

KÓTCHARI

Greece (Pontos)

Kótchari (KOH-chah-ree) is derived from the Greek word "kótsi" meaning ankle or ankle bone, and refers in this case to the shock absorbed by the ankle when the heel is struck against the floor. It probably received this name due to its being only one of two Pontic dances that emphasize the heel. The "ch" sound in Kótchari (instead of the "s" as in "kótsi") is not found in the modern Greek language but remains in the Pontic dialect and in Turkish. The Pontic dialect, which has its basis in Ancient Greek, is found predominantly in Thrace and Macedonia, where the Pontic exchange refugees were settled after the 1923 Treaty of Lausanne between Greece and Turkey.

Kótchari was learned from performing members of the Dora Stratou Theatre by Katina Savvidis in Athens during 1973-74.

Melody instruments still used by the Greeks who formerly lived in Asia Minor are the kanonáki, a type of dulcimer played with finger picks, and the outi, a large-bellied stringed instrument resembling a lute, and the Pontic lýra (lyre) which is also called a kemenché.

RECORD: Folkraft LP-6 "Greek Folk Dances Vol. II," side A, band 3;
Pontic Dances PD-1234 (7"EP)

FORMATION: Circle or lines of mixed M and W grasping neighbors' shoulders in "T" pos, leader at R end.

STEPS AND Step; Hop.

STYLING: These notes are meant to be used only as a refresher cue sheet and are not intended to convey any styling.

Music 2/4

PATTERN

Meas INTRODUCTION - 6 cts.

- 1 Facing ctr, step swd R (ct 1), step L across in back of R (ct 2),
- 2 Step swd R (ct 1), hop R (ct 2),
- 3 Step in place L (ct 1), hop L (ct 2), step in place R (ct &),
- 4 Step in place L (ct 1), hop L (ct 2).

Repeat entire dance from beginning.

VARIATIONS

The following variations are normally seen only during

Continued...

performances and not in a social context.

Variation I - Embrikes (EHM-bree-kehs)

1-2 Move fwd OR bwd on the first three cts (1,2,1)...

Variation II - Alasha (ah-LAH-shah)

1 Step R across in front of L (ct 1), step L behind R (ct 2),
2 Step R beside L (ct 1), slap extended L ft heavily in
front (ct 2),
3 Hold (cts 1,2),
4 Step L in place (ct 1), hop L (ct 2).

Variation III - Son Tópon (sohn TOH-pohn)

1 Step R across in front of L (ct 1), step L behind R (ct 2),
2-3 Stamp both ft simultaneously (ct 1), hold perfectly still
(cts 2,1,2),
4 Stamp both ft simultaneously (ct 1), hop L (ct 2).

Variation IV - Son Mitín (son mee-TEEN)

2 Same as variation III, except that on ct 1 of meas 2,
land on balls of ft with heels raised and hold.

Variation V - Son Kótch (son KOHCH)

2 Same as variation III, except that on ct 1 of meas 2,
land on heels with toes raised and hold.

Variation VI - Aukameréan (ahf-kah-meh-REH-ahn)

2-3 Same as variation III, except that all of the dancers
drop into a kneeling pos on R knee with head down (ct 1),
hold (cts 2,1,2),
4 Jump up to both ft (ct 1), hop L (ct 2).

Taught by: Katina Savvidis