

FOLK DANCES OF GREECE

Recorded by James A. Notopoulos



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DESCRIPTIVE NOTES ARE INSIDE POCKET

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HEAVY BERATES From Epirus
SYRTOS From Paramythia, Epirus
KAROTSERES From Cyprus
SOUSTA RETHYMIOTIKE From Rethymno, Crete
SYRTOS KASTEILIANOS From Kastelli, Crete
PENTOZALES KHANOTIKOS From Khandia, Crete
SYRTOS APERATHITIKOS From Naxos

SYRTOS THERMIOTIKOS From Naxos
PERATIANO, DANCE KALAMATIANOS From Peloponnesus
WHERE GO YOU ELENE OF AN EVENING From Peloponnesus
THE BRIDE'S DANCE From Katerine, Macedonia
TRANOS DANCE From Statista, Macedonia
TIK ME TOULOUM From Pontus
NESIOTIKE GAINDA

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FOREWORD

This album of Greek Folk Dances is the second of a series being issued by the Ethnic Folkways Library on the Heroic Poetry, Folk Songs, and Dances of Modern Greece. The first album, *Folk Music of Greece*, contains in its introduction an account of the field recording of this collection, the historical background of Modern Greek culture, and a general account of Modern Greek Folk Music, Instruments, and Dances. The reader of this second album is referred to this account for a fuller account of the background of Greek music.

The material in all this collection comes from a large collection made by the writer in Greece in 1952-1953 when a Guggenheim Fellowship and a grant from the American Philosophical Society were given for the study of Homer in

the light of Greek heroic oral poetry and folk-songs. The songs were recorded in all parts of Greece and the islands; they were also collected in as pure a folklore a setting as possible, that is, in mountain villages and from singers and musicians whose repertory came from a pure oral tradition. The selections in this album, as in the previous one, have been made on the basis of those selected by Professor Spyros Peristeres, director of the Music Division of the Folklore Archives of the Academy of Athens. He has transcribed the music and has written the general introduction as well as the musical introduction and commentary on each respective selection.

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MODERN GREEK FOLK DANCES

By Spyros Peristeres
Director of Music Section
Folklore Archives, Academy of Athens

The dance is one of the most vital social and artistic expressions of the Greek people as well as one of its oldest traditions. It is well known that the dance was cultivated in Greece from ancient times and its developed art became a medium for the expression of human feelings. As our ancient sources reveal, the dances were many and varied; they gave expression to all phases of life, such as fertility, religion, war. As is the case in language, religion, and customs, the Greek people, despite its many historical vicissitudes, has preserved until the present many elements from its classical heritage. This accounts for the presence in modern Greek dances of many ancient forms and names. The dance along with song constitute for the Greek people, especially the folk people, their greatest enjoyment, especially during the hours and days of their leisure. Many of the songs created by the people to accompany their dancing reveal the importance of the dance in their lives, e. g.

Arise, gallant lads, all of you,
And enter the dance

or

Enter, girls, the dance to learn songs

or

Fair neighbors, young and old
Enter the dance

Other songs give us beautiful descriptions of the dance and the feelings associated with it, e. g.,

Down by the five marbles, by the old stones
Five dances were going on, all in a row -
And in yonder fold of the dance was the fair
Zervopoula,
The king passed by and greeted them . . .

The effect of the dance on a lad is described in the following song.

When the fair ones danced
My heart was sick;
But when the black-eyed beauties danced,
Alas, they brought me death.

Another song gives a variation of this theme,

My love, how gallantly you dance,
With what beauty -
Your every step is a knife,
Plunged in my heart.

The dance is an important social event in their lives. On days of merry-making the people, ornamented and dressed in their festive best, go to the threshing field or to the village square to dance; the women to display with pride their beauty, the men their lithe grace. It is the only occasion for the young to choose their mates. The following folk song reveals such an occasion,

Today is Easter day, the day for festival.
And all the girls are adorning for the dance.
" - Bring me my ornaments, bring me my mirror,

To dress and shine, to go like a partridge,
To start the dance down by the village,
To raise my eyes that hurl thunderbolts
Which have death in store for the Turk,
And change of faith for the Greek."

