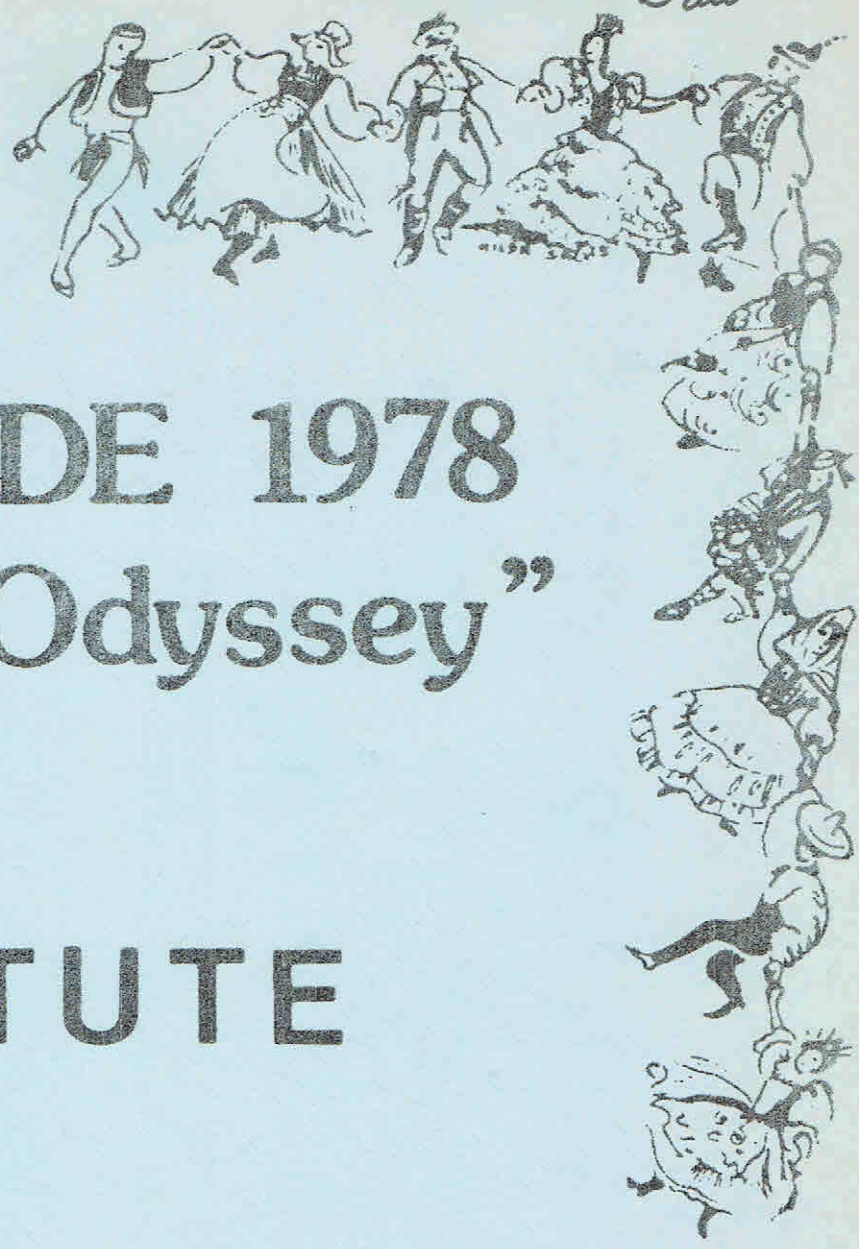


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# STATEWIDE 1978 "A Greek Odyssey"

## INSTITUTE



FOLK DANCE FEDERATION OF CALIFORNIA, INC.

presents

A TEACHERS' AND DANCERS' INSTITUTE

DATE: Saturday, May 27, 1978  
LOCATION: Oakland Civic Auditorium  
Oakland, California  
TIME: Registration 1:00 P.M.  
Instruction 1:30 P.M.

