

ZAGORISIOS  
(Greece - Epiros)

This is a dance from the Zagóri area of Épiros 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.

Pronunciation: zah-goh-REE-see-ohs

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

Music: 5/4 time. Music Box "45," 451, 325, 326  
"Konstantás," T-Aidonia LP #1  
"Zagorísias," Folkraft LP-6

Formation: Line with hands joined, elbows bent -- hands should be at shldr height.

Characteristics: Like most dances of Épiros, 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.

<u>Meas</u>	<u>cts</u>	
I	1	Wt on R ft.
	2	Raise L in front of R.
	3	Move L ft slightly to L (swinging from knee).
	4	Step across in front of R on L.
	5	Touch R next to L facing LOD, OR, slightly raise R ft (ankle height of L leg). 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 1 (ct 1), raise L leg so that knee is high (leg bent), and step on L ft in place (ct 3). (M only)

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

Presented by John Pappas

Dance description courtesy Stockton Folk Dance Camp, 1976

MITERITSA  
(Pontos - Greece)

Source: The name of this dance, Miteritsa, (Mee-teh-REET-sah) 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 Pontos are from the Black Sea area. They were evicted by the Turks after over two thousands years of living in this area.

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

Music: Folk Dancer MH 4052B. 4/4 meter.

Formatinn: For greatest enjoyment, the Miteritsa 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	cts	FIRST VARIATION (vocal melody)
		(During this variation there should be slight flexes of the knees.)
I	♩	Facing LOD, step fwd on the R ft (there may be a slight stamp).
	♩	Step next to the R on the L ft.
	♩ ♩	Repeat action of cts 1, 2.
II-IV		Repeat action of meas I to a total of 16 steps in LOD. Turn to face RLOD on last step.
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.

MITERITSA (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	♩	A small hop on the L.)	) This is a skip step.
	♩	Step on the R ft.	
	♩	A small hop on the R ft.	
	♩	Step on the L ft.	
		Repeat action of cts 1 and 2.	
II-VIII		Repeat action of 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 they 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 Miteritsa.

Miteritsa mou glikia, thelo mia 'gapitikia.	Sweet mother, I want
Miteritsa mou glikia, thelo mia 'gapitikia.	a loved one, with eyes
Mavramatia ke megala, zimomena me to gala.	dark and large and
Mavramatia ke megala, zimomena me to gala.	beautiful skin. (The
	idiom says, "Dark eyes
	kneaded with milk.")

Ithela na'rtho to vradi, m'epiase psili vrohi.	I wanted to come to
Ithela na'rtho to vradi, m'epiase psili vrohi.	you last night, a
To Theo parakalousa, yia na se vro monahi.	light rain caught me.
To Theo parakalousa, yia na se vro monahi.	I asked God to let
	you be alone when I
	found you.

Presented by John Pappas

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Dance description courtesy Stockton Folk Dance Camp, 1976

KARSILAMAS (ANTIKRYSTOS)  
(Greece)

Source: This is a daace which is done ia the villages nf Macednaia, and it is alsn done in the city taverns. It is a cpl dance and the name means "face tn face." (Karsilamas is the Turkish wrd, Aatikrystis is the Greek wrd.) "Face to face" refers tn the starting pns of the dance.

Prrnunciatinn: kar-see-lah-MAHS

Bibliography: Greek Fnlk Dances, M. Vnuras and R. Hnlden (New Jsrsey, 1965)  
Fnlk Dancee of the Greeks, T. aad E. Petrides (New York, 1961)

Music: 9/8 time. Any gnnd Karsilamas melody can be used. Snme nf the ppular tunes are:  
Folkraft LP3, side A, band 5;  
Festival F3001, side 1, hand 4.

Fnrmatinn: M and W facing each nther. The arms can be stretched out at shldr height; the W can have her hands on her hips. The M can have one arm out aad oae hand behid his back. Bntb the M aad W can have nne hand nn hip and nne hand waving a handkerchief. The W may hold a handkerchief in both hands (halding npp cnraers) and mve the haadkerchief in frnt nf her face teasiagly. (Two W may dance tngether, hut they never do any of the M variatinnns.)

Characteristics: This is a flirtatinus, fun daace. The steps are small and smooth. You should not be too far frnm ynur ptr. It is alsn imprvnissinnal. There is an set pattern. The rhythm is 9/8 and is hrnken down into fnur cunts:

9/8  (1, 2, 3, 4+)

9/8  9/8 quick, quick, quick, slow

9/8 shnrt, shnrt, shnrt, loag

I will describe the daace steps in tsrms nf the fnur cunts.

Meas	cts	9/8 rbythm
		<u>Basic Step Right</u>
I	1	Step sdwd to the R on the R ft.
	2	Step acrss in frnt nf R ft on L ft.
	3	Step sdwd tn the R na R ft.
	4+	Hnp twice on the R ft, swingiag L ft in frnt of R.