When the dance gets off to a good start and the loud song, which rushes forth from their hearts, echoes round the ravines, the folk singer compares it to

The dance is like stringed lace, the song re-sounds like a bell.

At the height of the dance, when their hearts are filled with the joy of life, they think of fate which they face with the spirit of gallant abandonado:

On with the dance,
Though the earth devour us.

The modern Greek folk dances fall into two types: 1) the shuffling dance (syrτος); 2) the leaping dance (pidiktos). Both types are for the most part mixed group dances, circular or semicircular. A few are danced by pairs, and fewer solo. The shuffling dances get their name from the fact that the dancers move to the right or to the left with light steps, without leaping. The shuffling dances provide the greatest variety with respect to steps, figures, names, melodies, and rhythms. They also seem to be the most ancient as may be seen from an inscription, representations on ancient vases, wall-paintings and in historical sources dating from the Middle Ages. An ancient inscription (I. G. 7. 2712. 66) found at Ptoon in Boeotia, at the temple of Apollo, and dating from the time of Calligula (37-41 A. D.), tells us that a certain Epaminondas "piously performed the ancestral shuffling dance (syrτος). " The word 'ancestral' shows that the dance was older than the first century A. D. The most important of the shuffling dances are the

1) Nesiotikos (the islands of the Aegean); 2) Khaniotikos (from Khania in Crete); 3) Kalamatianos (originally from the district of Kalamata in Peloponnesus though now it has become Panhellenic); 4) Syrτος a trois or a deux (in Epirus and Macedonia); 5) Kounetos (in Roumeli); 6) Trata (in Megara of Attica) etc.

The leaping dances are named after the leapings which characterize the movements of the dancers, especially the leader. These dances require strength, lithe movement, and are danced for the most part by men, though women take part in them as well. The leaping dances are varied, in accordance with the circumstances in which they are danced. The most important of the leaping dances are: 1) the Pentozali, Malevyziotikos and Sousta in Crete. In the rest of Greece, excluding the islands, we find the tsamikos also called klephtikos, with variations of it in Epirus, in Central Greece, and Peloponnesus. Its variations include the simple tsamikos, the open tsamikos, the deep tsamikos, the heavy Berates, the Klephtes, the Papadia, the Alambeës, the Zamandakas, etc. The most important of the paired dances is the Karsilamas, or face-to-face, which is danced mainly in the islands and in Cyprus; less frequently in other parts of Greece. The ballos, both politikos and Smyrnaikos, is usually danced after the island syrτος and constitutes its finale. In its movements it represents emotions of love, such as the pursuit of a girl by the man and her coy rebuff.

Of the solo dances the most common is the Zeimbekikos in which the dancer imitates in his movements the manipulation of war arms.

The folk dances are usually accompanied by folk instruments (See Volume I, p. 7). Frequently, in the absence of instruments, the dances are accompanied by songs sung either by the dancers or by semi-choruses of those who sit and watch the dance. The gold brocaded folk costumes of the women and the white foustanella (the kilts) of the men contribute much to the picturesqueness of the Greek dances.

SIDE I, BAND 1: HEAVY BERATES.

From Epirus.

The heavy Berates, accompanied only by instruments, is the dance par excellence in Epirus. Being one of the oldest of Greek dances it is danced only by the older men and belongs to the "leaping" category of dances. The chief characteristic of this dance is that the leader performs various leaping figures slowly, in conformance with the slow rhythm of this dance. These figures contribute much to its stately character. The origin of this dance, as indicated by its name, is associated with the dis-

- Βαρύς Μπεράτης - (Ἰπείρος)
(χορός)

trict of Berati in northern Epirus (Albania today). Berati is the medieval city of Belegrada in which there flourished a noteworthy phase of Byzantine culture. Another characteristic of this dance is its slow rhythm of 8/4. The

simple Berates is danced in other parts of Greece, e.g. Thessaly, Peloponnesus, and central Greece. It too originated in Epirus but has another melody and rhythm. See below, dance Peratianos.

