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 ~ SEPASTIA BAR ~
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SEPASTIA BAR had numerous variants reflecting different Armenian villages in Sepastia. The version described here was originally restricted to the northeastern part of the province. In the 1940's, this version spread from the New England Sepastatsis to New York City. The New York Armenian community introduced it across the United States, where it quickly supplanted all the other old versions. It is still the most popular SEPASTIA BAR in America today, and has continued to evolve into numerous regional styles, using a faster tempo of music. The dance notated here is the original version, as still danced in the Sepastatsi community of Indian Orchard.

Source: Murad & Carnig Piligian, Arsen Anoushian, Barkev Kaligian, Willie Pelegian.

Music: Folkraft 1529 Side A
Traditional Armenian Dances 1001 Side B, band 2

Style: Originally a man's dance, the carriage is erect or leaning forward slightly. Movements are strong and controlled.

Formation: Open circle or line of dancers facing center in "Armenian hold" (little fingers interlocked with hands held at shoulder height). Leader often waves a handkerchief in right hand.

<u>Meas.</u>	<u>Cts.</u>	<u>Movements</u>
		<u>BASIC</u>
1,2	1-4	Turning to face slightly to the right, step R to right (ct 1). Lift L strongly so that the lower leg is bent away from the body (this looks rather awkward) (ct2). Stamp L in front of R strongly (ct 3). Lift L again (ct 4).
3,4	5-8	Turning to face slightly to the left, step L to left (ct 5). Lift R strongly so that the lower leg is bent away from the body (ct 6). Stamp R in front of L strongly (ct 7). Lift R again (ct 8).
5-8	9-16	Repeat Meas 1-4 (cts 9-16).
9-10	17-20	Turning to face slightly to the right, step R to right (ct 17). Lift L strongly so that the lower left leg is bent away from the body (ct 18). Moving to the right, crouch forward slightly while stepping on L across R (ct 19). Step R beside L (ct 20). Step L across R (ct 20).

(OVER)

173-64

SEPASTIA BAR (CONT.)

Meas. Ct. Movements

note... Meas 10 is a two-step, moving to the right (L-together-L) (19-&-20).

DZAP ("clap")

note... When the music's tempo increases, all let go of joined hands, regardless of which FIGURE (e.g. 1-5) is being done. Continue to execute the same step (whichever it is), but hold the hands out at chest level with the palms facing away from the body. As you stamp during the sequence, also clap hands at the same time (e.g. during cts 3,7,11,15). When traveling to the right at the end of the sequence, clap hands on counts 19, 20 (e.g. as you step on the left foot during the two-step, L-together-L (cts 19-&-20)). One leans forward/crouches while clapping during the two-step.

Presented by Arsen Anooshian at Maine Folk Dance Camp 1986



BALANCE THE STAR

Formation: Sicilian circle. Couple facing couple
 Type Dance: Circle contra
 Record: Appalachian Dances, Beria Country Dance School
 Record # 36737



Measures	Description
Intro:	: Right-Hand Star. Balance in & out (twice)
1-8	<u>In</u> ---- <u>Out</u> ----; Turn the Star:
9-16	---- ---- ---- ----; Star Left and Balance Double;
17-24	---- ---- ---- ----; Turn the Star;
25-32	---- ---- ---- ----; Face YOUR partner. Do Sa Do;
33-40	---- ---- ---- ----; Take your opposite & Promenade;
41-48	---- ---- ---- ----; Face that Lady & Do Sa Do;
49-56	---- ---- ---- ----; Take original partner & Promenade (Progress on to the next)
57-64	---- ---- ---- ----; Star Right and Balance twice. (Start new change)

REPEAT

Presented by Stew Shacklette at Maine Folk Dance Camp 1986