

8/27 thru 9/1
1975

1st U.C.S.B Folk Dance Symposium LABOR DAY CAMP

Donna Tripp
9542 Chanticleer Road
Anaheim, California 92804

TOM BOZIGIAN

Sern in Los Angeles, California of Armenian parents, his father having immigrated from Alexandropol (Leninakan) Armenia SSR. Tom grew up in Fresno, California in the Armenian community studying and experiencing Armenian music, language and dances.

Schooled at Fresno State University, he holds a Masters's Degree in education and has taught Russian at Fresno City College and in the Pasadena School System. An all-conference football player in high school, he achieved his highest sports honors in 1967 when his Fresno Volleyball Club won the National Championships in Detroit, Michigan where he was selected "Most Valuable Player" and received the "All American" award.

Tom has just recently returned from his second trip to Soviet Armenia where this past May he graduated from the Sayat Nova Choregraphic School of Yerevan. Upon graduation he travelled with the Ethnographic Institute of the University of Yerevan into the interior of Armenia researching, recording, and filming the dances and music of many target regions and their villages.

THE YEREVAN SAYAT NOVA CHOREOGRAPHIC SCHOOL folk dance program is a 4 year study course leading to a diploma in dance choreography and the certificate "Professional Dancer of the Soviet Union". Students study, besides Armenian folk dance, classical ballet plus character and international dance forms. Various types of examinations are given periodically during the 4 year period, and the final examination is made up of a large concert at the Philharmonic in Yerevan, capital of Soviet Armenia. There are 5 state dance ensembles (one in both song and dance). Two are located in Yerevan, and the 3rd in Kirovskan, in Northern Armenia. Many factories throughout the republic sponsor dance organizations many of the groups of which are quite good. Folk dance throughout the regions is still very much a part of the village environment. Most of the new in-coming dancers of the state ensembles are selected and auditioned from the list of graduating students of the Sayat Nova Choreographic School. However, some exceptionally talented factory and even village products have made the grade. The dances from within the syllabus were selected from the 3 main sources: state ensembles, factories, and village groups.

ARMENIA FOLK DANCE is divided into 2 forms: Western or "Kavkaz" Armenian and Western or "Anatolian" Armenian. And going further, Eastern Armenian is subdivided into 3 regions: LEHINKAN, KARAKH-ZANZOGH, LOHI, and Western Armenia into 4: SASSOH-TARON, SEAYAKH, VASPOURKAN, and KARER. See enclosed map.

Armenia

TOM BOZIGIAN

ELLOO YAR

Կարճ արտու - կարճ արտու - կարճ արտու
Կարճ արտու - կարճ արտու - կարճ արտու
Կարճ արտու - կարճ արտու - կարճ արտու
Կարճ արտու - կարճ արտու - կարճ արտու
Կարճ արտու - կարճ արտու - կարճ արտու
Կարճ արտու - կարճ արտու - կարճ արտու

TRANSLITERATION

KARACH ARTU-HATS DARA - ELLOO YAR (Repeat)
YANZES TESA -HET DARA - TELLOO YAR (Repeat)
TELA SARU - SAR TESA -- ELLOO YAR (Repeat)
SEERTAK MAZOW - YAR TESA- TELLOO YAR (Repeat)
MERA BACHU - GUNALEN - ELLOO YAR (Repeat)
JUREROO HED - KHACHALEN - TELLOO YAR (Repeat)
KARACH ARTU - HATS DARA - ELLOO YAR (Repeat)
YANZES TESA - HET DARA - TELLOO YAR (Repeat)

1. Seeing my sweetheart in a green field, I took her some bread and brought her back with me.
2. And having climbed the mountain, I saw my sweetheart with white hair.
3. I love to see the grapevine climbing up as they play games with the water, my sweetheart.

ELLOO YAR
Armenia

This dance is from Yerevan, Capital of Soviet Armenia. It was learned by Tom Bosigian from the Armenian State Song and Dance Ensemble. Director, KHACHATUR AVESTSIYAN, COMPOSER, MERITED ARTIST, SOVIET UNION. Azat CHARIBYAN, BALLETT MAESTRO, in February 1974.

RECORD: Music for Dances GT 2002-B, band 5

FORMATION: Couples facing ctr.

BASIC STEP: Open circle with M to R of ptr, hands at sides. Only ptrs join hands during the dance.

6/8 meter: (Described in 2 cts)

- 6 moving LOD, hop on L to R as R knee raises and arms swing fwd
 - 1 step R to R as arms swing fwd (ct 1) cross L over R (ct 2)
 - 2 leap to both in place (ct 1) hop on R in place as L swings in front (ct 2)
 - 3 leap to both in place (slight plie) as arms swing fwd (ct 1) hop on L in place as R swings across L and arms swing fwd (ct 2)
- Dance Basic Step 4 times in all every time it is done.

PATTERN

6/8 **Meas** Begin dance by doing BASIC STEP starting on the 13th meas of music.

FIG I

Releasing hand holds, W move to L of ptr and both face LOD.

M: L arm extends behind ptr, palm facing ctr, R arm curved over head, palm up. (M hands in 4th pos)

W: R hand in YEGHNK pos in front of chest, L arm extended fwd ctr

1-6 Beginning with R ft, do six two-steps. (W heels off floor)

7 Do three very small steps, step R to R, close L to R, step R to R as L kicks slightly across R.

3 Repeat meas 7 with opp ftwk

9 Repeat meas 7

10-12W: Repeat meas 7-9

M: Beginning with L ft, do 3 two-steps CCW around W, ducking under W, L arm ending in front of ptr as in beginning of dance.

DANCE BASIC STEP

FIG II

1-2 W: Dance 2 two-steps fwd ctr moving away from ptr, beginning R ft, as in FIG I. Arms slightly to L of body (hands in "y" pos) Making a CCW arc, R crosses over L and does a 1/2 turn CCW on both ft on 1/2 toe ending R in front of L, as arms cross, R over L in front of body, chest ht.

4-6 Do 3 fwd Pas-de-Basque, beginning L, step R behind L. On 1st FDB, arms execute a circle inward, "y" pos, R hand close to L

cheek, L extended above head. On 2nd FDB, hold while head turns slightly to R. On 3rd FDB, repeat action of 1st FDB.

7-9 Move to orig pos with 3 two-steps beg R ft. Hands remain as in meas 1-3

10-12 Turn to face LOD and in place. W does 3 bounce, bounce steps beginning with L heel extended, bouncing on R. (Head turns slightly fwd extended ft and arms do inside wrist turn in same direction as extended heel).

End facing ctr, ready to dance BASIC again.

M: Do 1 two-step away from line, beg R ft. R arm over head, palm up, L extends to L, palm facing out (cts 1-2)

2 Walk L, R (cts 1-2)

3 Leap to L in front, as body turns CW to face ctr and R ft is placed behind, hands clap (ct 1) hold (ct 2)

4 Clap (ct 1) hold (ct 2)

5-6 Repeat meas 4 twice

7-9 Do 3 Armenian two-steps starting R with hands in 4th pos. Repeat meas 7. M ends to R of ptr as in beginning of dance. In place, execute 3 "VOT NAZARK" or "SELLA" steps CCW to make one complete revolution.

10 VOT NAZARK or SELLA: Arms in Armenian 3rd pos, hop on R ft in place as L knee makes a bicycle motion and L toe touches beside R (ct 1) hop on R again, slightly back, as L kicks out (ct 2) leap on L beside R as R kicks out (ct 2)

11 Repeat meas 10 with opp ftwk

12 Repeat meas 10

Do dance from beginning 1 more time

On 1st count, 2nd time through, M step diag L on L to face W, with L arm extended above head and R arm extended to R just below shldr ht.

MARTOONOO KOCHARI
Armenia

This dance is from Vaspurakan, in ancient Western Armenia. It was learned by Tom Bozigan in April 1974 from the VASPURAKAN VILLAGE FOLK ENSEMBLE OF OKTEMBERYAN, located 35 KM west of Yerevan, Capital of Soviet Armenia.

RECORD: Music for Dances, GT 2002-B, Band 4

FORMATION: Short mixed lines, facing ctr, hands down

PATTERN

Meter NO INTRODUCTION

FIG I



8/8 Hop on L in place as R toe touches over (ct 1) hold (ct 2) hop on L in place, extending R heel fwd and touching floor (ct 3) slight leap on R in place and L heel extends fwd and touches in front (ct 4) hold (ct 5) hop on R in place as L knee raises (ct 6) hold (cts 7-8)



6/8 Step fwd with plie on L as arms swing fwd (ct 1) hold (ct 2) hop on L to face LOD, touching R beside L (ct 3) step on R as L arm goes behind small of back and R arm extends to fwd neighbor (ct 4) hold (cts 5-6)



6/8 Hop on R as L knee lifts (ct 1) leap to L in LOD (ct 2) hold (ct 3) leap LOD on R as L lifts behind (ct 4) leap on L ft LOD --R remains slightly lifted behind (ct 5) Hold (ct 6)

Repeat all of the above once more.

FIG II



9/8 Release hand hold (hands are at side, not joined). Facing and moving to ctr, hop on L, as R knee is raised across L (R side of body faces ctr as L arm raises across in front of body and R raises behind (ct 1) step to R (ct 2) continuing fwd, step L (arms switch-R in front, L behind) (ct 3) hold (ct 4) step R fwd (arms switch-L in front, R behind) (ct 5) hold (ct 6) hop on R as L

raises in front and arms raise above head (ct 6) touch L heel on floor in front and clap hands (ct 8) hold (ct 9)

7/8



Pivot CW on L ft to face fwd outside of circle, place R heel to outside and touching floor. L arm remains high and R extends twd R ft, palms up (ct 1) hold (cts 2,3,4). Leap on R in place as hands are lowered sharply to side (ct 5) continue in same direction, twd outside, step L across (ct 6) hold (ct 7).

