

RUMENKA

East Serbian dance presented by Dick Crum.

Rumenka (ROO-men-kah, 'red apple', also a woman's name) is a dance widely done in Eastern Serbia. It is a member of a large family of Serbian, Bulgarian and Macedonian dances having a 10-measure dance phrase, although there are a number of dances called *Rumenka* that are in 8 measures. It is presented here as learned by Larry Weiner near the town of Svrljig several years ago.

Recordings: (a) Village Dances from Svrljig Jugoslavia, LW-1, *Rumenka*;
(b) Diskos EDK 5493, *Rumenka* (import).

Meter: 2/4

Formation: Men and women in short lines, facing center, using either the belt hold, or men's hands in own belt, women's arms linked through, or all arms linked.

MEASACTION

- | <u>MEAS</u> | <u>ACTION</u> |
|-------------|---|
| 1 | Step Rft sideward R (1); step Lft beside Rft (2). |
| 2 | Repeat movements of meas 1. |
| 3 | Step Rft sideward R (1); swing Lft slightly fwd to R and close to ground. |
| 4 | With knees stiff, step Lft in place (1); with knees stiff, step Rft in place (&); with knees bent, step Lft in place (2). |

(continued)

RUMENKA (concluded)

MEASURE	ACTION
5	Repeat movements of meas 4 with opposite footwork
6	Hop Rft in place (1); step Lft slightly to L (&); step Rft beside Lft.
7	Repeat movements of meas 6.
8	With knees stiff, step Lft in place (1); with knees stiff, step Rft in place (&); with knees bent, step Lft in place (2).
9	Repeat movements of meas 8 with opposite footwork.
10	Repeat movements of meas 8.

The above 10 measures comprise the basic pattern of the dance. Native dancers, however, vary these steps, especially during meas 1-2. Examples of these variations are given below, and can be done instead of those described above in meas 1-2:

Variation (a)

- 1 Hop on Lft, moving slightly R (1); step Rft slightly R (&); step Lft beside Rft (2).
- 2 Repeat movements of meas 1, continuing slightly R.

Variation (b)

- 1-2 Two "threes", RLR, LRL, moving to R and crossing Lft in front of Rft on second set of "threes"; style is the same as in meas 4-5 or 8-9.

Variation (c)

- 1-2 Four "kerplunk" steps moving to the R, as follows:
With feet side by side, take a light step rightward on Rft (upbeat: uh-); close Lft beside Rft (1). Repeat three more times for a total of four.

SITNO ŽENSKO HORO

Bulgarian dance presented by Barry Glass.

Among the "classic" stage-performance dances in the repertoire of amateur folk dance groups in Bulgaria is a women's dance called *Sitno žensko horo* (SIT-noo ZHEN-skoo ho-RO, 'tiny-stepped women's dance'). It dates from at least the mid-1930's, at which time it was included in the programs of the "Bulgarian Bouquet" (Българска китка), a pre-World-War-II performance group directed by Boris Conev. Its village origins are not known, and Bulgarian sources are contradictory on the subject, variously ascribing the dance to Stara Zagora (Thrace) and Northern (Danubian) Bulgaria. Its light, breezy style and certain features of its footwork would seem to support the Northern Bulgarian theory.

The version given here is essentially that learned by Dennis Boxell from the Bulgarian Folk Dance Group in London, England, in 1961, and shortly thereafter introduced by him in the U.S. and Canada.

Recordings: (a) Folklore Dances of Bulgaria, B-4000, *Sitno zhensko horo*; (b) Folk Dances of Bulgaria, Vol. 1, Vitosha Folk Orchestra, VII 001, *Sitno žensko horo*; (c) Folklore Dances of Bulgaria, Slavjani Society, *Shopska lesa*.

Meter: 2/4

Formation: Originally women only, in short lines with belt hold.

MEASUREACTIONFigure 1 - Traveling steps

- | | |
|-----|--|
| 1 | Facing slightly R and moving in LOD, 2 skipping steps (uh-R, uh-L)(uh-1, uh-2). |
| 2 | Continuing in LOD, another skip (uh-R)(uh-1); close Lft to Rft (&); step Rft fwd in LOD (2). |
| 3-4 | Continuing in LOD, repeat movements of meas 1-2 with opposite footwork. |
| 5-8 | Repeat movements of meas 1-4. |

Figure 2 - Heel & toe

- | | |
|------|---|
| 1 | Turning to face slightly L, hop on Lft, striking R heel on floor at L toe (1); hop on Lft, tapping R toe at L heel (2). |
| 2 | Still facing slightly L, hop again on Lft, striking R heel on floor at L toe (1); turning to face center, slight hop on Lft (uh-) and step Rft directly behind L heel (reel step)(2). |
| 3 | Still facing center, slight hop on Rft (uh-) and step Lft directly behind R heel (reel step)(1); another reel step onto Rft behind L heel (uh-2). |
| 4-6 | Repeat movements of meas 1-3 with opposite footwork. |
| 7 | Step straight fwd (toward center) with flat Rft (1); step flat Lft fwd (&); step flat Rft fwd (2). |
| 8 | Step straight fwd with flat Lft (1); step flat Rft fwd (&); step flat Lft fwd (2). |
| 9-16 | Repeat movements of meas 1-8 of this Figure. |

(continued)

SITNO ŽENSKO HORO (concluded)

MEASURE	ACTION
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Figure 3 - Sevens

- | | |
|-----|--|
| 1 | Facing center and bending fwd from waist, step Rft across in front of Lft, keeping R knee straight and Rft flat (1); step Lft sideward L with L knee slightly bent, Lft flat (&); repeat the movements of counts 1,& of this meas (2,&). |
| 2 | Repeat movements of counts 1,&,2 of the preceding meas (Rft across, Lft to L, Rft across)(1,&,2); bring Lft around in front in preparation for next movement (&). |
| 3-4 | Repeat movements of meas 1-2, but moving R with opposite footwork. |
| 5-8 | Repeat movements of meas 1-4. |

Figure 4 - Kick and "twizzles"

- | | |
|-----|--|
| 1-2 | Move fwd (toward center), R-L-R, L-R-L, exactly as in Figure 2, meas 7-8. |
| 3 | Hopping on Lft, kick Rft fwd in front of Lft, leading with R heel and with R knee slightly bent (1); "twizzle" step as follows: step back on full Rft taking full weight, as L heel twists to R in front with Lft on floor "as if sharing weight" (2). |
| 4 | "Twizzle" step back onto Lft with Rft in front, etc., with same technique as described in the preceding meas (1); bring feet together and chug backward with weight on both (2). |
| 5-8 | Repeat movements of meas 1-4. |

BIBERSKO KOLO*(Da vam kažem, braćo moja)*

Serbian dance (Kosmet District), presented by Mitch Allen.

Bibersko kolo (BEE-bare-sko KO-lo, 'pepper dance') is a South Serbian version of a humorous dance-type, found in many parts of Europe and especially common in the Balkan countries, representing the planting, harvesting and processing of farm products such as flax, millet, peppers, etc. The dance described below comes from the old town of Prizren in the Kosovo-Metohija (Kosmet) District of Serbia, and was taken from Vol. II of *Narodne igre* by D. and Lj. Janković, where it is given under the name *Da vam kažem, braćo moja* (dah vahm KAH-zhem BRAH-cho MO-yah, 'Let me tell you, boys'). It was introduced in Los Angeles at the First Aman Institute, 1971.

