

MITERÍ TSA
(Póntos - Greece)

Source: The name of this dance, Miterítsa, comes from the words of the song to which it is done. It is a diminutive form of the word mother. According to Papahristos, the dance is both a dance and a game. It is for both adults and children. The Greeks of Pontos are from the Black Sea area. They were evicted by the Turks after over two thousand years of living in this area.

Pronunciation: mee-teh-REET-sah

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965).

Music: Folk Dancer MH 4052B. 4/4 meter.

Formation: For greatest enjoyment, the Miterítsa should be done in small groups. Dancers should be in an open circle with hands joined and down. Approximately eight to ten men should be together at the R end of the circle; approximately eight to ten women should be joined to this line of men; the last man is holding the R hand of the first woman with his L hand. It is not necessary for each man and woman to have a ptr. There may be more men than women, or vice versa. This dance is a mixer.

Characteristics: This is a dance game. The feeling is lively and happy. The dancers should have lots of fun. There is much clapping of hands.

<u>Meas.</u>	<u>cts</u>	<u>FIRST VARIATION (vocal melody)</u>
I	1	(During this variation there should be slight flexes of the knees.) Facing LOD, step fwd on the R ft (there may be a slight stamp).
	2	Step next to the R on the L ft.
	3-4	Repeat action of cts. 1, 2.
II-IV		Repeat action of meas I to a total of 16 steps in LOD.
V-VIII		Repeat 16 steps of meas I-IV in RLOD.

Note: Throughout this variation there should be slightly more emphasis on the steps of the R ft, while there may be more flexion of the L knee when stepping on the L.

Continued...

MITERÍ TSA (continued)

SECOND VARIATION (instrumental melody).

All of the dancers drop hands and clap while the lead man dancer does the following step with his ptrs.)

- I & A small hop on the L.) This is a skip step.
1 Step on the R ft.)
& A small hop on the R ft.
2 Step on the L ft.
Repeat action of cts 1 and 2.
II-VIII Repeat action of meas 1 to a total of 32 hop-steps (skips).

The lead M does the skipping step over to the W and choosing a ptr, hooks R elbows with her and they turn together in a CW direction doing the skipping step for one meas. They then hook L elbows and do the skipping step turning together in the other direction for one meas. The M leaves the W and repeats the action with another W. The first W returns to place. The lead M may do this with several ptrs if he has time. There are eight meas of instrumental music before the vocal begins again and the leader returns to place and the first variation is repeated. After eight meas of the first variation, the second variation is repeated, but this time the W who first danced with the leader leaves the line and chooses a M to dance with her. This M will be the person to begin the second variation when it is later repeated for the third time.

The words to Miterítsa.

Miterítsa mou glikia, thelo mia 'gapitikia.	Sweet mother, I want
Miterítsa mou glikia, thelo mia 'gapitikia.	a loved one, with eyes
Mavramatia ke megala, zimomena me to gala.	dark and large and
Mavramatia ke megala, zimomena me to gala.	beautiful skin. (The
	idiom says, "Dark eyes
	kneaded with milk.")

Ithela na'rtho to vradi, m'epiase psili vrohi.	I wanted to come to
Ithela na'rtho to vradi, m'epiase psili vrohi.	you last night, a
To Theo parakalousa, yia na se vro monahi.	light rain caught me
To Theo parakalousa, yia na se vro monahi.	I asked God to let
	you be alone when I
	found you.

Presented by John Pappas

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