SCHLOMO BACHAR Daber Elay Bifrachim (Cpl)  
(Talk to me with flowers)  
Zichronot (Cpl)  
(Memories)  
Al Kanse Hakesev (L)  
NED & MARIAN GAULT Salzburg Laendler (Cpl)  
JOHN PAPPAS Hasápikos  
Miterítsa  
Pogonísios - Sta Dyo  
Syrtos - Kalamatianos  
Tsámikos - (Kleétikos, Arvanítikos)

FEDERATION INSTITUTE COMMITTEE

Chairman Genevieve Pereira  
Vance Teague  
Hazel Streeter  
Henry Shonerd

Co-ordinator Frank Bacher

Educational Instruction Material

Cost - \$3.50

DABER ELAY BIFRACHIM

(Talk to me with Flowers)

Music: U. Assaf, D. Seltzer

Dance: Shlomo Bachar

Record: Hadarim VII - Israeli  
Side B - Band 4

Formation: Couples in a circle, man on the inside of circle.

Steps are described for the man only, girl should do opposite footwork, except where indicated otherwise.

PART ONE COUPLES FACING EACH OTHER (Man's back to center),  
MAN'S RIGHT HAND HOLDS GIRL'S LEFT HAND.

Step half a turn counter clockwise (to left side) on right, while leaning to the right side and hold (couples are now back to back). Step-sway onto the left foot to the left side, while keeping arms straight and hold.

Step half a turn clockwise (to the right side) on the right foot and hold (couples are facing each other).

Step-sway onto the left foot to the left side, while keeping arms straight and hold.

PART TWO HOLD BOTH HANDS.

Step with the right foot to the right side while extending both arms and hold.

Step-cross with the left foot over the right foot while closing both arms and hold.

Repeat

Cross-turn with left foot over the right foot clockwise (to the right side) in 2 counts and wide up facing your partner.

PART THREE GIRL'S STEPS ARE THE SAME AS MAN'S

1 - 4

Step-cross with the right foot over the left foot while touching each other's right palm, then step in place on the left foot, close with the right foot, and hold.

5 - 8

Repeat 1-4 with opposite arm and footwork starting with the step-cross on the left foot over the right foot.

9 - 11

Yemenite to the right side and end up on right heel in front of left foot.

12

Hold.

13 - 14

Lift right leg with bent knee in front of left leg and hold.

15

Step-sway on right foot in back of left.

16

Step-sway in front of left foot.

17 - 18

Repeat 15-16

PART FOUR GIRL'S STEPS ARE THE SAME AS MAN'S.

HOLDING EACH OTHER'S RIGHT ARM RAISED UP HIGH WHILE EACH OTHER'S  
LEFT ARM REMAINS DOWN.

1 - 8

Together make a clockwise turn while stepping on the right foot, together with the left foot, step right, together left, step right, together left, step right, together left.

DABER ELAY BIFRACHIM (Continued)

PART FOUR

FACING EACH OTHER, HOLDING HANDS.

- 9 - 10 Rock back on the right foot, while the right arm is bent at the elbow and the left arm remains extended forward, then rock forward on the left foot.
- 11 - 12 Step forward on the right foot next to partner's right side (so that you are now standing side by side facing each other still) while holding hands with both arms bent at the elbows (as if creating a window). Then step back on the left foot.
- 13 - 16 Step in place on right, left, right, left.

PART FIVE

MAN'S STEPS

MAN'S LEFT HAND HOLDS GIRL'S RIGHT HAND RAISED UP HIGH, MAN'S RIGHT HAND HOLDS GIRL'S LEFT HAND DOWN (Man should use his right hand to turn girl).

- 1 - 2 Step-cross with the right foot over the left moving to the left side while bending right knee, then step on the left foot in the same direction.
- 3 - 8 Repeat 1-2 three more times (total of 4)

GIRL'S STEPS

- 1 - 4 Turn clockwise (moving to the right side) while stepping on right, left, right, and close with left foot.
- 5 - 8 Repeat 1-4.

