

**21<sup>st</sup> International Congress for the Research of Dance**  
**Athens, 5-9 September 2007**

**Scientific Announcement on:**

**Rhythm and rhythmic enumeration of the dances of the carnival dance of Naoussa, called Boules. A new rhythmic-kinetic approach to the dances of the act, which are considered of the free rhythmic type.**

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## Introduction

The dance act of Naoussa called 'Boules' is one of the most interesting carnival customs in the northern part of Greece. A review of the relevant bibliography reveals that there are only a few references to the dances of this certain custom. The dances called Patinada, Nizamikos, Melikes, Makrynitsa are mentioned in very few books, whereas, for the dances that belong to the rhythmic type, there has been no recording and analysing, except for one or two occasions. For the dance Papadia there is only one record (Prantsidis, 2004), where the rhythmic analysis says that the rhythm is divided in two parts. In the first part, a free rhythmic type of melody accompanies the rhythm and in the second part where the rhythm is fast in 7/8 (2+2+3). Those are elements, which should definitely be reconsidered.

For the dances Sotiris, Davelis, old Papadia, Sygathistos, Sarantapente, there is no research or recording besides their oral reference.

**The aim of this project is:** To notify the ethnographic elements of the dances of the custom of Boules. To conduct a rhythmic analysis using the correct rhythmic enumeration of the dances of that custom so as their teaching and transmission could be enabled.

To approach the rhythmic type of dances, which are called of the free rhythm (like Papadia, Sotiris, Davelis), from a new perspective so that the way those dances are danced could be comprehensible and the teaching of those dances could be easier. This new approach could probably be used in the analysis of other similar dances, which are considered of the free rhythmic type.

In this project we are not interested in the recording of the notations of the motion motifs of the dances, but we are mostly interested in the rhythmic structure and the rhythmic enumeration of the dances, which comes from the adjustment of the motion motifs to the rhythm. Therefore, for the analysis of the structure of the dances, which belong to the rhythmic type, a division of the choreographic synthesis in individual parts is made, a division that is always relevant with how the rhythm of the dance changes. Although minute analysis of the form of each part has been conducted, it will not be presented, because it does not serve the aim of this project.

In the first part of this project a reference to the custom of Boules is made. This parameter aims to the presentation of useful data that refer to the time, place and ritual of the custom of Boules, so as to contribute to the knowledge of the wider background of the dances being under research.

**Method of project:** For the writing of this project the methodology of ethnographic quality research was followed.

The techniques used for the **collection of data** were the collective observation, the personal recorded semi-structured interview and the study of recorded information.

The kind of data accumulated includes recorded interviews of elderly people taking part in the custom of Boules, photographs, videotapes, music recordings in tapes and CDs, music scores, data from bibliography research, as well as local press research (magazines-newspapers).

**The analysis of data:** The analysis of data literally includes a synthesis of the information that were gathered through many sources (e.g. from observations, interviews, bibliography research, music recordings). The musical analysis of the

dances was based on music recordings, which were taken from videotapes, CDs and scores.

Before the rhythmic enumeration of the dances, analysis in the kinetic structure of the dances and rhythmic analysis were made. The application of kinetic analysis on the rhythm gave us the rhythmic enumeration.

Furthermore, the analysis of the rhythms was made in two lines, so that the way of the execution of the rhythm could be more conceivable in the act and also the rhythmic enumeration of the dances could be more perceivable.

The research began in 2000 and continued up to 2006.

## 1. The custom of Boules

Boules<sup>1</sup> are a very old carnival custom of the town of Naoussa. It is very difficult for us today to discover its origin, as it usually happens with most of our customs. Nevertheless, all of its elements lead us to older times when this custom first originated.

In this carnival custom of our town a very successful definition is given, that of 'dance act'<sup>2</sup>, because the action of the people who take part in its enactment is a dance act and without that dance act the enactment of the custom is impossible to take place. The most important elements of the custom of Boules that come from a very strict oral tradition are:

- The forming of the group (boulouki), which presupposes the strict acceptance and keeping of certain rules pervading the enactment of the custom of Boules, so that certain people could join in and participate in the enactment.
- The gender of the people taking part in the custom should be young males.
- The woman's part (that of bride-Boula) is always enacted by a man.
- The outfit, the disguise and the attitude of those who take part in the custom of Boules are all determined by old traditional rules.
- The musical instruments, the dances, the itinerary are all pre-determined by the ritual which is followed without any changes through the passage of time.

The custom of Boules has its origins in ancient times and it is probably related to rituals of tribal initiation ceremonies, such as the ritual of becoming an adult, during which the young man dressed in woman's clothes and led by unmarried men of the tribe will be initiated into its secrets following his turn. Then he will take off the woman's clothing and he will be turned into a man.

Today we can observe that in its long-lasting history the custom of Boules reshapes and also incorporates the local tradition, the myths, the legends, the songs and the heroic fights of the town of Naoussa in its elements.

The people who take part in the custom of Boules were and are always young men. In older times their number seems to be from six to twelve men, whereas, today more men can take part in the enactment of the custom of Boules. In the group (boulouki), small children could take part even from long ago.

**The enactment of the custom:** The forming of the group, which is going to enact the custom of Boules, starts way before Carnival days. The people who are going to form the group, define their leader, find and secure the musical instruments needed for the enactment, look for their outfits and the silver coins and necklaces they are going to wear. The old Boules always lend their outfits to the younger Boules and they help them dress up. On Saturday evening, a day before Carnival day, the dressing up of the people who take part in the custom of Boules, starts and it continues all through the night and it is very tiring. The silver coins and necklaces are sewn on the outfits one by one by seamstresses or by the women of each house and when the dressing up finishes, a specialised craftsman comes, who ties on the head of each young man the scarf (taraboulo) and the mask. Now the young man is ready and he waits for the musical instruments to be heard and invite him to the group.