SIDE I, BAND 2: SYRTOS From Paramythia, Epirus.

- Χορός Συρτός - (Παραμυθιάς Ἰπείρου)

This dance belongs to the category of shuffling dances, described in the introduction. No satis-

factory account of this dance was available.

- Καροτσέρης - (Χορός)



The Karotseres is a lively dance, increasing in speed as it nears the end. The dancers place their outstretched hands on the shoulders of each other, move in a circle, with three simple steps to the right and two to the left. It is danced mainly in the islands and in Cyprus, and rarely in the mainland of Greece. The dance and its melody seem to come from Roumania, but when and how it came into Greece is not clear. Its Greek name is to be accounted for by

the opening line of a song which the folk musicians attached to this melody,

Coach man, coach man,
How many dollars do you charge
To take and bring us back?

Καροτσέρη Καροτσέρη
πόσα τάλλαρα γυρεύεις
νά μᾶς πᾶς καί νά μᾶς φέρης...

SIDE I, BAND 4: SOUSTA RETHYMIOTIKE. From Rethymno, Crete.

Ρεθυμιώτικη Σούστα. (Χρήτη)

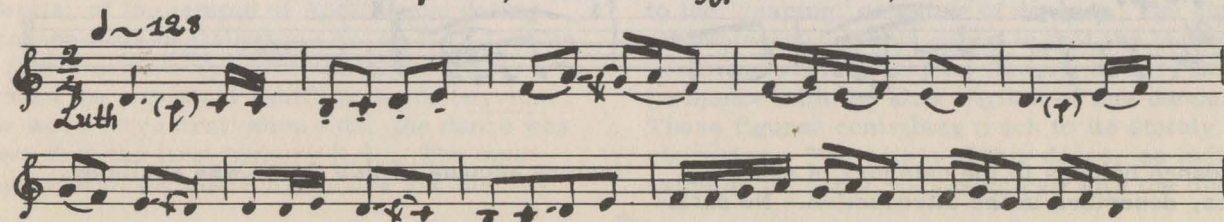


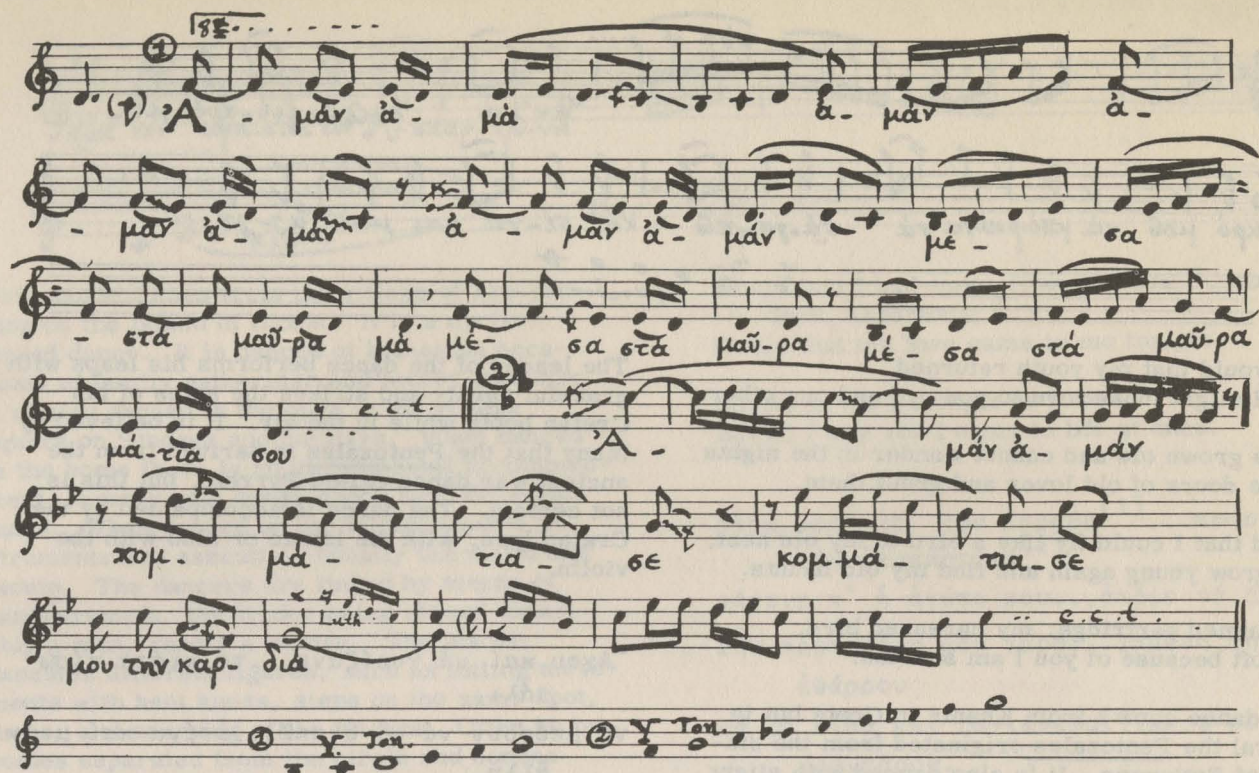
The Sousta Rethymiotike is a mixed dance, i. e. danced both by men and women. It derives its name from its rhythmic movements, which resemble the springs of a carriage (susta). It is a swift dance consisting only of three steps. The dancers are linked with their arms in a criss-cross position (See Album P 454). In this dance the dancers at the beginning form a