GIRL'S STEPS ARE THE SAME AS MAN'S.

Repeat 1-6, PART FOUR, only with opposite armwork: HOLDING EACH OTHER'S WAISTLINE WITH THE RIGHT HAND WHILE THE LEFT ARM IS RAISED UP HIGH.

- Sway on right foot to right side.  
Sway on left foot to left side.

ZICHRONOT

(Memories)

Music: Toby David

Dance: Shlomo Bachar

Record: HAMECHOLELET - Hadarim IX  
Waltz - Side A, band 2

Formation: Couples, facing CCW: woman is in front of man holding his right hand with her left.

PART ONE

- 1 - 4 Waltz step forward starting on right foot.
- 5 - 8 Waltz step forward starting on left foot.
- 9 - 12 Repeat 1-4.
- 13 - 16 Repeat 5-8.

FACING CENTER OF CIRCLE

- 17 - 20 Waltz step forward starting on right foot into the center of circle.
- 21 - 24 Waltz turn in place starting on left foot ending with back to center of circle.
- 25 - 32 Repeat 17-24 moving out of circle ending facing center of circle again.
- 33 - 64 Repeat 1-32.

STEPS FROM HERE ON ARE DESCRIBED FOR MAN ONLY. WOMAN'S STEPS ARE WITH OPPOSITE FOOTWORK.

PART TWO

FACING CCW, WOMAN ON MAN'S RIGHT SIDE, HOLDING INSIDE HANDS.

- 1 - 3 Waltz step forward starting on right foot.
- 4 - 6 CHANGE HANDS: MAN'S LEFT HAND HOLDS WOMAN'S RIGHT HAND..  
Travelling in line of direction: waltz- $\frac{1}{2}$ -turn backward starting on left foot.
- 7 - 9 Waltz step backward starting on right foot.
- 10 - 12 Waltz step backward starting on left foot.
- 13 - 15 FACING EACH OTHER, HOLDING BOTH HANDS.  
Cherkessiya waltz step to the left side: repeat 13-15 with opposite footwork.
- 19 - 24 DROP HANDS.  
One complete CCW turn in place with 2 waltzing steps starting with right foot, then with left foot.
- 25 - 48 Repeat 1-24.

PART THREE

HOLDING EACH OTHER'S ARMS EXTENDED SIDEWAYS.

- 1 Step on right to right side.
- 2 Step on left in back of right side.
- 3 Step on right in place.
- 4 - 6 Repeat 1-3 to left side with opposite footwork.
- 7 - 9 Waltz step forward on right while changing places.
- 10 - 12 Waltz step away from each other starting on left foot.
- 13 - 24 Repeat 1-12.
- 25 - 36 Repeat 1-12.
- 37 - 48 Repeat 1-12.

ZICHRONOT (Continued)

PART FOUR

BALLROOM POSITION, MOVING CC.

- 1 - 3 Waltz step around starting on right foot.
  - 4 - 6 Waltz step around starting on left foot.
  - 7 - 9 Waltz step around starting on right foot.
  - 10 - 12 Waltz step around starting on left foot.
- On the last count, girl makes a complete turn under boy's right arm.

AL KANFE HAKESEV

(On Silver Wings)

Music: N. Shemer

Dance: M. Alpasi

Record: Back from Israel 76 - Hadarim VIII  
Israeli - Side B, band 3

Formation: Circle, facing CCW, holding hands.

PART ONE

- 1 - 5 Five running steps forward starting on right.
- 6 Cross the left in back of right.
- 7 Step on right foot to right side.
- 8 Left foot in place ending facing center.
- 9 - 12 Mayim step to left side starting with right foot.
- 13 - 16 Repeat 9 - 12.
- 17 - 32 Repeat 1 - 16.

