



## Armenia

**Tom Bozigian** is a research specialist of Armenian regional songs and dances and has travelled throughout the world to present his workshops and seminars. He holds an MA in Education and graduated from Soviet Armenia's State Choreographic School — Sayat Nova. He has recently staged Armenian dance suites for Aman of L.A., BYU of Provo, Duguesne of Pittsburgh, IFD of Amsterdam, various Armenian ethnic ensembles and co-directs both Santa Barbara and Hawaii Symposiums. He is a professional musician and singer.

1980

### Tom Bozigian, Co-Director

Mr. Bozigian is an Armenian song and dance researcher and choreographer and has collected a vast amount of dance material from many Armenian communities in the United States and Canada and during the 15 months he spent in Armenia on dance and folklore research. In the past three years Tom has been devoting his time teaching Armenian music and dance to countries around the world.



LOOSNEE SHOGHOV - MOON LIGHT

ARMENIA

SOURCE: Dance arranged to music by Tom Bozigian, Armenian Researcher and Choreographer, from selected step-patterns - movement vocabulary of the Region of Leninakan (Gumru), Soviet Armenia, in which area he did dance research during spring, 1974. Music and lyrics were written by Goosan (Minstrel) Ashot, born and reared in this very region located in the North-western part of the Republic.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People" Vol. 3, Side 2, Band 2.

FORMATION: Chain dance with leader (Baree Gulookh) at R end while little fingers grasp adjoining dancers at shldr. ht.

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MEASURE

PATTERN

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NOTE: Steps match musical phrasing although natives tend to begin dances at unpredictable points within the score.

- 1 - 2 Facing diag LOD do 2 two-steps (CT1-2) (CT1-2).
- 3 Turning to face diag RLOD step bkwd R as hands are lowered to side (CT1) step bkwd L (CT2)
- 4 Turning to face diag LOD step R ahead as hands return to shldr ht pos (CT1) touch L beside R (CT2)
- 5 Facing CTR step frwd L as hands clap chest level (CT1) pivot CW on L to face outside touching R beside L as hands lower to side (CT2)
- 6 Step frwd R as hands clap chest level (CT1) pivot CCW on R to face LOD touching L beside R as L hand is placed on lower BK and R hand is extended ahead with little fingers of adjoining dances once again grasped (CT2)
- 7 Moving RLOD step Bkwd on L (CT1) step Bkwd on R (CT2)
- 8 Step Bkwd L (CT1) touch R beside L (CT2)

Presented by  
Tom Bozigian

PAEELANJO  
Armenia

SOURCE:

This dance was first learned by Tom Bozigian in the fall of 1965 from Jora Makarian, director and choreographer of the California Armenian Folkloric Ensemble. Mr. Makarian was director of folk dance in the district of Ashtarakee, northern Soviet Armenia. He had formal dance training in Tiflis, Soviet Georgia, and later, he directed a professional dance ensemble in Stuttgart, West Germany. He immigrated to the United States in 1950 and he continues to direct his ensemble in Los Angeles, California. This dance is still being performed throughout the many northern regions of Soviet Armenia. The root comes from the word "Paeelag" which means lightning and some of the movements are linked to the tight-rope dancer.

RECORD:

"Tom Bozigian Presents Songs and Dances of the Armenian People" Volume III, GT 5001, Side 2, Band 3

FORMATION:

Mixed line dance with leader R as dancers utilize little finger hold at shoulder ht but changing to hands at 6/8.

