

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Chris Tasulis

ZAGORISSIOS  
(Greece)

The dance derives its name from an eparchy called Zagorohoria, which is found on the Pindus Mountains in Epirus. This dance, originally for men only, is danced more and more by men and women in separate lines. The men exhibit heroic stance with precision and slow, deliberate extension of arms and legs.

MUSIC: Record: Ta-Aidonia #5 A or B (A'H Records) by Halkia or Odeon-Epirus and its Songs No. 1, Cmcga 2/ - Band 6, Side 1.

METER:  $4/4$  or  $2/4$  (count measure 1 & 2 &), steps on cts. 1, 2.

FORMATION: Open circle, line dance moving CCW in LOD, hands joined together at shoulder height to start (may be raised and lowered or kept shoulder height throughout dance). Elbows project slightly forward.

Measure	Count	Action
	1	Raise Left leg high to knee height in front with knee bent.
	&	Swing Left leg directly to Left side.
1	2	Bring Left leg down, stepping in front of Right foot.
	&	Place Right foot to Right and point, keeping weight on Left foot.
	3	Step Right foot to Right.
2	&	Step Left foot to Right, crossing in front of Right.
	4	Step Right foot to Right.
	&	Step Left foot to Right, crossing in front of Right.
	5	Raise Right leg in front of Left to knee height, bent.
3	&	Swing Right leg to Right side.
	6	Bring Right foot crossing behind Left foot.
	&	Raise Left leg up to knee height in front and bend Right knee.
	7	Step Left foot to Left side behind Right.
4	&	Cross Right foot in front of Left to RLOD.
	8	Step Left foot to Left.
	&	Bring Right foot to Left foot and stamp it on the floor, body erect.

Repeat action of meas. 1-4 until end of music.

(See next page for song.)

*continued...*

ZAGORISSIOS

<u>Then</u> bo-ro Ma- <u>nou</u> -la 'm <u>then</u> bo-ro	I can't, Mother, I can't.
Ah! ksi-ri! Na <u>fe</u> -ris to yia-tro (2)	Oh! I'm dry, bring the doctor
Mi pe-than-o, i <u>ma</u> -vri, ke ka-ko.	Before I die, poor one, then
	how sad.
A-ga-pi-sa, Ma- <u>nam</u> , a-ga-pi-sa	I loved, Mother, I loved.
Pi-kra, i ma-vri, <u>to</u> me-ta-nio-sa (2)	Bitterly, poor one, I repented.
Ah! Ma-nou-la <u>mou</u> , than s'a-kou-sa.	Oh! Mother dear, I didn't listen
	To you.
Par to <u>hiou</u> -mi ke la-li-tsa	Take the hioumi and lalitsa
Na to ye-mi- <u>so-me</u> , (2)	To fill
Mes' ti <u>yri</u> -sis to mi-so-fo-ri	In the underground spring
Na si-fo-ni- <u>zo-me</u> , (2)	To siphon.
	Litsa, Litsa, Evangelitsa
Li-tsa, Li-tsa, Ev-an-gel- <u>i</u> -tsa	Do not embitter yourself.
Mi far-ma-ko-ne- <u>se</u> (2)	Sunday morning I'll take you
Ki-ria-ki pro-i se <u>fer</u> -no	To lighten your burden.
Xe-lef-te-ro-ne- <u>se</u> . (2)	Litsa, Litsa, Evangelitsa
	I'll bring violinists,
Li-tsa, Li-tsa, Ev-an-gel- <u>i</u> -tsa	The brothers Halkia,
Tha fe-ro ke vio- <u>lia</u>	For everyone to dance and sing
Tous a-del fous Hal- <u>kia</u>	With joy and good humor.
Na glen-dis' o-los o <u>kos</u> -mos	
Me ke-fi ke ha- <u>ra</u> . (2)	Line under <u>th</u> is the sound of th as in <u>the</u> .

-- refers to accent tone.

The number in parenthesis ( ) is the times  
the line is to be repeated.