PART TWO

FACING CENTER OF CIRCLE

- 1 - 2 Step-hop on right into center of circle.
- 3 - 4 Step-hop on left into the center.
- 5 - 8 In middle of center yemenite step to the right side with a right step-hop.
- 9 - 12 Yemenite to left side with a left step-hop.
- 13 - 16 Four running steps backwards starting with right foot.
- 17 - 32 Repeat 1-16.

PART THREE

FACING CENTER

- 1 - 2 Leap on right to right side and close with left foot.
- 3 - 4 Repeat.
- 5 Cherkessiaya step:
  - forward on right, bending right knee,
- 6 step in left in place,
- 7 close right foot next to left foot,
- 8 hold.
- 9 - 16 Repeat 1 - 8 to left side with opposite footwork.
- 17 - 32 Repeat 1 - 16.

# SALZBURGER LÄNDLER

## AUSTRIA

**SOURCE:** This dance is from material learned in Austria by Marian and Ned Gault in Summer, 1977.

**MUSIC:** Dances of Germany DG-578.

**FORMATION:** Couples in circle, facing LOD, M inside, with inside hands joined. Throughout dance, free hands are as follows: M hook thumb in suspenders, W free hand in fist at waist.

**STEPS:** Waltz\*, Ländler: a modified waltz. Step fwd R (flat foot) (ct 1), close L just behind R (ball of foot) (ct 2), step slightly fwd R (ball of foot) (ct 3) Next step would begin with L foot.  
W's Turning Step: One turn on 2 flat, even steps to each measure.

3/4  
measures

### INTRODUCTION

1-4 Balance away and together (meas 1,2). Turn W CW under joined MR,WL hands to Ballroom Position.

### PART I

- A<sub>1</sub> 1-8 With 7 waltz steps, turn CW, moving fwd in LOD. On meas 8, turn W twd LOD, one turn CW under joined ML,WR hands. At end, join MR,WL hands and release the others, M facing LOD, W RLOD.
- A<sub>2</sub> 1-8 Moving in LOD, W turns under new joined hands, 4 turns in 8 waltz steps. M follow partner with ländler steps. On meas 7, M stamp L (ct 1), hold (ct 2), stamp (ct 3). On meas 8, M jump and kneel onto R knee in place (ct 1), hold (ct 2,3). Do not release joined hands.
- B<sub>1</sub> 1-7 W move twice around ptrn with 7 ländler steps. M stand on meas 7.  
8 M stamp R (ct 1), hold (ct 2,3) as W turn once CW under joined hands.
- B<sub>2</sub> 1-8 W continue turning CW under joined hands, using W's Turning Step (above), in place. 8 measures. At the same time, M move CCW 3/4 around W to the inside of circle using the following step: Stamp R (no wt) (ct 1); small step R to side (ct 2); close L to R (ct 3). Step is done facing ptrn and moving sideways around her. M do 7 stamping steps (meas 1-7). On meas 8, M release ptrn's hand and stamp R (ct 1) with arms extended upwards to sides, elbows straight.
- C<sub>1</sub> 1-4 W hold apron (or skirt) with RH. With 4 ländler steps, move CCW around behind ptrn to inside of circle. M, facing out, clap hands, kneeling onto R knee (ct 1, meas 1); slap floor twice with R hand (ct 1, meas 2, and ct 1, meas 3); stand up, closing feet with stamp on R, extending arms upwards to sides (ct 1, meas 4).  
5-8 Partners circle around each other CCW, M to inside, W to outside. W use 4 waltz steps, turning CW (one turn on each 2 meas). M move fwd, one step to each meas (step, ct 1; slight bounce, ct 3), in a "stalking" action, beginning R foot.
- C<sub>2</sub> 1-8 Ptrns continue circling once more around, ending ptrns facing, M on inside. On meas 7, M stamp R (ct 1), hold (ct 2), close L (ct 3). Stamp R (ct 1, meas 8), arms extended upwards to sides.