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MUSIC:

2/4-6/8

PATTERN

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Measure

2/4 Note: working ft flexed throughout

- 1 Facing diag R step R ahead (ct 1) Step L across R (ct 2)
- 2 Facing ctr step R to R as arms swing down & bk (ct 1)  
Hop R in place as L lifts behind (ct 2)
- 3 Raising hands to orig pos touch L heel on floor ahead  
of R wiggling whole leg (ct 1) Lift L heel sharply  
behind with slight hop on R (ct 2)
- 4 Repeat meas 3 ct 1 (ct 1) Kick L sharply in front  
above fl (ct 2)
- 5 Step L in pl prancing as arms swing down & bk (ct 1)  
Step R in pl prancing as arms swing up to orig pos (ct 2)
- 6 Step L in pl prancing (ct 1) Hop L in pl as R lifts  
behind (ct 2)
- 7 Repeat meas 3 ct 1 with opp ftwk (ct 1) Repeat meas 4  
ct 2 with opp ftwk (ct 2)
- 8 Step R in pl prancing as arms swing down & bk (ct 1)  
Step L in pl prancing as arms swing up to 45 deg arms  
straight (ct 2)
- 9 Bending torso fwd touch R heel on fl straight leg diag  
R (ct 1) Touch R heel straight leg on fl ahead (ct 2)
- 10 Turning to face diag RLOD skip off L to straight-legged  
R as arms swing up to orig pos (ct 1) Skip bkwd on R to  
L as arms swing down & bk (ct 2)



Measure

- 6 Repeat meas 5 with opp ftwrk and dir (cts 1, 2).
- 7-8 Do 2 two-steps starting on R moving LOD.
- 1-6 FIG III--Repeat meas 1-6 of FIG I.
- 7 Moving LOD, kick R (straight leg) frwd above fl and leap to R as L kicks straight frwd above fl (ct 1); leap L across R as R heel lifts behind (ct 2).
- 8 Leap to full squat on both ft facing ctr (knees slightly apart) (ct 1); return from squat with leap on L as R begins kicking frwd to start "Seella" step once again (ct 2). Note: Women slight plie instead of full squat.

Notes by Tom Bozigian

Presented by  
Tom Bozigian

BEEJO  
Armenia

SOURCE:

Beejo is from a group of dances from the region of SEPASTIA, Ancient Western Armenia. The major list of dances that the "SEPASTATSEE" performs are SEPO, JONPERDE, CHEKEEN HALAEE, and HEKEREE. It was learned by Mr. Bozigian during spring, 1977 research trip in Armenian communities of eastern seaboard states. It was taught to him by ARSEN ANOUSHIAN who conducts the Armenian Folk Dance Society of New York and has worked for decades toward the preservation of original Armenian songs and dances. Beejo to this day is danced consistently by groups of Armenians in the eastern U.S.

RECORD:

"Tom Bozigian Presents Songs & Dances of the Armenian People" Vol III, Side 1, Band 3

FORMATION:

Mixed line dance with leader R as dancers utilize little finger hold at down at side pos (Note--Arms always swing straight)

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MUSIC

6/8

PATTERN

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Measure

INTRODUCTION Meas described in 2 cts

- 1-8 Facing ctr & in pl swing arms fwd & bkwd 16 times (cts 1-2 times 8)
- 1-8 Continuing to swing arms step R to R (ct 1) Close L to R (ct 2) and repeat 7 more times (cts 1-2 times 7)
- 1 FIG I Step R sdwd R as arms swing fwd (ct 1) Step L to R as arms swing bkwd (ct 2)
- 2 Step R-L-R in pl turning body slightly diag LOD while arms swing fwd & bkwd (cts 1 & 2)
- 3 Stamp L ahead of R as arms swing fwd (ct 1) kick L fwd with slight hop on R as arms swing bkwd (ct 2)
- 4 Step L-R-L in pl turning body slightly diag RLOD while arms swing fwd & bkwd (cts 1 & 2)
- 5 Stamp R ahead of L as arms swing fwd (ct 1) Kick R fwd with slight hop on L as arms swing bkwd (ct 2)
- 1-5 FIG II "TSERKER MECHKKEEN" (Hands on waist)  
Same as Fig I except hands on waist and at meas 3 clap on ea ct (cts 1-2 times 5)
- 1-5 FIG III "BUDOOEET" (Turn)  
Same as Fig II except at meas 1 body makes full CW turn (cts 1-2 times 5)
- 1 FIG IV "TSATK" (Hop)  
Repeat Fig I meas 1 cts 1-2 (cts 1-2)
- 2 Skip L to R in pl as body turns slightly diag LOD while arms swing fwd (ct 1) Hop R in pl as L lifts behind while arms swing bkwd (ct 2)
- 3 Repeat Fig I meas 3 cts 1-2 but with stronger hops & kicks (cts 1-2)

