

- 1 { (¼ of a count.) Side r.
 (¼ of a count.) Together on ball of l. foot, knee bent.
- 2 Diagonally back on r. to right.
- 1 { (¼ of a count.) Diagonally forward on l. to left.
 (¼ of a count.) Together on ball of r. foot, knee bent.
- 2 Forward on l.

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RODITIOUN SOUSTA (B)

- 1 Side r.
- 2 Slight hop on r. (or slight double bounce on r.), step l. next to r.
- 1 Side r.
- 2 Step l. next to r., quickly lifting r. slightly off ground.
- 1 Side r.
- 2 Step l. next to r.

PETRIDES

The Syrto

SYRTO

The Syrto, as it stands today, is a development of the ancient dance. However, as today, there was not only one syrto but many, and there were variations of steps within each. Therefore, what we have today are the remnants of these dances. In certain areas some styles and steps have been retained while the more unpopular ones have been dropped. The dances were performed to melodies of varying lengths, therefore, the number

of steps varied as well. A rule of thumb to remember about Syrtos is that they are generally in 2/4 time. The term itself means two things:

- (1) To draw or pull—which means that there is a leader who leads or pulls the chain of dancers after him.
- (2) To drag or shuffle—which means that the basic steps of the dance are of a shuffling nature as they move over the ground.

Two of the simplest syrtos are the "Epirote," "Sta Dio," and the "Nēsiotiko."

The addition of balance figures greatly enhanced the Syrto as did the pauses in movement (e.g., Macedonian and Cretan).

Whatever significance the steps had at one time, it seems certain that they were at least bound to some religious ritual and probably closely connected with the seashore. It is the most popular form of dance in the islands and shores of Greek lands.

This is in opposition to the form found in the hilly or mountainous areas where the Pēdēkto style predominates and the flat land areas where you find compromise of the two and the steps have a little more of a stamp to them.

In islands, when the dancers are familiar with all the variations, the first three men perform the same steps as the leader, while the others do the basic.

Characteristics: Dance with an air of solemnity or gaiety, depending on the accompanying music.

Formation: Open circle moving counter-clockwise with regular W handhold.

Time: 2/4

Steps:

The first example given is for a very old pattern which has carried itself over to a dance, commonly called today Cifte Telli.

- 1 & Step to the side on your r.
- 2 Cross l. over r.
- & Almost together on the r.
- 1 & Step back to the left on l.
- 2 & Almost together r.

The second example given is for a pattern practically as old as the first and still performed today, though it is not very popular. With the body held erect and facing the center of the imaginary circle, and feet moving almost as in the basic Tsamikos (Çamiko) with toes facing almost invariably to the center.

- 1 & Step obliquely back on r.
- 2 Cross l. over r.
- & Side r.
- 1 & Cross l. over r.
- 2 Side r.
- & Cross l. over r.
- 1 & Side r.
- 2 & Cross l. over r. and point toe on ground and hold.
- 1 & Step back on l.
- 2 & Step back r. almost together with l.

The third example, a little more popular than the first two, yet again not so widespread: with body held obliquely right and stepping lightly as follows:

- 1 & Forward r.
- 2 Together l.
- & Forward r.
- 1 & Forward l.
- 2 Together r.
- & Forward l.
- 1 & Forward r.
- 2 Together l.
- & Forward r.
- 1 & Forward l.
- 2 & Swing out r. leg, pointing toe diagonally back to the right, turning body towards center of circle.

The fourth and most popular example of the Syrto is as follows (same movement and body position as the third example):

- 1 & Forward r.
- 2 Together l.
- & Forward r.
- 1 & Forward l.
- 2 Together r.
- & Forward l.
- Facing center of circle do balance step.
- 1 & Side r.
- 2 Cross l. over r., shifting weight.
- & Shift weight back to r.
- 1 & Side l.
- 2 Cross r. over l., shifting weight.
- & Shift weight back to l.

PETRIDES

CRETIKO SYRTO

As is typical of many island Syrtos, the leader performs various hand-slaps on thighs, soles and heels, does numerous leaps, turns and acrobatic maneuvers while the line moves smoothly and evenly.

Here we have the half-moon figure inscribed on the ground taking us back to a moon-goddess symbolism. It has a refined vigor and spirit, and with it comes to mind all the splendors of the Aegean civilization, when Crete was a thalassocracy. The dance moves generally to the right, however in certain areas the dancers move back and forth; in some places the dance is heavy and slow, in others quite peppy; the basic figure remains the same.

Characteristics: Depending on the feeling of the music. The dancer moves vigorously with sharp, quick steps or very smoothly, almost daintily. Leader will move a little forwards sometimes, then back. Occasionally will hold line with other hand (r. hand).