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## THE GREEK KAI BALKAN TRADITION FOCUSING ON THE DUPLÉ RHYTHMIC FORMATIONS OF “HORA” AND “MAKELARIKO” (KNOWN AS “HASAPOSERVIKO”)

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**Abstract:** One of the benefits of the folklore revival is the enrichment of information about the folk instruments and the dances of the Greek tradition and their evolution both morphologically and musically. Many times, the definition of the Greek tradition divided intellectual people who tried to detect the basic characteristics that differentiate the Neo-Greek culture from the cultures of other peoples. Moreover, traditional dances are part of the spirit of observance, as one of its main means of expression. In this particular study, the aim is to demonstrate the characteristics of the Greek tradition and the tradition of the Balkan people with the traditional instrument *santouri* as a reference point. The *santouri* plays an important role in the Greek tradition as well as in the tradition of the Balkans. It is remarkable that it is one of the few instruments where we find variations of the instrument that bring roots from other countries. Due to the significant influences during the Renaissance period, the study is focused on the „Hora“ dance and how it was interpreted in the traditions of Greek and Balkan music. The “Hora” is mentioned to identify a Romanian dance and music genre that shows diversity according to the tempo and the time signatures. This of course has an influence on Greek traditional dance music where influences from the culture of other Balkan peoples and Eastern Europe are noticeable, such as "Makelariko", what we know today as *hasaposerviko*. The research is focused on two main aspects: a) the comparison of the two musical dance genres "Hora" and "makelariko" (known as *hasaposerbiko*) and b) is there a difference in the way of performance in the field of Greek traditional dances and the corresponding Balkan dances of “two beats” time signatures focusing on the two dances of the study? The method used is qualitative-bibliographic and the sample concerns archival material related to Greek and Balkan traditional dances. Regarding the *santouri*, in both Greek and Balkan origin, although there is not a wide range of literature on the *santouri* by academic historians who have dealt with the specific instrument, the bibliographical sources come from important players or from specialized instrument makers.

**Keywords:** Greek *santour*, Greek tradition, Balkan music, Greek traditional dance “Makelarikos”, Balkan traditional dance “Hora”

### 1. INTRODUCTION

In this particular study we will expand on the dance types of “Hora” and “Makelariko”. The “Hora” has its origin from the Greek word “Khoros” which in the ancient Greek form was called The “Khorēia” in ancient Greece was a circular dance accompanied by a choir. The ancient Greek poet referred to dance in one of the most important and oldest extant literary works, the “Iliad”. The Greek dance (*chorós*) is connected with the Pontic dances, some of which we meet from Pontus in today's Turkey where they have the name *Khoron*. Accordingly, we observe small variations in countries of the Balkan peninsula depending on their dialect. For example, in the Bulgarian language we find the name 'hora', in Slavic Macedonian the name "oro", in Romanian the name "horă" kai in Serbo-Croatian as *kolo* (means wheel). (There is a story which states that the Slavs danced the *Kolo* as an indication of worshiping the Sun long before they joined the Balkan peninsula (Bartók ,2020)). The "hora" dance form is one of the most important traditions in the history of Romanian culture. The most common structure of the dance is the circular form where all the dancers (participants) hold hands creating a circle. Behind this dance representation hides a symbolism. (Giurchescu Anca, 1995) This circle created by the dancers symbolizes the brotherhood of the houses as a sign of honor to the historical event of December 1, 1918 in which the regions of the country united and created the current form of Romania as a single national state (Bartók ,2020)

The *Hasapiko* or *Hasapikos* which is considered a Greek dance from Constantinople. Its name is connected to the Turkish word *kasap*, which means butcher, while the corresponding Greek name was «Makelarikos». then the term *hasaposervic* was used due to its fast rhythmic tempo. The "kasapides" during the Byzantine period was a dance imitation of a sword fight by the guild of butchers in Constantinople. The first row held knives, clubs and whips, while the second had no weapons. Forms of this dance appeared in the past in various parts of the Greek or Greek-speaking Christian area such as Thrace, Asia Minor, Eastern and Central Macedonia, eastern Aegean islands, Dodecanese, etc. The way it is danced today has a ceremonial character which may be due to the connection of the dance with the ancient way of performance where it was originally danced only by men who wore *trajaska* with a raised visor, taking the same step as if they were all one body (Encyclopedia of Greek Dance, 2008 Kounadis, 2019)