BEEJO (cont)

Measure

- 4 Repeat Fig IV meas 2 cts 1-2 but with opp ftwk & dir (cts 1-2)
- 5 Repeat Fig IV meas 3 cts 1-2 with opp ftwk & dir (cts 1-2)
- 1 FIG V "TSAKHEEN" (To L)  
Repeat Fig IV meas 1 cts 1-2 (cts 1-2)
- 2 Repeat Fig IV meas 2 cts 1-2 (cts 1-2)
- 3 Repeat Fig IV meas 3 cts 1-2 (cts 1-2)
- 4 Moving sdwd L with large steps step L to L as arms swing fwd (ct 1) Close R to L (ct &) Large step L to L as arms swing bkwd (ct 2)
- 5 Repeat Fig IV meas 5 cts 1-2 (cts 1-2)

Description by T. Bozigian

ABBREVIATIONS USED IN THIS BOOKLET

approx	approximately	H	hand
beg	begin or beginning	L	left
bk	back	LOD	line of direction
bwd or bkwd	backward	M	man, men
CCW	counterclockwise	meas	measure
cpl	couple	opp	opposite
ct or cts	count	orig	original
ctr	center	pl	place
CW	clockwise	pos	position
diag	diagonal	ptr	partner
dir	direction	R	right
fl	floor	RLOD	reverse line of direction
ft	feet or foot	sdwd or swd	sideward
ftwk	footwork	twd	toward
fwd or frwd	forward	W	woman, women
		wt	weight

PRONUNCIATION GUIDE (as utilized in this booklet)

a = all (AGAR)  
e = ever (MEDAX)  
ee or i - even (TEEN)  
o = over (KOCHAREE)  
oo = ook (POMPOOREEG)  
u = hut (GUNEEGA)  
gh = r (french) (DZAGH)  
kh = loch (XORO)

NOTE: In the Eastern Armenian dialect, T's, K's, P's, J's, and Ts's are sometimes unaspirated.

Presented by  
Tom Bozigian

DALDALA-CHANDROZHEE  
Western Armenia

SOURCE:

From the series of dances learned by Tom Bozigian during his research in Detroit, Michigan Armenian community and taught by Yenovk Kazarian to Mr. Bozigian. Mr. Kazarian learned a large group of dances from his father who was an acknowledged specialist in regional folk dances of his native VASPOORAKAN-VAN. With this list of dances Mr. Bozigian is doing a comparative study with "VANETSEE" Armenians living in "OKTEMBERYAN" Soviet Armenia.

RECORD:

"Tom Bozigian Presents Songs & Dances of the Armenian People" GT5001, Side 1, Band 4

FORMATION:

Mixed lines, leader at R end, little fingerhold shoulder ht.

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5/8-2/4

PATTERN

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Measure

5/8 DALDALA means up and down in the dialect of GAREEN province to which area the dance was originally traced with the various figures connected to the family of dances called "TAMZARA"

- 1 Facing ctr throughout step bkwd on R (cts 1-2) Hop R in pl as L knee raises (cts 3-4-5)
- 2 Step ahead on L lifting R behind (cts 1-2) Step R in pl as L kicks ahead (cts 3-4-5)
- 3 Repeat meas 2 (cts 1-5)
- 4 Repeat meas 1 with opp ftwk (cts 1-5)
- 5 Step R sdwd R (cts 1-2) While R remains on fl step L behind (cts 3-4-5)
- 6 Tap R toe to pt diag R (cts 1-2) Tap R toe to pt ahead (cts 3-4-5)
- 7 Moving ctr step ahead on R as hands lower to sides (cts 1-2) Hop on R as L lifts behind (cts 3-4-5)
- 8 Step ahead on L as hands raise to orig pos (cts 1-2) Stamp R beside L (cts 3-4-5)