Recordings: (a) Festival Records FR-4104, *Bibersko kolo*; (b) Aman 201, *Bibersko kolo*; (c) RTB LPV 1226, *Da vam kažem, braćo moja* (slightly different version from the one given here).

Meter: 2/4

Formation: Originally men only, with shoulder hold in a line or open circle.

MEASURE	ACTION
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Chorus (precedes each verse):

:/ Da vam ka-, da vam kažem, braćo moja, :/ ("Let me tell you, boys")

:/ ovako, ovako se biber tuče. :/ ("This is how we grind the pepper")

- 1 Step Rft in LOD (1); step Lft in LOD (2).
- 2 Step Rft, facing center (1); lift Lft in front of R (2).
- 3 Step Lft to L, still facing center (1); lift Rft in front of L (2).
- 4-12 Repeat movements of meas 1-3 three more times (for total of four).
- 13 Prepare for following figure ("verse").

Verse 1

:/ S peticom, s peticom se biber tuče. :/ ("With our heel we grind the pepper")

- 1 With weight on Lft, lift Rft slightly off ground next to Lft (1); stamp R heel (2).
- 2-12 Repeat movements of meas 1 (11 more stamps for total of 12).
- 13 Prepare to return to Chorus.

Verse 2

:/ S kolenom, s kolenom se biber tuče. :/ ("With our knee...")

- 1 Drop to R knee (actually occurs in meas 13 of Chorus), lift R knee slightly off ground (1); hit R knee gently against floor (2).
- 2-12 Repeat movements of meas 1 (11 more knee-strikes for total of 12).
- 13 Stand up in preparation for Chorus.

(continued)

MOLDOVAN

Croatian dance (Podravina region) presented by Mitch Allen.

The name *Moldovan* (MOLE-doh-vahn) refers to the probably Moldavian origins of this dance. Soldiers from the Podravina region served in the army of the Austro-Hungarian Empire and some were stationed in Moldavia. It is thought that they either learned the dance from the local Moldavians or invented it in imitation of their Moldavian hosts.

Moldovan was first recorded by Dr. Ivan Ivančan, former director of the Lado Ensemble, who noted it down from 96-year-old Martin Brcković in the village of Novo Virje in 1955. The dance is apparently quite old and is known only from Brcković's village and a few others in the area.

Moldovan is danced with (or over) a rolling pin. Similar dances with rolling pins or sticks are known from Moldavia. The use of sticks is also known from other areas of the Balkans, including the nearby district of Banat and in neighboring Hungary. Brcković indicated that the dance is sometimes done with bottles carried on the head.

The style of this dance is heavy, jarring and flat-footed, with body erect and all movement located in the legs only. Brcković described the dancers as "stiff as a candle".

The choreography presented here is the one taught at the First Aman Institute in 1971. It was presented by Billy Burke, who learned it directly from Ivančan at the Folk Dance Seminar in Badija, Yugoslavia, in 1970.

Recordings: (a) Aman 101, *Moldovan*; (b) Jugoton LSY 63059 (part of *Podravski svati*); (c) Jugoton LSY 61203, *Moldovan*.

Meter: 4/4, four dancer's beats (counts) per measure.

Formation: Concentric circles of men and women, men on the inside with their backs to the center, women facing. All have hands on hips. Rolling pin (if used) should be to the R of Rft and somewhat forward of the dancer on the floor.

MEAS

ACTION

Step 1

- 1 With feet shoulder-width apart, lift both heels off floor (1) and drop onto heels (2); repeat (3,4).
- 2-4 Repeat meas 1 (a total of 8 drops).
- 5 Step-hop in place on Lft, flat-footed, with R leg straight and crossed slightly over L in front (1,2); step-hop on Rft (3,4).
- 6 Repeat movements of meas 5.
- 7 4 hops on Lft (1,2,3,4) with legs as in meas 5.

(continued)

MOLDOVAN (concluded)

MEASACTIONStep 1 (continued)

- 8 4 scissors steps (1,2,3,4), kicking Lft out first and making all kicks small and close to ground.
- 9 Repeat movements of meas 8.
- 10 Jump onto both feet in place (1); lift Lft, shifting weight to Rft (2); touch L heel to floor in front of Rft (3); hold (4).
- 11 Leap to R, landing on Rft on other side of rolling pin (1,2); touch L heel to floor in front of Rft (3); hold (4).
- 12 Repeat movements of meas 11 with opposite footwork.

REPEAT ENTIRE STEP 1

Chorus Step

- 1 4 hops on Rft (1,2,3,4) with L leg straight and slightly off ground, body gradually turning R until L leg extends over rolling pin.
- 2 Leap onto Lft (1); step Rft (2); step Lft (3); still facing R, hold (4).
- 3-4 Repeat movements of meas 1-2 with reverse footwork.
- 5-8 Repeat movements of meas 1-4.

Step 2

- 1-4 Repeat heel drops of Step 1.
- 5 Repeat step-hops (Lft, Rft) of Step 1.
- 6 4 scissors steps, kicking Rft forward first (1,2,3,4)
- 7 4 hops on Lft (as in Step 1, meas 7).
- 8 4 hops on Rft.
- 9 Jump on both feet in place (1); leap into air, clicking heels together (2); repeat (3,4).
- 10-12 Repeat meas 10-12 of step 1.

REPEAT ENTIRE STEP 2.

REPEAT ENTIRE CHORUS STEP.

REPEAT ENTIRE DANCE FROM BEGINNING.

PETRUNINO HORO

Bulgarian dance presented by Mitch Allen.

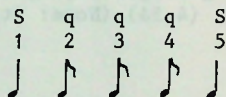


Petrunino horo (peh-TROO-nee-no ho-RO), also known as *Petruna*, *Petrunita*, etc., is one of the standard folk dances associated with the Shopes (*šopi*), an ethnic subgroup living in the broad area around Sofia in western Bulgaria. Its title means "dance named for Petruna [girl's name]" and derives from the first line of a folk song whose melody is often used to accompany the dance (*Petruno, pile šareno...*). Rhythmically and in terms of steps, *Petrunino horo* is related to the more famous *Eleno mome*, and their melodies are often interchanged or combined.

Several versions of *Petrunino horo* are known in the U.S. The one presented here is a modified form of an elaborate version learned by Dick Crum from Vasil Kinev and Neofit Oprikov in the 1950's. It was taught to the presenter by Jim Singer in Santa Barbara in 1969.

Recordings: (a) XOP0 322, *Petrunino horo*; (b) Balkan Arts MK 6G 1A, *Petrenino horo*; (c) XOP0 LP II, *Petruno pile šareno*; (d) NP 595, *Shopska horovodna*.

Rhythm & Meter: The dance is in a "slow-quick-quick-quick-slow" rhythm notated here in 7/8 meter (5 dancer's beats):



Formation: Open circle, belt hold with L arm over R. Leader calls changes in step at his/her whim.

MEAS

ACTION

Basic Step

- 1 Facing diag to R, hop on Lft, placing R heel against L (for men) or against L shin (women). The R leg is kept in the plane of the body, forming something resembling a figure "4" (1); running step with Rft diag to R (2); running step with Lft diag to R (3); another running step with Rft (4); another running step with Lft (5).

Repeat until leader calls a change of step.

(continued)

PETRUNINO HORO (concluded)

MEASACTIONVariation 1

- 1 Basic Step
- 2 Hop on Lft, twisting to face L, extending R leg diag across L leg (1); hop on Lft (2,3) hop on Lft (4); step on Rft, swinging L leg around in front (5).
- 3 Repeat movements of meas 2 with reverse footwork and facing R.