Repeat FIG II in opp direction (same ftwk)

FIG III (Rhythm same as 8/8 FIG I)

Repeat FIG I, cts 1-8

6/8



Leap on L twd ctr as R lifts slightly behind, moving LOD (ct 1) hold (ct 2) hop on L to LOD as R ft extends in front (ct 3) leap on R to R as L extends in front (cut-step) (ct 4) leap L across R as R ft lifts behind (ct 5) hold (ct 6).

8/8



Hop on L in place as R extends fwd along floor (ct 1) leap R on R as L kicks fwd (ct 2) hold (ct 3) leap L across R with stamp as body turns slightly R and R ft lifts behind (ct 4) hold (ct 5) step R to R (ct 6) step L across R (ct 7) hold (ct 8)

Repeat FIG II, once more
Dance entire dance 3 times in all

Presented by Tom Borigian

ONE NAME (GIRL'S NAME)
Armenian

Source: Learned by Tom Borigian at the Institute of Ethnology of the University of Yerevan from Zhenya Khachaturyan, Researcher, in June, 1975.

Record: G2 Series

Formation: Mixed, open line with hand hold.

2/4-each meas., described in 2 etc. PATTERN

Meas Instrumental Intro: 10 meas.

1-2 Facing ctr. with hands joined at side, do 4 side steps to R starting on R (RLRL) as arms swing with each step fwd., bk., fwd., bk. (cts. 1-4).

3 Step R to R as arms swing bk. (ct. 5); step L behind R as hands are raised to shoulder height (ct. 6).

4 Step R to R (ct. 7); touch L beside R (ct. 8).

5 Turning to face R, dip on L as L arm is drawn to small of bk. & R arm extends to front neighbor's bk. (ct. 9); bounce twice on L (ct. 10, and).

6 Turning 1/4 to R, step fwd. on R as hands are released (ct. 11); step L-R in place turning R to face LOD as hands clap in front at chest level when stopping on L (cts. 12, and).

7 Step L to L as hands are again grasped swinging bk. (ct. 13); touch R beside L as arms are raised to shoulder height (ct. 14).

8 Step R across L as arms from elbows up bend to R (ct. 15); step L to L as arms bend to L (ct. 16).

NOTE: Dance is done 7 times in all.

Dance notes by Tom Borigian

Presented by: TOM BORIGIAN

KADRE YES DE
Armenian

Source: This dance originated in the Armenian Youth Federation's folkdance contests of the 1950's and learned by Tom Borigian while participating in one of these organization's annual gatherings.

MUSIC: KRISIS, Side 2, Band 2 - K107-B (S-K)

FORMATION: See "Kareem"

RYTHM: 10/8 $\overline{\overline{D}} \overline{\overline{D}} \overline{\overline{D}} \overline{\overline{D}}$ - slow quick quick slow
(Note: This very popular Anatolian Armenian meter is quite often mistaken for the 6/8 meter - a popular Caucasian Armenian rhythm. In dance descriptions each measure described in 2 etc. Dance begins on musical phrase.)

MEASURE

1-2 Repeat figg. 1, meas. 1-2, cts 1-4 of "Kareem" (cts 1-4).

3 Turning to face ctr., step R to R as arms begin lowering (ct 5); step L behind R as arms are lowered completely (ct 6).

4 Step R to R as arms raise to orig. pos. (ct 7); step L over R (ct 8).

5 Pivoting on L to face diag. LOD, step R over L with pile (ct 9); facing ctr., step L to L (ct 10).

6 Step R behind L with pile (ct 11); step L to L (ct 12).

(Note: Arms bend slightly on: ct 7 to R; ct 8 to L; ct 9 to R; ct 10 to L; ct 11 to R; ct 12 to L.)

NOTE: VOWEL EQUIVALENTS OF THE ARMENIAN TRANSLITERATION IN THIS MEASURE

A	ALL	IZ	NEEK
O	OVER	OO	MOON
U	CIRCUS	X	RED

"MEGHAN KEHMAN LEE NAME ROZE AMAN"

"TAREKSU BOREU CHEERAK TORE AMAN"

"HARIED ANIKEN (U)NATANEK ROZE AMAN"

"TSARENUS CHUSKRE GUNUPANES TOER AMAN"

"AVENUS VER YELKREIT ROZE AMAN"

"MANTOO KHELKU GU DANES TORE AMAN"

Presented by Tom Bosigian

SEV ACHEROV AGHCHEEK--Girl with the Black Eyes
Armenian

Source: Learned by Tom Bosigian at the Youth Palace in Yerevan, capital of Soviet Armenia in May, 1975.

Record: Ct Series. Music recorded at group practice by Bosigian with permission of Armenian State Estrada Ensemble.

Formation: Mixed line dance with little fingers grasped.

2/4--each meas. described in 2 cts. **PATTERN**

Meas Instrumental Intro: 10 meas.

FIGURE I

- 1 With leader at L of line and little fingers held at shoulder height (dancers facing diag. L) step L to L (ct. 1); touch R toe beside L (ct. 2).
- 2 Repeat above with opp. ftwrt. (cts. 3-4)
- 3 Step L to L (ct. 5); step R in pl. as body turns to R (ct. and); step L across R (ct. 6).
- 4 Pacing ctr. step on ball of R pivoting both heels to slightly R as body turns slightly L (ct. 7); pivot heels to slightly L as body turns slightly R (ct. and); repeat opp. action of above ct. and (ct. 8).

FIGURE II. (in 3 Parts)

- 1-2 Facing & moving ctr.: walk 4 steps starting L as arms are lowered gradually to side (cts. 1-4); arms swing slightly fwd. (ct. and).
- 3 Turning to face R, dip on L to L as L arm is drawn to small of bk. & R extends fwd. (fingers remain grasped) (ct. 5); bounce twice on R (cts. 6, and).
- 4 Dip again on L (ct. 7); bounce once on R (ct. 8).
- 5 Pacing & moving R, step on L as hands clap in front at chest level (ct. 9); step on R as L hand is placed on front neighbor's L shoulder & R hand is extended straight out to R, palm facing out (ct. 10).
- 6 Do 2-step (LRL) (ct. 11 and, 12).

Sev Acheroev Agchseek--Cont., Page 2

- 7-8 As hands remain in same position, repeat meas. 5-6, cts. 9-12 (13-16).
- 9 Pivoting on R to face diag. R as hands (little fingers grasped) are lowered to side, step L across R with plie (ct. 17); step R to R (ct. 18).
- 10 Touch L beside R (ct. 19); step L across R as body turns slightly R (ct. 20); step R to R as body turns slightly L (ct. and).
- 11 Repeat ct. 17 (ct. 21); touch R heel to R (ct. 22).
- 12 Do 2-step starting R (LRL) (cts. 23-24).

NOTES: Dance Figures 1 & 2 three times in all. In first transition from Fig. II to start Fig. I again execute approx. 360 degrees CW turn with 4 walking steps in pl. starting with L, hands remaining down (4 cts). In second transition, execute turn with only 2 walking steps. For ending when on Fig. II, 3rd time, repeat cts. 17-20, then hold (this time no weight on L); & execute again turn with 4 walking steps (4 cts.) stamping L in pl. (ct. and).

Lyrics of Song in Transliteration

Akh sev acheroev agchseek	La La La La La (for whole verse)
La La La . . .	
Enhtsur pacheroev agchseek	Yes seerbar patanee
La La La . . .	Yes berelen watanee
Yogh ashkhara man yeka	Aras bats dser tan doorn
Kez bes agchseek chu tesa	Assa barov es yekel
Yes meenoobar wor tugba	Zogh ashkhara semana
Sev srtes het see khagba	Kez taneloo es yekel
Aras bats dser tan doorn	
Assa barov es yekel	Repeat last 2 lines

Orut kamach karmeer e
La La La . . .
Boyut dalar bardee e
La La La . . .
Akh yes kez vons obu seeren
German arev es esm yar
Yes seerbar patanee
Yes berelen watanee
Aras bats dser tan doorn
Assa barov es yekel

Dance notes by Tom Bosigian

Presented By Tom Bozagian

YES CHARIS EN - The Strangers
Armenian

SOURCE: See "KAROUN"
MUSIC: See "KAROUN" Side 1, and Band 2
FORMATION: See "KAROUN" but changing to back basket hold.
RHYTHM: 2/4

Pattern

- Meas. 1-2 Step # 1 - Repeat "KAROUN", Step #1, meas. 1-2, cts. 1-4 (cts. 1-4).
- 3 Step R to R as hands go down (ct. 1); raise L in front of R (ct. 2).
- 4 Step L beside R as hands come up (ct. 1); point R beside L as arms bend L (ct. 2). Note: From beginning of music, Step #1 is done 13 times in all at this sequence.
- 1-2 Transition Step - Repeat Step #1, Meas. 1-2 cts. 1-4, but arms change to back baskethold (cts. 1-4)
- 1 Step #2 - Facing ctr, but moving LOD, step R to R (ct. 1) Step L behind R (ct. 2).
- 2 Step R to R (ct. 1); touch L beside R (ct. 2); kick L fwd. (ct. and).
- 3 Dip fwd. on L (ct. 1); step bk. on R (ct. 2); kick L fwd. (ct. and).
- 4 Dip fwd. on L (ct. 1); hop slightly bk. on L as R lifts slightly behind (ct. 2). Note: Step #2, 8 times in all.
- NOTE: Then, returning to little finger hold, do Step #1 again 9 times in all at this sequence.
- 1-2 ENDING STEP - Repeat Step #1, Meas. 1-2, cts. 1-4 (cts. 1-4).
- 3 Stamp R beside L as hands go sharply down (ct. 1).

