

# Tikino Sa Sa

Macedonia

OR

## Karatsófsko

Greek, Macedonia

Karatsófsko has become very popular in the last 15 years in the vicinity of Flórina in northwest Greece (northwest Greek Macedonia). The dance "supposedly" originates there. Strangely enough, the dance name refers to Karatzóva, the old Turkish name of the region of Meglen (slavophone name) nowadays in New Green called Alopous, centered around the city of Aridáia (Adridéa). However, in this region, a dance such as Karatsófsko is totally unknown.

The music for the dance is not typically Greek, rather, it consists of a mix of musical pieces that are played by Serbian or even American bands (Zlatne Ušte -Tikino Oro). They are also played by gypsy bands from the former Yugoslav Republic of Macedonia, for example, the gypsy band of Ilmie Yassarova or the band of his son Feruš Mustavov, where these pieces are called "DaDa SaLi" or "Tikino SaSa." However, the way of playing these pieces and fitting them all together is purely Greek-Macedonian, in the style of the Flórina region.

Basically, this is a choro-type of dance, like Pravoto, Lesnoto, Séviko, Chassápiko, Tsestó, and Právo Choro.

This dance was presented in southern Calif in 1997-98, by Jaap Leegwater & Nina Kavardjikova at local workshops.

TRANSLATION: Tikino is a man's name

PRONUNCIATION: TEE-kee-noh sah sah  
kah-rah-TSOFF-skoh

CASSETTE: "Folk Dances from Bulgaria," Vol. 3, JL/NK 1997.02, and  
"Folk Dances from Bulgaria," JP 1998.01.  
Both produced and presented by Jaap Leegwater & Nina Kavardjikova.

RHYTHM: As is usual with most rural ethnic dances in this area of the Balkans, the number of dance measures does not parallel the melodic phrase, and the dance crosses over the phrases of the music.

FORMATION: Mixed open circle or short lines, facing ctr with hands joined in W-pos.

STEPS: The dance pattern is 3 measures totaling 12 cts, while the dance is a 4 measures totaling 16 counts.

**STYLE:** Light and bouncy. Hands raise slightly on cts 1 and 2.

The movements of the dance are more characteristic of the Flórina style of dancing as well as a mix of gypsy movement influences.

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**METER:** 2/4

**PATTERN**

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**Meas.**

**INTRODUCTION:** 2 notes, no action.

**BASIC:**

- 1 Facing ctr - step R to R (ct 1); step L behind R (ct 2).
- 2 Step R to R (ct 1); small bounce on R as L lifts fwd (ct 2).
- 3 Small step to L on L (ct 1); small bounce on L as R lifts fwd (ct 2).

**VARIATION I:**

- 1-2 Repeat meas 1-2 of basic. (R to R, L behind; R to R, lift L)
- 3 Step (rock) fwd on L, leave R bkwd in place and slightly off floor (ct 1); step (rock) bkwd on R, leave L fwd in place and slightly off floor (ct 2); step (rock) fwd on L as in ct 1 (ct &).  
Style: Knees are bent during rocking steps.

**VARIATION II:**

- 1 Repeat meas 1. (R to R, L behind)
- 2 Step (rock) R fwd (ct 1); step (rock) L back to place (ct 2); step R beside L (ct &).
- 3 Repeat meas 3 with opp ftwk. (rock L fwd, rock R bk, rock L fwd)  
Style: Knees are bent during rocking steps.

**SEQUENCE:** Dance Basic, Var. I, Var. II, in order. The number of times that each Fig. is done is at the discretion of the leader. Then repeat dance from beg.

Original dance notes by Dick van der Zwan 1996, Netherlands.  
R&S'd from observation and video, 8-98.dd & Zaga Grgas