Variation 2

- 1 Basic Step
- 2 Small jump onto Rft, touching L toe next to R toe, L toe pointed inward (1); hop on Rft, touching L heel next to R toe, pointing L toe forward (2,3); step on Lft to L (4); step Rft behind Lft (5).
- 3 Repeat movements of meas 2 with reverse footwork.

Variation 3 (Slaps)

- 1 Basic Step
- 2 Jump slightly to R onto Rft (1); with weight on Rft, extend Lft forward and slap with flat Lft (2,3); step on Lft to L (4); step on Rft behind Lft (5).
- 3 Repeat movements of meas 2 to L with reverse footwork.

Variation 4 (Hop-steps)

- 1 Basic Step
- 2 Jump to R on Rft, extending Lft across and in front of Rft slightly off floor (1); step to L on Lft (2); step Rft behind Lft (3); step Lft to L (4); step Rft behind Lft (5).
- 3 Hop on Rft placing Lft behind R and taking weight (1&); hop on Lft placing Rft behind Lft and taking weight (2,3); hop on Rft placing Lft behind Rft and taking weight (4,5&) (Note: Step is syncopated).

Variation 5 (Twists)

- 1 Basic Step
- 2 Jump onto Rft facing diag to L, L leg bent with Lft back (1); hop on Rft in same pose (2,3); hop on Rft lifting bent L leg slightly (4); stamp with Lft next to Rft but taking no weight (5).
- 3 Jump onto Lft facing diag R and repeat movements of meas 2 with reverse footwork.

Variation 6 (Stamps)

- 1 Basic Step
- 2 Step onto Rft toward center, facing center (1); stamp Lft next to Rft taking no weight (&); step Lft next to Rft (2); stamp Rft next to Lft taking no weight (3); step directly back on Rft (4); step with Lft to close to Rft (5).

Note: There are no set number of times each variation is done. The leader is responsible for calling changes. Each variation begins with one Basic Step.

SRPKINJA

Old-time Serbian dance presented by Dick Crum.

Originally, *Srpkinja* (SRRP-keen-yah), which means 'Serbian girl', was not a folk dance in the strictest sense. Its music and movements date from 1903 and are the work of the Serbian composer Isidor Bajić. He intended to combine Serbian national elements (the name of the dance, the circle formation, the melody, etc.) with Western European dance fashion (partnering, bows, elegant ballroom style) popular in Serbian towns at the time. Romantic, patriotic lyrics were later written for *Srpkinja* by Jovan Živojnović, and Bajić even incorporated the whole piece in his opera, *Prince Ivo of Semberia*.

The dance spread throughout Vojvodina in what is now northeastern Yugoslavia, and eventually it was picked up by the village folk, who modified its mannered movements to conform to the style of their traditional dances. *Srpkinja* was still occasionally danced up into the late 1930's in Vojvodina. It is reported to have been danced by Serb immigrants to the United States. Michael and Mary Ann Herman, of Folk Dance House in New York, were shown a version of the dance in the 1940's by an ailing older immigrant woman who was then said to be "the only one around who remembered it".

The original ballroom version is given here, as researched by Dick Crum, based on native sources dating from 1903 to 1935. It differs from versions known to American folk dancers in several ways.

Recording: Folk Dancer MH 1008, *Srpkinja*.

Meter: 2/4

Formation: Any number of couples in a closed circle, W on M's R, hands joined at shoulder height ("W" position). In the old days it was sometimes danced in circles of four couples, as a kind of quadrille; occasionally, it was danced in contra-like lines of couples facing each other (partners in the same line).

MEAS

ACTION

Figure 1 - Visit and kolo right and left

- 1-2 Facing ctr, step fwd 3 steps, R-L-R, and bow toward ctr, closing Lft beside Rft, without taking weight.
- 3-4 Still facing ctr, step bkwd 3 steps, L-R-L, and close Rft beside Lft, without taking weight (no bow).
- 5-6 Facing very slightly R of ctr, take 3 steps to R, R-L-R, and close Lft beside Rft, without taking weight, and again face ctr.
- 7-8 Same movements as meas 5-6 but to L with opposite footwork.
- 9-16 Repeat movements of meas 1-8.

(continued)

SRPKINJA (concluded)

MEAS	ACTION
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Figure 2 - Balance and kolo right and left

- 17 Facing ctr, step Rft a bit sideward R (1); point L toe in front of Rft (2).
- 18 Repeat movements of meas 17 with opposite footwork.
- 19-20 Repeat movements of meas 5-6 (Fig 1) (R-L-R-close to R).
- 21-22 Repeat movements of meas 17-18 with opposite footwork (step L, point R, step R, point L).
- 23-24 Repeat movements of meas 7-8 (Fig 1) (L-R-L-close to L).
- 25-32 Repeat movements of meas 17-24.

Figure 3 - Bows, circling, and kolo right and left

- 33 Release all hands and face partner; moving very slightly to own R (W sideward twd ctr, M sideward away from ctr) step on Rft (1); close Lft beside Rft, taking weight on both feet (2).
- 34 M bows, W curtsies, to each other.
- 35-36 Join both hands with partner and take 4 steps, R-L-R-L, moving in a curved path to own R into partner's home position.
- 37-38 Release hands and repeat movements of meas 33-34 (step-close and bow/curtsy), M sideward twd ctr, W sideward away from ctr.
- 39-40 Repeat movements of meas 35-36, returning to own home position, and rejoin all hands in one circle again, facing ctr.

NOTE: During meas 33-40 each dancer actually traces a small circle CCW, moving essentially sideways, to return to home position.

- 41 Facing ctr, step Rft sideward R (1); close Lft to R, taking weight (2).
- 42 Step Rft sideward R (1); close Lft beside Rft, not taking weight (2).
- 43-44 Repeat movements of meas 41-42 with opposite footwork and direction.
- 45-48 Repeat movements of meas 41-44.
- 49-64 Repeat movements of meas 33-48.

ŠUŠU MILE*(Cigančica)*

Old-time Serbian dance presented by Dick Crum.

Among the folk dances brought to the U.S. by Serbian immigrants in the period before World War I was *Šušu Mile* (SHOO-shoo MEE-leh, an affectionate form of addressing a man named Mile). While its steps were merely a lively variant of the famous Serbian dance *kokonješte*, *Šušu Mile* "led a life of its own" and became one of the permanent favorites among Serbian communities in the Eastern U.S. A dance with identical footwork, *Čuješ mala*, came on the scene later and overshadowed *Šušu Mile*, but the older dance still has a special place in the hearts of American Serbs, old-timers and U.S.-born alike. It is presented here as learned and danced at Serbian dances and picnics in the 1950's by Dick Crum in Pittsburgh and other eastern cities.

Recording: Folk Dancer MH 45-1008, *Cigančica (Gypsy) (Šušu Mile)*.

Meter: 2/4

Formation: Open circle of dancers, hands joined down at sides in "V" position.

 MEAS

 ACTION

- 1 Facing center or very slightly R, step Rft R (1); hop on Rft slightly R, bringing Lft across low in front (2); step Lft in front of Rft (&).
- 2 Facing center, step Rft slightly R, bending R knee (1); place Lft in front of Rft and, sharing weight on balls of both feet, bounce twice in place, knees straight (2,&).
- 3 Still facing center, step Lft slightly L, bending L knee (1); place Rft in front of Lft and, sharing weight on balls of both feet, bounce twice in place, knees straight (2,&).
- 4 Repeat movements of meas 2.
- 5-8 Repeat movements of meas 1-4 with opposite footwork and direction.