// YES CHARIS EN DOOM CHOOMEN, KESHKHEKU GOOM CHOOMEN. //

// TOCH ENH SERAZD YARUS KENDZEK DAV, YES OORSHER ACKH CHOOMEN. //

// KHUTZOU DJARER VIRA, BULBOOL SARER VIRA. //

// SERAZD SERADZER DAYER, CHOS CEDNES KARER VIRA. //

// VAKT TSANTSER FOOR POORAV, VOCH YOK KESHEK VAKH USAV. //

// YOTU DAREK KHE SHELTSSE, BOLAR ASHAKAR ZARMAZAV. //

// YEGAR AVTAR ROVER NES, EL NEE YANJER DOO AKET NES. //

// SERUS SERLOUT HARFENA, BOLAR ASHAKAR ZARMAMA. //

PRESENTED BY TOM BOZIGIAN

KAROUN - Spanghans
Armenian

SOURCE: ARMENIAN YOUTH ORGANIZATIONS OF LOS ANGELES
MUSIC: KUBBS A GOL-A (8-8), Side 1, Band 1
FORMATION: OPEN, MIXED CIRCLE WITH LITTLE FINGER HOLD AT SHOULDER HEIGHT.
RHYTHM: 2/4

PATTERN

- Meas. 1-2 STEP # 1 - FACING SLIGHTLY & MOVING LOD, 2 TWO-STEPS TO R STARTING WITH R (ARMS BEND R FROM ELBOW ON 1 ST TWO-STEP AND L ON 2 ND) (CTS. 1-4).
- 3 STEP R TO R (CT. 1); RAISE L IN FRONT OF R (CTS. 1-4).
- 4 STEP L IN PL. (CT. 1); RAISE R IN FRONT OF L (CT. 2).
- 5 RELEASING FINGER HOLD WALK 2 STEPS TO LOD (R-L) AS HANDS CLAP TWICE ON EA. CT. AT CHEST LEVEL (CTS. 1-2).
- 6 CROSS R OVER L TURNING TO FACE CTR. AND HOLDING FINGERS AGAIN (CT. 1); HOP BK. ON R AS L LIFTS BEHIND (CT. 2).
- 7 CONTINUING BKWD'S STEP ON L AS R TOE PIVOTS OUTWRD. AND ARMS BEND L (CT. 1); REPEAT CT. 1 WITH OPP. HANDS FTWRK. (CT. 2).
- 8 REPEAT MEAS. 7, CT. 1 (CT. 1); STAMP R BESIDE L (CT. 2).
- 1 STEP # 2 - FACING SLIGHT & MOVING LOD, STEP ON R AS ARMS GO DOWN (CT. 1); HOP ON R AS L LIFTS BEHIND (CT. 2).
- 2 STEP L-R-L AS ARMS RAISE AGAIN (CTS. 3-AND-4).
- 3-4 REPEAT STEP #2 MEAS. 1-2 (CTS. 1-4).
- 5-6 RELEASING FINGER HOLD, MAKE COMPLETE REVOLUTION TO R WITH R-L-R TOUCHING L TO R ON 4TH CT. AS HANDS CLAP (CTS. 1-4).
- 7-8 REPEAT STEP #2, MEAS. 5-6 WITH OPP. FTWRK. & DIRECTION (CT. 1-4).

NOTE: STEP #1 GONE TO CHORUS - "KAROUN KAROUN"
AND STEP #2 GONE TO VERSES.

// CHAR LEZCHEHEE BAVADATS ENH YARU, ANTSONDERKOV LUTSRETS SEV SEV ACHERU. //

// ES ASHKARAU SHAD POCHFAN E HERANAH, OGOOPE EE HERANAL OO MORANAL. //

CHORUS: // GAROONU GAROONU GAROON E
SEROONU SEROONU SEROON E
ETU KO SEV SEV ACHEROU
YAR JAN ZENE DOO ATEROON ES. //

// ETU KO SERELETZ MOLORVADZ EN EOGH CHOOMEN, BOLAR GESHAR ANTGOON KHEKOV DARCHOON E. //

// YAR JAN ZENZRETS NEE HERANAL SEROON EN, ANTSMOTHEED GARDZOON EN TE YAR GOOZEM. //

TARONTSINEROO PAE.

This dance is from TARON, in ancient Western Armenia. It was learned by Tom Bozigan in April 1974, from the ORTMEBYAN TARON VILLAGE FOLK ENSEMBLE.

RECORD: Music for Dances GT 2001

FORMATION: Mixed short lines, hand hold, shidr ht

2/4

PATTERN

INTRODUCTION - Dance begins on 3rd measure of music

FIG I (SHKHAMEE)

I two-step beg L fwd (cts 1,6,2) hop on L placing R in front on floor (ct 3) sharp leap on R across L (upper body turning slightly LOD) (ct 6) (arms come down sharply on 6 of ct 3) leap fwd on L, extending R in front as L arm moves to small of back and R extends LOD (ct 4). Turn upper body CW to face out of circle, stepping on R with slight plie, L arm remaining back (ct 5) hold (ct 6) hop on R in place as L touches floor to face LOD (ct 7) leap to L ft R heel lifts slightly in back (ct 8) leap to R ft, LOD, as L raises to side, hips swivel slightly to L side and fwd (ct 8) step L, LOD (ct 9) bounce twice on L as R heel lifts slightly behind, (cta 10,6) step on R-LOD (ct 11) pivot on R to face ctr as L ft touches beside R and arms raise to orig pos (ct 12).

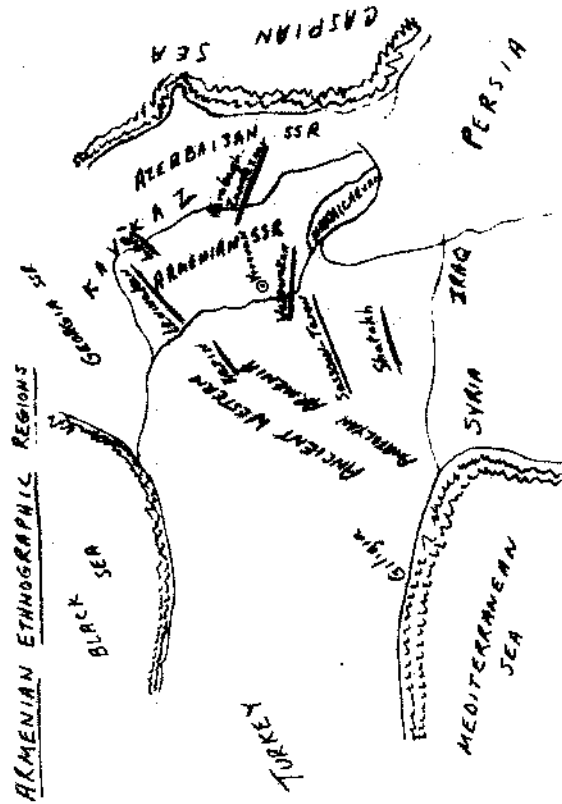
TRANSITION (Music increases in speed)

Call "HEY" on ct 3 is signal by leader. "HEY" is given at leaders discretion. Repeat cts 1-4 of PART I. Walk 4 steps beg R in LOD, body leaning slightly each time to side of support ft (cta 5-8). On ct 8, body turns to face ctr and arms lower to side. Dancers respond with "HEY" on the 6 of 5,6,7-- and on ct 8.

PART II (LOORKA)

Wt on L, leap on both ft to face ctr (ct 1) leap slightly onto R, raising L knee in front as arms raised to chest ht, bend sharply back from waist (ct 6) L crosses in front of R and hands lower (ct 2) Repeat cts 1,2 two more times or 3 times in all (cta 1-6) on 6th ct, hands remain up. Hop on L in place as R heel extends to touch floor in front, yell "HEY" (ct 7) hold (ct 8) bringing hands down and behind sharply, leap to both ft in place, (ct 9) hop on R in place, L lifts behind, bringing arms up to orig pos (ct 10) hop on R again, L heel extends fwd on floor (ct 11) hop on R in place, L knee raises in front (ct 12) leap to both in place, straddle pos (ct 13) leap R in place, lift L behind sharply turning and moving LOD as hands are lowered to side (ct 6) leap L across R (ct 14).

On last time through, repeat cts 1,6,2, stamping L over R.



ETHNIC DANCES OF GREECE

Dancing has always been important to the Greeks. Dance and music were an integral part of ancient Hellenic drama. The Greek word, "XOPOS" (HOROS), referred to both dance and song. In English the words choir, chorus, and chorale all come from this same Greek word.