**Sunday of the Carnival. The gathering of the group:** The young man dressed up from the previous evening in later years, and from early morning nowadays, is ready. The drum and the clarinet (zournas) are heard from far away calling for the group to gather. The musical instruments, playing a melody of the free rhythmic type, called Zalistos, will pass by all the houses of the young men who participate in the group and they will gather them one by one.



Photo 1: The gathering of the group



Photo 2: The calling to join the group

The musical instruments will not gather the small boys. Those boys go with their fathers to the houses of the older men.

When Zalistos is heard, the Boula will come to the window or the balcony of the house to hail the group, which is coming to gather him. He stretches his hands up and hails by moving his chest to the right and left, so that the coins that hung from his chest are heard. Then the young man greets all the people of the house and everybody who helped him dress up by a handshake and by hopping on his two feet.



Photo 3: Boula coming out to the window to welcome the group

When the young man comes to the front door of the house, he makes three times the sign of the cross and then he greets all the people who came to gather him. Afterwards, the group start their way in pairs to gather the next Boula while the musical instruments play Zalistos.

The bride-Boula is also ceremonially prepared from the family of the man who is going to impersonate her. It is a role that must be acted in a serious and proud manner. The bride-Boula kisses the hands of all the people of her house and then she kisses the hands of the whole group, of the musicians and of all the people who are there at the time that she is going to be gathered.



Photo 4: Two Boules are placing the bride-Boula in the middle

After the group places two Boules and the bride-Boula in the middle, they continue gathering the other members of the group from their houses. First they gather the young ones, then the older ones and last of all they gather the leader of the group. Little by little a procession is formed, which had the following structure. The smaller boys, who do not wear a mask, lead the way and then the older ones follow. Then the younger Boules are placed and in the middle come those who hold the bride-Boula and last come the oldest Boules and the leader of the group. Right behind the leader are the musicians, so that they can take orders for the songs and the melodies they would play.

After the gathering of the group finishes, they all head to the Town Hall, called the House of Mountiris in the years of the Turkish occupation and they figure they would arrive there at around noon. They gather at the Town Hall at almost twelve o'clock. All the citizens of Naoussa are gathered there, too. Everybody waits to see Boules.

**The itinerary:** Right after finishing dancing in front of the Town Hall, Boules start moving in a slow dance called Patinada accompanied with the song 'Os Pote Palikaria' towards the first neighbourhood, where they will stop to dance for the crossroad of Lamnias (triodi<sup>3</sup> of Lamnias).

Boules hail all the people they know by shaking his/her hand and by hopping three times on their feet. When they reach the place where three streets meet, the clarinet players play the Patinada of Sanidas. After that they pass through the narrow lane of Christides, the present market place, and they come out at the Burnt Houses (Kammena) dancing the Patinada of Chontrosougla's. They also stop to dance at the Burnt Houses.

Afterwards, the group proceeds to the quarter of Pouliana. After they dance there, the next stop is the quarter of Batania, where they go by dancing the Patinada of Ypsilantis.

Coming out again from the Burnt Houses and following Vassileos Konstantinou Street dancing the Patinada 'Milis o Periphanos', they go to the park of Naoussa. There a lot of citizens of Naoussa wait to admire and judge the best dancers.

Leaving the park with the Patinada 'Kambana' they head towards St George's church, where the members of the group who live in that quarter dance.

Then they head for St Mina's church and from there they go to the crossroads of Maggavelas next to St Mary's church. From Maggavelas onwards the musicians play the Patinada called 'Kateva katou Lenko' and they go to the quarter of Alonia, where

a great feast is going to be held. In this neighbourhood all the members of the group whose houses or their relatives' houses are close by take off their masks.

After the great feast at Alonia and following the street to Galakia, the clarinet players play the Patinada 'Den s'arizan t'alonia Marijia'.

Boules, dancing to the rhythm of the Patinada of Chontrosougla, pass by the Bended Plane-tree the crossroads or Latsis and Lamnias and then they come out to the Burnt Houses, where they dance their last dance. Now all the men who live on this side of the town take off their masks, too.

There old Boules dance as well as many of the people who are gathered there and who want to dance. At the Burnt Houses the group starts dispersing, those of the Boules who are really tired go home, whereas the rest of them continue the feast at the houses of the citizens of Naoussa who like to celebrate and who call them to dance and drink. The dance ceases to follow the custom ritual and it turns into a popular feast.

In the morning all the members of the group and the rest of the people tired from dancing so many hours, they separate and they go home, too. In older times, when they returned late at home, Boules slept with their outfits in a chair or on the mattress, wrapped in a clean sheet, so that the next day they would be ready and they wouldn't have to get dressed again.

**Monday of the Carnival:** On Monday morning all the members of the group gathered at the leader's house without wearing their masks. The musicians join them along with the small children of the group. This day the programme is not ritual. Here a small family feast takes place with the relatives and the friends of the leader of the group taking part in it. After that they dance Patinada to the Konaki (Town Hall), they dance there for a while and then they visit the houses of the members of the group, where they are invited to dance, eat and drink.

Today the itinerary is not scheduled and it is a day of feast. In every house a table waits for them laid with rich food and wine. The musical and dance repertoire of this day is not as strict as that of the previous day and besides the dances danced at the enactment of the custom of Boules, the clarinet plays modern melodies, too or even melodies from the villages around Naoussa, if the family of the house where they play comes from a certain village of Naoussa.

In the evening all the members of the group, really tired from the exhausting dances, which last for two days, after they shake hands with one another, they go home.

**Second Sunday, 'Tis Tirinis':** The next Sunday, 'Tis Tirinis', the custom is repeated exactly as it was enacted on the Sunday of the Carnival.