half circle, then they close the circle and separate into pairs (cavalier and dame) and perform various movements revealing in their mimicry expressions of love (cf. the ballos). As its name signifies it is danced in Rethymno of Crete and with variations in other parts of Crete and the Dodecanese, especially in Rhodes.

SIDE I, BAND 5: SYRTOS KASTELLIANOS. From Kastelli, Crete.

- Χορός συρτός Καστελλιανός - (Χρήτη)





Cretan couplets (mandinades) accompanying this dance. ¹

In the midst of your black eyes I see my death.
Have pity, save me, my tall dark beauty.

Cut my heart to pieces and think again --
Its every piece is your heart.

This dance comes from Kastelli on the island of Crete. The origin, however, of the shuffling dances of Crete is the district of Khania, and especially Khania itself. For this reason the Khaniotikos is the main shuffling dance of Crete. The Kastellianos is also a paired mixed dance, semicircular, with eleven steps, three forward, three to the side, and five steps again forward. It is lead by a dancer who performs graceful figures.

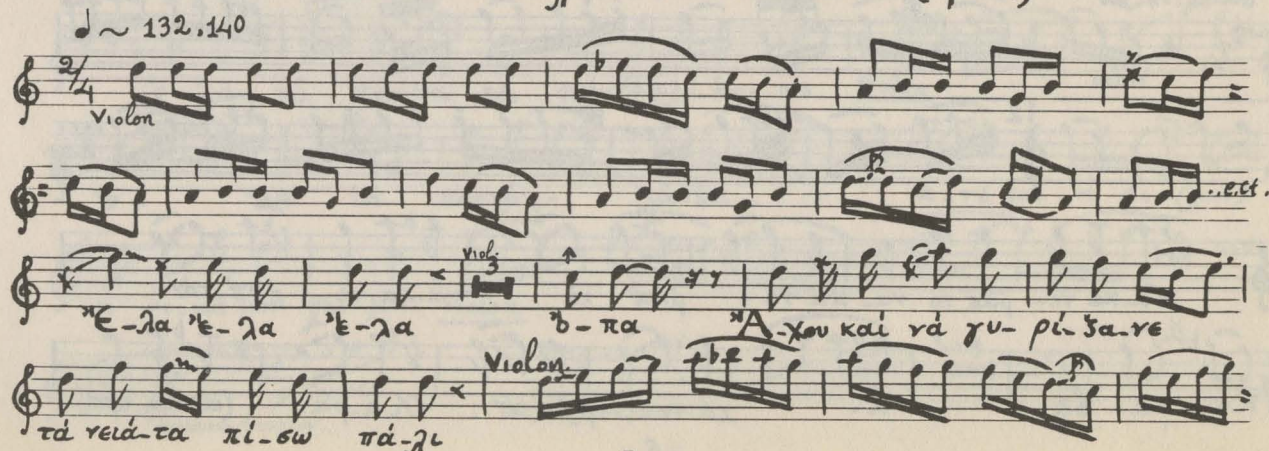
Μέσα στά μαύρα μάτια σου... βλέπω τό
θάνατό μου
κάνε μιστό καί σῶσε με... φηλό
μελαχροινό μου