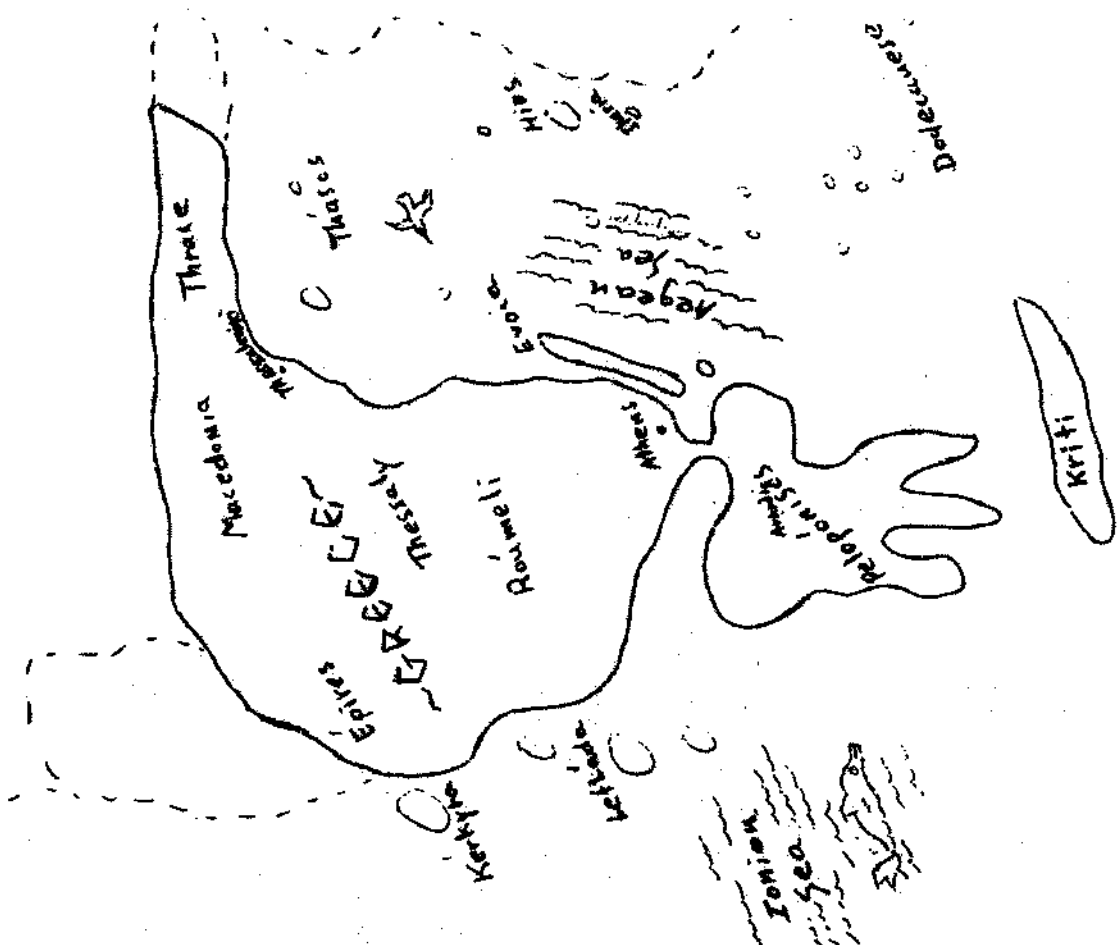
Traditionally, each area of Greece has been very proud of its own customs and institutions. It has been said that in ancient times, a Greek would usually say he was first a member of his city-state and second a Greek. This is true today. Rather than saying, "I'm a Greek," the Greek will probably say, "I'm a Kriten," or an Epirote, or an Arkadian, or a Macedonian, or whatever. Because of this strong local pride, and also because of the comparative isolation caused by the harsh, mountainous terrain, the customs and folkways of each area are usually somewhat different from each other.

The dances of the Greek people are many and varied. The great majority of these dances are done in a broken circle moving counterclockwise. Some dances are for men only, some are for women only. There are a few dances which are done in couples, such as Ballos, or Karsilamas; there are some dances which are for a solo dancer such as Zeibekikos.

Each area of Greece, often each village, has its own dances. Often two areas will do the same dance, but with different variations or styling. We can even find the same footwork or dance step done to many different types of music so that it appears to be a completely different dance; an example of this is the step which is known as Hasapikos, Sia Trifa, Sousta, Karfoikos, Gaida, Hiditkos, To Trio, Tsirigdikos, Piliatós, Mamingas, Trifa, Spervefi, Zervos, Karpáthou, Leikadistikos, Karagouna, and the dance from Thásos.

Some dances are common to all Greeks. Examples of the pan-Hellenic dances are: Syrtós-Kalamatténós, Tsafnikos, and Hasapikos. These dances, as well as many others, are done to an infinite number of tunes. They are not done to only one melody, but to any song with the correct rhythm for the dance. Some Greek dances are done to only one melody.

Greek folk music is different from the music of the west. Whereas the average American is used to rhythms in 2's, 3's, and 4's, the Greek sings and dances to rhythms such as 2/4, 5/4, 6/4, 7/8, 9/8, 8/8, and 12/8. It has been determined that these so-called "mixed meters" came from the rhythm schemes of ancient Greek poetry and music. (A common pattern was one in which the first of three beats was one and one half times as long as each of the short beats: i.e., 3-2-2, or 7/8.) Furthermore, Greek music uses more than the major and minor scales of western music. The modal system of many scales has been in use in Greece since Classical and Byzantine times. The Greek musician uses intervals such as the quarter tone, and techniques in



~ a rough sketch showing the areas of Greece ~

ETHNIC DANCES OF GREECE (continued)

There are some dances where only the leader can improvise turns, leaps, or steps of the feet. Such dances are: Syrtós-Kalamatlíanos, or Tsémikos. Other dances, such as Hasápihos and Sta Tríá allow all dancers to do simple variations such as turning, or step variations. Find out whether you are supposed to follow the leader before you attempt to do his variations. And when leading, remember that the variations you do in Syrtó or Tsémiko need not be extremely fancy. The leader is not trying to impress anyone. This is a mistake the novice Greek dancer often makes. A leader's variations are an expression of his feelings in the dance. They are, therefore, an expression of personality and not intended to dazzle anyone watching (even if they are dazzling in effect). They should not be planned and mechanical. A simple turn or two is often more beautiful than 220 steps of the feet and standing on one's nose to impress the people watching.

Some of the common handholds:



hands up



hands down



shoulder



front chain



"Tsakonikos"

ETHNIC DANCES OF GREECE (continued)

playing which a trained musician of western music could not duplicate. There are many different types of musical instruments used in Greece. Some of these instruments are: floyefá, karamounda, gaida, Klarino (wind instruments); lyra, violi, tamboura, bouzouki, baglama, santouri (stringed instruments); tympano, daouli, defi, daité, toumbeláki (percussion instruments). Most Greek musicians are self-taught and don't know how to read music. Often the art of music is passed down in the family from father to son. Just as the dances vary from area to area, the music and instrumentation in each area tend to be different.

On a very simple level, we can divide Greece into two main folkloric areas: the mainland and the islands. Each of these areas is further subdivided: the styling of dance and music within each of these subdivisions is similar. A third main area is sometimes mentioned; this is the coastal, or seaport area which includes the tavern dances such as Argó Hasápiho and the Zetbékiko.

Islands

Aegean
Dodecanese
Ionian
Kriti
Kypros

Mainland

Epiros
Macedonia
Peloponisos and Roumeli
Thessaly
Thrace
Pontos (Black Sea area)

Some notes on styling

In general all dancers stand straight and proud. Whereas men often have high leaps and large motions in the dance, women usually dance more sedately. They do not swing their legs very far; their feet do not usually lift very far from the ground. Some of the reasons for the "feminine" styling are: culturally, the women are expected to be lady-like and dance in a lady-like manner; another point is their costume: the women's costumes are usually multi-layered and quite heavy, and their skirts are quite long. When dressed in such clothes, it is not easy to kick your feet far or to make any large movements of the legs; because of the length of the costumes, these movements wouldn't be seen anyway.

What does one do when leading?

If you are dancing to the right end of the line or semi-circle (leading), your right arm never just hangs free. The right arm is either held straight out to the side at shoulder height, or it is placed on the right hip or behind the back. If you are at the left end of the line (the last dancer), you do the same thing with your free hand.

ARKADIKÓS HORÓS (DIPLOS)
(Arkadia, Greece)

Source: The Arkadikos Horos (ar-kah-thee-KONS ho-ROHS) is a dance which is from the area of Arkadia in Peloponnesos, Greece. It is sometimes called a "Diplos Horos; which means a double dance, or two dances put together to make one. This particular version is from the village of Botla (Palatopirgos) in Mantinea, Arkadia. The song and the steps were learned from my great-uncle, Theodoris Pappayiorgas, and my grandfather, Yannis Pappayiorgas, as they did it in their village of Botla. There are other possible tunes for this dance, but the one they used was always "Ylorgis O Marathianos." Basically, this is a Kalamatianos and a Tsamiko joined together. In Thessalia there is a diplos horos with the Sta Tria joined to a tsamiko.

Music: Folk Dancer 4051-B. 7/8 plus 6/4 (3/4 meter).





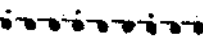
Formation: A broken circle with hands joined at shoulder height, elbows down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders.

Characteristics: This dance is for both M and W. The M can be more energetic in their styling than the W. It is basically a Pidichtos or leaping dance and the style should have an up and down feeling.

MEAS. CT.

7/8







(KALAMATIANS)  or 

I 
II 
III 
IV 
V-XVI 

Repeat action of above meas I-IV three more times (four in all).

ARKADIKÓS HORÓS (DIPLOS) (continued)

3/4 (TSAMIKOS) 3 cts per meas: 

I 
II-III 
IV 
V 
VI 
VII-XXIV 

Repeat action of above meas I-VI three more times (four in all).

Dance repeats from beginning (Kalamatianos).