**Clean Monday:** On Clean Monday the members of the group gather once more at the leader's house in the morning. But the itinerary is standard this time. In the evening the last feast also takes place at the Burnt Houses and some time they have to be separated and return home. In the end, Boules form a circle, they put the musician in the middle of it and they strike him symbolically with the flat side of their swords on the head and after they lift him up in their hands, they shout, 'Always capable, may we repeat this next year.'

**The dancing repertoire:** For the protagonists of the custom the dancing repertoire consists of the following dances: Zalistos, Sygathistos, Papadia, Old Papadia, Davelis, Sotiris, Nizamikos, Melikes, Moustabeikos, Sarantapente, Souda, Makrynitsa and of course Patinada.

In all of those exclusively male dances, the bride-Boula dances very little. She moves symbolically with the other Boules, but her dance repertoire consists of dances like Makrynitsa and Souda.

If anyone of the small boys who accompany the group can dance very well, after the request of his parents (who follow the group), the leader of the group defines when and where that small boy will be placed first in the circle of dancers and he will dance as first dancer, and at the same time the rest of the group will regard him as a grown up.

In older years, the dancing action of the group started after the visit to the house of the lord of the town, who was supposed to give permission to the leader of the group for the enactment of the custom. Today, all the groups visit the Town Hall and then they start their dancing route through the streets of Naoussa.

Right after the group reaches the Town Hall and the leader of the group meets with the mayor in order to offer him the 'credentials' of his group, the dancing action of the group begins. The clarinets play Zalistos and Boules who are in pairs, lean their bodies backwards and they proudly move their chests. One man from each pair helped by his companion who holds him at the back, stretches backwards clanking proudly the coins on his chest in opposition to the bride-Boula, who curtsies to the ground.

The mayor, the first lord of the place, gives permission and then the clarinet plays 'Kato sti Roido', a dance which is danced by Boules as Sygathistos<sup>4</sup> using the handkerchief they have sewn on their sleeves (the same melody was danced at weddings in Naoussa as 'Sygathistos' and it was the first dance of the wedding reception).

After the song of Rigas 'Os Pote Palikaria' the dance Papadia follows, usually danced by the leader of the group. Then Makrynitsa follows, the dance of the Bride, who is the second protagonist of the ritual and who is going to dance with dignity and magnificence as this dance should be danced since it is a dance which is a lamentation and a tribute to one of the most glorious pages of Greek History, the holocaust and the total destruction of Naoussa by the Turks in 1822. Then the dances Nizamikos, Sarantapente, Melikes and maybe Souda or Moustabeikos follow, dances which can be danced by small children, too.

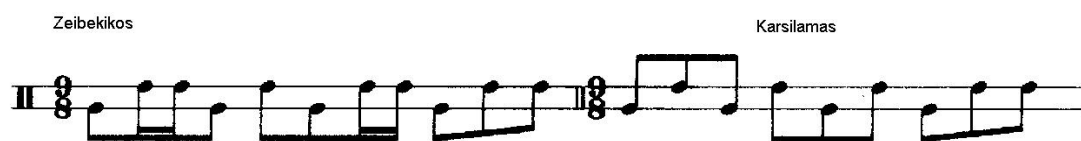
## 2. Rhythm and rhythmic enumeration in traditional dances

From the point of view of rhythm the melodies of traditional dances fall into three categories<sup>5</sup>.

1. Free rhythm melodies. In this category sitting songs are placed, songs we call table songs. They are songs with no particular repetitive rhythmic motif and they cannot be danced.
2. Melodies of the rhythmic type. In the second category are placed the songs whose rhythmic substance touches both periodic and free rhythm. That is, the melodies of these songs present a relative rhythmic periodicity in some parts, whereas, in other parts that rhythmic periodicity loosens and they become melodies of the free type. Such melodies and dances are Papadia, Sotiris, Davelis and Old Papadia.
3. Rhythmic melodies, that is those melodies which have a regular periodic rhythm and which by rule can be danced.

The rhythmic melodies such as Davelis, Papadia and Sotiris need a special rhythmic-kinetic approach so that we can teach them appropriately, especially in their first part, which from the point of view of music they belong to the free rhythm melodies. The rendering of a melody is defined by the inner arrangement of the notes of the rhythmic form since it is directly related to the subdivision of the music metre<sup>6</sup>. For example, in a rhythmic pattern of a nine-tune rhythm, the subdivision could be 2+2+2+3 or 3+2+2+2 or 2+3+2+2. That results in the differentiation of the manner of the melody or of the dance. There are dance melodies, which, although they are given in the same music metre, they differ substantially in manner and in character. The interpretation lies on the different subdivisions of the one rhythmic pattern from the other, that is it depends on the inner different chronological classification of the music sounds.

So, it is irrefutable that we do not only have to know the metre but we should also know its rhythmic structure.



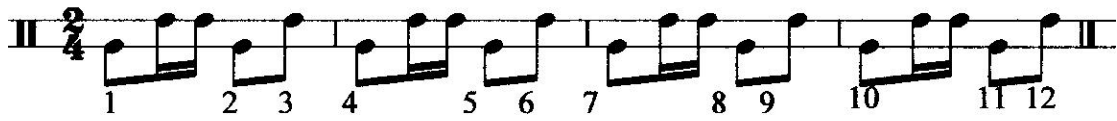
The rhythm of the music does not justify in any way the kind of the dance, which is created according to this rhythm neither it allows one and only dance pattern<sup>7</sup>. In two or three quarters we could have military marches, tangos, slow, rock, shake dances, syrto, balos, pentozali, chassapiko, tsifteteli dances etc. In a rhythm of  $\frac{3}{4}$  we could have waltz, rizitika songs or syrto dance from Epirus in threes. The dances a) Melikes and b) Makrynitsa can be given as examples.