ANOTHER VARIATION

- 1 Moving bkwd skip L to R with L heel pivoting inward as R makes outward half circle (CW) from fwd to behind (cts 1-2) Hop on R as L makes outward half circle (CCW) from fwd to behind (ct 3) Leap on L as R kicks fwd (cts 4-5)
- 2 Repeat meas 1 (cts 1-5)
- 3 Moving fwd skip L to R with R straight as arms swing down to side (cts & 1) Hold (ct 2) Hop on R as L lifts behind (ct 3) Leap ahead on L as R lifts while arms raise to orig pos (ct 4) Hold (ct 5)
- 4 Stamp R with wt ahead (cts 1-3) Leap-stamp L in pl as



DALDALA-CHANDROZHEE (cont)

Measure

- 4 (cont) R kicks fwd (cts 4-5)  
2/4 CHANDROZHEE means "Dear, what's your wish?"
- 1 Facing diag LOD do two-step (R-L-R) ahead (cts 1 & 2)
- 2 Cross L over R as R lifts behind (ct 1) Step R in pl as L kicks ahead (ct 2)
- 3 Repeat CHANDROZHEE meas 2 (cts 1-2)
- 4 Step bk on L as R ft in attitude swings across L (ct 1) Swing R ft to R bending L slightly (ct 2)
- 5 Swing R ft again across L with slight bend on L (ct 1) Repeat meas 4 ct 2 (ct 2)

Description by T. Bozigian

Hey Vala

Armenian

- SOURCE: Choreographed & taught by Tom Bozigian in Los Angeles, Calif. to the various Armenian youth organizations. The music is an old folk song sung by Armenians throughout the diaspora.
- RECORD: "Songs & Dances of the Armenian People"; Side 1, Band 2.
- FORMATION: Line dance with leader at R end and dancers holding little fingers at shoulder height.

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2/4

PATTERN

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Measure

Note: Dance can start at beg of any meas.

- 1 Fig I - Facing diag & moving LOD, step R to R (ct 1); step L across R (ct 2).
- 2 Step R to R to face ctr (ct 3); touch L toe (heel turned in) beside R (ct 4).
- 3 Step L slightly L (ct 5); touch R toe (heel turned in) beside L (ct 6). Note: Steps are bounce & sharp causing arms to move slightly from elbow to side of each stepping foot.
- Do Fig I 3 times whenever done.
- 1 Fig II - Facing ctr touch R heel in front hopping slightly on L (ct 1); leap on R where heel touched as L lifts behind (ct 2).
- 2 Starting L, do 2-step (bounce) moving ctr (cts 3,4).
- 3 Step frwd on R with plie as upper body & arms bend bk (ct 5); straightening body, step bk on L as arms begin to lower from elbow (ct 6).
- 4 Leap to both ft in pl (R bk) in plie as arms are lowered to side & beyond (ct 7); hop bk on L as R kicks frwd along fl and arms raise to orig shoulder height pos (ct 8); repeat ct 8 with opp ftwrk (ct and).
- 5 Moving R step L over R with plie as arms bend from elbow to L (ct 9); returning from plie step R to R as L toe pivots out and arms bend to R (ct 10).
- 6-7 Repeat meas 5 2 more times (cts 11-14).
- 8 Facing LOD, touch L heel ahead of R as hands clap at chest level (ct 15); step L beside R (ct 16).
- 9 Touch R heel ahead of L and again clap (ct 17); hold (ct 18).  
Note: On meas 8 & 9, upper body bent slightly frwd.