Presented by John Pappas

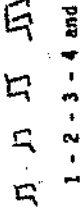
© Copyright 1973 John S. Pappas

FYSOUNI

Source: Fysouni is a dance from Epiros (northwestern Greece), and it is male, done in Preveza. The word "fysouni" means a "bellows". The dance can be found described in the following books:

Elliniki Hori, V. Papahristos, Athens, 1950
 Greek Folk Dances, H. Youssas & I. Helden, (New Jersey, 1965)

Music: 9/8 time 2/8+ 2/8+ 2/8 + 3/8 = 9/8



1 - 2 - 3 - 4 and

quick-quick-quick-slow

Records: Songs and Dances of Epiros - T'Aidonia LP 1

Characteristics: This dance is a very lively one -- one can't sit back and relax while doing it. Therefore, the dancers should put lots of energy into it. The steps should not be very large.

- | | | |
|------|------|--|
| Meas | Cts. | 9/8 time |
| I | 1 | Hit is on the L. ft. and all of the dancers are facing obliquely R. Step to the R on the R ft. |
| | 2 | Step across in front of the R on L ft. |
| | 3 | Step to the R on the R ft. |
| II | 1 | Swing the L ft. across in front of R by hopping twice on R ft. |
| | 2 | Still facing R, step bkwd (RL) on L & L ft. |
| | 3 | Step bkwd on the R ft. |
| | 4 | Turning to face ctr, step to the L on the L ft. |
| III | 1 | Swing R ft in front of L leg hopping twice on L ft. |
| | 2 | Step sidw on R ft. |
| | 3 | Swing L ft in front of R leg, hopping on R ft. |
| | 4 | Step sidw on L ft. |
| IV | 1 | Swinging R ft in front of L leg, hop twice on L ft. |
| | 2 | Repeat steps of meas III. |

Variation: This can be done by individual dancers whenever they like.

- | | | |
|------|------|--------------------------------------|
| Meas | Cts. | |
| III | 1 | Step on R in place kicking L forward |
| | 2 | Step on L in place kicking R forward |
| | 3 | Step on R in place kicking L forward |
| | 4 | Step on L in place kicking R forward |
| | | Hop on L ft. |
| IV | | Repeat steps of meas III |

Presented by John Pappas

© copyright 1975 by John Pappas

HIOTIKOS
 (Hios - Greece)

Source: This is a dance from the island of Hios, which is an island not too far from the coast of Asia Minor, thus the name Hiotikos (hee-oh-tee-kohs).

Music: The music is in 2/4 time and often the sytos is danced to the melody. Any recording of the tune can be used: "Ena Karavi Apo Ti Hio" Folk Dancer, 4050B "Hiotikos". Demotika, Discophon LPM 5. Island Songs, Capitol T 10219.

Formation: A broken circle with arms on shoulders.

Characteristics: Like many island dances, the feeling is a happy and bouncy one. There should be a spring in the legs. There are no large movements. We are less energetic than the M in their movements.

- | | | |
|------|---------|---|
| Meas | Cts. | <u>BASIC STEP</u> |
| I | 1 | Step to R on R. |
| | 2 | Step across in front of R on L. |
| II | 1, 2, & | Step sidw to R on R, slightly swinging L ft in front of R and bouncing twice on the R heel. |
| III | 1, 2, & | Step sidw to L on L, slightly swinging R ft in front of L and bouncing twice on L heel. |
- The Basic Step is done six times, then the Second Step is done.

SECOND STEP

- | | | |
|-----|------|--|
| I | 1 | Step to R on R. |
| | 2 | Step across in front of R on L. |
| II | 1 | Leap onto R, facing ctr, slightly bending body fwd with L ft behind R ankle. |
| | 2, & | Two quick steps to the L: sidw to the L on L, and across in front of L on R. |
| III | 1 | Step sidw to L on L. |
| | 2 | Slightly swing the R ft in front of L. |
| | | This step is done twice. On the third time, begin with meas I, but at meas II there is a change: |
| II | 1 | Leap onto R, facing ctr, slightly bending body fwd with L ft behind R ankle. |
| | 2 | Leap back onto L, leaving R free to begin the Basic Step. (Omit meas III). |
- Repeat dance from beginning.

VARIATION (TURNING)

The variation is done during the Basic Step. Do the Basic Step four times. On the fifth and sixth times, do a slow turn during the three steps to the R.

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

Copyright 1973 John S. Pappas

KARİOTİKOS
(Ikarfa, Greece)

Source:

'Karïotikos (kehr-ee-OH-tee-kohs) is a line dance from the island of Ikarfa which is in the Aegean Sea, near Samos and Hios. The technical name KARİOTİKOS means the dance of Ikarfa, but the people always drop the first "I" and call it simply 'KARİOTIKO. This version of the dance is the way it is done in the southern part of the island, particularly in the village of HRİSOSTOMOS and the other towns of that area. Mrs. Eleni Tsambli Karïes of Stockton, who is from Ikarfa, very kindly demonstrated the dance and helped us complete our research on the 'Karïotikos.

Bibliography:

ELIANIKI HOZL, V. Papahristos (Athens, 1960).
ELIANIKI HOZL, A. Bikos (Athens, 1969).
Folk Dances of the Greeks, T. Petrïdes (New York, 1961).
Folk Folk Dances, M. Vouras & R. Holden (New Jersey, 1965).

Music:

Folk Dancer #4050-A. 2/4 meter.

Formation:

The dance is done in an open circle with arms on shoulders.






Character-
istics:

The dance is peppy and vigorous. The steps are small, and for the most part danced up on the balls of the ft. The 'karïotikos is very similar to the hasapiko and the Sousta Ródou in step, but the style is very different.

Meas. of







Pattern

INTRODUCTORY STEP VARIATION I

- 1  Step to R on R ft.
2  Step to R on R ft.
3  Swing L ft across in front of R ft. } Face ctr
 Step to L on L ft. }
 Swing R ft across in front of L ft. }

The Variation I is done as an introduction several times, and then the Second Variation is done to the end of the dance.

VARIATION II

- 1  With wt on L ft, step to R on ball of R ft.
 Hop on R ft and swing L ft from place around and behind R ft (swing ends close to R ft).
2  Step on ball of L ft behind R ft.
 Step R on ball of R ft, swinging L ft behind R ankle.
 Step play fwd and to L on ball of L ft.
 Step in front of L ft on ball of R ft.

KARİOTİKOS (continued)

III 

Step in front of (and very slightly to R) of R ft on the L ft (whole ft).
Bring R ft around in a swing to front of L ft (swing ends close to L ft).

Note: There is a slight side-to-side movement in this step. The swing in meas I, ct 2, and Meas III, ct 2, are fairly large for Greek dances. The ft which swings might be approximately 12 inches from the ft holding wt.

VARIATION III

- I Same as done in Variation II
II Same as done in Variation II.
III Same as done in Variation II.
Person on R swing R ft to L of L ft and hits inside of R ft against L neighbor's outside of R ft.

OR, Person on L swings R ft to R and hits outside of R ft against R neighbor's inside of R ft.

In other words, people in the line become ptrs (M and W, or 2 W or 2 M) and click free ft together with their ptr. The leader works with the 2nd dancer, 3rd dancer with the 4th, etc. This is very loosely done -- there is no counting out ahead of time to see who are ptrs. It is done on the spur of the moment during the dance. Some dancers may be left with no one with whom to do this variation, but it makes no difference. This variation can be done any time during the dance as a part of Variation II. Dancers do not drop arm handhold during this Variation.

Presented by John Pappas.

KRITIKI SOUSTA
(Crete, Greece)

Source: Kritikí Sousta (kree-tee-KEE SOOS-tah) is a couple dance from the island of Crete. The word "sousta" is a noun meaning a spring (as in the chassis of a wagon). This is one of the four most popular Cretan dances and it can be seen at most Cretan affairs in California.



Bibliography: Eliniki Horl. V. Papahristos (Athens, 1960).
Folk Dances of the Greeks. T. Petrides (New York, 1961)
Greek Folk Dances. M. Vouras & R. Holden (New Jersey, 1965)
Eliniki Horl. A. Bikos (Athens, 1969)

Music: Panhellenian LP 2/4 meter 
Mina 45

Formation: This is a cpl dance. M faces W. Each person has hds on hips. (Wrists should not be bent.) Cpls can be anywhere on the floor -- the dance need not be done with cpls in a circle or contra line. Ptrs should not be too far from one another. Wt on L ft.

Characteristics: This is an improvisational dance, like many of the Greek dances. There is a basic step, and all of the variations are based on this step. Each cpl should do the variations that please them, without referring to any other cpl. The steps are small and many times done on the balls of the ft.

Masses Pattern

I 
II 

This basic step, with the M and W facing each other, can be done as many times as desired.

VARIATION ONE
Do Basic Step in place with R hds joined facing each other. Hds are about shoulder height.

VARIATION TWO
Do Basic Step in place with M R hd and W L hd joined. Hds are about shoulder height. (Or M L hd and W R hd joined.)

VARIATION THREE
Same pos as Variation Two -- W turns under M arm. (If W is holding with her L hd she turns to L; if with her R hd, she turns to R.)

KRITIKI SOUSTA (continued)

VARIATION FOUR

Do Basic Step with both hds joined and up at sides, turn as a cpl to the R, or to the L.

VARIATION FIVE

Ptrs do Basic Step twd each other and away. (You may do two or more Basic Steps fwd and back.) Hds are on hips.

VARIATION SIX

Do Scissors Steps in place, facing ptr with hds on own hi



I

II

Step on R ft in place, thrusting L ft fwd.
Step on L ft next to R ft, thrusting R ft fwd.
Step on R ft next to L ft, thrusting L ft fwd.
Repeat above with reverse ftwork.

