

TINO MORI (TEE-no MOH-ree) = Tino, you

CROSS-INDEX TERMS:

Bog da bije - the first line of the song on Folkraft and Folkways

Bride's Dance - the name on Folkways EP 80-3A, A-3

Mori, na daleko, sino, sino mori - the name on the Columbia non-danceable recording

BACKGROUND:

The lake and market town of Dojran lie some 25 km west-southwest of the Macedonian-Greek-Bulgarian juncture. Some 30 km beyond that, just across the Vardar river, lies Gevgelija (hard G's), the casino town for northern Greece before the current troubles began. The song indicates that poor Tino was sent to gevgelija, presumably from some other place, where the singer still is.

Performed by a group of women from Lake Dojran. These old women are the wives of fishermen on Lake Dojran and they are making nets as they sing. (*Columbia World Library of Folk and Primitive Music - Compiled and edited by Alan Lomax. Yugoslav Folk Music*, undated)

So the original song may come from Dojran, in southeastern Macedonia.

And the dance? Elsie Dunin and Stanimir Višinski (*Dances in Macedonia: Performance Genre Tanec*, 1995) exhaustively researched the Tanec ensemble repertoire and said this about *Tino mori*:

This is one of six dances "adapted" to a song already popular during the 1940s. ... Arranged to the song Tino Mori, the step pattern matches the melodic phrasing as is common with other "adapted" dances performed by Tanec. The name appears in a Tanec program in 1953 within a set of songs and dances referred to as "sobor," danced by both men and women.

The Tanec dance resembles but differs considerably from Atanas Kolarovski's dance, done in the U.S.

FORMATION:

The dance has the form, feeling, movements, and lyrics of a woman's dance, but no notes proscribe men. So, open circle of dancers, leader at R end. Hold joined hands head-high and a bit forward of body.

MUSIC:

You hear 2 syncopated beats per bar: slow, slower; slow, slower. Actually, the meter is 7/8, divided into 1-2-3, 4-5-6-7. For precision, this description will use 7 counts per bar.

TINO MORI - as described in Dunin and Višinski

BARS ACTION

- 7/8 Walk CCW. Face CCW around the circle.
- 1-2 Starting onto right foot, walk forward and CCW around the circle 4 steps (cts 1,4,1,4).
- 3-4 Starting onto right foot, walk forward and CCW around the circle 6 steps (cts 1,4,6,1,4,6).
- 5 Starting onto right foot, walk forward and CCW around the circle 2 steps (cts 1,4).
- 6-7 = 3=4 (6 steps).
- 8 Step forward onto right foot (ct 1), lift left foot forward and low (ct 4). Turn to face CW.
- 9-10 Starting onto left foot, step forward and CW around the circle 3 steps (cts 1,4,1), turn to face to right of facing center and step behind left foot onto right foot (ct 4).
- 11 Face center and step to left onto left foot (ct 1). lift right foot forward and low (ct 4).
- 12 = 11 with mirror image (step-lift to right). Turn to face CW around the circle.
- 13 Starting onto left foot, step forward and CW around the circle 2 steps (cts 1,4). Face center.
- 14-16 "Rock" (step, but keep other foot in place) to left (bar 14), right (bar 15), and left (bar 16).
"There is a rocking movement from side to side at the end of the phrase which is not typical in Macedonian dances." (Dunin and Višinski, p. 285)

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TINO MORI - as presented by Kolarovski

BARS ACTION

7/8 Introduction. You may do nothing for 16 bars, or:

1-16 Face CCW around the circle. With hands joined and lowered, walk forward, CCW around the circle with 2 steps per bar (cts 1 and 4 of each bar), starting onto R foot. Pause briefly with feet together and weight on both feet, and raise hands.

Travel to R. Face CCW around the circle if you haven't done so already.

1 Step forward onto R foot (ct 1), raise and lower R heel (*čukče* R) and lift L foot in front of R shin (ct 4).

2 Step forward onto L foot (ct 1), step beside L foot onto R foot (ct 4), step forward onto L foot (ct 6).

3 = 1 (step-lift forward onto R foot).