### a. Melikes



## b. Makrynitsa

Andante



During the teaching of a dance, especially to beginners, the use of the correct rhythmic enumeration helps to make it easier and better understood. Moreover, it is easier for the dancers to transmit the same dance to other people afterwards. But one incorrect rhythmic enumeration causes a lot of problems in the understanding and the transmission of the dance, too. In order to convey the rhythm I used two lines instead of one, as it is the custom, because I wanted to convey they thumps of the drum as it is used for the dances of Naoussa. The second line corresponds to the deep sound of the drum, whereas the first line corresponds to the shrill (powerless) sound produced by the stick.

### 3. Ethnographic data – rhythm and rhythmic enumeration of the dances.

#### Zalistos

It is the first melody that is heard from the clarinets during the enactment of the very old carnival dance act called Boules in the town of Naoussa. With that melody, which belongs to the free rhythmic type, the gathering of all the members of the group, who are going to take part in the act of Boules, from house to house takes place. After all the dancers gather, they go to the Town Hall nowadays, to the House (Konaki) of the Mountiri during the years of the Turkish occupation. There they will be permitted by the authorities to enact the custom.



Photo 5. The dance Zalistos at the Town Hall of Naoussa

As the clarinet plays Zalistos or Proskynitos (a sad tune) dance, the woman-figure, which is among the group, and which is always impersonated by a man, curtsies showing obedience to the Turkish power. Whereas, the dancers, in pairs, holding one another, lean their bodies backwards and they move proudly their chests to the left and right showing off. In this way, they want to show that they resist to the oppressors and they do not accept the yoke of the Turks. The dancing couples constantly change partners until permission is given to the group by the authorities to enact the custom. This dance is the first one, which is danced at the Town Hall and it declares obedience to the Turkish authorities of old times and it also manifests the psychological resistance of the citizens of Naoussa to the Turkish subordination. This dance is only danced during Carnival days and it is performed strictly by Boules.

#### Patinada

It is the most loved dance in Naoussa. There is a plethora of traditional songs, which are danced in the manner of patinada in rhythms of 2/4, 7/8, 11/16 and 9/8. Some patinades in 9/8 are danced as 'double patinada', that is the rhythm becomes faster so that the dance becomes more vivid and joyful, although the same steps are kept.

In traditional weddings held in Naoussa in the beginning of the 20<sup>th</sup> century, patinades were played when the bride's dowry was brought to the new home, during the transportation of the bride to the groom's house, where the wedding ceremony took place, and during the reception following the wedding that lasted until early Sunday morning.

Besides weddings, patinada was and still is a way of having fun in every feast in Naoussa and especially during carnival days.

In older times, especially during carnival days, groups of friends, relatives, neighbours (dressed in carnival costumes) gathered and danced patinades all night long as they went from one neighbourhood to another, visiting friends' houses, where a small feast took place in every house. Especially during carnival days it was customary that after having fun in a tavern, the group of friends would hire musicians (couples of musicians consisting of clarinets, a bagpipe with a drum or copper wind musical instruments) and they would continue having fun by dancing patinades in the neighbourhoods of Naoussa until dawn. That practice goes on in the same way even nowadays. When patinada is danced in melodies of 7/8 and 2/4 rhythms, it is concluded in 6 steps, which are played in two music metres. Whereas, when it is danced in 9/8 rhythm, it is concluded in 8 steps, which are played in 2 music metres.

Local songs which are danced as patinades are: Ali Dounia (2/4), Aldani (9/8), Ap'ti Vessaravia (2/4), Ap'ton Paporanto or Souda's (7/8), Kabana (2/4), Kateva Lenko (2/4), Kato sti Roido (9/8), Mana mou ta louloudia mou (2/4), O Milis o Periphanos (7/8), Strose kori to sentoni (9/8), Tis Marias or Alonia (11/16), Pouliana (11/16), Tis Chontrosouglas (7/8), Tou Michailou (2/4), Tou Nikou (2/4), Tou Sanida (traditional melody with no words) (2/4), Tou Sanida (7/8), Tou Ypatrou (9/8), Tou Ypsilanti (2/4), Tris phili syntrofiasane (7/8), Os Pote Palikaria (2/4), O Kynigos (2/4).

Patinada is danced during carnival days by Boules in a special manner. The dance is processional and it is danced so as the dancing group moves around the streets of Naoussa and from one square to another. That movement takes place with the group of Boules in double file and among them the bride-Boula moves quietly (bride-Boula is a man dressed in woman's clothes). It is also characteristic that during carnival days behind the dancing group of Boules many citizens of Naoussa, who are closely related to the men consisting the group, follow. The music of patinada is divided into 3 rhythmic parts, where the rhythm is not changed but the speed in the rhythmic proceedings changes.

A. Slow, B. Fast, C. Slow



Photo 6. Patinada in the streets of the town of Naoussa

**First (A) Part (slow):** The group of dancers moves in double files along the streets of Naoussa. The swords<sup>8</sup> are held in the left hand from their tips and the group moves with slow dancing steps, looking serious and magnificent.

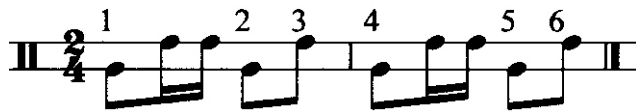
**Second (B) Part (fast):** Now the forward movement of the group stops and the dance is danced face to face in couples. The swords are now held in the right hands from

their handles. The dance now becomes very bright, enthusiastic, threatening, warlike<sup>9</sup> (sometimes it is dangerous for the spectators of the custom to get very close to the group of dancers). The swords swirl vigorously in the air. The couples dance 4 music metres opposite one another from a distance, without moving, on the spot. Then they move in 4 music metres each one towards to the other. In the third metre they usually clang the swords with force. Now the music slows down (4<sup>th</sup> metre). In the fifth and sixth metres, which are played slowly, the dancers change places and they once again face one another. Then the fast part of the music starts again for the second time and the same procedure is repeated. The dancers take their original places (opposite one another) when the fast part of the dance is concluded.