SVRLJIŠKI ČAČAK

East Serbian dance presented by Dick Crum.

Most variants of the standard Serbian dance *Čačak* are in 10-measure phrases. *Svrljiški čačak* (SFURL-yeesh-kee CHAH-chahk), popular among the villagers of the Svrljig area in the early 1950's, is unusual in that it has an 11-measure pattern. It is presented here as learned by Dick Crum in 1954 in the village of Dušnik, just outside of Svrljig.

Recordings: (a) Folk Dancer MH 3029B, *Svrljiški čačak*; (b) Village Dances from Svrljig Yugoslavia LW-1, *Svrljiški čačak*.

Meter: 2/4

Formation: Short lines of dancers, with belt hold.

MEAS	ACTION
1	(Upbeat) Facing center, light step with Rft (uh-); step onto Lft beside Rft, bending knees slightly (1); repeat these movements again (uh-2).
2	Step Rft in place, bending knees slightly (1); step Lft in place, keeping knees straight (2); step Rft in place, keeping knees straight (&).
3	Repeat movements of meas 2 with opposite footwork.
4	Step Rft in place (1); stamp Lft (no weight) beside Rft (2); step Lft lightly to L (uh-).
5	Step Rft beside Lft, bending knees slightly (1); light step with Lft to L again (uh-); step Rft beside Lft, bending knees slightly (2).
6-8	Repeat movements of meas 3-5.
9	Step on Lft in place, bending knees (1); step Rft in place, keeping knees straight (2); step Lft in place, keeping knees straight (&).
10	Repeat movements of meas 2.
11	Step Lft slightly to L (1); step Rft lightly to R, knees straight (uh-); step Lft beside or forward of Rft (2).

MEZŐSÉGI TÁNCOK - DANCES FROM MEZŐSÉG

Between the rivers Someșul Mic (Hungarian Kis Szamos) and Mureșul (Hungarian Maros), northeast and east of the Transylvanian city of Cluj-Napoca (Hungarian Kolozsvár), lies the ethnographic region known to Hungarian-speaking peoples as the Mezőség (Mező = field or farmland). Although situated within Romania's political boundaries, there is a large Hungarian-speaking population living both in strictly Hungarian-speaking as well as in villages of mixed populations (Hungarian, Romanian, and Gypsy).

When speaking about the Mezőségi Táncok, I am referring to a set of dances or "dance cycle" which has become popular in the "Táncház" (dance house) movement in Hungary and among Hungarian-speaking youth in Erdély (Transylvania). This particular cycle is based on the songs and dance forms originally performed in Mezőség villages such as Magyarpalatka, Mezőkeszű, Vajdakamarás and others. The dance cycle, as it is done in the "Táncház", was originally introduced by Sándor Timár. Research and publications about Mezőség dance have also been written by Zoltán Kallós and György Martin, to mention a few.

The Dance Cycle

The dance cycle, as it is popular in the "Táncház" and presented here, is made up of four dances: "Akasztós", "Ritka csárdás", "Szökös", and "Sűrű csárdás". The "Ritka csárdás", "Szökös" and "Sűrű csárdás" are structurally the same but different in style, tempo, and melody.

Martin and Kallós mention the "Ritka magyar", a men's solo "verbunk" or "legényes" type dance, which precedes the "Akasztós" but seems to be dying out, as is the case with other men's dances in the Mezőség region. Another popular form is the so-called "Szaszka" or Saxon dance performed in groups of three, usually one man and two women, but not unknown with three women. This form utilizes the same steps and forms as the above-mentioned "Csárdás", "Ritka", "Szökös", and "Sűrű".

These dances belong to the general Transylvanian "whirling" or turning dance family, the closest relatives being the Romanian "Învîrtita", "Hategana", "Hartaș", "Măruntelu", "Bătuta", "Ardeleana", and "De-a Lungul."

"Akasztós", the first dance of the cycle, has been translated as "limping" or "dragging" but is also known as "Lassu" (slow), "Cigánytánc" (Gypsy dance), or often by the name of the song being played or person, family, or guest in whose honor the dance is being played.

"Akasztós" is characterized by its very slow asymmetrical rhythm. In both the music and the dance there is a definite lengthening of the second beat, giving a limping or dragging feeling to the dance. Not unlike the "Pajduško" or "Rustemul", the dance has a quick-slow musical beat, often in 5/8 or 6/8. The dance begins with couples singing opposite the band. Gradually they begin to dance, continuing to sing, with slow walking turning steps, occasionally accelerating the turn with a "dragging-limping" step. The content of the songs for the "Akasztós" deal generally with the frustrations of love.

As the music speeds up and the beat becomes more regular, a transition into the following "csárdás" forms occurs. This transition is a simple walking "rida" couple turn in either direction, starting with the outside foot, evolving eventually into the "Ritka csárdás" (slow "csárdás"). As mentioned previously, the "Ritka", "Szökös", and "Sűrű csárdás" are structurally the same. They differ in tempo ("Ritka" = slow: "Sűrű" = fast) and style ("Szökös" = jumping) and melodies or songs. These dances, although strict in form within the given regional vocabulary, allow for many variations, both individual and couple, including whirling, stamping, boot-slapping, and jumping.

It is important to note, however, that this improvisation has a basic set of rules for construction based on signals from the man to his partner. During these dances the singing continues, and as the music speeds up, witty dance calls or rhymes ("csujogató" or "ujjogtatás") are interjected spontaneously.

Occasions for Dance

The tradition of "Táncház" (dance house) or "Tánc" (dance) in Mezőség was very common and popular in many villages until quite recently. This use of the word "Táncház" should not be confused with the "Táncház" movement in Hungary, although the Hungarian "Táncház" movement was, to some extent, modeled on the Széki "Táncház".

In Mezőség, young unmarried men would rent a house and convert it into a small dance hall. The walls would be lined with benches and the musicians would be provided with a small, raised stage. The musicians, usually gypsies, played as often as three times a week for their "get-togethers". The young unmarried women would take turns preparing meals for the musicians, and the young men chipped in enough money or favors to pay them.

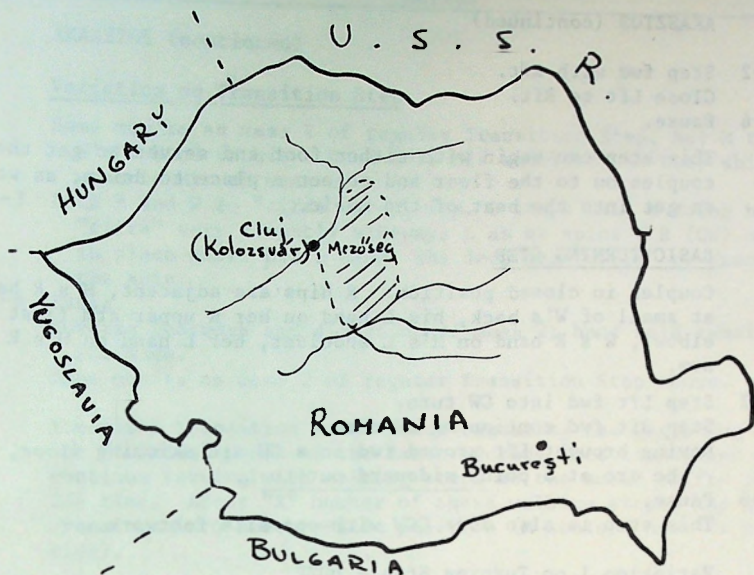
The "Táncház" became the central meeting place and constituted much of the social life for the young unmarried adults. To attend "Táncház" meant a degree of acceptance and maturity within the community. Therefore, the "Táncház" was the most important stage for social and economic interaction as well as for choosing a mate.