PART II

- A<sub>1</sub> 1-7 Ptnrs join hands across (MR,WL and ML,WR), R elbows bent and held out to side, L arm straight. Turn CCW in place with 7 ländler steps, both beginning R, making 2 or 3 turns to put W back on outside of circle.  
8 M stamp L (ct 1), raising R hand. W turn once CCW (do not release hands). M straighten R elbow and hold joined MR,WL hands away from body.
- A<sub>2</sub> 1-8 Use ländler steps to turn twice CCW in place to put W back on outside. M stamp R (ct 1, meas 7), hold (ct 2), step L (ct 3), stamp R (ct 1, meas 8), hold (ct 2,3).
- A<sub>3</sub> 1,2 Raise hands and W turn twice CW to reverse the position (ML,WR hands held fwd, ML elbow straight).  
3-7 Use ländler steps to turn twice around CW to put W back on outside.  
8 M stamp L (ct 1), raising L hand. W turn once CW. Face ptnr, both hands still joined straight across.
- A<sub>4</sub> 1 Balance slightly away from ptnr.  
2 Step together, R hips adjacent, L elbows bent and held out to side.  
3-6 Use 4 ländler steps to turn CW in place, both beginning L foot, making 2 turns to put W back on outside of circle.  
7,8 W take 2 ländler steps in place as M stamp L (ct 1, meas 7), hold (ct 2), step R (ct 3), stamp (ct 1, meas 8), hold (ct 2,3).

PART III

- C<sub>1</sub> 1-8 M raise L hand. Without releasing hands, W move to own R, around behind ptnr (ML,WR hands go over M's head) to MR side. Hold ML,WR hands fwd and turn twice in place, ending M back to center.
- C<sub>2</sub> 1 M bend fwd from waist and "duck out" (back twd center).  
2 Raise joined hands. W turns once CCW in place.  
3,4 M raise R hand. W move to own L around ptnr (MR,WL hands go over M's head) to ML side.  
5-8 Hold MR,WL hands fwd and turn once CW in place, ending M back to center.
- B<sub>1</sub> 1 M bend fwd and duck back twd center.  
2 Raise joined hands. W turn  $\frac{1}{2}$  CW (do not release hands). Lower joined hands, crossed, in front of W. End both facing LOD, W in front.  
3-7 Moving slightly fwd in LOD, balance to R, W looking over R shoulder to ptnr. Repeat to L, R, L, R.  
8 M stamp L (ct 1), releasing joined hands. Rejoin hands in varsouvienne pos.\*
- B<sub>2</sub> 1,2 Raise joined hands and W turn  $1\frac{1}{2}$  CW in place, wrapping up to "little window" (R elbow bent and placed at outside of ptnr's R shoulder, L hands joined "through the window").  
3-7 Using ländler steps, move in LOD (M fwd, W backing up).  
8 M stamp (ct 1), raising joined hands. W turn under CCW in place, beginning to "unwind" the window.
- B<sub>3</sub> 1,2 W continue turning CCW ( $2\frac{1}{2}$  turns total) as M turns  $\frac{1}{2}$  CW to face RLOD. Reform "little window", with L elbow near ptnr's L shoulder.
- B<sub>4</sub> 3-8 Using ländler steps, again move in LOD (M backward, W fwd). M stamp (ct 1, meas 8)  
1,2 Raise joined hands. W turn twice in place, M turning  $\frac{1}{2}$  L to face ptnr.  
3,4 Release MR,WR hands. W make one turn CW under joined hands with 2 ländler steps.  
5,6 Balance away and together (begin ML,WR foot).  
7,8 MEN: Swing joined hands down, through, and release them, turning L to face cntr with a stamp L (ct 1, meas 7), hold (ct 2), stamp R (ct 3), stamp L (ct 1, meas 8), hold (ct 2,3). On last stamp, raise hands to shoulder level, elbows bent.  
WOMEN: Release hands, turning CW to outside of circle. End facing cntr, behind and slightly to R side of ptnr, hands in fist at waist.

