from <i>East West Songs</i>	
<p><b>Allegretto</b></p> <p>G</p>	<p>D7</p> <p>G</p> <p>Kse - ki - na mia psá - ro - pou - la Áp - to ghia - ló,          Lit - tle ship, we'll go__ a - fish - ing Out from the shore,</p>
1968 Ψαροπούλα A Fishing Boat from <i>Folk Songs of Greece</i>	
<p><b>With Spirit</b></p> <p>G</p>	<p>D7</p> <p>G</p> <p>Kse - ki - na mia psa - ro - pou - la ap - to yia - lo,</p>
1970 Sponge Fishing from <i>UNICEF Book of Children's Songs</i>	
<p>F</p> <p><i>mf</i></p>	<p>C7</p> <p>F</p> <p>Lit - tle ship we'll go__ a__ fish - ing Out in the sea,</p>
1981 Psaropoula from <i>Let's All Sing (Australia)</i>	
<p>G</p>	<p>D7</p> <p>G</p> <p>See the bright boat sails a - way__ now, Out from the__ shore,</p>

1988 Ksekina Mia Psaropoula from <i>Festival Ideas from Around the World</i> (Australia)	
Musical notation in G major, 2/4 time, first four bars. Chords: G, D7, G.	Kse - ki - na mia    psa - ro - pou - la    Ap' to ghia - ló Lit - tle ship, we'll    go___ a___ fish - ing    Out from the shore,
1988 Ksekina Mia Psaropoula from <i>Creating Music Around the World</i> (UK)	
Musical notation in G major, 2/4 time, first four bars. Dynamics: mf. Lyrics: Lit - tle ship, we'll go___ a___ fish - ing Out from the shore,	Flowing and bright <i>mf</i> Lit - tle ship, we'll    go___ a___ fish - ing    Out from the shore,
1994 Psaropoula (Fishing Boat) from <i>Festival of Music</i> (Australia)	
Musical notation in G major, 2/4 time, first four bars. Tempo: ♩ = 78. Chords: G, D7, G.	1. Kse - ki - na mia    psa - ro - pou - la    a - pto yia - lo, 2. Psa - ro - pou - la    starts_ its___ jour - ney,    out from the shore, 3. In the boat are    brave_ young_ di - vers,    out from the shore,
1998 Psaropoula from <i>The Sing Book!</i> (Australia)	
Musical notation in G major, 2/4 time, first four bars. Chords: G, D, G.	Kse - ki - na mia    psa - ro - pou - la    Ap' to yia - lo

Table 1: Versions of *Psaropoula* available in Australian schools (first four bars only)

## 5. DISCUSSION

From tracing in some detail the history in print of this one short song, it is possible to identify the changing cultural understandings held by the society in which this song was included in the music presented to children. Initially in the 1960s the song was included in folk music collections intended for community singing outside formal educational programs. Reflecting folk musicians' interest in authentic performance, the lyrics were presented both in Greek and English. There is no evidence that this song was sung by children in Australian schools at this time, although it was performed by Greek-Australian migrants in informal community music making. Denise Kafkalakis recalled vividly that:

as a [Greek-Australian] child and teenager in the 1960's and early 1970's I grew up going to many gatherings that included family, friends and frequent new comers [to Australia]. Some of these gatherings were for special occasions and others ... [were] just for the sake of getting together. My favourite occasions were the home parties and picnics ... with bulging picnic baskets filled with delicious home cooked meals, sweets, homemade wine, and the boots containing picnic blankets, tablecloths, plates, glasses, cutlery, draught boards, footballs, soccer balls and frisbees. The children would play for hours, the mothers would fuss over the food ensuring that everyone was eating and drinking. The men would mostly sit in the shade and talk politics, tell stories of their homeland, and play draughts. Our most valuable asset at any event and what was the most fun and memorable was our musically untrained voices participating in the sing-

alongs. They were the one activity that brought everyone together. When it came to singing there was no need for musical instruments or trained singers to stay in tune. Singing was all about the sense of community and merriment that connected us ... One of the most popular songs was *Psaropoula*. Everyone knew the words and most of us would join in the singing. It was such a happy song with a joyful tune. When *Psaropoula* was sung at more formal events we would dance the *kalamatiano* dance with more excitement as well as sing. Like many Greek men my father's hobby was fishing in Port Phillip Bay who built his first and second boat, so *Psaropoula* was and is more meaningful to me for this reason. The difference is that *Psaropoula* would go to sea for sponges; my father would fish for snapper and whiting. (Private communication 21.07.14, used with permission)

With the shift to a multicultural understanding in Australia in the 1970s materials gradually became available for use in schools. Some music educators sought out different musics for inclusion in their classrooms. One musician, teacher and ethnomusicologist, Peter Dunbar-Hall remembered including *Psaropoula* in his music teaching at both secondary and tertiary education institutions at this time. He recalled:

From 1974 to 1981 I taught at Enmore Boys High School (during this time it went co-ed and became Enmore High School). The school population was about 50% Greek – in those days, Enmore (near Newtown [a suburb of Sydney]) was a Greek enclave, with Greek shops, newspapers, churches, clubs, etc. Many parents of the pupils did not speak English - they didn't need to. I always tried to match my teaching content to some sort of relevance, so used lots of music from the backgrounds of my pupils ... I had a copy of the blue and white Greek folk song book with the windmill on the cover [Alevizos & Alevizos, 1968]. I have no idea where I got it - in those days I was a real bower bird, so must have picked it up somewhere - maybe Folkways Records where they sold recordings and books, music, etc. Anyway, I used the song in many classes during my time at the school, I can't think why I chose it over others in the book – maybe the simple chord pattern that adapted easily to tuned percussion, guitars, etc, in the classroom. I used to teach the song, work up classroom arrangements for the abilities of students and whatever instruments we could use, then add a dance to it – the *Hassapiko*, which has a six beat foot pattern, this would go 'against' the steady foursquare rhythm of the song creating a sort of cross-rhythm feel that gave the song and dance a sense of tension. When I moved to lecturing, the song came with me, and was used many times to demonstrate what could be done with a simple song in a classroom. I can still sing it in Greek (the pronunciation came from pupils at Enmore). At that time I also studied, and used recordings of, *rembetik* songs (from various LPs and Gail Holst's 'Road to *Rembetika*'), and together with performances of *Psaropoula*, *rembetik* music made a nice Greek music package which was always popular with students – I also had LPs of *bouzouki* groups which I also used. Again, *rembetik* songs came with me into lecturing, but by then on CDs – *Sotiria Bellou*, *Rosza Askenazi*, etc, remain among my most loved performers to this day (Private communication 22.07.12, used with permission).

Teachers of such skill were uncommon but this vivid account hopefully reflects the changing understandings about how music from other cultures could be included in school programs.

Unfortunately, such teachers as Dunbar-Hall were rare and it was only in secondary schools that music specialists could be found. Music in state-supported primary schools was taught by generalist teachers and materials prepared for them reflected their comparative lack of musical expertise. Although there were simplified and Anglicized song collections such as the *UNICEF Book of Children's*

*Songs* available (Kaufman, Kaufman, & Poznak, 1970), the first Greek song, *Psaropoula*, did not appear in the ABC materials for school broadcasts until 1981 and in this iteration (ascribed to Geoffrey Brace as translator) the lyrics were only in English. This would have made it more attainable by generalist primary teachers encouraging children to sing along with the radio broadcasts (Kent, 1983).

Over the next two decades in Australia increasing attempts were made to provide primary teachers with more authentic and culturally framed materials (Honey, Piatkowska, & Brown, 1988) which was in line with the wider societal understanding of multiculturalism and the desire to attain cultural inclusivity. By its second appearance in the ABC music materials, *Psaropoula* had changed. The words under the melody were only in Greek and there was accompanying cultural information that would assist teachers. Although *Psaropoula* had come a long way, it still had a ways to go. Now with materials available via You Tube and the internet, it is possible for general primary teachers to find very early and later versions of the song. For example there are clips of Theodore Alevizos singing *Χίρνα Αγάπη Μου* (Ξύπνα αγάπη μου) and *Yerrakina* (Γερακίνα) from the 1960s and numerous renditions of *Ksekina mia psaropoula* (Ξεκινά μια Ψαροπούλα) by artists over several decades. It is even possible to hear the original version of the song. *Psaropoula* has also been a constant part of Greek-Australian community music making. Denise Kafkalakis described how informal music making, including the singing of songs such as *Psaropoula*, remains an important part of Greek-Australian life. She described that,

these traditions have gone from my parents' generation to mine, and now to my daughters. Even though my parents were immigrants in the 1950's and I am first generation Australian and my daughters are second generation Australian the sense of community, gatherings, parties, music and sing-alongs remain a part of our culture ... The warmth and merriment that singing brings to a community is very special and binding that helps the memories to live on from generation to generation. One song that will never fade away from any sing-along or event is *Psaropoula*. This song lives on in our multicultural circles and will be a popular song for a long time to come (Private communication 21.07.14, used with permission).

With a little research and consultation with Greek-Australians, teachers can obtain a wealth of information about this and other songs, Greek dancing and cultural context. Such information can support a respectful approach to performing musics of other cultures in schools. Many music educators seek to incorporate multicultural music in their teaching to broaden horizons, encourage social engagement, add variety to music making, and reflect the complex societies that surround schooling. Multicultural music making can develop both musical and cultural awareness but should be approached with care. If songs are presented out of their cultural context, they lose meaning and can become stereotypical portrayals of the 'other'. With support by culture bearers either in person and/or via the wealth of materials now available, it is possible for teachers to become familiar with the essential elements of other musical styles and the distinctive components of music performance. Thus teachers can feel more confident in presenting authentic songs and dances from other cultures. *Psaropoula* is an ideal song for teachers to use as a starting point in presenting multicultural (in this case Greek) music to their students – the various arrangements of the music have not changed markedly from the original (apart from the inclusion of an occasional upbeat) and, with increased authenticity, the words are

latterly given in Greek with no alternative English text. This is a song both within the capabilities of most teachers but in the hands of a skilled music educator, with the potential to be so much more.

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