There were as many as three dance houses in some Mezőség villages. This basic social structure existed throughout the Mezőség and also among other Hungarian-speaking populations in Romania.

Although "Táncház" was restricted to unmarried young adults, on other occasions such as weddings, religious holidays, sewing bees, work parties, etc., dancing for the whole community, young and old, took place. Dances also were held outdoors, in barns, or even in large tents erected solely for this purpose.

The musicians for the dancing were mostly gypsies living in the village. A typical orchestra consisted of three musicians; a "prímás" playing hegedű (violin), a "kontra" or "gordon" (viola), and a "bőgő" (double base).

During the dance, each couple tries to get to the space in front of the musicians for a short solo to "show their stuff". They then move off to let the next couple have their turn.



MEZŐSÉGI TÁNCOK

Record: Hungaroton SLPX 18031-32, 18042, Folkraft-Europe LP-52

Formation: Couples scattered freely about the dance floor (generally a very small area). Since there are many possible positions, each will be described as it occurs in a particular pattern.

AKASZTÓS

Music: The music differs in meter and tempo according to the performance, but does keep a basic "quick-slow" musical beat. For convenience, I have written these dance notes in 6/4 meter. The basic musical beat is:

d o

but the dance beat is in groupings $\uparrow \uparrow \uparrow \uparrow \uparrow \uparrow$ according to step and variation.
1 2 3 4 5 6

MEAS COUNT

ACTION

BASIC WALK

In side-by-side position, couples move freely about the floor. It does not matter which partner is on which side, nor which foot either starts with. M's arm is at small of W's back, her nearest hand on his nearest shoulder. Outside hands free. Though this description is written beginning with Rft, it could equally well be written for Lft.

MEZŐSÉGI TÁNCOK (continued)

MEAS	COUNT	ACTION
<u>AKASZTÓS (continued)</u>		
1	1-2	Step fwd with Rft.
	3	Close Lft to Rft.
	4-6	Pause.
<p>This step can begin with either foot and serves to get the couples on to the floor and select a place to dance, as well as get into the beat of the music.</p>		
<u>BASIC TURNING STEP</u>		
<p>Couples in closed position: R hips are adjacent, M's R hand at small of W's back, his L hand on her R upper arm (just above elbow), W's R hand on M's L shoulder, her L hand on M's R upper arm.</p>		
1	1-2	Step Lft fwd into CW turn.
	3	Step Rft fwd continuing CW turn.
	4	Having brought Lft around fwd in a CW arc skimming floor, end the arc at a point sideward out to L.
	5-6	Pause.
<p>This step is also done CCW with opposite footwork.</p>		
<u>Variation 1 on Turning Step - BUZZ</u>		
<p>Before doing this variation, moving out of CW turn, dancer shifts wt onto Lft on the last ct 4 of the turn so that Rft is free to begin this buzz.</p>		
1	1	Cross and step Rft in front of Lft, flexing R knee slightly.
	2	Step on ball of Lft to L side, straightening knees slightly.
	3	Repeat mov't of ct 1.
	4-6	Repeat mov'ts of meas 4-6 of Basic Turning Step.
<u>Variation 2 on Turning Step - LEAD-AROUND</u>		
1	1-2	Taking W's R hand in his L hand, M leads W around him CW and back to place, both doing 2 Basic Turning Steps.
<u>TRANSITION STEP (CHANGE OF DIRECTION)</u>		
1	1-2	With feet apart, shift wt onto Lft bringing both heels down, turning body R.
	3-6	With feet apart, shift wt onto Rft bringing both heels down, turning body L.
2	1	Step Lft to L side turning body to R.
	2	Step Rft bkwd past L heel.
	3-6	Step Lft bkwd past R heel as M reverses hand positions.
<p>This step is, of course, done with opposite footwork when appropriate.</p>		

(continued)

MEZŐSÉGI TÁNCOK (continued)

MEAS COUNT

ACTION

AKASZTÓS (continued)

Variation on Transition Step

- 1 Same mov'ts as meas 1 of regular Transition Step, but M takes W's R hand in his L hand (off his shoulder) as they shift wt onto Rft on meas 3.
- 2 1-3 Both M and W do "cifra" step, i.e. 3 steps LRL, M doing his "cifra" very slightly sideways L as he spins W R (CW) once in place under his L hand; she does her "cifra" to execute the spin.
- 4-6 Pause.
- 3 Reverse footwork and direction of meas 2; hand hold remains the same.
- 4 Same mov'ts as meas 2 of regular Transition Step above.

A musical transition takes place signaling the beginning of the "csárdás" phase of the dance. During this transition dancers continue turning with walking steps as the music shifts into 2/4 time. After "X" number of these walking steps, the couple opens out into side-by-side position (M sends W over to his side).

"CSÁRDÁS" PHASE

Meter: 2/4

BASIC STEP - WOMAN'S SIDE-TO-SIDE

For ease of description, it will be assumed that W is on M's L side to begin. She can, of course, also begin on his R side, in which case the description below would be reversed.

Arm positions vary, according to personal style, momentary feeling, size and the M's "signaling" the sequence of movements. Sample positions: W's arm always at M's back, using it to "brace" herself against him during her side-to-side movements. He can have his hands on her shoulders, or his L hand at the back of her neck, his R hand held out to side, etc.

Man's Basic Step (as woman moves side-to-side)

- 1 1 Step Lft diag back/L (to keep clear of W as she passes)
- 2 Step Rft slightly in front of Lft.
- 2 1 Clóse Lft (with wt) beside Rft.
- & Step Rft in place.
- 2 Step Lft in place.
- 3-4 Repeat mov'ts of meas 1-2 with opposite footwork and direction.

(continued)

MEZŐSÉGI TÁNCOK (continued)

MEAS COUNT

ACTION

"CSÁRDÁS" PHASE (continued)Woman's Basic Step

- 1 1 Turning 1/4 R, step Lft fwd in front of Rft.
2 Continuing turn across in front of M, step Rft in front of Lft.
- 2 1 Continuing turn, step Lft fwd.
& Close Rft to Lft to complete full turn at M's R.
2 Step back onto Lft with full weight.
- 3-4 Repeat mov'ts of meas 1-2 with opposite footwork and direction.

Man's Variation 1 during side-to-side figure

- 1 1 Facing slightly and moving L, step Lft.
& Scuff Rft fwd beside Lft.
2 Continuing in this direction, step Rft fwd.
& Scuff Lft fwd beside Rft.
- 2 1 Step Lft to L.
& Step Rft close to Lft.
2 Step Lft slightly forward.
- 3 1 Facing slightly and moving R, step Rft.
2 Continuing in this direction, step Lft.
- 4 1 Click Rft to Lft.
2 Step Rft fwd with accent.

Man's Variation 2 during side-to-side figure

- 1 1-2 Facing slightly and moving L, step L-R.
2 1 Swing L leg fwd high in preparation for scissors.
2 Land on Lft, passing R leg up high and slapping R inside boot top with L hand.
- 3 1 Facing slightly and moving R, step Rft.
2 Continuing in this direction, step Lft.
& Raise R ankle to side and slap it with R hand.
- 4 1 Step Rft fwd.
2 Raise L leg in front and slap R hand against inside L boot top.