Κομμάτιασέ μου τήν καρδιά... καί πάλι
συλλογίσου
κάθε κομμάτι τῆς καρδιάς... εἶναι
καρδιά δική σου.

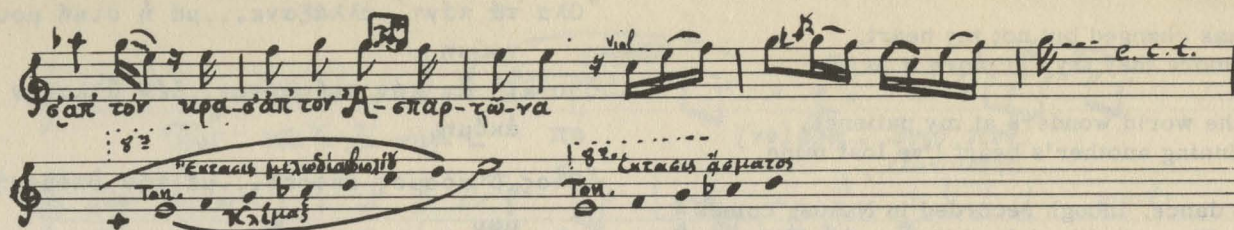
1. In singing these couplets the singer breaks the line at points in the Greek text marked by dots.

SIDE I, BAND 6: PENTOZALES KHANIOTIKOS. From Khania, Crete.

Πεντοζάλης Χανιώτικος (Χρήτη)



6



This dance comes from the village of Apeiranthos on the island of Naxos. It is a cyclic mixed dance. It is danced at homes on occasions of family gatherings and merry-makings. It is also danced in the open in the village square on Sundays and holidays. When danced in the home there is no instrumental accompaniment, merely with songs which have different tunes. When danced on the village square instruments are essential, usually the violin and laouto. The dancers are linked by means of handkerchiefs, the leader being almost invariably a man, rarely a woman. The leader executes different figures, such as sitting movements with bent knees, steps on the same spot, turns, and snapping of the fingers. Often he becomes separated from the circle and dances solo figures or breaking the circle with the second dancer he forms by means of a handkerchief an arch through which pass all the dancers. When the dance is public then the syrtos is danced as an introduction to the ballos dance, a formal dance which follows immediately. This dance is quiet and dignified.

Would that I had water from Karava,¹ wine
from Aspartona,²
Would that my love came to me tonight.

My joy of old I thought as lost,
But as I saw you I came to life at once.

Νάχα νερ' άπ' τόν Καραβά⁽¹⁾...κρασ' άπ'
τόν 'Ασπαρτώνα⁽²⁾
νάτονε κ' ή αγάπη μου...άπόφε νά ξετόνα.
Τήν περασμένη μου χαρά...χαμένη τήν
έθάρρου
μά σέ είδα καί ζωντάνεψα...μέσα μου
μονιτάρου.