Hey Vala (cont. - pg. 2)

#1

Keeughen yega kaghak yes                    2  
Lestsoon aghcheek desa yes

Amenooeen al Aeederu                            2  
Garmeeru Khuntsor gu gardes

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Sung after each verse:

Garmeeru (Anoosh) khuntsor gu dzakhem    1  
Aghcheekneru gu khapem                    1  
Anonts duvadz tramov                        1  
Keenee garnem gu khumem                    1  
Hey Vala.....(chorus)

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#2

Megu aghvor sheereen e                        2  
Megoon achku gananch e

Anonts mechen tegheenu                       2  
Achku eenzee dungadz e

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#3

Megu garj pesh hakadz e                      2  
Yergrort tun al dapad e

Aees eench anoosh portsankner              2  
Vaheen Klockhoon yegadz e

Notes and Armenian transliteration by:  
Tom Bozigian

PAEELANJO (cont)

Measure

Note: When repeating step hands swing fwd bk fwd.

6/8 In most cases each meas described in 2 cts  
Working ft flexed throughout

- 1 Facing ctr & moving R skip-step L to R as arms swing bk & fwd (cts &1) Leap L across R as R heel lifts behind & arms swing bk (ct 2)
- 2 Skip-step L to R as arms swing fwd (ct &1) Hop R in pl as L lifts behind & arms raise to orig pos (ct 2)
- 3 Hop R in pl as L heel straight leg touches on fl ahead (ct 1) Hold (ct 2)
- 4 Chug fwd on R bent knee as L heel is drawn to inside of R knee (ct 1) Chug bk on R straight leg as L kicks fwd straight & above fl (ct &) Step bk on L as R scissors fwd touching heel to fl (ct 2)
- 5 Chug fwd on L bent knee as R touches bk straight leg (ct 1-2)
- 6 Bending torso fwd & extending arms out hop on L to L as R heel touches ahead (ct 1) Repeat meas 6 ct 1 (ct 2)
- 7 Repeat meas 6 ct 1-2 (cts 1-2) Note: touches graduate RLOD

Turning Variation--For meas 6-7 with the 4 touches of R heel and hands releasing to clap with each touch the body executes 360 degree counter clockwise turn. This variation may be done every other time or at discretion of leader.

Description by T. Bozigian

TAMZARA-POMPOOREEG

Armenia

- SOURCE: This is a medley consisting of two of the most popular dances done by the Armenian people both in Soviet Armenia and in the Armenian Diaspora. The versions of these two dances were brought by Western ( Anatolian) Armenians to the U.S. during the last decade of the 19th century and early part of the 20th century. Several other versions exist from the various folk regions of both Eastern and Western Armenia, having been taken there by travelers and having evolved into other variations. Tom Bozigian danced these two variations as a child in Fresno, Calif.
- RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.
- FORMATION: Mixed line dance with leader at R end and dancers grasping little fingers of adjoining dancers at shoulder height. This is called "W" position.

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MUSIC: 9/8 for TAMZARA; 2/4 - 6/8 for POMPOOREEG PATTERN

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Measure

TAMZARA ( *ՌՌՌՌ* )

- 1 Facing ctr. throughout, step bkwd. on R (cts. 1-2); slight hop R in pl. as L knee raises in front of R leg, L ft. ahead of R shin (cts. 3-4); step slightly frwd. on L as R lifts slightly off fl. behind (cts. 5-6); repeat action of cts. 1-2 (cts. 7-8); hop slightly on R as L ft. kicks a little frwd. still above fl. ( ct.9).
- 2 Repeat action of Meas. 1, cts. 1-2, but with opp. ftwk. (cts. 1-2); repeat action of meas. 1, cts. 3-4, but with opp. ftwk. (cts. 3-4); step R to R as L remains on fl. to L (cts.5-6); step L behind R (cts. 7-8); slight hop on L as R ft. raises slightly off fl. ( ct.9).
- 3 Moving twd. ctr., step ahead on R as hands (little fingers remaining grasped) are lowered to sides (cts. 1-2); hop on R in pl. as L knee raises in front and L heel lifts behind to inside of calf (cts. 3-4); step ahead on L as hands are raised to orig. pos.; stamp R, no wt., twice beside L (cts. 7-8); hold (ct. 9).
- 4 Step bk on R as arms are lowered to sides (cts. 1-2); hop R in pl. (cts. 3-4); step frwd. on L as hands are raised to orig. pos. (cts. 5-6); stamp R, no wt. twice beside L as hands clap twice at chest level (cts. 7-8); hold (ct. 9).

