

PAPURI
(Armenia)

An Armenian line dance from the Lake Van region of Eastern Turkey, learned from Armenian Folk Dance Society of New York, Richard Kassabian, director.

Music: Actual music is unavailable; however these can be used:
"Chalakan", Folkraft LP-4 (slowed down somewhat)
"Karsi Bar", FEZ 703

Rhythm: 2/4 meter

Formation: One line (only) of alternating W and M. Little fingers held at shoulder height, body in erect posture.

Meas	ct	Pattern
1-16		Introduction (one musical phrase)
		<u>BASIC STEP</u>
1	1	Facing R, step fwd on R
	2	Step fwd on L
2	1	Step to R on R, turning to face ctr
	&	Step on ball of L ft next to R
	2	Step on R in place
3	1	Step twd ctr on L ft without taking wt off R ft completely
	2	Rock back on R (i.e. put wt completely back on R)
4	1	Step on L next to R
	&	Step on ball of R ft next to L
	2	Step on L ft in place
5	1	Place R ft fwd (no wt)
	2	Hold
6	1	Step on R again, crossing slightly in front of L (no wt)
	2	Hold
7	1	Step on R again, crossing further in front of L (no wt)
	2	Repeat ct 1 (meas 7)
8	1	Repeat ct 1 (neas 7)
	2	Hold
		(During meas 5-8, the R ft describes an arc in front of the L so that at the end of meas 8 the R ft is almost at a right angle to and in front of the L ft.)

VARIATION I - TURN (Leader calls: "Tser tseh-geh-tsek"
Same ftwk as Basic Step, but M and W use different hand and arm motions. Only hand and arm motions are given.

Men:

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| 1 | Turn once to the R (CW) with fists on hips |
| 2 | Keep fists on hips |
| 3 | Bend fwd slightly and clap twice (cts 1,2) with arms extended |
| 4 | Return fists to hips |
| 5-8 | Keep fists on hips |

Cont.

PAPURI (continued)

Meas Ct

Pattern

Women:

- | | | |
|---|---|--|
| 1 | | Turn once to R (CW), crossing hands in front of face |
| 2 | | Hands continue moving, downward |
| 3 | | Same as M (extend arms low and clap twice on cts 1,2) |
| 4 | | Raise hands to face level, palms outward, middle fingers curved more than others |
| 5 | | Extend R hand fwd (palm outward), at the same bringing the L hand to the face, turning palm toward face |
| 6 | | Reverse hand and arm motion of meas 5 (L arm outstretched palm outward, R hand brought to face, palm inward) |
| 7 | 1 | Reverse arms (as in meas 5) |
| | 2 | Reverse arms again (as in meas 6) |
| 8 | | Reverse arms once more (as in meas 5). R hand should be extended. |
- To start over, turn R palm twd the face. All arm movements must flow continuously without jerkiness. The open hand should always have the middle finger bent more than the other fingers.

VARIATION II (Leader calls "Tser poh-neh-tsek" (take hands)
Hands are rejoined with fingers interlocked, arms held straight down at the side so that the dancers are close together, shoulder to shoulder. With large groups of dancers it will be convenient to form several shorter lines at this time.

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|-----|---|---|
| 1 | 1 | Facing ctr, drop onto R ft (making noise), kicking L ft fwd |
| | 2 | Step L ft across in front of R |
| 2-8 | | Repeat meas 2-8 of Basic Step |

A convenient sequence is to begin with the Basic Step, changing to Variation I and then to Variation II. After the appropriate change in the music, Variation II can then be done to the end of the music.

Presented by Ron Wixman
Notes from 1976 Stockton
Folk Dance Camp (with errata)