BASIC WOMAN'S TURN

In preparation for this figure, M sends W over to his L side as in a normal Woman's Side-to-Side step, but in doing so he grasps her L hand with his R hand.

- 1-2 Both using Basic Side-to-Side step, M sends W over to R side, at same time thrusting joined hands fwd
- 3-4 Man takes 4 steps R-L-R-L more or less in place, leading W into two turns CCW. Each of her turns has the following footwork: Step fwd on R heel (1) beginning to bring Lft fwd to a position beside Rft; pivot on Rft, shifting full weight onto full Rft and bringing R toe down as Lft reaches its position beside Rft on its way fwd (no wt on Lft) (&); step Lft fwd (2), finishing the Lft's movement fwd.

(continued)

MEZŐSÉGI TÁNCOK (continued)

MEAS	COUNT	ACTION
------	-------	--------

"CSÁRDÁS" PHASE (continued)BASIC THROWWoman's Step

- | | | |
|---|-----|---|
| 1 | 1-2 | Leaving R side of M, W steps fwd R-L. |
| 2 | 1&2 | W does one Basic Turn as described under meas 3-4 of the Basic Woman's Turn, CCW. |

Man's Steps

- | | | |
|---|--|---|
| 1 | | Man makes a 1/4 turn R with a "cifra" step RLR as he "flicks" the W past his L shoulder into her movement; his "cifra" is done leading with heel. |
| 2 | | Man may do either a step with Lft and close Rft or a LRL "cifra", completing a 225-degree turn CW. |

The Basic Throw may be done a number of times in a row.

DOUBLE CIFRA

- | | | |
|-----|--|---|
| 1-2 | | M takes W's L hand in his R hand out to his R side. They dance 2 "cifra" steps, RLR (turning face-to-face with partner) and LRL (turning back-to-back). Hands are thrust, rather than "swung", fwd and back during these movements. |
| 3-4 | | M backs up in 4 steps RLRL, helping W to turn twice moving forward CCW under joined hands (M's R, W's L) with two Basic Woman's Turns. |

MEN'S "CSAPÁS" ("SLAPPING") FIGURESFigure 1

- | | | |
|-----|---|--|
| 1-2 | 1 | Jump onto both ft in "frog" position: ft apart, toes out, trunk bent forward. |
| | 2 | Slap both hands against inner boot tops (or, if L hand is occupied holding partner, slap only R hand on R boot top). |
| | 3 | Straighten body and raise R hand. |
| | 4 | Slap R hand against outside of R heel |
| | 5 | Step fwd with Rft. |
| | 6 | Raise L knee forward. |
| | 7 | Slap R hand on upper L boot top. |
| | 8 | Pause. |

Figure 2

- | | | |
|-----|-----|---|
| 1-2 | 1 | Step Lft in place, simultaneously raising R knee fwd. |
| | 2 | Slap R hand on inner R boot top. |
| | 3 | Step Rft in place. |
| | 4-6 | Repeat movements of counts 1-3 |
| | 7 | Step Lft in place, simultaneously raising R knee fwd. |
| | 8 | Slap R hand on inner R boot top. |

(continued)

MEZŐSÉGI TÁNCOK (concluded)

MEAS COUNT

ACTION

MEN'S "CSAPÁS" FIGURES (concluded)

Figure 3

- 1-2 1 Step on Rft in place, raising Lft forward.
 2 Slap R hand on inner or outer L boot top.
 3 Step Lft, raising Rft forward.
 4 Slap R hand on inner or outer R boot top.
 5 Step Rft.
 6 Pause
 7 Slap R hand on L boot top.
 8 Pause.

Figure 4

Done with both hands free.

- 1-2 1 Slap L hand on L thigh.
 2 Slap R hand on R outer ankle.
 3 Step on Rft, raising Lft.
 4 Clap hands in front, raising L leg diag back/L.
 5 Leap onto both ft together, having brought Lft in from raised position.
 6 Slap L hand on side of L thigh.
 7 Slap R hand on R inner boot top.
 8 Close ft together.

Figure 5

Done with both hands free.

- 1-2 1 Jump on Lft to R, at same time clicking Rft against L ankle into closed position.
 2 Chug fwd on both ft.
 3 Slap R hand on front of R thigh.
 4 Slap R hand on outer R boot top.
 5 Step fwd on Rft.
 6 Raise Lft diag back/L.
 7 Slap R hand against L inner calf.
 8 Pause.

Presented by Steve Kotansky

MARY COROS

SYRTOS

It is generally accepted that the dance *syrtós* from Crete is known as *Haniótikos* because it was once danced mostly in the provinces and districts of the *nomós* (county) of Hania where it has been said to have been "perfected." Today it is pan-Cretan and natives refer to it simply as *syrtós*, whereas most other Greeks use the adjective *Kritikós* (Cretan) or *Haniótikos*. American folk dancers tend to use *Kritikós* or *Cretan* and rarely use the term *Haniótikos*.

Cretans, when placing a request for a specific *syrtós*, seldom mention the word; they usually ask the *lyráris* (lyra player) or the *laoutiérís* for the title of a *syrtós*, i.e. a *Rodhinou* (a composition by the famous *lyrári* Rodhinos) or the *prótos* ("first," "original"--a specific old melody well known to all Cretans and considered to be the old "original" *syrtós*) or a *Seliniótikos* (a composition by someone in or from the town of Selinos), etc.

Since childhood I have observed the three variants discussed here, in the Cretan communities of the United States and in Crete itself. Variant III, which my father taught me, is rarely seen any more and is danced only by the older generation in both Crete and the U.S. Variant II has been the dominant form in Crete and in America. It is the version known among American folk dancers and is the basis for the *Misirlou*. Variant I, once a local form, is now becoming widespread in Crete and seems to be as prevalent as Variant II. Variant II is seen in America today only when performed by recent Cretan immigrants.

No one is excluded from doing the *syrtós*. However, in Crete a strict protocol is followed. Only the leader and the second person in the line dance; the others simply walk along. After an appropriate length of time, the second person relinquishes his position to the third person and goes to the end of the line. Thus, the lead dancer personally "dances" with everyone in line while the second dancer's obligation is to maintain the dance pattern. In the U.S. this is rarely seen, occurring only at purely Cretan events and mostly with an all male line. Sometimes the composition of the line varies: 1) a mixed group with a male leader or 2) a line of women with a male leader. Very, very rare is a woman leader who "dances" others.

At weddings, especially in the U.S., the *syrtós* is used as the "bridal" dance. Everyone, from closest family members to those outside the extended family, take their turn "dancing" the bride.

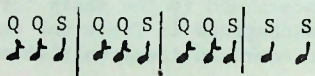
Occasionally at a *panegýris* or *tavérna* musicians will play for general dancing. Ordinarily the dancing floor is reserved for individual *parées* ("parties" or "tables" of friends) who request and pay for a particular dance and oftentimes a specific piece of music. Any one party can dance for any length of time, usually determined by the number of people in the party. One *syrtós* can last longer than thirty minutes.

By far, the most frequently performed dance during any Cretan festivity is the *syrtós*; it is done at least twice as often as the sum total of the other Cretan dances--*pentozális*, *sousta*, and *kastrinós/malevizitiótikos/pidhihtós*, ("leaping" dances)--and at least twice as long, mainly because the latter are too exerting and cannot be sustained for long. Usually every *paréa* will begin dancing with a *syrtós*. One of the three "leaping" dances will follow a *syrtós* but rarely will one "leaping" dance follow another. When this does happen the second "leaping" dance will probably be the less strenuous couple dance *sousta*.