KARSILAMAS (ANTIKRYSTOS) (continued)

		<u>Basic Step Left</u>
II	1	Step sdwd tn the L nn L ft.
	2	Step across ia frnt nf the L ft nn R ft.
	3	Step sdwd tn the L on L ft.
	4+	Bop twice nn the L ft, swingiag the R ft ia froat nf L.

These steps should be small, and the two ptrs should aeve he far apart. The Basic Step can alsn be done fwd nr bkwd. It is aot necessary tn daace only nne meas fwd and one meas bkwd; ynu may daace as many meas fwd or bkwd as pleases ynu.

The Karsilamas is an imprvnissinnal dance and sn there should be an chorengraphy except fnr exhibitinn purposes, perhaps. Each cpl dances the steps and variatinnns as their mood tells them. I will, therefore, describe some nf the most cmmn types nf variatinnns and leave it to the dancers to dn them as the Greeks dn them: Creatively aad Imprvnissinnally.

Variatinn (Turn).

Do the Basic Step to the R, dnng nne cmmplete turn tn the R as ynu step R, L, R, ending with the L ft swingiag acrss in frnt nf the R. (You should end facing ynur ptr.) The turn caa thea be doae in reverse, moviag tn the L.

Variatinn (Fnrward and Back).

Dn nae Basic step fwd twd ynur ptr, and then one Basic step bkwd away frnm ynur ptr. If ynu wish, ynu may do twn Basic steps fwd and bkwd.

Variatinn (Crnss Ovsr and Back).

Do twn Basic steps fwd, passiag R shldrs with ynur ptr. Ynu end with ynur backs faciag. Dn two Basic steps bkwd, again passiag R shldrs to ead in a face-to-face pos once more.

If ynu wish, ynu may make this a "do-sa-do" and return by passiag L shldrs as ynu do the twn Basic steps bkwd.

Variatinn (M nn Squat).

M do the Basic step as described, except on ct 4 (the lngg ct) do a deep knee bend with back straight and knees tngether. You may clap as ynu dn the squat.

Variatinn (M slap foot).

M dn Basic step described abv, but insts ad of swingiag the L leg low in frnt nf R ft, lift the L leg straight with the L ft high ia frnt of ynu and slap the inside of L ft with the R hand. When ynu do this step tn the L, kick R ft high and slap it with the L hand.

(cnntinued)

## KARSILAMÁS (ANTIKRYSTÓS) (continued)

### Variation (M follow W).

This is a flirtatious step. The W do the Basic step bkwd several times following a serpentine pattern. The men do the Basic step fwd, following (or chasing) their ptrs.

I have described seven variations of the Basic step for Karsilamás. I have not numbered them on purpose. Numbering implies a numerical progression. There is no progression meant here. There is no pattern, no choreography, and except for exhibition purposes, there should be no set pattern. Since this dance is improvisational, there are many more variations that may be done. As you can see, all variations evolve from the Basic step. There is no floor pattern: that is, cpls should not be in a circle or in contra formation. Cpls should be scattered around the floor -- all cpls should be dancing freely -- it is not necessary that all cpls be doing the same variations at the same time. Ideally, everyone should be dancing their own steps without reference to other cpls on the floor.

The important thing is to dance with your ptr in close communication so that you can together improvise within the framework of the dance. And this is a flirtatious love dance ---

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

Presented by John Pappas

Dance description courtesy Stockton Folk Dance Camp, 1976

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## ZONARÁDIKOS (Thrace-Greece)

This is a dance from Thrace (Thráki) in northeastern Greece. The word "Zoni" or "Zonári" means a belt or sash in Greek. The name of the dance, "Zonarádikos," refers to the belt hold used in the dance. Other titles are "Hasapikos Thrakis," or "Pilalitos." There are many step variations possible for this dance, as well as many possible tunes which are used.

Pronunciation: zoh-nah-RAH-dee-kohs

Music: Soul Dances of the Greeks, LP  
Songs and Dances of Greece, Audio Int. 206, LP  
or any Zonarádikos  
2/4 or 6/8 meter.

Formation: A broken circle with belt hold or front chain hold: hold hand of person on other side of neighbor (your arm is across in front of your neighbor).

Characteristics: The feet are not lifted too far from the floor; knees are slightly bent. The feeling is joyful and vigorous. The music may be slow or fast.

<u>Meas</u>	<u>cts</u>	
		2/4 or 6/8
I	1	Step to R on R ft.
	2	Step across in front of R on L ft, OR, step almost next to R on L ft.
II	1	Step to R on R ft.
	2	Swing L ft in front of R, lifting R heel from floor, OR, lift L ft under you; L ft is not too close to R leg, lifting R heel from floor.
III	1	Step to L on L ft.
	2	Swing R ft behind L, lifting L heel from floor (facing LOD), OR, lift R ft under you; R ft is not too close to L leg (facing ctr).
		<u>Variation (if music is fast).</u>
I	1,2	Same as basic step except it is more a running step.
II	1	Stamp on both ft; ft are apart and knees are bent.
	2	Hop on R ft, lift L ft under you or slightly swing L ft in front of R.
III	1,2	Same as basic except hop on L ft on ct 2.

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