**Third (C) part (slow):** By dancing slow patinada the group of dancers continue to move onwards. The swords are transferred to the left hand and the dancers hold them by their tips once again.

The rhythm in patinada ‘Ap’tin Vessaravia’ is 2/4. The dance has 6 steps and it is concluded in two music metres.

### Rhythm and enumeration of basic steps



### Melikes

It is a circular, slow dance of Naoussa. It is danced with the song ‘A beautiful lad coming from the parts of Veria and Naoussa’ (Ena oreo palikari pou mas erchete ap’ti Vergia ki ap’tis Niaouostas ta meria). Women and older men danced Melikes at feast in older times. Today, it is mostly danced by women and by small children who belong to the group of Boules. The dance has eight steps and it is concluded in two music metres. The dancers hold to one another by the palms of their hands with their elbows bent. The rhythm is 2/4, slow.

### Rhythm and enumeration of basic steps



### Nizamikos

Nizamikos<sup>10</sup> is one of the most loved dances of Naoussa. It is danced by all the citizens of Naoussa, men, women, children in every feast and entertainment where musical instruments are involved. During carnival days this dance is very much danced by Boules almost in every stop the groups make. It is a hopping circular dance. The dancers hold to one another by the palms of their hands with their elbows bent. The dance consists of 8 steps and the rhythm is 2/4 fast and it is concluded in 2 music metres.



### Moustabeikos

It is a slow, circular dance. The dancers hold one another by the palms with elbows bent. In the carnival custom of Boules it is danced by the bride-Boula and by the little children of the group. The dance consists of 6 steps and it is concluded in 2 music metres. The rhythm is 11/16.



Photo 7. The dance Moustabeikos at the Town Hall of Naoussa

### Rhythm and rhythmic enumeration of basic steps



### Sarantapente

Sarantapente<sup>13</sup> is a circular dance in 7/8 rhythms. It is danced in Naoussa by Boules during carnival days. The dancers hold one another by the palms with elbows bent. The dance has 18 steps and it is concluded in 6 music metres.

The dance 45 has the same music with the dance Zavlitsena. Its kinetic analysis though and its style clearly show that they are two different dances. In Naoussa the musicians use two traditional instrumental melodies and they often jump from one to the other. The first melody they call 45 and the second they call 'red roses'. The melody of 45 is danced like a double patinada, too.

### Rhythm and enumeration of the basic steps



### Sygathistos

It is a dance that was danced at weddings. At the wedding reception, the godfather and the godmother (best man – maid of honour) or the ‘Crossfathers’ and the ‘Crossmothers’ who were relative couples of the newlyweds and who had helped with the wedding preparations danced the first dance, Sygathistos. The couples who danced Sygathistos danced opposite one another holding a handkerchief in their hands. It is a 9/8 dance, slow and serious. After that dance the other dances followed. During carnival days, Sygathistos is also the first dance that is danced by Boules at the Town Hall of Naoussa, as soon as the Mayor gives permission for the enactment of the custom to begin. The dance is danced without the swords, with the handkerchief that Boules have sewn at their sleeves. It is danced with the melody ‘Kato sti Roido’.



Photo 8. Sygathistos, the first dance at the Town Hall of Naoussa.

We could say that the steps in relation to the rhythm are 8 and they are concluded in two music metres. The dancers move freely in space, onwards, backwards, to the right, to the left.

This dance has not been danced in Naoussa for many years because it was the dance of the traditional wedding, which does not exist anymore. But it is still danced in the Carnival custom of Boules.

### Rhythm and rhythmic enumeration of basic steps



## 4. A new rhythmic-kinetic approach to the dances of the act, which are considered of the free rhythmic type

### Papadia

#### Ethnographic elements

Papadia is a male, upstanding dance, exclusively self-improvisational, where the first dancer with the help of the second one, shows all of his dancing ability in style and technique. It is the dance of the first dancer, all the rest of the dancers take part in the dance by walking, stopping or dancing (in the steps of Nizamikos). The words of the song, after which the dance was named are not saved, therefore the dance is followed by instrumental music only.

There is always a sense of respect towards the first dancer from all the members of the group whether he is an old and good dancer or he is a small child. In the parts of the dance where they can take part in everybody dances and when it is needed they stop their movement, giving the chance to the first dancer to develop his dexterity, observing him with seriousness and respect.

As far as papadia is concerned, very many evolutions have been created through the passage of time. The more evolutions the dancer is familiar with, the much easier and better it is for him to create his own version, the one that he is going to dance. All the evolutions that he performs are within the kinetic limits that the local community has developed in order to recognise the dance 'Papadia'. If the dancer in his effort to be original lapses from the style of the dance and the recognisable evolutions, he will have to face the general woe of his co-dancers and of the whole crowd of the local community who are watching.



Photo 9. The dance Papadia danced in the park of Naoussa.

Two dancers may differ in style, in the number of evolutions they use in every part of the dance, in the quality and dexterity of the execution, in the order that the evolutions follow one another and in the communication they have with the musicians. The dance Papadia requests a live interaction between the dancers and the musicians. The musicians will evolve the accompanying melody according to the tensions of the dancers and they will literally become one kinetically with them. That means that the musicians may predict the kinetic wishes of the dancers and offer them to them instrumentally, like for example by music pauses, big inhales or small and short melodies<sup>14</sup>. The relation between the dancers and the musicians is a vital factor, which has a positive or negative effect to the creative, self-improvised activity of the dancers. I have met dancers in Naoussa (old Boules) who relate how much they were enraged with the clarinet player during the dance because he couldn't understand them and accompany them in the right way, whereas, they praise another clarinet player because he understands them and they enjoy the dance with him.