NOTE: In Armenian line dances where the little fingers are grasped with adjoining dancers and where there are no definite vertical, horizontal, sideward, or rotating arm movements described, there still exist slight arm punctuations or bobbings as guided by the rhythm and speed of the music.

POMPOOREEG (2/4)

- 1 Changing to hands on shoulders of adjoining dancers, arms straight and dancers continuing to face ctr. throughout, step R swd. to R (ct.1); step L behind R ( ct.2).

(cont.)

SASOONASHENTSEE

Armenia

SOURCE: Sasoonashen is the name of a village in the western part of Soviet Armenia and is in the district of TALEEN, northwest of YEREVAN. "TSEE," which is generally written at the end of a town or village name, means "person from." SASOONASHEN and another nearby village named ASHNAK were two target areas on Tom Bozigian's research itinerary while he was a dance student in Armenia during Spring, 1975. TALEEN is a district, very rich in song and dance and heavily populated with Armenians, whose original immigrants came from TARON-SASOON, Western (Anatolian) Armenia. A similar form of this dance was learned by Tom Bozigian in Fresno, California during the 1950's from original MOOSHETSEE Armenians who called the dance "MAEELORKE" or "MOOSH."

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.

FORMATION: Mixed line dance with leader at L end and hands grasped at shoulder height with starting position facing center.

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MUSIC: 2/4 PATTERN

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Measure

- 1 Twisting body to face L, step R over L as L heel lifts sharply behind and while hands remain grasped, L hand lowers to front waist level and R hand to bk, waist level (ct.1); turning body to face ctr., step L in pl. as R extends frwd. off fl. while arms extend straight half way down (ct. 2).
- 2 Step sdwd. on ball of R(heel slightly elevated) as body leans R while straightened L leg extends sdwd. to L and above fl. and arms swing swing (to become straightened) down and behind body (ct.1); returning to upright pos., step L across R in plie as straight arms swing frwd. in front of body (ct.2).
- 3 Skip off L to R as L touches in pl. while straight arms swing once again behind body (ct.1); hop slightly on R in pl. as L heel lifts sharply behind, knee level (ct.2).
- 4 Dip on both ft. in pl. (shoulder width apart) with L ahead of R as arms return to starting pos. (ct.1); straighten knees to take wt. on R while L remains ahead on fl., no wt.(ct.2); hop on R in pl. but not leaving fl. as L ft. kicks ahead and above fl. (ct. and).
- 5 Repeat ftwk. of meas. 4, ct.1(ct.1); straighten to take wt. on R as L ft. kicks ahead and above fl. ( ct.2).
- 6 Execute 3 single steps in pl., starting with L (L-R-L) as arms swing down to side and up once again to staring pos. while body turns to face diag. to L (cts. 1-and-2).
- 7 Moving L and raising grasped hands to above head level, hop ahead on L as R heel touches fl. in front(ct.1);leap ahead on R as L heel lifts behind (ct.and);leap ahead on L as R heel lifts behind (ct.2). This is "KERTSEE" step.
- 8 Execute one more "KERTSEE" step (cts. 1-and-2).

Notation by Tom Bozigian

TAMZARA-POMPOOREEG (cont.)

Measure

- 2 Step R to R (ct.1); hop R in pl. as L knee raised in front of R and L heel is lifted to inside of R calf (ct.2).
- 3 Touch ball of L in front on fl., leg straight, as R makes small hop in pl. (ct.1); small leap L beside R as R knee raises in front of L and R heel lifts sharply to inside of L calf (ct.2).
- 4 Touch ball of R, straight leg, on fl. ahead of L as L makes slight hop (ct.1); touch ball of R, straight leg, to diag. LOD as L makes another slight hop (ct.2).
- 5 Stamp R, no wt, beside L (ct.1); hold (ct.2).