4 Step forward onto L foot (ct 1), *čukče* L and lift R foot to L ankle, turning to face center (ct 4).

Facing center. Bend forward a bit during bar 5.

5-6 Step to R onto R foot (ct 1), step behind R foot onto L foot (ct 4), step to R onto R foot (ct 1), *čukče* R and lift L foot in front of R shin, turning to face a bit to R of facing center (ct 4).

7 Step across R foot onto L foot (ct 1), step beside L foot onto R foot (ct 3), step across R foot onto L foot (ct 4). *Yes, some folks dance bar 7 into the center. But originally, the record notes, 1966 Kolo Festival notes, and Viltis magazine described side-steps to the R during bars 5-7 with the body facing center (bars 5-6) or diagonally to R (bar 7). 1967 Stockton notes described steps backward and forward during bars 5-7 with the body facing almost CCW (bars 5-6) and almost CW (bar 7). Most folk dancers now dance bar 7 into the center.*

8-9 Leap lightly in front of L foot onto R foot, bending R knee gently (ct 1), step back onto: L foot, R foot (cts 4,1), *čukče* R and lift L foot in front of R shin (ct 4).

10-12 = 7-9, but straight in and out of the circle (step-together-step, forward, back, back, lift).

Yes, some folks dip their hands(bars 8,11). But that's not the way Kolarovski originally taught it.

Swaying.

13 Step demurely to L onto L foot, leaving R foot in place (ct 1), flex L knee just a bit to bob gently down and up (ct 4).

14 = 13 with opposite footwork and direction (step-bob to R).

15 = 13 (step-bob to L).

16 Step to R onto R foot (ct 1), step to L onto L foot (ct 4).

Yes, I know you like to undulate during bars 13-16, But that's not the way it was originally described. In fact, most notes admonish us to "not bend from side to side but keep body erect with weight over supporting foot."

Long repeat. Dance the long repeat during the vocal music.

17-32 = 1-16.

Short repeat. Dance the short repeat during the instrumental music.

33-43 = 1-11 of the long repeat.

44 Step back onto R foot (ct 1), step beside R foot onto L foot (ct 4).

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Tino Mori (concluded)

Repeat the dance 2 1/3 times. Stockton notes add a particularly Greek ending pose: "At the end of dance, on retard of the music, dancers may pose by placing R toe (heel up) across in front of L toe."

Folkways and Folkraft lyrics:

Bog da bije, Tino mori
Tino mori tvotja stara majka,
Tino mori, Tino mori tvojt stari tatko, de!

May God strike, you Tino
you, Tino, your old mother,
you Tino, your old father, de!

Što mi te armasaja Tino
Tino mori mnogu na daleku
Tino mori, Tino mori dur na Gevgelija, de!

Because they married you away, Tino
you, Tino, much distant
you Tino, even to Gevgelija, de!

Dur na Gevgelija Tino
Tino mori za Deljot turundžula
Tino mori, Tino mori za Deljot turundžula, de!

Even to Gevgelija, Tino
you, Tino to Deljot the bad person
you, Tino to Deljot the bad person, de!

Deljot bolen leži Tino
Tino mori Deljot ke da umri
Tino mori, Tino mori Deljot ke da umri, de!

Deljot lies ill Tino
you, Tino, Deljot who will die
you, Tino, Deljot who will die, de!

Nad glava mu stoji Tino
Tino mori trujca ikindjii
Tino mori, Tino mori trujca ikindjii, de!

At his head stands Tino
you, Tino, and 3 friends (?)
you, Tino, and 3 friends (?), de!

Columbia lyrics:

Mori, na daleko, sino, sino mori,
dori preko Vardar,
dori preko Vardar, de!
Dori preko Vardar, Sino, sino mori,
doj' na Gevgelija,
doj' na Gevgelija, de!

It is far away, my dear one,
there across the Vardar,
there across the Vardar, de!
There across the Vardar, my dear,
down there at Gevgelija,
down there at Gevgelija, de!

End of **TINO MORI**.