Before the 1970s, when traditional dance hadn't yet become folklore, children learnt to dance Papadia traditionally (by seeing older men dancing it, by the people around them or by their parents). In this way, if five dancers in a group of Boules danced Papadia, it was very likely that we could see five different versions of the dance. Nowadays, most of the children learn to dance by a teacher of dance, and it is very likely that we could see the same version by all five dancers!

Of course, the traditional way of teaching still exists, especially that between father and son, when the father used to take part or is still taking part in the custom.

For the analysis of the structure of the dance Papadia a division is made in the ethnographic synthesis in separate entities in relation depending on how the rhythm of the dance is transformed. A very detailed analysis of the form of each entity will not be given because it does not serve the goal of this project.

### **The dance consists of the following parts:**

1. Introduction with circular rhythmic running.
2. Slow part of the free rhythmic type, where the first dancer improvises with the help of the second one and the other dancers simply watch as they follow the circle.
3. Medium rhythmic part, in  $\frac{3}{4}$  rhythms, where the first dancer continues to improvise and the rest simply follow him.
4. The whole group dances Nizamikos in  $\frac{2}{4}$  rhythms, whereas the first dancer performs evolutions and after a while the music leads them to Apolytos.
5. Apolytos in  $\frac{2}{4}$  rhythms, the dancer lets go of the handgrips and they dance one behind the other in the circle.
6. The dancers join hands again and the first dancer after some improvisations finishes the dance or leads them to Nizamikos again where the dance finishes.

### **Rhythmic analysis**

As far as the rhythm is concerned the dance can be divided into 3 parts:

1. Slow rhythm, of the free rhythmic type.
2. Medium rhythm in  $\frac{3}{4}$ .
3. Fast rhythm in  $\frac{2}{4}$ .

There is a distinction in the 1<sup>st</sup> part. If we see this just as a melody, we will characterise it of the free rhythmic type. But if we examine the melody in relation to the way it is danced, we will see that it has its own special rhythm.

The basic kinetic motifs<sup>15</sup> that we can discern in Greek dances are:

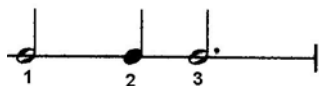
- Three-movements kinetic motif, where the first movement lasts longer.
- Three-movements kinetic motif, where the third movement lasts longer.
- Two-movements kinetic motif.

For Papadia the kinetic pattern in the first part, of the free rhythmic type, is: Three-movements kinetic motif, where the first movement lasts longer, it could be rhythmically attributed — v v (a long foot and two short ones). The drum gives the rhythm with three beats, which follow that kinetic motif.

In traditional dances the kinetic motifs of a dance are usually adjusted to the rhythmic motif. But at the beginning of Papadia (in the part of the free rhythmic type) we have the adjustment of the rhythmic motif to the kinetic motif that the dancer performs). In this way the music phrases and pauses (in a successful expression of the dance) totally depend on the mood of the dancer.

1. Slow (rhythmic) part. Each evolution is performed in the 3-beat-time that the drum beats. The first two beat times are steadily repeated with the same holding, whereas the third one varies in lasting, it could be:

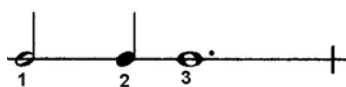
a.



b.



c.



2. Medium (rhythmic) part. Here the rhythm is  $\frac{3}{4}$  and the enumeration of the steps according to the rhythm is as follows:

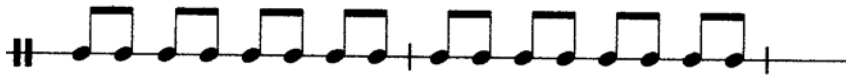


3. Fast (rhythmic) part. (Nizamikos – Apolytos). Here the rhythm is 2/4:



### Enumeration of the steps based on rhythmic changes

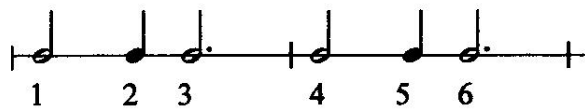
**Introduction:** In a free melody of the clarinet, the drum beats in the rhythm:



The dancers joined by the palms with stretched hands run rhythmically and they form a circle and then they stop so that the first dancer can start dancing.

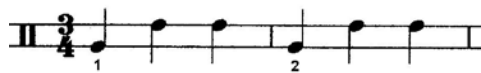
### 1<sup>st</sup> Slow part

#### Rhythm and enumeration of basic steps

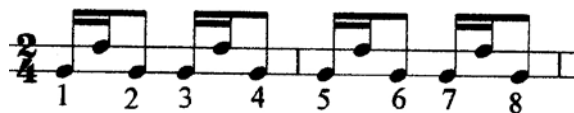


In the third beat time the first dancer and then the whole group of dancers usually shake their chests so that the coins, which are sewn on their outfits clang.

### 2<sup>nd</sup> Part. Medium (rhythmically) in 3/4



### 3<sup>rd</sup> Part. Fast rhythmically (Nizamikos in 2/4)



### Apolytos (enumeration of steps)



### Davelis

Davelis is a male, proud dance, exclusively improvised by the dancers like Papadia. It is the dance of the first dancer, all the rest of the dancers take part in the dance by walking, stopping or dancing (in the steps of Nizamikos). The dance got its name by the folk song 'Davelis', which refers to the head of the outlaws during the Turkish occupation called Davelis. The evolutions that are performed are of the same style with Papadia. Davelis is a 'tsamikos' dance in 6/8. In older times people used to dance it in a very slow rhythm of 6/8 but today, because they are trying to dance it the same way they dance Papadia, whose first part is of the free rhythmic type, they transform Davelis in its first part also in a free rhythmic type of dance.

