

## PIDICHTOS TSAMIKOS

(Greece)

**Source:** Like the common Tsámikos, the Pidichtos Tsámikos is named from the area Tsamouria in Epiros, and the Tsámides, the people who supposedly originated it. (See "TSAMIKOS (KLEPTIKOS, ARVANITIKOS) U.O.P. notes by J. Pappas). Pidichtos means "leaping" or "jumping." This form of the Tsámiko is more complicated than the regular Tsámiko. Some say that the regular Tsámikos is a simplified version of the Pidichtos Tsámikos, but it could just as well be that the Pidichtos Tsámikos is just a longer version of the regular Tsámikos. It is not clear which, if any, came first.

**Bibliography:**

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

**Music:** The music is in 6/4 or 3/4 time. The dance should be done to one of the "classic" Tsamikos folk melodies such as:

"Aetos," "Arachova," "Hiós," "Itia"

**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:** With this variation of the Tsámikos, there should be separate lines of M and W. The reason for this is that the M take larger steps and cover more ground -- the W should NOT do this -- they should dance sedately with small movements. This is not only traditional, but practical, because the W's long and heavy costumes do not permit large movements.

This is a "leaping Tsámiko" so, for the M, there will be high, large movements and steps.

Starting pos is with the wt on the L ft, and the R ft across in front of the L leg with toe on the ground next to the L side of the L ft; the R knee is turned out.

*Continued...*

## PIDICHTOS TSAMIKOS (continued)

| <u>meas</u>                   | <u>cts</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 R ft on the L ft.   |
| II                            | 1,2        | Touch the R toe sdwd to the R and slightly fwd.   |
|                               | 3          | Step back on the R ft.  |
| III                           | 1,2        | Touch the L ft sdwd to the L and slightly fwd.  |
|                               | 3          | Step across in front of R ft on the L ft.   |
| IV                            | 1,2        | Step to the R on R ft.  |
|                               | 3          | Lift R heel from floor (or hop on R ft) raising L ft behind R leg. (W: L ft should be behind R ankle. M: L ft should be behind R knee.) |
| V                             | 1,2        | Step to the L on the L ft.  |
|                               | 3          | Step across in front of L ft on R ft.   |
| VI                            | 1,2        | Step sdwd to the L on L ft.   |
|                               | 3          | Lift L heel from floor (or hop on L ft) swinging R ft across in front and close to R leg. (W keep this a small movement).               |
| VII                           | 1,2        | Step sdwd to the R on R ft.   |
|                               | 3          | Step across in front of R ft on L ft.   |
| VIII                          | 1,2        | Touch R toe sdwd to R and slightly fwd.   |
|                               | 3          | Bring R ft across in front of L leg, touching R toe close to L side of L ft (as in starting pos).                                       |
| <u>Variation for meas IV.</u> |            |   |
| IV                            | 1          | Hop in LOD on L ft.   |
|                               | 2          | Step to R on R ft.  |
|                               | 3          | Hop on R ft as in regular variation.  |

Presented by John Pappas