

1971 SAN DIAGO STATE COLLEGE FOLK DANCE CONFERENCE

(Reproduced for Lighted Lantern Folk Dance Camp, 1973)

Presented by: Athan Karras

HASSAPOSERVIKO  
(Ha-ssa-poh-seh-rvi-koh)

**SOURCE:** The Hassapika dances became very popular in Greece, and particularly in the last 20 years. Before that they were mostly variations of Hassapiko with different moods and tempos, on the coastal areas of Greece and restricted to the islands as well. The Hassapika of Thrace varied from the dances of Macedonia, and the islands. Though originally danced by the butchers at their feasts in Constantinople. Greek seamen, roaming the Aegean sea did much to spread and influence all of Greece in dancing various forms of the Hassapiko. In more recent times, they innovated their own dance forms in the seaside tavernas, and continued the dancing traditions with even more abandon and freedom, which added to new vitality to the people of Greece. Thus this style of the Hassapiko is really a development of the basic hassapiko of the past (fast) blending the elements of the Vari-hassapiko (sailor's dance) and creating its own mezzo-tempo, and even cadence to the beat with both styles and now called HASSAPOSERVIKO,

**RECORD:** Soul Dances of the Greeks by Athan Karras  
More of the Trio Bel Canto, Festival 3504, 3509

**FORMATION:** Arms stretched out and holding hands at shoulders, all follow calls of the leader.

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PATTERN

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**Measures:** FIGURE A

- 1 Step with R to R (ct 1); step L to R, crossing behind R (ct 2)
  - 2 Step R to R (ct 1); bring L to R, no wt (ct 2)
  - 3 Step L to L (ct 1); step R to L, no wt (ct 2)
- REPEAT FOUR TIMES

FIGURE B

- 1-2 Repeat Meas 1-2 of FIG A, except in meas 2, raise L up to ankle
  - 3 Step fwd to ctr with L (ct 1); swing R in air through and in the air (ct 2)
  - 4 Bring R behind L and step (ct 1); Bring L behind R and step (ct 2)
  - 5 Step R to R (ct 1); Bring L to R (ct 2)
  - 6 Repeat FIG A -- Step L to L (ct 1); step R to R, no wt (ct 2)
- REPEAT FOUR TIMES

FIGURE C

- 1-4 Repeat FIG B, meas 1-4
  - 5 Syncopated steps (pas de basque), step R to R, cross L in front and step on it, changing wt to R (cts 1 & 2)
  - 6 As above, step L to L, cross R in front and change wt to L (ct 1-2)
- REPEAT FOUR TIMES OR  
Continue with crossing R behind, then L behind and continue with sequence of meas 5-6.

*cont*

Hassaposerviko (Contd.)

FIGURE D

- 1-2 Repeat meas 1-2 FIG A
- 3 Drop arms and slap hands together (ct 1); slap back of R heel with R hand (ct 2)
- 4 Swing R fwd and bring directly in front of L, (ct 1); hold (ct 2)
- 5 With wt on L, pivot all the way around, on balls of feet, and shift wt to R, feet still crossed (cts 1-2)
- 6 Step L with L, bring R to L with wt (ct 1-2)  
REPEAT TWICE

OTHER VARIATIONS:

- Repeat meas 1-3 of FIG B
- 4 Bring R in front of L, lift L off floor (ct 1); in place, shift wt onto L, leaving R in place (ct 2).
- 5 Cross R behind (ct 1); cross L behind (ct 2)
- 6 Step R to R (ct 1); Bring L to R (ct 2)
- 7 Step L with L, bring R to L (cts 1-2)

Other developments in the dance are either called out or are immediately felt with the dancers as you are dancing. In essence, this dance establishes a "dialogue" between dancers, and all are always aiming to follow each other, as opposed to the other dances where the leader has greater flexibility.