VARIATION SEVEN

Doing Basic Steps, hook R arms and turn as a cpl CW.
(Or, doing Basic Steps, hook L arms and turn as a cpl CCW)
(This Variation may also be done with R hds joined, or L hds joined at shoulder height.)

VARIATION EIGHT

Ptrs may cross over to each other's place. They may pass each other face to face or back to back, either on the L side or the R side. They may use two or four Basic Steps to change places.

Presented by John Pappas

MITERİTSA
(Pontos - Greece)

Source:

The name of this dance, Miterİsa, comes from the words of the song to which it is done. It is a diminutive form of the word mother. According to Papehrİstos, 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.

Bibliography: Eliiniki Horl, V. Papehrİstos (Athens, 1960).

Greek Folk Dances: M. Voukas & R. Holden (New Jersey, 1965).

Music:

4/4 meter
Folk Dancer 45 # 4052 - B

Formation:

For greatest enjoyment, the Miterİsa 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.

Meas. etc.

FIRST VARIATION (vocal melody)

(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).

Step next to the R on the L ft.

Repeat cts 1, 2.

Repeat action of meas I to a total of 16 steps in LOD.

Repeat 16 steps of meas I-IV in RLOD.

I

d

d

d

II-IV

V-VIII

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

MITERİTSA (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

d

d

d

A small hop on the L ft.) This is a skip step

Step on the R ft.)

A small hop on the R ft.

Step on the L ft.

Repeat cts 1 and 2.

II-VIII. Repeat meas I 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 then 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 Miterİsa.

Miterİsa mou glikia, thelo mia 'gaptiklia.

Miterİsa mou glikia, thelo mia 'gaptiklia.

Mavramatia ke megala, zimomena me to gala.

Mavramatia ke megala, zimomena me to gala.

İthela na'rtho to vradi, m'epiase pali vrohti.

İthela na'rtho to vradi, m'epiase pali vrohti.

To Theo parakalousa, yia na se vro monahi.

To Theo parakalousa, yia na se vro monahi.

Ithela na'rtho to vradi, m'epiase pali vrohti.

To Theo parakalousa, yia na se vro monahi.

To Theo parakalousa, yia na se vro monahi.

Sweet mother, I want a loved one, with eyes dark and large and beautiful light skin. (The İdliom says, "Dark eyes kneaded with milk.")

I wanted to come to you last night, a light rain caught me. I asked God to let you be alone when I found you.

© Copyright 1973 by John C. Pappas
Presented by John Pappas

ΝΙΣΙΟΤΙΚΟΣ ΣΥΡΤΟΣ (SYLVIRIANÓS)
(Greece)

Source:

Nisiotikos Syrtos (Nee-see-OH-ti-kohs Seer-TOHS) means the island syrtos. More particularly, this syrtos is from the islands of the Aegean Sea. It is sometimes called Syrtos Sylvirianós (See-lee-vree-ah-NOHS) because of the very popular melody, "Sylvirianós," which is often used for the dance. This melody is named for the Greek town of Sylivria which is not too far from Konstantinoupoli and now part of Turkish Asia Minor. Sometimes this dance is also known as Politikos Syrtos, or syrtos of the City (Konstantinoupolis). You can see this dance wherever there are Greeks from Asia Minor or the Aegean Islands. It is often used as an introduction to the Ballos.

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).

Folk Dances of the Greeks, T. Petrides (New York, 1961).

Greek Folk Dances, M. Youvas & R. Holden (New Jersey, 1963).

Music:

2/4 meter.

Any Nisiotiko Syrtos may be used; any Sylvirianós or Politiko Syrtos recording may be used. Some available recordings are:

Picnic in Greece LP OL-24-13

His Master's Voice "45" #3349

"Concerto for Bouzouki" LP Vol. II (Alector)










"Aegean Echoes" LP (Nina)

Formation: The dance is done in an open circle with hands joined at shoulder height; elbows are down. The hands should not be pushed forward into the circle, but should be comfortably back near the shoulders.

Characteristics: This syrtos is really an improvisational dance. Some people, in trying to follow this dance, might come to the conclusion that the leader does not know the basic step to the syrtos. Actually, it is the leader's right to do the step in any way he chooses. The basic Syrtos is usually a four measure step. The Nisiotikos or Sylvirianos, however, may use three, four, five, or more measures. The leader, especially, does variations in (work and turns: the rest of the dancers follow the leader with respect to beginning and end of the syrtos sequence. Many dancers in the bouzouki taverns of Athens and other cities do the same type of dance to the more modern "syrtos-tsifte-telli" tunes.

ΝΙΣΙΟΤΙΚΟΣ ΣΥΡΤΟΣ (SYLVIRIANÓS) (continued)

Meas Cis

I		Facing R, step fwd on the R ft. (LOD)
II		Take a small step fwd on the L ft.
III		Take a small step fwd on the R ft.
IV		Step fwd on the L ft.
		Take a small step fwd on the R ft.
		Take a small step fwd on the L ft.
		Step bkwd (RLOD) on the L ft.
		Step in place next to L on R ft.
		Step in place on L ft.

NOTE: The first, or slow, step on each meas may have a slight, gliding dip of the leg holding wt as you step fwd.

Often the above sequence is only three measures long, or sometimes five or more measures long. In other words, the dancers may repeat measures I-III if they desire, before doing meas IV (the bkwd or RLOD) movement.

Variation (Step-Touch)

Same as above.

Take a small step fwd on the R ft.

Touch the L ft next to the R and then lift the L ft, bending the L knee slightly.

Step in place on the L ft.

Touch the R ft next to the L and then lift the R ft, bending the R knee slightly.

NOTE: Measures III-IV of the above variation may be done more than once if the leader desires; thus you might have a six-measure sequence or perhaps longer.

The variations I have described may also be done facing and moving to the ctr, or facing and moving to the L (the dance shouldn't move too much to the L, however). The dance may sometimes be done with an odd number of measures which would make the ftwork opposite from what I have described. Like many Greek dances, this improvisation may make for momentary confusion, but that is part of the fun of the dancing.

PENTOZALIS

(Greece - Kriti)

Source: This is from the island of Kriti and is one of their most popular dances. The name is supposed to describe the five steps of the dance, pento meaning five, and zala referring to the steps. (Zala also means dizzy or piddy, so often pentozali is translated as "five dizzying steps.") All of the steps are springy. The dance is described in these three books:

Greek Folk Dances, M. Vouzas and R. Holden,
(New Jersey, 1968)

Elliniki Hori, V. Papahristo, (Athinal, 1960)
Folk Dances of the Greeks, J. and E. Petrides,
(New York, 1961)

Music: The music is in 2/4. Any good pentozalis can be used.

Greek Folk Dances, Folkraft LP 3
Chororama "45", "Pentozali"
NINA LP *Agapias Schoras*

Formation: A broken circle with arms on the shoulders.

Characteristics: It is better if the men and women dance separately, but it is perfectly correct for the lines to be mixed. The only thing is that the man can make their steps much more leaping and large and it is difficult for the women to dance with appropriate feminine styling while next to men who are leaping about. The dance can be done either calmly, or with great vigor.

BASIC STEP

<u>MEAS.</u>	<u>CTS.</u>	<u>2/4 time</u>
I	1	Step sdwd to the R on the R ft.
	2&	Hop on the R ft.
II	1	Step sdwd to the L on the L ft.
	2&	Hop on the L ft.
III	1	Leap to the R on the R ft, bending the R knee.
	2	Step to the L on the L ft.
	3	Step across in front of the L ft on the R ft.
IV	1	Step back (in place) on L ft.
	2	Step sdwd to the R on the R ft.
	3	Step across in front of the R ft on the L ft.

PENTOZALIS (Cont)

VARIATION

In meas. II, step fwd on the L ft, bending the R leg with the ft behind the L knees.

VARIATION

In meas IV, the last two steps (2, 3) can be done as a large scissors step. On ct 1 of meas IV, leap onto the L ft kicking the R ft high in the air. Leap onto the R ft as the L ft follows in a high kick across in front of the R ft.

Presented by John Pappas

© copyright 1975 by John Pappas

SYRTÓS - KALAMATIÁNÓS
(Greece)

Source:

The Syrtós is a panhellenic dance. Syrtós means dragging dance, so it more properly applies to dances with a smoother flowing movement. The Kalamatiánós has the same basic step as the Syrtós, but it is often bouncy and leaping in character. When a dance is leaping, it is called a Pithichís, or leaping dance. The Syrtós can also be a Pithichís in styling. Thus, one can see that the nomenclature is somewhat confusing. There is one more criterion for describing the dances: the Syrtós is in 2/4 time, the Kalamatiánós is in 7/8 time. Actually, then it is the music which decides what the dance is called. The music also tells the dancer how to dance: some music demands smooth, dragging steps, other music demands high leaping steps. The dance is described in these three books: (Pronunciations: seeer-YOHS, kah-lah-mah-byah-NOHS)

Greek Folk Dances, M. Vouras and R. Holdén (New Jersey, 1965)
Bill and Hazel V. Papahristos (Athens, 1960)
Folk Dances of the Greeks, T. and E. Petrides (New York, 1961)

Music:

The music is in either 2/4 or 7/8 time. The dance can be done to any number of tunes. Like the Tsamikos, there are thousands of tunes to choose from, so I will just list a few.

- "Herós Kalamatiánós" (the classic leaping kalamatiánós) Discophon LP
- "Hemmarítikos" (a very slow leaping kalamatiánós)
- "Kakapóna" (a leaping kalamatiánós) Alektor LP
- "Gemitíjasa" (a syrtós-type kalamatiánós without leaping)
- "Amerikí" (a leaping syrtós) Discophon LP
- "Mjina Nisi" (a fast syrtós)
- "Amasa" (a leaping kalamatiánós)

Formation: A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders.