1. Karava: a place name where there was a fountain.
2. Aspartona: a place name in the district of Apeiranthos.

SIDE II, BAND 1: SYRTOS THERMIOTIKOS. From Naxos.

Χορός Συρτός Θερμιώτικος.

♩ 184, 192

Violon

Ό-λα τά πάν-τα ωχ ά-μάν ά- μάν ά- μάν (ι)

Ό-λα τά πάν-τα τά πάντα γλά-ξα- νε. Violon

Ό- λα τά πάντα γλά-ξα- α-νε μά ή δι. (μά)

ή δι-υή μου γλώ-μη. Violon

Τον. Τον. Τον.

Έκτασις βιοχίου. Έκτασις άρματος.

All has changed but not my heart,
The more they try the more it is true.

All the world wonders at my patience,
In winning another's heart I've lost mine.

This dance, though recorded in Naxos, comes from Thermia (the island Kythnos). With small variations it is the same as the syrtos from Apeiranthos.

Όλα τά πάντ' ἀλλάξανε...μά ἡ δική μου
γνώμη

ὅσο κι' ἄν τήν πιέσουνε...δέν ἀλλάξεν
ἀκόμη.

Όλος ὁ κόσμος ἀπορεῖ...μέ τήν ὑπομονή
μου

γιά νά κερδίσω μιὰ καρδιά...ἔχασα τή
δική μου.

SIDE II, BAND 2: PERATIANO, DANCE KALAMATIANOS. From Peloponnesus.

« Περαιτιανό »
Χορός Καλαματιανός

The name of this dance is derived from the word Berati¹ which was changed to Perati and later to Peratiano in analogy with the dance Kalamatiano. It is a shuffling dance similar to the Kalamatianos.² It differs from it in the rhythm of its introduction which is more slow. Its origin is from the district of Khimara in Epirus, hence it is called Khimariotikos. Folk musicians from Epirus brought this dance to all parts of Greece where it is danced mainly in Pello-

ponnesus, central Greece, and Thessaly. The clarinetist who plays this song ornaments the melody considerably. Hence the basic melody is set forth in a simpler form in section 2 of the musical text.

1. Berati: see dance Heavy Berates in this album.
2. Kalamatianos: see Volume I, p. 9.

SIDE II, BAND 3: WHERE GO YOU ELENE OF AN EVENING. From Peloponnesus.

« Τοῦ πᾶς Ἑλένη ἀπό βραδυοῦ... »
Χορός Συρτός (Πελοπόννησος)



Where go you, Elene, of an evening, where go
you in the night, the night?
I go to my aunt Yiannou to spend the night,
To spin my cotton for my bridal dowry,
To make a handkerchief for the bridegroom,
a kerchief for my mother-in-law,
To make for Limaz Agha a napkin, all of gold.
Limaz with his drum and Elene with her spindle
Met by the door of the seraglio.
Limaz bends down and kisses her eyes and
eyebrows.

The theme of this song refers to an event which
took place on the eve of the Greek War of Inde-
pendence (1821) in the village of Livartzi in the
district of Kalavryta in Peloponnesus. The
Turk, Elmaz Agha, a rich land lord, fell in
love with Elene, one of the three daughters of
the chief family of the village. He abducted
her, made her his wife who was disowned by
her family for this act.

Ποῦ πᾶς Ἑλένη ἀπό βραδουῦ που πᾶς τὸ
βράδυ βράδυ.
Πάω στή θειά μου τή Γιαννιοῦ μά κάμουμε
νυχτέρι
νά νέσω τὸ μπαμπάκι μου νά φτιάξω τὰ
προικιά μου
νά φτιάξω μπόλια τοῦ γαμπροῦ, τῆς
πεθερᾶς μαντήλι
νά φτιάξω τοῦ Λιμάζ Ἀγᾶ ὀλόχρυση
σερβέτα.
Λιμάζης μέ τὸν ταμπουρά Ἑλένη μέ τή
ρόκα
ἔσυναπαντηθήκανε στοῦ σεραγιοῦ τήν
πόρτα.