POMPOOREEG (variation, changing to 6/8)

- 1 Continuing to face ctr. throughout, hop on L sdwd. to R as R knee raises in front and R heel lifts sharply off fl. (ct.1); leap R to R as L heel lifts sharply off fl. (cts. 2-3); leap L across R as R heel lifts sharply to inside of L calf, knee in front (cts. 4-6).
- 2 Leap R to R as ball of L touches fl. beside R (cts.1-3); hop R in pl. as L heel lifts to inside of R calf, knee in front (cts. 4-6).
- 3 Hop R in pl. as ball of L, straight leg, touches fl. in front (cts. 1-3); leap L beside R as R knee raises in front of L and R heel lifts sharply to inside of L calf (cts. 4-6).
- 4 Hop L in pl. as ball of R, straight leg, touches on fl. ahead of L (cts. 1-3); hop L in pl. as R, straight leg, is extended to diag. LOD above fl. (cts. 4-6).
- 5 Leap to both ft. in pl., ft. together in slight plie (ct.1); hold (cts. 2-6).

OPTIONAL VARIATION: (first meas. 6/8)

Leap to both ft. to R (ft. and knees together) (ct. 1); leap R in pl. as L kicks frwd. above fl. (cts. 2-3); leap L across R as R heel lifts behind (cts. 4-6).

Notation by Tom Bozgian

Measure  
1-2

FIG IV "HED" Moving bkwd with leader's signal  
Moving bkwd in RLOD repeat opp action of SULEMANEE  
Fig I meas 1-2 (cts 1 & 2) Repeat Fig IV until  
signaled to move once again in LOD

- 1 2/4 KERDZE  
Facing ctr with little fingers held at shoulder ht  
touch L ahead (ct 1) (Note: Whenever touching  
support ft makes slight bounce) Touch L beside R (ct 2)
- 2 Repeat KERDZE meas 1 (cts 1-2)
- 3-4 Walk 4 steps fwd beg L (cts 1-2 times 2)
- 5 Plie to both in pl straddle pos L ahead of R (ct 1)  
Bounce on both straight leg (ct &) Bounce again (ct 2)
- 6 Plie once again (ct 1) Step bwd on L as R kicks fwd  
(ct 2)
- 7-8 Continue bkwd with 4 more step kicks beg R (cts 1-2  
times 2)
- 9 Step bkwd on R (ct 1) Hop R in pl as L lifts behind  
(ct 2)
- 10 Repeat KERDZE meas 5 (cts 1 & 2)
- 11 Plie once again (ct 1) Turning  $\frac{1}{4}$  R to face LOD small  
leap L ahead as arms lower to R ahead and L on lower  
bk (ct 2)
- 12 Step ahead on R in slight plie as torso leans out  
(ct 1) Step L ahead as torso become upright (ct 2)
- 13 Repeat meas 12 (cts 1-2)
- 14 Turning  $\frac{1}{4}$  L to face ctr step R to R as arms swing  
down (ct 1) Hop R in pl lifting L behind as arms swing  
bk (ct 2)

Description by T. Bozigian



Presented by  
Tom Bozigian

VANA LOREEG (SOOLEMANEE) - KERDZE  
Vaspoorakan Province, Western Armenia

SOURCE: Suleman was the governor of VASPOORAKAN during the end of the Ottoman Empire and the dance is linked to the mimicry of his movements, expression and gestures during his visits. VANA LOREEG refers to the village youth who display that mimicry. KERDZE was an Armenian village in the province and many of the various Armenian hop-step-step patterns are traced to this area so in many cases "KERDZE" refers to that step. This pair of dances is from the YENOVK KAZARIAN series taught to T. Bozigian.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People" GT5001, Side 1, Band 6.

FORMATION: Mixed line dance in column form with each facing LOD leader at R holding handkerchief in L hand to signal changes.