The name of santur comes from the ancient Greek psalterio (psaltery- sing) that was sometimes played with a strumpet and sometimes with fingers. The peoples who used it renamed it “sa-li-te-lu,” santir, santur, and so it came to be known as santur-santir. The word santur comes from the ancient Greek psalterio (psaltery-to sing) and is a harp instrument that was sometimes played with a strumpet and sometimes with fingers. The peoples who used it renamed it sa-li-te-lu, and so it came to be known as santur-santir (Kofteros 2019). The wide spread of the santouri in the Greek area is due to the Greeks of Asia Minor who came to Greece after the Asia Minor disaster of 1922 and the exchange of populations in 1923. From Asia Minor came good masters of the santouri as well as instrument makers. However, the santouri was also played before the Asia Minor catastrophe in mainland and island Greece to a limited extent according to the testimonies of musicians. (Kofteros, 2014). According to Edward Daniel Clarke, the presence of the musical instrument in Athens has been marked since 1802, as he notes "a few Greek people know how to play the santouri". Due to its technical and expressive capabilities, the santouri acquires a key role in the company along with the clarinet, violin and lute. Its melodiousness and polyphony enables the musician to play and solo and accompany. It can additionally emphasize depending on the rhythmic pattern of the melody (Papandrikou, 2020). The capabilities of the instrument gave him a leading role within the company. The santouri apparently spread to various countries of the West and the East and the peoples who used it adapted it to their needs. In the peoples of Eastern Europe we find it under the name "Kimbalom-Kymbalom". In the Slavic languages it was established with the names “cimbalom”, “zimbel”, “tsimbali”, “cymbal”, cymbal” and “cimbolai” while in Romania with the name “tambal” (Gifford, 2001)

## 2. METHODOLOGY

The purpose of this study is to clarify the structure and characteristics of the two well-known types of dances of the Greek and Balkan traditions by examining both the structural characteristics of these two dances. The research purpose is formulated through the following research question formulated above: What are the main differences and similarities of the two musical dance genres "Hora" and "Makelariko" (known as hasaposerviko) and what are their influences? In order to achieve the two aforementioned research questions, tools of the qualitative method are used, specifically the interview and observation, as a detailed analysis of the relevant literature is carried out, emphasizing the most important elements in order to clarify the influences of these two dances that have been directly influenced by the traditions of other peoples. In the framework, the research is divided into primary and secondary (Kyriazopoulos 2011)

The primary research was conducted through the collection of raw material that came from the many years of experience of the researcher who specializes in the Greek santouri as well as through interviews conducted with soloists of the Greek santouri such as Stella Valassi and Dimitris Kofteros. In addition, an analysis of archival material was carried out and in particular an analysis of well-known pieces that are representative samples of the two dance genres. More specifically, Regarding the dance genre of "Makelariko" (known as Hasapiko) we compared the following songs in terms of speed and dance structure: we list two pieces by two soloists of the Greek santouri with the same name "Grigoro Hasaposerviko". The first is by the leading Greek soloist of the santouri, Aristides Moschos. The second song is "Hasapiko Politico" by Aristides Moschos. The next is two songs with with the same name "Tatavliano Hasapiko". The next song is "Fragkosyriani" by Markos Vamvakaris. The last song is "Zorba's Dance" by Mikis Theodorakis. Regarding the dance genre of "Hora" compared the following songs: "Hora De La Baldana" by the soloist of tambal Toni Iordache. The next song is "Hora Olteneasca" by Romanian flutist Marin Chisar. The other song is "Hora lăutărească" by soloist of tambal Nicolae Bob Stănescu and Hora Mare. In continue, we will analyze the following songs: "Vlaško kolo", "Krivo Sadovsko Horo", "Hora" Nikos Moraitis,, "Hota" George Koros,, "Hora Aristeidis Moschos". Regarding the secondary research, already edited material was investigated from the bibliographic sources that were relevant to the subject of knowledge, i.e. the santouri both in the Greek tradition and in the tradition of the countries of the Balkan Peninsula (mainly in the countries of Serbia and Romania) as well as sources on the performance of the dances.

## 3. RESULTS

After the overall evaluation of the results of the study, we will then give the results of the research questions that were formulated. The research results do not constitute an absolute view because it is a particularly complex process to describe non-verbal aspects of two dance genres by a musical instrument which differs technically and morphologically from one country to another and is automatically differentiated due to the experience and knowledge of one musician from the other.