SIDE II, BAND 4: THE BRIDE'S DANCE. From Katerine, Macedonia.

Χορός νυφιάτσιος (Κατερίνης Μακεδονίας.)



In many parts of Greece, and especially in the
villages, it is a custom during the marriage
and after the ceremony to dance the bride's
dance, usually in the village square. The oc-
casion for this dance is to show off the beauty
and the grace of the bride who leads the dance.
The bridal dances differ in the various regions.
They differ with respect to the steps, the mel-

odies, rhythms, and tempo. The above dance
from Katerine in Macedonia is a shuffling
dance. It is cyclic, with three simple steps
to the right and two to the left. It is a digni-
fied dance as befits the appearance of the bride.
It is accompanied by instruments only, while
the other bridal dances are also accompanied
by songs, as the circumstances demand. In

this dance the dancers are arranged in the following order. The bride leads the dance, dressed in her bridal costume, then follows the best man (*koumbaros*) who dances next to her

holding the handkerchief; next are the bridegroom, the wife of the best man, and all the other relatives and invited guests. The dancers are linked by the palms of the hands.

SIDE II, BAND 5: TRANOS DANCE. From Siatista, Macedonia

Ὁ Τρανός Χορός (Σιάτιστα Μακεδονίας)

$\text{♩} \sim 160 \mid 8 \text{♩}$

Clarinet.

Γιὰ τὴν σέ - ρα κε - ρά ρύ - ψη
πέν - τι κά - στεα μα (βρε)μά - λω - ρά - τέ.
μω - ρή χορ - τή υορ. τή συρ. μα - τε.
ρή υορ - τή συρ. μα - τε ρέ - γα...

The *tranos* is a wedding dance customarily danced in Siatista in western Macedonia. It is called *tranos*, great, because many take part in it and the circle of the dance becomes large. Often there are two and three circles in this dance. It is always danced after the noon meal of the marriage. Without exception it is danced in the open, on the village square, and rain or shine the people join in the dance for the good-luck of the marriage. The first to reach the village square are the bridegroom and his party, afterwards the bride with her company. When the bride arrives she greets with a bow all the assembled guests in the square and immediately the dancing starts. First in the dance is the father-in-law (the father of the bride), then the best man (*koumbaros*), then in order the bride, the bridegroom, the godmother, the men, the women, and even their children. The dancers are linked by the arms. The dance is always accompanied by instruments, though song is interchanged with the instruments. The instruments which take part in this recorded dance are the clarinet, cornet, trombone, the drum, the large bass drum. (See Album I, Instruments). This dance is a shuffling dance,

simple, slow with a characteristic rhythm of 7/4.

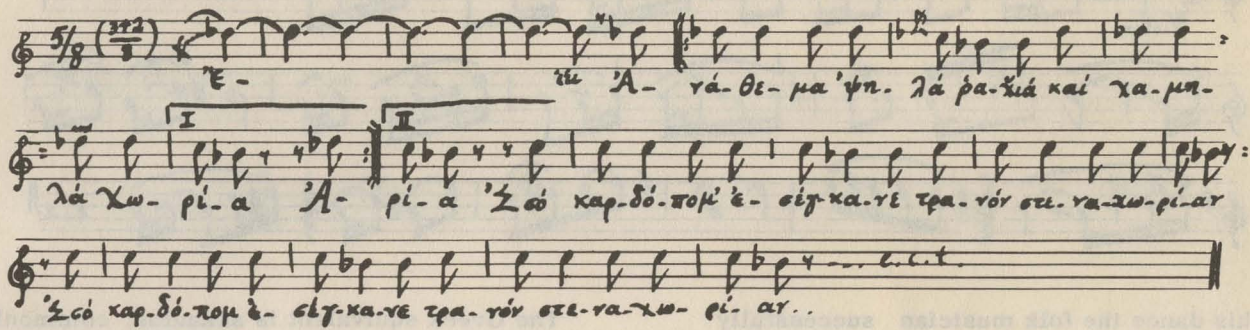
For you, o bride,
Five castles quarreled,
For your two dark eyes
And for your crimson lips.