### The dance consists of the following parts:

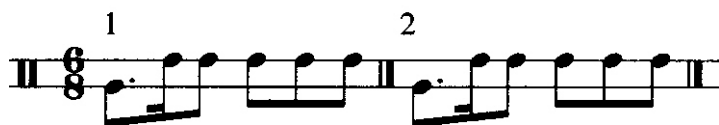
1. Slow part with no rhythm (evolutions performed by the first dancer).
2. Medium in 6/8, evolutions performed by the first dancer.
3. Fast in 2/4, Nizamikos.
4. Apolytos in 2/4.
5. Fast in 2/4, evolutions performed by the first dancer and Nizamikos.
6. Apolytos in 2/4.
7. Fast in 2/4, evolutions performed by the first dancer and FINISH.

### Rhythmic analysis

Rhythmically Davelis is divided into three parts:

1. Slow in 6/8 with some rhythmic freedom.
2. Medium in 6/8.
3. Fast in 2/4 (Nizamikos – Apolytos).

### The slow rhythm in 6/8



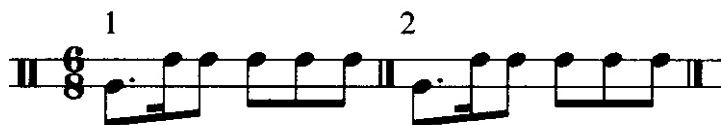
The way that this rhythmic change is made (freedom in the rhythm) in relation to the way it is danced is as follows:

With the strong beating of the drum the steps from the evolutions are performed, the beatings of the stick that are heard during the stops of the dancer, change the rhythm from 6/8 to 10/8. In many points in the first part the rhythm is kept at 6/8. So the rhythm may also take the shape of 10/8.

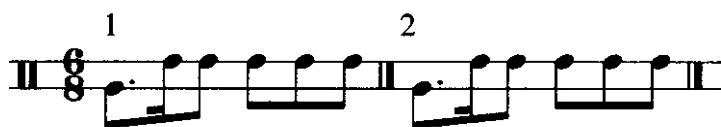


### Rhythm and enumeration of basic steps

#### 1<sup>st</sup> Slow part



#### Little by little acceleration in medium rhythm 6/8



#### Fast part in 2/4, Nizamikos



#### Apolytos



## Sotiris

Sotiris is a male, proud dance, exclusively improvised by the dancers like Papadia and Davelis. It is the dance of the first dancer, all the rest of the dancers take part in the dance by walking, stopping or dancing (in the steps of Nizamikos). The evolutions that are performed are in the same style with Papadia.

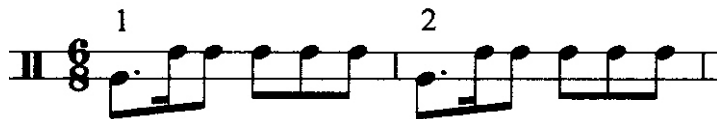
Sotiris is a 'tsamikos' dance in 6/8. In older times people used to dance it in a very slow rhythm using their own characteristic evolutions. The song with which it is danced is called 'Sotiras'.

### The dance consists of the following parts:

1. Slow part – with no rhythm. The first dancer dances.
2. Medium in 6/8, which promptly develops in fast 2/4.
3. Apolytos in 2/4.
4. Fast in 2/4, evolutions danced by the first dancer and Nizamikos.
5. Apolytos in 2/4.
6. Fast in 2/4, evolutions danced by the first dancer and Nizamikos.

### Rhythm and enumeration of basic steps

#### 1<sup>st</sup> part slow



#### The rhythm accelerates little by little



#### Fast part in 2/4



## **Conclusions**

New ethnographic evidence for some of the dances of the custom of Boules came up from the research. The ethnographic data of the dances that the research revealed will help to the correction of inaccuracies, which have to do with the naming of the custom as well as with the elements of the dances like Makrynitsa, Nizamikos, Papadia.

From the music recordings in videotapes and CDs came the analysis of the rhythm of all the dances of the custom. On the other hand, analysis was made of the structure of all the kinetic motifs of the dances, which, because of the restricted number of pages of the project, could not be presented. Thus, the rhythm and the rhythmic enumeration, which came up from the adjustment of the kinetic motifs over the rhythm was briefly presented for every dance of the custom.

The rhythmic-kinetic approach of the rhythmic-kind of dances (Papadia, Sotiris, Davelis) I believe that it will help the dance researchers to understand the way that those dances are danced and it will also make easier the teaching of similar dances whose structure includes parts of the free rhythmic type.

## 5. Notes

<sup>1</sup> As far as the naming of the custom is concerned, the prevalent name is 'Boules'. The term 'Jannisary' (Genitsaros) is also used. But this term has nothing to do with the ritual, the dressing up and anything else, which is related to our custom. It is very likely that some time in the past that term was attached to the custom having a metaphoric meaning and in any case having a secondary importance. About the origins of the naming 'Boula' important information is given by Theodoros Ziotas in his book 'The Boules of Naoussa'.

<sup>2</sup> Lefteris Drandakis, 'BOULES'. An organised spectacle with a lot of meanings taking place in Naoussa of Imathia, published by the Lykio of Ellinidon.