Characteristics: This dance is for both M and W. The M can be more energetic in their styling than the W. Depending on the music, it can be either a smooth or leaping dance.

BASIC STEP: 2/4 or 7/8 time

The rhythm is broken down into patterns of slow, quick, quick, OR long, short, short. In the description I will describe the steps in terms of this pulsing rhythm, rather than in terms of the overall rhythm.

2/4:  7/8:  or 

Copyright 1972 by John Pappas

SYRTÓS - KALAMATIÁNÓS (continued)

Meas	slow	Step sdwd to R on R.
I	quick	Step behind the R on L.
	quick	Step sdwd to R on R.
II	slow	Step across in front of R on L.
	quick	Step sdwd to R on R.
	quick	Step across in front of R on L.
III	slow	Step sdwd to R on R.
	quick	Step next to R on L.
	quick	Step in place on R.
IV	slow	Step in place on L.
	quick	Step in place on R.
	quick	Step in place on L.

Notes and description by John Pappas.

Presented by John Pappas

ZAGORISIOS
(Greece - Epiros)

Source: This is a dance from the Zagóri area of Epiros in northwestern Greece. The name means a "dance from Zagóri." The Zagorísios is a "slow, heavy, and stately" dance of Epiros." (V. Papahristos). It is mainly danced to a tune called Konstantás. There are other melodies for the dance also. Although it seems to be a dance for men, it seems that, like the Tsámiko, women do the dance also.

Bibliography: Ellinikí Horí, V. Papahristos (Athens, 1950).
Greek Folk Dance, M. Vouras & R. Holden. (New Jersey, 1965).

Music: 5/4 time Music Box "45," 451 or 325
"Konstantás" T'Aidonia LP #1
"Zagorísios" Folkraft LP-6
Balkan LP

Formation: Line with hds joined, elbows bent -- hds should be at shoulder height.

Characteristics: Like most dances of Epiros, the movements are generally slow and stately. The feeling is proud and the dance should reflect this in the style of the dancers. There is a tension in the movements -- this is not to say they are stiff and jerky! The movements should be slow and fluid, but controlled at all times. Rather than moving immediately there is usually a slight delay to each movement.

Meas. ct 1 5/4 time d d d d
Wt on R ft.
1 Raise L in front of R.
2 Move L ft slightly to L (swinging from knee).
3 Step across in front of R on L.
4 Touch R next to L facing LOD. (or) Slightly raise R ft (ankle height of L leg).
5 Pause.

II
1 Step to R on R.
2 Step across in front of R on L.
3 Step to R on R.
4 Step across in front of R on L.
5 Pause (beginning to turn to face ctr).

ZAGORISIOS (continued)

III
1 Swing R ft around to the front of L.
2 Move R ft slightly to R.
3 Step back on R.
4 Raise L ft to height of R knee in front of R knee.
5 Pause.

IV
1 Step to L on L.
2 Step across in front of L on R.
3 Step to L on L.
4 Step on R next to L (slight stamp).
5 Pause, raising L slightly.

VARIATIONS:

In meas III, swing L ft behind R leg on ct 4.

In meas IV, step behind instead of in front on ct 2.

On 4th ct of each meas, M can do a squat.

In meas I (ct 1), raise L leg so that knee is high (leg bent), and step on L ft in place (ct 3).

In meas III (ct 1), raise R leg so that knee is high (leg bent), and step on R ft in place (ct 3).

Presented by John Pappas

© copyright 1975 by John Pappas

POGONISIOS - STA DYD
(Greece - Pogoni)

Source: Pogonisios - Sta Dyo [redacted] is from the area of Pogoni in Epirus (northwestern Greece). Pogoni is an area (like a county) and the name of the dance simply means that it is from Pogoni. It is for men and women.

Biblio- Elliniki Horti, V. Papahristos (Athens, 1960).
Greek Folk Dances, Vouras & Holden (New Jersey, 1965).
Folk Dances of the Greeks, T. Petrides (New York, 1961).

Music: 2/4 or 4/4 time ♩ ♪ ♩
The dance can be done to any

Sta Dyo or Pogonisios tune.
Odeon 60 (LP) Songs of Epirus, V.S. 7-4

Formation: A broken circle with hds joined at shoulder height, elbows bent and down.

Charac- Depending on the feeling of the music, the dance has a free and joyous feeling with some spring in the steps.

Meas. cts 2/4

I Wt on R, step across in front of R on L.
Step swd R on R.
Step across in front of R on L.
Step swd to R on R.
Step behind R on L.
Step swd to R on R.

The following variation of the dance should be done as a separate dance:

I Wt on R, step across in front of R on L.
Touch ball of R ft diag fwd to the R.
Step behind on R.
Step back on L.
Step in place on R.

Presented by John Pappas

© copyright 1972 John Pappas

Ελληνικά Δημοτικά Τεχνοδία 3

GREEK FOLK SONGS

SOU IPA MAIRA, PANDREPSE ME (Pantónikos)

SOU IPA MAIRA 'N KALE MAIRA 'N, SOU IPA MAIRA 'N PANDREPSE ME.
 SOU IPA MAIRA 'N PANDREPSE ME, SPITONIKO - STREPSE ME.

YERON ANDRA, KALE MAIRA 'N, YERON ANDRA KI MOU TEROSIS.
 YERON ANDRA KI MOU TEROSIS, YIATI TIA TO METAMOTHEIS.

YIATI O YEROS, KALE MAIRA 'N, YIATI O YEROS TA KENNAZI.
 YIATI O YEROS TA KENNAZI, STO PELLO TA LOGHIAZI.

TRAVA TRAVA (Nasapiko)

TRAVA TRAVA TRAVA, KALOTSEKI TRAVA,
 KE STO KALAMAKI, KOPSE YIA OZAKI. } twice
 E, VRE DOUNIA.

TRAVA TRAVA TRAVA, STI GLIPTA TRAVA
 YIA HALO KINAKI, KE TIA BANOURAKI. } twice
 E, VRE DOUNIA.

YIENA PISO TRAVA, STIS ATHERA TRAVA,
 Y'AKOU BOUZOURAKI, AFO TO YLAMAKI. } twice
 E, VRE DOUNIA.

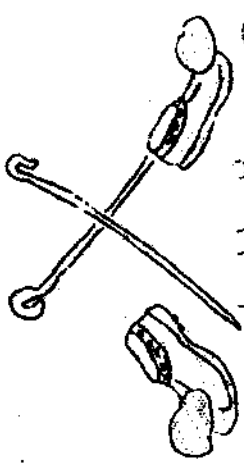
VRIKI MOU MALAMANTHA (Kalamantianos)

ORE VRIKI MOU MALAMANTHA, AE VRIKI MOU MALAMANTHA,
 ORE POS VAKAS ENIO NENO,
 ORE POS VAKAS ENIO NENO.

ORE POS VAKTO KE GO KA'I NENOS, AE POS VAKTO KE GO KA'I NENOS,
 ORE TIS AGAPIS TON KA'I 'NO,
 ORE TIS AGAPIS TON KA'I 'NO.

ORE NA INKUR, VRIKI NA INKUR STERNA, AE NA INKUR, VRIKI NA INKUR STERNA,
 ORE NA INKUR GANARO NENO,
 ORE NA INKUR GANARO NENO.

ORE NA SOU PIERO TA HERAKIA, AE NA SOU PIERO TA HERAKIA,
 ORE KE TON ASTRO SOU LENO,
 ORE KE TON ASTRO SOU LENO.



notes by John Pappas © 1973

Ελληνικά Δημοτικά Τεχνοδία 6

GREEK FOLK SONGS

MITERITSA (Pontiako)

MITERITSA MOU GLIKIA, THELO MIA 'GAPTIKIA. } twice
 MAVPANTIA KE MEKALA, ZMOXENA ME TO GALA. } twice

ITHEKA NA 'HTHO TO VRACHI, M' EPILASE PELLI VROHI. } twice
 TO THEO PAPANALOUSA, YIA NA SE VNO MIMARI. } twice

AMAKA (Kalamantianos)

SIGA, KALE MOU SIGA, SIGA TIN ANKIA,
 SIGA SIGA TIN ANKIA, TIAI' EHI MESA I VLIASSA.

SIGA, KALE MOU SIGA, SIGA KE TAPINA,
 SIGA SIGA KE TAPINA, MI PAROUN T' APHUSA POTTIA.

KE KA- KALE MOU KE KA-, PROURE MIA OITONIA,
 KE KAPOURE MIA OITONIA, KI OLI TIN TROPOLITIA.

KE KA- KALE MOU KE KA-, PSON TIN AGAPI MOU.
 KE KAPSON TIN AGAPI MOU, POU STROKHI TO KREVATI MOU.

STIS PARCAS TON ANIPORO (Pogonistos)

AN STIS PARCAS TON, ANIPORO, KAMELLA KE GARIFALO.

AN ME YELASAN, IZO PANTANES, KODOULES KE MELANOURES.

AN ME YELASE, KE MIA KODEI, KODOUKA KE MELANOURI.

PEFS MAS KINASI, NA PTOM' MOU KE SI, NA PTOM' MOU KE SI,
 AGAPI MOU HRISI.

BAYE TSEPLIKI (Nasapikos)

PAME TSARVA PERA STO BAZE TSEPLIKI, KONGIA MOU GLIKIA AP TIN THESSALONIKI.
 STOU EIKAKI TIN VAKOULA, GLIKIA MOU NIKOGULA,
 NA SOU PERO PERO BAGLANA.