Epode - O short and lithe one,
Short and lithe one,
Come late to my door
Come to my shop
For I have two words to tell you.

Γιὰ τ' ἐσένα κυρά νύφη
πέντε κάστρα μάλωνάνε
γιά τὰ δύο σ' τὰ μαύρα μάτια
καί τό μερτζανί σ' τ' ἀχείλι.

Ἐπὶ δὲ
Μωρή κοντή συρματερή
κόντή συρματερένια
νά 'ρθῇς ἀργά στήν πόρτα μου
νά 'ρθῇς καί στ' ἀργαστήρι
ἔχω δύο λόγια νά σοῦ εἰπῶ.

Χορός Τίχ μέ τουλούμ (Πόντος)



Tik is a Turkish word meaning a support. In the dialect of the Pontus Greeks, who from the days of Byzantium until 1922 lived in Pontus and Cappadocia in Asia Minor, it means upright. Tik is a shuffling, cyclical dance, the favorite among the Pontus Greeks. It is danced by men and by women, and mixed and is accompanied either by the Pontus lyre, called Kementze (see Volume I, p. 6), or by the bag pipes, or by song alone. The melodies of the dance are many and varied and the couplet verses go on and on. This dance has many variations and is danced with different figures and hence has different names in various regions, e.g., tik chorontikon, single or double; when it is danced with vigorous leaps it is called laggeuton; when danced gently, galenon; tik sto gonaton, tik ston topon. Shouts accompany the dance, some of them pertaining to the steps of the dance.

Curses, high peaks and low valleys,
 Great sorrow has come upon my heart.

Curses and curses and curses on your family,
 Your seductive build has set me on fire and
 scorched me.

I have sinned, O Virgin, I say the truth,

The neighborhood here rings out with my bad
 name.

The Virgin performs the service while the abbot
 sleeps.

Behold, my eyes, behold and yearn for I depart.

"Εὔκ, 'Ανάθεμα 'ψηλά ραχιά καί χαμελά
 χωρία (δός)

'Σό καρδόπομ' ἐσέγκανε τρανόν
 στενοχωρίαν.

'Ανάθεμα κι' ἀνάθεμα κι' ἀνάθεμα τό
 σόϋ-ι-σ', (δός)

"Εκαφε με κ' ἐμάντζε με τό τσιλβελίν
 τό πόϋ-ι-σ',

"Ημαρτον, Παναγιά, λέγω τήν ἀληθείαν
 τσαπκουν' ἐξέγκαν τ' ὄνομα μ' ἀδᾶς
 σή γειτονίαν.

'Η Παναγία λειτουργᾷ κι' ὁ 'γούμενον
 κοιμᾶται
 τερέστε, 'μάτα μ', τερέστε πάγω
 κι' ἀροθυμᾶτε.

- Νησιώτικη Γαϊνδα. -



In this dance the folk musician successfully imitates with his continuous glissando at the beginning the island Gaïnda.¹ This melody is produced by the bag-pipes at the moment when the player blows to fill the bag with air, before he begins to play the melody. The violinist captures this sound by joining the first two strings of the violin (a, e) and tuning them in the intervals of octaves so as to imitate the double pipes of the bag-pipes.

1. Gaïnda is the Turkish word for bag-pipes.

The Greek equivalent is askaulos, commonly tzambouna and askomandoura. The Gaïnda is a pastoral wind instrument made from a leather-skin, usually a goat-skin. A mouth-piece is fitted into one part of the skin, into which the musician blows in order to fill the bag with air. On the opposite side of the bag there is fitted a double-pipe (two oaten pipes joined), which is placed on a carved piece of wood terminating in a small funnel. The double-pipes have five openings.

MOSES ASCH, PRODUCTION DIRECTOR
HAROLD COURLANDER, GENERAL EDITOR

LITHO IN U.S.A. 