Based on the archival material of the dance genre "Makelariko" or otherwise "Hasapiko", we identify the following characteristics as shown in the table:

*Table 1. Analysis of archival material on the dance genre “Makelariko” (known as Hasapiko)*

Name	Category of “Makelariko”	Rythm	Tempo	Company instruments
Grigoro Hasaposerviko	Grigoro Hasaposerviko	2 beats	128 bpm	greek santouri, lute guitar,bouzouki darbuka,zils,
Hasapiko Politico	Hasapiko Politico	2 beats	112 bpm	Greek santouri, lute, violin, tambourine
Tatavliano Hasapiko	Tatavliano Hasapiko	2 beats	119 bpm	two violins, Greek santouri, bell
Fragkosyriani	Hasapiko heavy	2 beats	77 bmp	three-strings bouzouki, guitar
Zorba’s Dance	Sirtaki	4 beats(first part)- 2 beats (second part)	82-175 bpm	Bouzouki,guitar,contrabass,drums

According to the table above, which contains some basic characteristics of "Makelarikos" or "Hasapikos" in terms of the rhythmic structure and the orchestration of the songs, we understand that in Greece identify two categories of "makelariko" which are distinguished into "slow" and "fast". There are many types of "makelariko" or “hasapiko”, which are divided into two categories: slow and fast. Nowadays we come across four forms: , hasaposerbiko (fast), hasapiko heavy/slow and politico/"Tatavliano".( Leontis,2009)Moreover, we notice that it is two beat and its tempo per category varies from 77 bpm up to 128 bpm. The calculation is approximate as the tempo has a predominately quickening tendency and you find it mainly in some subjects which are apparently either considered easy to render playfully or are part of the orchestration.The structure of the orchestra in the dance genre in question has as its basic body the santuri, the bouzouki, the laguto and a percussion instrument.

Regarding the dance performance of "Hasapikos" with the subcategories we mentioned above except for "Hasapiko" is the following:

The "Haspiko" was originally a male dance, although nowadays it is danced by both men and women. It is usually danced by 2-4 people with steps and figures that require timing, discipline and precision. The Hasapiko’s line is not circular but moves steadily forward, backward, right and left facing the spectators. Over time, his choreography has changed due to being influenced by old Greek cinema.

The “Hasaposervikos” or "Fast Hasapiko" which from its name we understand that it has an additional Slavic origin. This dance is a transformed and expanded dance pattern of the already native “Hasapiko” and was shaped by the influences of other peoples of the Balkans and Eastern Europe.It is usually danced to six beats, even though the music has eight.It is danced bountifully in a circle, with the dancers holding onto the arms.

The basic: (Everything fast: tap and move)

- (1) Right side.
- (2) The left crosses behind the right
- (3) Right side
- (4) Jump to the right and simultaneous diagonal, loose kick of the left.
- (5) Left side
- (6) Bounce to the left and simultaneous diagonal, loose kick of the right.

(Roubis 1999)

The Greek santouri in "Makelarikos" has a key role as it is one of the instruments of the company that plays the melody and sometimes accompanies in the following way: In continue, we will analyze the dance genre "Hora". In the following table, we list some basic characteristics:

*Table 2. Analysis of archival material on the dance genre “Hora”*

Name	Rythm	Tempo	Country	Company instruments
<b>Hora De La Baldana</b>	2 beats	167 bpm	Romania	Tambal, accordion, contrabass
<b>Hora Oltenasca</b>	2 beats	167 bpm	Romania	Flute, tambal, violins, contrabass, accordion
<b>Hora</b>	2 beats	176 bpm	Romania	Tambal,accordion,symphonic strings

<b>lăutărească</b>				
<b>Hora Mare</b>	2 beats	113 bpm,	Romania	Pan flute, violin, contra violin, double bass,cobza/lauta, cimbalom, accordion, clarinet, tarogato, brass instruments
<b>Vlaško kolo</b>	2 beats	137 bmp	Serbia	Cimbalom(tambal),violins,contrabass,clarinet
<b>Krivo Sadovsko Horo</b>	13/16 (2+2+2+3+2+2)	142 bpm	Bulgaria	Tambal,accordion,clarinet, contrabass,davul
<b>Hora Nikos Moraitis</b>	2 beats	131 bpm	origin unknown	Violin,lute,oud, darbuka
<b>Hora George Koros</b>	2 beats	122 bpm	origin unknown	Violin,lute, darbuka
<b>Hora Aristeidis Moschos</b>	2 beats	200 bpm	origin unknown	(4) Greek santur,accordion, guitar, lute

Moreover, we notice that it is mainly “two beats” time signatures and its tempo per category varies from 113 bpm up to 200 bpm. Also,the calculation is approximate as the tempo has a predominately quickening tendency and you find it mainly in some subjects which are apparently either considered easy to render playfully or are part of the orchestration.