PART IV

C<sub>1</sub>-C<sub>2</sub>

WOMEN'S STEP

- 1,2 Two step-swings in place. (R-swing, L-swing).
- 3,4 Two turns in place using 3 steps per measure (6 steps, total).
- 5-16 Repeat meas 1-4 three more times (4X total), except last time W make only one turn and stop (hold ct 2,3, meas 16).

MEN'S PLATTL

Slap thighs or shoe, as directed. Keep elbows close to sides, wrists are straight. There should not be any hopping or bouncing. Remember, the important thing is to make rhythm, not bruises.

	Hand →	R	L	R	L	R	L	R	L	R	L	R	L
1,2	Counts →	1	&	2	&	3	&	4	&	5	&	6	&
	What to →	R	L	R	L	R foot	L	R	L	R	L	R foot	L
	slap	Thigh	Th	Th	Th	(sole)	Th	Th	Th	Th	Th	(top)	Th
						raised in						raised in	
						front						front	

	Hand →	X	L	R
3	Counts →	1	2	3
	What to do →	stamp R, raising L, knee bent. Thigh parallel to floor	slap raised L thigh	Leap onto L. Slap raised R thigh.

- 4 Repeat measure 3.
- 5-16 Repeat plattl, measures 1-4, three more times (4X total), except on meas 16, stamp R (ct 1), raising hands shoulder high. Hold (ct 2,3).
- D<sub>1</sub> 1-7 M move fwd in LOD with 7 ländler steps, beginning L foot. M cross own hands at wrist behind his back. W follow partner, beginning R foot, joining hands with ptrn "straight", not crossed, so that ML,WR and MR,WL hands are joined.
- 8 M release R hand and stamp R (ct 1), turning ½ L on ct 2,3 to face ptrn. Take Ballroom Position\*, M facing RLOD.
- D<sub>2</sub> 1-6 Waltz with ptrn, turning CW and moving in LOD.
- 7 M take one ländler step in place, turning W under joined ML,WR hands to outside of circle.
- 8 M drop to kneel on R knee facing ptrn (ct 1), hold (ct 2,3)

Notes by Ned Gault

# HASÁPIKOS

(Greece)

Source: This dance is popular all over Greece, and in the same or different forms, is done all over the Balkans and the Near East. It was originally danced by the butchers of Constantinoupolis; (Hasápihos comes from the word hasápis which means butcher.)

Music: The music is in 2/4 time and can be in a range of tempos; however it is usually done to a faster tempo. Any good Hasápiho record can be used.

Formation: A broken circle with arms on shoulders.

Characteristics: The dance is for both M and W. However, it can be done by only M, in which case it would be danced much faster and with more of a masculine styling (larger steps, more gusto). In any case, W should take smaller steps.

## BASIC STEP

<u>Meas</u>	<u>cts</u>	2/4 time
I	1	Step to the R on the R ft.
	2	Step behind the R ft on the L ft.
II	1	Step to R on the R ft.
	2	Swing the L ft in front of the R ft.
III	1	Step to the L on the L ft.
	2	Swing the R ft in front of the L ft.

## BASIC STEP II

I	1	Step to the R on the R ft.
	2	Step across in front of the R ft on the L ft.
II	1	Step to the R on the R ft.
	2	Swing the L ft in front of the R ft.
III	1	Step to the L on the L ft.
	2	Swing the R ft in front of the L ft.

## TURN

I	1	Freeing arms from shoulders, step to R on R ft starting to turn to
	2	Step on L ft, continuing turn.
II	1	Step on R ft, completing turn.
	2	Swing the L ft in front of the R ft.
III	1	Step to the L on the L ft.
	2	Swing the R ft in front of the L ft.

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Presented by John S. Pappas  
Oakland, CA Statewide Institute  
May 27, 1978

MITERITSA

(Póntos, Greece)

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

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

Music: 4/4 meter; Folk Dancer 45 No. 4052-B.