<sup>3</sup> 'When the group comes to a crossroad (meeting of three streets), it stops. Boules, after they put their swords in their sheaths, start dancing. Their dances are circular, averting dances and they are performed in specified spaces, which are always crossroads. Ritual averting dances, which are performed in crossroads, we find in other acts, too. The interpretation of this fact is that people believed that the crossroads were places where evil spirits met. From the crossroads spirits came and go. This superstition provisioned many beliefs and ritual actions, which are performed there.' (Theodoros Ziotas, *The Boules of Naoussa*, Naoussa 2003)

<sup>4</sup> 'Dressed in that way and forming groups (bouloukia) of 6-8 people, they had to visit the Government House, according to an old custom instituted by the gentry of Naoussa before 1821, when no Turk lived in Naoussa, **where firstly they danced Sygathistos, where the male chases the female, who always manages to escape through versatile manoeuvres.**' Stavros Chonos, *The History of the Carnival of Naoussa*, newspaper Naoussa, 4.3.1928.

<sup>5</sup> Spyridon Peristeris-Georgios Spyridakis, *Greek folk songs*, volume C, Athens Academy, Athens 1968.

<sup>6</sup> Vassiliki K. Tyrovola, *Traditional Greek Dance Rhythms*, Athens 2002.

<sup>7</sup> Nikos Bazianas, *The Ancient Poetic Metres and the Rhythms of Folk Music*, Views of Dance, Dora Stratou's Theatre, Athens.

<sup>8</sup> Pala: sword, yatagan.

<sup>9</sup> The clashes between the two groups of dancers with the swords and the changing of places, insinuate a visual fake battle, which is a familiar element in seasonal drama. It is a cathartic ritual. There exist, at least for the children, cathartic rituals, where they had to walk through fire and there were also rituals involving fake battles. Those fake battles, as a way of sending winter away and as a means of catharsis, have also been observed in other countries. (Theodoros M. Ziotas, *The Boules of Naoussa*, Naoussa 2003).

<sup>10</sup> As far as the naming of the dance is concerned there are the following possible versions:

- a. Giorgis Melikis: In a manuscript of the historian Pachymeris, which was found in Bonne, it is quoted: After the seize of Thessaloniki from the Turks in 1430, the sultan, by organising a successful system of administration, formed groups of musicians and especially of clarinet players and drum players, whom he protected by decreeing special orders. The musicians played in at least two occasions by getting paid, offering their services to the sultan. The first occasion was when Greek men were about to be enlisted and incorporated to the 'nizami', that is to the Turkish army. The drum players went to the young man's house and he danced a farewell dance in the courtyard of his house, a dance called Nizamikos because the young man would join the Nizami. The dances of the Nizamikos kind are hopping, lively, proud dances (inset in the CD of G. Melikis, 'Clarinets and Drums').
- b. V. Papachristos, 1972: Nizamides were the Turkish soldiers who were ordered to collect taxes. The people of Naoussa danced that dance and they managed to make Nizamides dance along with them and so they lessened taxes because they were very thrilled by the whole situation.
- c. Christos Zalios: The dance took its name from a song, which referred to the young man and his enlisting to the Nizam Askeri, the Turkish regular army. A similar song has been recorded from the writer in Lefkadia of Naoussa in the local dialect. The first verse of the song is: 'Your paper came George, you have to join the Nizami, you have to join the Nizami and become a soldier'.

<sup>11</sup> Efstathios Stougiannakis, *History of the Town of Naoussa*, Edessa 1924.

<sup>12</sup> According to M. Valsamidis people of Naoussa contrived the song 'Makrynitsa' in 1823-24 while they were at Makrynitsa of Pilio. So, the co memorised Makrynitsa is Makrynitsa of Pilio, where the following year of the Greek Revolution against the Turks (1823) fighters from Naoussa had camped

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under the orders of Karatassios (general send by the Greek government). Manolis Valsamidis, Makrynitsa, newspaper The Voice of Naoussa, 21-5-1967.

<sup>13</sup> It refers to the local tradition according to which 45 thieves in mount Vermio formed the steps of the dance and they danced it and therefore the dance is called 45.

<sup>14</sup> Lefteris Drandakis, The Improvisation in The Greek Folk Dance, Athens 1993.

<sup>15</sup> Vassilis Galanis, The Rhythm and Movement in Greek Dances, Rhythm and Dance, Papers of the 12<sup>th</sup> International Congress of DOLT, 1-5/7/1998.

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## 7. Numbered Caption of Pictures

1. The gathering of the group of dancers.
2. Boula is invited to join the group.
3. Boula goes to the window to welcome the group.
4. Two Boules are placing the bride-Boula in the middle.
5. The dance Zalistos at the Town Hall of Naoussa.
6. The dance Patinada in the streets of Naoussa.
7. The dance Moustabeikos at the Town Hall of Naoussa.
8. Sygathistos, the first dance danced at the Town Hall of Naoussa.
9. The dance Papadia at the park of Naoussa.

## 8. Christos Zalios

Christos Zalios was born in Naoussa in 1962. He studied at the Aristotle University of Thessaloniki in the Department of Physical Education and he graduated with honours in 1984. He works as a teacher of Physical Education in Secondary Education since 1989 and he currently works in the 2<sup>nd</sup> High school of Naoussa. He is a musician and a teacher of traditional dances. He is involved in the research of traditional music and dances of Macedonia. He has written a book with the title: 'Philharmonic Company of Naoussa'. He presented a scientific announcement with the title: 'The folk musicians and the music groups of Naoussa, 1870-1970' at the 20<sup>th</sup> International Congress for the research of dance. He has published articles referring to folklore issues in the magazine of DOLT 'Tradition and Art', in 'Lamda' magazine, in 'Cultural Acts' magazine, in the newspaper of Veria 'Laos', in the newspapers of Naoussa 'The Voice of Naoussa', 'New Step', and 'Modern Times'. He is a member of the International Council of Dance (CID), of the Northern Greece teachers' Union of Physical Education, of the Philharmonic Company of Naoussa and of the Cultural Company of Naoussa called 'Aristotelis'.

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