In Crete it seems that a new crop of musicians appears every few years, which makes dancing to live music customary and expected. In Irakleion one can dance any night of the week at a *tavérna*; in Hania, several nights a week. The villager who today has good mobility, can, on the average, attend a dance event once a week either at the nearby city or town as well as at the rural *panegyris*, which, for instance in *nomós* Hania, occurs with great frequency during summer and fall. In the U.S. we are not so fortunate; we can dance to live Cretan music only once a year at the annual Cretan affair.

Formation: A line or open circle; dancers are connected by a "W" hand hold; the first and second dancers hold a white handkerchief.

Meter: 2/4

Dance Phrase: Q Q S | Q Q S | Q Q S | S S


Recordings: There are several good recordings available in the U.S. that include most of the Cretan dances:

- Fidelity 6484207 - Athanásios Skordhalós
- PA 5106 - Thanásis Skordhalós-Forty (40) Years
- PS Margo 8060 - Kostas Moundákis in His New Songs
- Melophone SMEL 27- Traghoudhia Ghiá Tin Kriti - Nikos Xylouris
- EMI 2J062-70158 - Song of Crete - Nikos Xylouris
- EMI XREG 2015 - Kritika Traghoudhia - Nikos Xylouris
- Music Box 33MB308- Crete and Her Traditional Folk Songs
- EMIAL 25048-70375- Folk Dances and Songs From Crete - George Avissinos
- PILPS 10240 - Levedhies tis Kritis - Evánghehos Markoghiannákis
- NINA 66 - Aegean Echoes

MEASURE
COUNT
BODY ANGLE
DIRECTION

SYRTOS (cont'd)

VARIANT I

EMBELLISHMENT 1

EMBELLISHMENT 2

1
 ↘ Q 1
 ↘ Q 2
 ↘ S 2
 ↘

(step-together-step)
 ↘ Lft steps bkwd
 ↘ Rft steps bkwd
 ↘ Lft steps bkwd

}
 ↘ Rft lifts in place bring-
 ing R heel bkwd to front
 of Lft

2
 ↘ Q 1
 ↘ Q 2
 ↘ S 2
 ↘

(step-together-step)
 ↘ Rft steps fwd
 ↘ Lft steps fwd
 ↘ Rft steps fwd

}
 ↘ Lft lifts in place

3
 ↘ Q 1
 ↘ Q 2
 ↘ S 2
 ↘

(step-together-step)
 ↘ Lft steps bkwd
 ↘ Rft steps bkwd
 ↘ Lft steps bkwd

}
 ↘ Rft lifts in place bring-
 ing R heel bkwd to front
 of Lft

4
 ↘ S 1
 ↘ S 2
 ↘

Rft steps in place
 beside Lft
 Lft touches fwd

↘ Rft hovers/touches fwd
 ↘ Rft steps/leaps in place
 beside Lft
 ↘ Lft touches/brushes fwd

MEASURE
 COUNT
 BODY ANGLE
 DIRECTION

SYHTOS Variant I (cont'd)

VARIATION A

VARIATION B

VARIATION C

1 f Q 1
 f Q &
 f S 2
 &

Scissors-Lft back,
 R heel twizzles L
 Scissors-Rft back,
 L heel twizzles R
 Scissors-Lft back,
 R heel twizzles L
 (E.1 can be done here)

2 f Q 1
 f Q &
 f S 2
 &

3 f Q 1 V.B&C V.C
 f Q &
 f S 2
 &

4 f Q 1 →
 f Q &
 f S 2
 &

Lft steps bkwd
 Rft steps to the R
 Lft touches in front of Rft
 Lft steps in place beside Rft

Lft steps back behind Rft
 Rft (ball) steps to R
 Lft slides R,
 R heel twizzles L
 Rft (ball) steps to R

Rft touches in front of Lft
 Rft steps/leaps in place beside Lft
 Lft touches fwd & holds

Lft slides R as R heel twizzles L
 Rft steps/leaps to R
 Lft touches fwd & holds

(V.B can be done with E.1 and V.A)

(V.C can be done with E.1 and V.A)

This variation can also be done in place instead of moving R.

MEASURE	COUNT	BODY ANGLE	DIRECTION		EMBELLISHMENTS 1 & 2	VARIATION B
<u>SYRTOS (cont'd)</u>						
<u>VARIANT II</u>						
1	♪ Q 1 ♪ Q & ♪ S 2 &	↑ ↖ ↖ ↖	(step-together-step) ♪ Lft steps bkwd ♪ Rft steps bkwd ♪ Lft steps fwd --	} ♪ Lft hovers/touches fwd ♪ Lft steps beside Rft		
2	♪ Q 1 ♪ Q & ♪ S 2 &	↖ ↖ ↖ ↖	(step-together-step) ♪ Rft steps diag L in front of Lft ♪ Lft closes to Rft ♪ Rft steps fwd (cont diag) --	} ♪ Lft lifts in place		
3	♪ Q 1 ♪ Q & ♪ S 2 &	↖ ↖ ↖ ↖	(step-together-step) ♪ Lft steps diag back R ♪ Rft steps R ♪ Lft steps diag R in front if Rft --	} ♪ Lft touches in front of Rft } ♪ Lft steps in place beside Rft		
4	♪ S 1 & ♪ S 2 &	↖ ↖ ↖ ↖	♪ Rft steps in place beside Lft -- ♪ Lft touches/brushes fwd --	} ♪ Rft touches in front of Lft } ♪ Rft steps/leaps in place beside Lft } ♪ Lft touches fwd & holds --		

MEASURE	COUNT	BODY ANGLE	DIRECTION	<u>SYRPOS Variant II (cont'd)</u>		
				<u>VARIATION C</u>	<u>VARIATION D</u>	<u>VARIATION E</u>
1	f Q 1 f Q & J S 2 &	↗ ↗ ↗ ↗	V.E ↘ ↘ ↘ ↘	Lft steps back behind Rft Rft (ball) steps to R Lft slides R, stops behind Rft, R heel twizzles L Rft (ball) steps to R	(step-together-step) (retrace meas 2's steps) Lft steps diag back R	(step-together-step) Lft steps fwd towards center Rft closes Lft Lft steps fwd towards center --
2	f Q 1 f Q & J S 2 &	↗ ↗ ↗ ↗	V.D	Lft steps back behind Rft Rft (ball) steps to R Lft slides R, stops behind Rft, R heel twizzles L	Rft closes Lft Lft steps diag back R	
3	f Q 1 f Q & J S 2	↗ ↗ ↗	V.D	Lft steps back behind Rft Rft (ball) steps to R	(step-together-step) (retrace meas 2's steps) Lft steps diag back R	
4	f Q 1 f Q & J S 2 &	↗	↗	Lft slides R as R heel twizzles L Rft steps/leaps to R Lft touches fwd & holds --	This variation can be done in place.	