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

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

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

<u>Second Variation (instrumental melody)</u>		
(All of the dancers drop hands and clap while the lead man dancer does the following step with his ptrs.)		
I	d d d d d	A small hop on the L ft. )
		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 or more meas. They then may 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.

Presented by John S. Pappas  
Oakland, CA Statewide Institute  
May 27, 1978

POGONISIOS - STA DYÓ  
(Greece - Pogóni)

Source: Pogonísios - Stá Dyo is from the area of Pogóni in Épiros (northwestern Greece). Pogóni is an area (like a county) and the name of the dance simply means that it is from Pogóni. It is for men and women.

Bibliography: Elliniki Hori, 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 *d d d* The dance can be done to any Stá Dyo or Pogonísios tune.  
Odeon 60 (LP)  
Songs of Epires 45 F-A

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

Characteristics: 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	<i>d</i> <i>d</i> <i>d</i>	Wt on R, step across in front of R on L. Step sdwd R on R. Step across in front of R on L.
II	<i>d</i> <i>d</i> <i>d</i>	Step sdwd to R on R. Step behind R on L. Step sdwd to R on R.

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

I	<i>d</i> <i>d</i> <i>d</i>	Wt on R, step across in front of R on L. Touch ball of R ft diag fwd to the R.
II	<i>d</i> <i>d</i> <i>d</i> <i>d</i>	Step behind on R. Step back on L. Step in place on R.

SYRTOS - KALAMATIANOS (continued)

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 overall rhythm.

2/4:  7/8  or 

Meas

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

TSÁMIKOS (KLEÉTIKOS, ARVANÍTIKOS)

(Greece)

Source: This dance is panhellenic. It is done all over Greece. The name Tsámikos comes from the area Tsamouría in Epirus where the dance is said to have originated. The Tsámides, or people from this area are the originators of the dance. It is also called the Kléftikos because it was the dance par excellence of the Kléftes (Greek freedom fighters during the war for liberation from the Turkish domination). It is often called Arvanítikos because much of the area of the dance's origin is now enclosed by the Albanian borders. According to Papahristo, 2/3 of the inhabitants of this area are Greek Christians. It is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)

Elliniki Hori, V Papahristos, (Athens, 1960)

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

Music: The music is in 6/4 or 3/4 time. The dance can be done to any number of Tsamiko tunes. There are literally thousands of songs so I will just list a few of the classic ones.

"Arahova"

"Aetós"

"Góifo"

"Nasán tá Neiáta Dyó Forés"

"Stá Sálona"

"Papalábraina"

"Káto Stóu Váltou"

"Itía"

"Fengaráki"

"Ílios"

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: Originally danced only by M, the M's styling should reflect this. There can be leaps and large movements with the legs. The dance is heroic in tone. W should dance proudly, but sedately -- their movements must be small. The leader can do variations; slapping the ft and turning, etc. as his mood prompts him.

<u>Meas</u>	<u>cts</u>	<u>Basic Step</u>	6/4 or 3/4 time
I	1,2	Step sdwd to the R on the R ft.	
	3	Step across in front of the R ft on the L ft.	
II	1,2	Step sdwd to the R on the R ft.	
	3	Step across in front of the R ft on the L ft.	
III	1,2	Step sdwd to the R on the R ft.	
	3	Step across in front of the R ft on the L ft.	
IV	1,2	Step sdwd to the R on the R ft.	
	3	Hop on the R ft, swinging the L ft behind the R leg. (L ft should be about knee height and close to the back of the R knee for the M. For W, the hop is very slight, the L ft should be behind the R ankle).	
V	1,2	Step sdwd to the L on the L ft.	
	3	Step across in front of the L ft on the R ft.	
VI	1,2	Step sdwd to the L on the L ft.	
	3	Hop on the L ft, swinging the R ft in front of and close to the L leg.	

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