According to the research, we should focus on the following:

1. The Greek musicians who play the santouri or some other solo instrument such as the violin, the speed is quite close to the speed of the countries of the musicians who play the cimbalom and other solo instruments in the Balkan Peninsula.
2. In Bulgaria "Chora" shows a diversity in the rhythmic part as we notice that the only chora from the list of archival material is in 13/16 tempo.
3. We also note that a Dance depending on the speed at which it is played could also be renamed as a Butcher fast or Butcher fast
4. The orchestra structure of "Hora" in the Balkans is divided into small orchestras usually consisting of tambal, accordion, violin contrabass or large orchestras consisting of tambal which has a leading role, string symphony, and accordion or some wind instrument such as clarinet. On the other hand, the structure of the orchestra of the dance genre "" in Greece depends on whether the solo instrument is the santouri or the violin. We notice that both soloist instruments choose the lute and the darbuka as their main accompaniment. This is reminiscent of the composition of an island scale.
5. It is noteworthy that in the Balkans "Dance" has a title like any other song. In Greece we notice mainly from the old musicians that "Dances" did not have a track title but the name of the soloist. This means that they automatically appropriated the “Hora” that they learned perhaps from other itinerant musicians who came to Greece (mainly from the Roma) or from their own musical journeys.
6. The “Hora” as a dance genre in the Balkan peninsula has a choreography. On the other hand, the “Hora” as a dance genre in Greece does not have any choreography unless we consider the “Hora” as “Fast Hasapiko” or “Hasaposerviko”

As we mentioned in the introduction, the “Hora” is called differently depending on the country. For example, in Bulgaria it is found as “horo”, as “oro” in North- Macedonia, in Romania as “horă” and as “kolo” in Serbo-Croatia. It is a kind of circular dance.

In Romania, we usually find the following dance form: the dancers hold each other and the circle usually moves to the left as each dancer takes 3 steps forward and one step back(Giurchescu Anca,1995)

In Bulgaria, The traditional Bulgarian horo dance (Bulgarian: xopo) has many dance formations. It is not necessary to have the circular form but only a curvature. The seros vary between three to seven or eight steps which paralyze according to the tempo of the music. It is said that in Bulgarian tradition there are over 100 different types of dances "Horo".In North Macedonia,the “oro: dance has a circular form which men and women hold each other. In SerbiaCroatia the “Kolo” is circular dance the basic pattern is 8 consecutive counts to the right starting with the right leg and then 8 consecutive counts to the left starting with the left leg. Movements are in the form of a mirror, i.e. imitation. (Dušan Drljača ,2015)

#### 4. DISCUSSIONS

This study is an investigation of the well-known dance genres "Makelarikos" or "Hasapiko" and the "Chora". There are quite vague elements in both interpretations of the two dance genres and here I opened the "unknown" chapter of creative conversations between cultures and nationalities. An attempt to investigate these influences with reference point the santuri widely used in both these dance types. During the analysis and investigation of the archival material we find, in addition to the obvious similarities of the "Hora" with the "Hasaposerviko", the identification of similar dances such as the "Sirba" and the "Serviko".(Kounadis,2022)

Using secondary research, the Romanian language terms "Hora" and "Sirba" seem to change from Hellenistic to Hasapiko and Serbian, Hebrew (Yiddish) to "Bulgarian" and "Freylekhs", "Kasap", "Hora", "Longa" and "Sirtó". The "Hasapiko" and "Kasap" are important words so as to understand this development. So there are many dances with "two-beat" time signatures called country, sirba, serbian, hasapiko, hasaposerbiko, syrto hasapiko, sryto politik, etc., forming a large group with common rhythmic characteristics, even though they are spread geographically. From this material it appears that the country presents various local variations. In conclusion, the term "Hasapiko", identified as we noticed from the record sources with Constantinople, seems to have arisen as a combination of two forms, "Hora" and "Sirba". Consequently, the genesis of the "Hasapiko" has undergone a process of musical transformation and deterritorialization, as evidenced by the adjectives "Romanian" and "Vlach"( George Kokkonis ,2017).

#### 5. CONCLUSIONS

Greek dances show a remarkable variety of variations and are morphologically influenced by their place of origin. Especially in these two dance types, the influence between the Greek and Balkan traditions is evident. Hasaposerviko, as it appears, is a transformed and expanded dance pattern of the butcher, which was influenced by the musical influences of other peoples of the Balkans and Eastern Europe. The type of this fast butcher is structurally similar to the butcher, rendered in 2/4 time and a very fast rhythmic treatment of 140-160 beats per meter of music. We also notice that "Hora" is also performed in 2/4 time and it also has the same and extremely fast rhythmic treatment. In essence, musically, "Hora" and "Hasaposerviko" seem to have quite similar characteristics, mainly from a musical approach. Where it differs is the steps or the choreography. the Greek santouri, on the one hand, seems to follow a similar way of accompaniment to both the "Hasaposerviko" and the "Hores" are mainly used by Greek musicians as introductions to musical programs or as complements to other songs in order to show their skills and technical perfection. Notably, the «Hora» is credited with the names of the musicians themselves rather than song titles. In contrast, the "Hora" in the Balkan peninsula take the form of a self-contained orchestral piece that can be performed either with dance or simply as an orchestral song.

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