MEASURE	COUNT	BODY ANGLE	DIRECTION		
<u>SYTTOS (cont'd)</u>					
<u>VARIANT III</u>					
<u>EMBELLISHMENTS 1 & 2</u>					
1	fQ 1 fQ & JS 2 &	↗ ↖ ↗ &	↖ ↘ ↖	(step-together-step) ↖ Lft steps bkwd ↖ Rft steps bkwd ↖ Lft steps diag R in front of Rft --	} ↖ Lft hovers/touches fwd ↖ Lft steps in place beside Rft
2	fQ 1 fQ & JS 2 &	↗ ↗ ↗ &	↗ ↗ ↗	(step-together-step) ↖ Rft steps fwd in LOD ↖ Lft closes to Rft ↖ Rft steps fwd in LOD --	} Bend knees
3	fQ 1 fQ & JS 2 &	↗ ↗ ↗ &	↗ ↗ ↗	(step-together-step) ↖ Lft steps fwd in LOD ↖ Rft closes to Lft ↖ Lft steps fwd in LOD --	} Bend knees
4	JS 1 & JS 2 &	↖ ↖ ↖ &	↖ ↖ ↖	↖ Rft steps in place beside Lft -- ↖ Lft touches/brushes fwd --	} ↖ Rft hovers/touches fwd ↖ Rft steps/leaps in place beside Lft

PENTOZALIS

Of the dances of Crete, the *pentozālis* and the previously mentioned *syrtós* are the most popular and widespread, both in Crete and in the U.S. (A third dance rapidly gaining in popularity throughout Crete, the Cretan community in the U.S., and lately being introduced to American folk dancers is the *kastrinós/maleviziótikos/pidhihtós* from Eastern Crete.)

The origin of the *pentozālis* is not known. Some natives believe that, like the other "leaping" dances, the *pentozālis* was once localized in Eastern Crete, in much the same way the *syrtós* was in Western Crete, and that, like the *syrtós*, it has become pan-Cretan. Others place it in Central Crete, saying that it was once danced in the *nomoi* (counties) of Rethymnon and Hania. As has been implied, the *pentozālis* today is danced throughout Crete. The commonly encountered melodies entitled *Pentozālis Haniótikos*, *Pentozālis Rethymmiótikos*, and *Pentozālis Irakleiótikos* (the second word in each title is an adjective formed from the names of cities/counties of Hania, Rethymnos, and Irakleion, respectively,) indicate only where the compositions anonymously originated or the composers' home villages and do not give a definitive answer to the question of origin of the dance itself.

The *pentozālis* is not subject anywhere to the same rigid protocol that governs the *syrtós*; men, in an all-male line, continually switch places until everyone in line has danced in the first and/or second positions. Occurring very infrequently is an all-male group simultaneously doing identical movement--yet the most stunning *pentozālis* I have ever seen was danced by five men in this way in the village of Brasse, *nomós* Hania around 1970. As with the *syrtós*, the line can also be mixed, with a male or, occasionally, female leader.

During a festive event the *pentozālis* will be danced several times but not nearly as frequently as the *syrtós*. Most *parées* ("parties" or "tables" of friends) will dance only the *syrtós* or several *syrti*. If a *paréa* does another, that dance will be the *pentozālis* or the *sousta*. Sometimes a *paréa* will appear on the dance floor only to dance the *pentozālis* but this usually happens later in the festivities.

Today in Crete, a form combining another dance, the *sighanós*, with the *pentozālis* is being played with greater frequency; nonetheless, both forms continue to be played in their original independent versions. This combined form is seen in the U.S. only among recent immigrants.

It would be very hard to describe the attitude of native Cretans toward their *pentozālis* without sounding overly romantic. Nonetheless it is true that they hold the dance in an esteem akin to awe; good *pentozālis* dancers elicit wonder and admiration anywhere they go: "He dances the *pentozālis*!" I recall the reaction of my father, who immigrated from Crete some sixty years ago, when I reported the beautiful *pentozālis* I had seen in Brasse. He never mentioned it thereafter, until, quite unexpectedly on a return trip a year later he suddenly announced he wanted to go to the *panegyris* at Brasse to "see the *pentozālis*."

PENTOZALIS (cont'd)

Formation: A line or open circle; dancers are connected by a shoulder hold.

Meter: 2/4

Dance Phrase: S | S | S Q Q | S Q Q

Recordings: Those recordings available in the U.S. that include the *pentozális*:

PA 5106	- <i>Thanásis Skordhalós-Forty (40) Years</i>
PS Margo 8060	- <i>Kostas Moundákis in His New Songs</i>
Music Box 33MB308	- <i>Crete and Her Traditional Folk Songs</i>
EMIAL 25048-70375	- <i>Folk Dances and Songs from Crete - George Avissinos</i>
NINA 66	- <i>Aegean Echoes</i>

About the musicians who play for us today:

Nick Mastrokalos, the *laouthieris* (*laouto* player), was born in Pethymnon, Crete. He first played *bouzouki* before turning to the *laouto*. In Greece he accompanied his uncle, the well-known *lyraris* Alēkos Karavitis, and he was Musical Director of Dora Stratou's first group "Panegyris" with whom he toured Europe, the U.S. and Cuba. In 1959 he immigrated to the U.S. and settled in the New York Metropolitan area. There he played with the *lyraris* George Kalogridis the Kostas Naftis Band, and *lyraris* George Glambedakis. Three years ago he and his family left New York for Modesto, California, which has an extensive Cretan community.

Stratis Varvatakis, the *lyraris* (*lyra* player), was born in Kourna, Hania, Crete. In his early twenties he began to play the *lyra* by himself and since then has had little instruction. His brother Vanghellis Varvatakis is one of the well-known *laouto* players in Crete. Ten years ago Stratis immigrated to the U.S. In Modesto since October, 1978, he has been playing with Nikos Mastrokalos several nights a week.

MEASURE	COUNT	BODY ANGLE	DIRECTION	<u>PENTAZALIS (cont'd)</u>		
				<u>VARIANT I</u>	<u>VARIATION A</u>	<u>VARIATION B</u>
1	JS 1 S 1	↗	↗	(do in place) Rft steps in place	Rft steps/leaps in place Lft swings diag R fwd	(Rft steps R) (line will progress R)
	JS 2 S 2	↘		Lft swings fwd	Bring L heel bkwd to front of Rft	
2	JS 1 S 1			Lft steps in place beside Rft	Lft steps/leaps in place Rft swings diag L fwd	
	JS 2 S 2			Rft swings fwd	Bring R heel bkwd to front of Lft	
3	JS 1 S 1			Rft steps in place beside Lft	Rft steps in place beside Lft	Rft steps in place beside Lft
	JS 2 S 2			Lft steps in place	Lft steps in front of Rft	Lft steps behind Rft
	JS 2 S 2			Rft steps in place	Rft steps in its place (rock)	Rft steps in its place (rock)
4	JS 1 S 1			Lft steps in place	Lft steps in place beside Rft	Lft steps in its place (rock)
	JS 2 S 2			Rft steps in place	Rft steps in front of Lft	Rft steps R
	JS 2 S 2			Lft steps in place	Lft steps in its place (rock)	Lft closes Rft

MEASURE	COUNT	BODY ANGLE	DIRECTION	
				<u>PENTAZOLIS Variant I (cont 'D)</u>
				<u>VARIATION C</u>
1	J S 1 & J S 2 &	↑	↑	
2	J S 1 & J S 2 &			J (Rft steps in place beside Lft)
3	J S 1 & J Q 2 & J Q 2 &			J Rft steps/leaps in place beside Lft Lft juts diag front R y J Rft steps/leaps in place beside Lft Lft juts fwd, above floor y J Scissors-Lft back, Rft juts fwd J Scissors-Rft back, Lft juts fwd J Scissors-Lft back, Lft juts fwd
4	J S 1 & J Q 2 & J Q 2 &			J Lft steps in its place (rock) J Rft steps R J Lft steps in front of Rft or Lft closes Rft J Scissors-Lft back, Rft juts fwd J Scissors-Rft back, Lft juts fwd J Scissors-Lft back, Rft juts fwd

A very special "thank you" to Dick Crum