PAME TSARVA STIN AKROPOLI STIN VARNA, KI AFO KI SEA KOUTSOURA TOU THESSALONIKA.
 MARIGO TRA SE YELASHEI, NA KOUSIS TON TSITSANI,
 NA SOU PERI PERO BAGLANA.

PAME TSARVA PERA STO KARABOURAKI, NA TA PTOME MIA PERA STO KALAMAKI.
 KI AFO KI STO EKIMARI, SE PERO ANKOTIALI,
 NA SOU PERO PERO BAGLANA.

notes by John Pappas © 1973

Ελληνικά Δημοτικά Τραγούδια

GREEK FOLK SONGS

SAMOTHRACE

(Kalymnitikos)

SAMOTRISA, SAMOTRISA, POZE THA PAS STI SAMO? twice
NOTHA THA KINO STO YIALO, SAMOTRISA, ENAGNA-PILA STIN ANGO. twice

KE ME TI VARKA POU THA PAS, HENNA PARIA THA VALO. twice
MALAMERELA TA KOUPTA, SAMOTRISA, YIA NANTHO NA SE PARO. twice

GERAKINA

(Kalymnitikos)

KILIGE, I GERAKINA, YIA HERO, ONE ERHO NA PERI,
ENOURA ENOURA-BA ENOURA ENOURA-BA, TA VRAKOLIA TIS VROKOURI.
TA VRAKOLIA TIS VROKOURI, ENOURA ENOURA ENOURA-BA ENOURA ENOURA ENOURA.

KI' ERSE, MES STO FICAZILI, KE VALLE, ONE POME MEDALI,
ENOURA.....

KE ZIKES, O KIKOS OLOS, KE TREHA, ONE KE 'GO KAI' MENOS,
ENOURA.....

GERAKI...SA THA SE VHALO, KE YINE--, ONE YINKE THA SE PARO,
ENOURA.....

KE KIDA, ENISO KOURONI, KE TIN E--, ONE TIN EPYAS' AP TI EKHI,
ENOURA.....

HEMA MA'I'

(Byztes)

SEIKO HORESE KOUKLI MOU, NA SE THO NA SE MARO,
TALITE TALI KOURCIO, KEHA NA OTI YANOSIM HEHA MA'I' MA'I' twice
HEPA HINA HEHA MA'I', HEHA MA'I', HEHA MA'I' YANOSIM HEHA MA'I' MA'I'. twice

MIA FORA KOMARA ZOUNE, MES STO POFTELIO DOXHEA,
FYREI LIKO NA ENKOURI, HEHA MA'I' YANOSIM HEHA MA'I' MA'I'. twice
HEPA.....

AND' ANNA PALIZAI

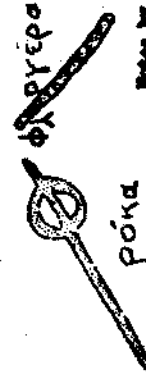
(Thrakikos)

ANNAVAI PALIZA--MARI, ENOURA ENOURA. twice
GHELYVARO NA FI--HEMAS, YIA STIN PRAKOLA. twice

NA NAKTO TO INTO--MARI, KE TO POLMO. twice
NANTHE ENOURA--MA--MARA, NANTHE POLMO. twice

NON NAKTA TIN AGA--MARI, TIN PAKRINI. twice
TA STIHERA PANTOL--HEHA, KE VAGLA HERO. twice

I.....KE PROKOTICE
TU.....KE
TU.....KE
TU.....KE
TU.....KE
TU.....KE
TU.....KE
TU.....KE
TU.....KE
TU.....KE



Notes by John Peppas © 1973

Ελληνικά Δημοτικά Τραγούδια

GREEK FOLK SONGS

PAROU SE PEILI RAKOULA

(Sytos)

PA-MORE PARO, SE PEILI RAKOULA. twice
PARO SE PEILI RAKOULA, KATHETE MIA VLAKEPOULA. twice

KE MORE KE TI, ROMA TIS VASTA'I'. twice
KE TI ROMA TIS VASTA'I', PROMASA KI' ANSIA FILA'I'. twice

TSO--MORE TSOFA--NOFOU' APO PERA. twice
TSOFA--NOFOU' APO PERA, TRAGOSTEIA'I' ME TI FLOVERA. twice

LEN IRTHI MA'I'S

(Thrakikos)

LEN IRTHI MA'I'S KI' AMAN GEL AMAN, } twice
LEN IRTHI MA'I'S KI' ANIKI. } twice

N'IRTHI MA'I'S, KI' ANIKI, } twice
N'IRTHI, N'IRTHI TO KALONEMI. } twice

LEN ASPROU TRIANDA-- KI' AMAN GEL AMAN, } twice
LEN ASPROU TRIANDANTILO FORO. } twice

ASPROU TRIANDA--FILO FORO, } twice
KE THE-- KE THELOUN MA TO VAFSO. } twice

LEN KI' AN TRA TO VA--KI' AMAN GEL AMAN, } twice
LEN KI' AN TRA TO VAFSO STI VAFI. } twice

KI' AN TRA TO VA--PRO STI VAFI, } twice
POLLES, POLLES KATHELES THA KLAPSOUN. } twice

OLI IPINOS GLENDAI

(Pogoniticos)

OLI STIN IPIRO GLENDOUN, KE PIMOIN KE HOREVOUN,
PO FO, KE PIMON KE HOREVOUN.

KE STO HORO, KE STO FICRO, TOM FORO TONS YIATREVOUN,
PO FO, TOM FORO TONS YIATREVOUN.

OLI IPINOS GLENDAI, KI' O KITSAKIS TRAGOSTEIAI,
IPIROTHA TRAGOUTHIA, POU AMASTHEAN KE LOGHOUTHEA.

LE--EI TRAGOUTHIA ME KAI' MO, YIA TIN ZO'I' ENAKEN,
PO FO, YIA TIN ZO'I' ENAKEN.

KI' AP' TOU KITSAKI TI FORI, ENNE TRAGOUTHISAKHA,
PO FO, ENNE TRAGOUTHISAKHA.

OLI IPINOS.....

THINEI KOURAYLO KE HANA SE KATHE POREKIMO,
PO FO, SE KATHE POREKIMO.

PARGORIA SEON ARKOSTO, KE STON KHEITIMENO,
PO FO, KE STON KHEITIMENO.

OLI IPINOS.....

Notes by John Peppas © 1973

A B Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω

PELAR MED VALS.

(Norway)

Record: To-3 Norsk Gramofonkomp. A/S, Oslo, Norway, or Aqua Viking V 300 B.

Formation: Couple dance. Any number of couples. Free hand on hip, thumb forward.

Steps: Waltz, two-step, Hamborgarpois pivot.

Hamborgarpois pivot:

This is a distinctive curving step bordering betw. a ball-of-foot pivot and a step-hop. Described like this:

- ct 1. Step on the whole ft, with knee bent ct & lift heel from floor and straighten knee a bit to raise the body, while turning on ball of ft.
- ct 2. Repeat above motion with other ft. ct & finish above motion with other ft.

There are thus two distinct motions on each meas. A smooth "bounce" is maintained, the knees flexing lightly, never completely straight.

- Sequence: 1. Waltz
2. Pejar (Sweeper). (Two-step fwd and back, with stamping).
3. Hamborgarpois pivot and lift.

Introduction: 4 measures.

1. Closed shoulder-waist pos. 15 waltz steps LOD. M starts on 1 ft. On 16th meas, cpl stops, facing each other, inside hands joined at shoulder level, held out to M's R.
2. Start on outside ft. 3 open two-steps LOD, face to face with arms projected back, back to back with arms projected fwd, and face to face with arms back again. Release hand held. Join opposite hands, while turning half around (M CW, W CCW), stamping on both steps. Repeat the 3 open two-steps etc. in opposite direction, starting with outside ft (W's L, M's R), ending with 2 stamps on last meas, facing LOD.
3. In shoulder-waist pos, M dances a two-step (L, close, L) more or less in place, but turning to his L (CCW), with stamp on last beat, while bringing W over in front of his, W dancing a longer two-step (R, close, R). Closed shoulder-waist pos, and repeat above step in opp. direction (CW). Starting on opp. ft and with stamp on 1st beat. Cont. turning CW with 2 two-steps, no stamp, but with a trace of a hop on last beat of each meas. Pivot CW with 6 Hamborgarpois pivot steps. Final meas M lifts W from his L to his R side.

Pause during pick-up notes. Repeat entire dance.

RHEINLANDER-POLKA

Danish waltz dance

Pronunciation: Ryn-lenn-dehr polka. Translation: Rheinlander-Polka
Record: Aqua VIKING 860 a. Tune title: "Den Gamle 1 G".
Formation: Any nr of cpls in circle, LOD CW.
Positions: Single hand hold (at shldr level), formal closed posn.
Footwork: Opp thruout; two-step, walking step, polka.
Character: Light and smooth.

A. Fwd and back:

1-2 With inside hands joined, facing fwd, bng on outside ft, 1 two-step followed by 2 walking steps, in LOD. On last walking step, M turns half about to own R, and W to own L, and other hand is joined with ftur.

3-4 Bng on other ft (which is now outside), 1 two-step followed by 2 walking steps, in RLOD.

5-6 In formal closed posn, 4 polka steps turning CW and progressing fwd in LOD.

* Sequence repeated as many times as music allows.
Some dancers replace the last 2 polka steps with a 4-ent pivot turn.

Description by Gordon Z. Trevis
Used by permission