

- C { Quick: 1, 2 Side l.
 Slow: 3, 4, 5 Cross r. over l., step back on l.
- D { Quick: 1, 2 Side r.
 Slow: 3, 4, 5 Cross l. over r., step back on r.
- E { Quick: 1, 2 Forward l.
 Slow: 3, 4, 5 Forward r. next to l.,
 shift weight back on l.

For B, C, D and E, a step-hop, crossing one leg in the air, can be substituted.

PETRIDES

TSAMIKO

The Tsamiko, as its name suggests, originated in and was the most popular dance of the area of Tsamidon. The name Tsamidon and Tsamouria (Turkish *Çamouria*) seem to be corruptions of the ancient locality which they now represent and in the past was called Camania. The Turkish name for a person of this area is "Çam." However, during the war of independence, it became the favorite dance of the *klephts* (mountain fighters), and it spread from Epirus through all of Greece and is particularly enjoyed in the Aetolo-Acarmania area. It is not only symbolic of the shepherd's climbing and leaping among the mountain crags and ledges, but goes further back into antiquity, for it is one of the many dances which were associated with the sacred crane (*geranos*).

This dance is different from the general type of war dance, for quite often, especially in Epirus, the beat is slow; yet because of it, the excitement stirred up in the individual, especially the leader, is more deeply rooted than in the faster war dances. The peak of the dance exhorts the leader to perform outstanding gymnastic and acrobatic feats.

The timing of the dance is $3/4$, broken down in this manner:
1, 2 3

$2/4 + 1/4 = 3/4$ or slow, quick.

Sometimes the beat is in $3/8$ and occasionally $6/8$.

Characteristics: Dignified and warlike, with the leader doing many jumping and leaping figures.

Formation: Open circle, moving counter-clockwise with the regular W handhold. Right foot crossed over left always before starting this dance.

Time: $3/4$ or $3/8$

Steps:

1, 2 Side r.
3 Cross l. in front of r.

1, 2 Side r.
3 Cross l. in front of r.

1, 2 Side r.
3 Cross l. in front of r.

1, 2 Side r.
3 Lift l. foot to calf of r. leg, hopping on r.

1, 2 Side l. (moving clockwise)
3 Cross r. in front of l

1, 2 Side l.
3 Cross r. in front of l., pointing toe, and hop on l.

The sixteen-step variation is the more correct form of the dance as it was introduced to the rest of Greece from Epirus. The last four steps have been eliminated in the other versions which come from central and southern Greece and which are the most popular in the United States.

Remember, r. foot always crossed over l. before starting the dance.

Steps:

- 1, 2 Side r.
- 3 Cross l. in front of r.
- 1, 2 Point r. foot forward right oblique.
- 3 Step r. back next to l.
- 1, 2 Point l. forward.
- 3 Cross l. in front of r.
- 1, 2 Side r.
- 3 Hop on r. foot, kicking l. foot up behind about knee high.
- 1, 2 Side l. to left.
- 3 Cross r. in front of l.
- 1, 2 Side l.
- 3 Kick r. foot across l. shin while hopping on l.
- 1, 2 Side r. to right.
- 3 Cross l. in front of r.
- 1, 2 Point r. to right side.
- 3 Cross r. foot over l. foot.

Variation

The following variations which are described here can be used for other dances which make use of jumping and leaping figures such as the Kalamatiano or Zeybekiko, etc.

Steps:

- Slow: 1, 2 Side r.
- Quick: 3 Cross l. behind r.
- Slow: 1, 2 Spring into air by pushing off on l. foot and throwing the r. leg up into the air about eye level high. The r. leg is to be followed immediately by the l. leg.
- Quick: 3 The sole of l. foot is slapped by r. hand. The assistance for height in this leap is given by the second man on the line who is holding leader's l. hand.

- Quick: 1 Side r.
 Quick: 2 Swing l. leg into air at eye level followed by r.
 Quick: 3 Slap r. side of r. heel with palm of r. hand.
- Quick: 1 Jump on both feet in a little crouch.
 Quick: 2 Leap up, throwing right side of body up into the air at eye-level height, keeping both legs separated with the r. leg behind the l.
 Quick: 3 Slap r. side of r. heel with the r. hand, then circle the hand around and slap sole of l. foot. The variation of the above, for the first quick step, jump into a full crouch and slap r. hand on the ground.
- Quick: 1 Jump on both feet into a full crouch.
 Quick: 2 Slap hand on ground.
 Quick: 3 Jump up into the air, keeping feet and knees together, throwing feet up behind, then slap r. side of r. heel.

The variety embellishing steps are practically endless.

Variation

Steps:

1. In balance, at the end of movement to right when kicking behind with l. leg, slap r. side l. heel with palm of r. hand.
2. In balance, instead of kicking l. leg behind r., cross it in front of r.—also palm slap may be done forward striking the sole of l. shoe.
3. In right balance, instead of kicking l. leg do two tiny quick steps to right by stepping on l., then r. carrying weight mostly on r. foot. (In the same manner for balance to l. but opposite feet.)
4. In balance, fake forward kick ending in kick behind leg.
5. In balance, lock free ankle behind knee and do slight knee-bend, arching your back backwards.

6. In basic movement to right, step r., l., r. together; l., r., l. together; step r., step l., then step r. and balance l. rhythmically as follows: S-Q-Q, S-Q-Q, S-Q, etc.

PETRIDS

TSIFTE TELLİ*

(*Kelikos Horos*)

The dance is performed either by couples or singly. The name means two strings which is in fact the trademark of the dance. One of the stringed instruments, usually the *ud* (a deep pot-bellied lute) or a guitar, etc., is plucked on only two strings when introducing or accenting the rhythm. The drum (usually a finger drum of an hour-glass shape) also accents two heavy beats: one in the center of the skin, the other closer to the rim. The lyra (the great-grandfather of the violin) or a violin, etc., is frequently played on two strings. In the Near East this is usually done in imitation of a wind instrument such as a bagpipe; the bowed instrument plays a wailing melody.

There are several different types of Tsifte Tellis. The medium slow; the one with heavy, even beats which is closer to the Arabic; another is more melodious and sounds like a rumba. There are two more, one of which sounds like a heavy Ballos and the other a light Ballos. The one that sounds like a rumba is sometimes called Syrto Tsifte Telli to describe its movement.

The origin of this dance appears to be closely connected with the worship of both Mother Earth and the Moon Goddess. At one time there were specific movements which were identified with each dance, but early in ancient times when the roles of the goddesses became confused and the role of one was superim-

* The above is the Greek spelling of the Turkish name for the dance, Çifte Telli. The comparative English spelling would be Chifte Telli, the ch pronounced as in the word church.