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	10/4-2/4	PATTERN
<u>Measure</u>	<u>10/4 FIG I SULEMANEE</u>	(each meas described in 2 cts)
1	Facing and moving LOD following leader touch L heel ahead body slightly L as arms bend from elbows to hands parallel to L (ct 1) Slight kick L ahead (ct 2) (Note: Kicking ft flexed throughout) Step L in pl (ct 2)	
2	Repeat SULEMANEE meas 1 with opp ftwk arms and body turn (cts 1 & 2) Note: All "touch steps" throughout the dance SULEMANEE can substituted with two-steps) Repeat Fig I until signaled to change	
1	<u>FIG II "ARACH"</u> Moving fwd at leader's signal Facing and moving ctr repeat action of meas 1 using two-steps and torso bent slightly fwd (cts 1&2)	
2	Repeat FIG II ARACH with opp action (cts 1 & 2)	
3	Repeat two-step beg L and turning CW 1/2 to face outside as hands clap in front	
1	<u>FIG III "BADOOEET"</u> Moving bk to orig pos Repeat two-steps and arms beg R (cts 1 & 2)	
2	Repeat two-step and arms beg L (cts 1 & 2)	
3	Repeat two-step in pl beg R turning ¼ to face once again LOD as hands clap in front (cts 1 & 2)	

ELLOO YAR  
Armenia

This dance is from Yerevan, Capital of Soviet Armenia. It was learned by Tom Borzigan from the Armenian State Song and Dance Ensemble. Director, KHACHATUR AVESTISYAN, COMPOSER, MERITED ARTIST, SOVIET UNION. Azat GHARIBYAN, BALLET MAESTRO, in February 1974.

RECORDED: Music for Dances GT 2002-b, band 5.

FORMATION: Couples facing ctr.

BASIC STEP: Open circle with M to R of ptr, hands at sides. Only ptrs join hands during the dance.

6/8 meter: (Described in 2 cts)

- 4 moving LOD, hop on L to R as R knee raises and arms swing fwd.
- 1 step R to R with plie as arms swing fwd (ct 1) cross L over R in plie as arms swing bkwd (ct 2).
- 2 leap to both in place (light plie) immediately raising L knee as arms swing fwd (ct 1) hop on R in place as L kicks across R and arms swing bk.
- 3 leap to both in place (light plie) immediately raising R knee as arms swing fwd (ct 1) hop on L in place as R kicks across L and arms swing bkwd (ct 2).

Dance Basic Step 4 times in all every time it is done.

## 6/8 PATTERN

Measure Begin dance by doing BASIC STEP starting on the 13th meas of music.  
Note: Do all 2-steps so as to keep head same level.

FIG I

Upon releasing hand holds W does larger 2-step to catch up to L side of ptr both facing LOD.

M: L arm extends behind ptr, palm facing ctr, R arm curved over head, palm up. (M hands in 4th pos)

W: R hand in front of chest, L arm extended toward ctr, hands in "Y". See Male-Female Arm Positions.

- 1-6 Beginning with R ft, do six two-steps, (W heels off floor). On last step of two-step partners kick R slightly across L.  
Note: Throughout meas. 1-6, W heads turned slightly to R and M looking at W.

7 Do three very small steps, step R to R, close L to R, step R to R as L kicks slightly across R.

8 Repeat meas 7 with opp ftwk.

9 Repeat meas 7.

10-12 W: Repeat meas 7-9.

M: Beginning with L ft, do 3 two-steps CCW around W, ducking under W's extended L arm (meas 11) & end to R of ptr as his L arm reaches to grasp ptr's R hand.

## DANCE BASIC STEP

## Elloo Yar-Cont, page 2

FIG II

- 1-2 W: Dance 2 two-steps toward ctr moving away from ptr, beginning R ft, as in Fig I. L arm extended to L and R arm in front of chest (hands in "Y" pos). Female 3rd pos.

3 Making a CCW arc, R crosses over L as arms open to side and body makes a 1/2 turn CCW on both ft on 1/2 toe ending L in front of R, arms crossing R over L in front of body, chest ht, palms facing out, hands turning inward to "Y" pos.

4-6 Do 3 bkwd Pas-de-Basque, beginning L, step R behind L. On 1st PDB, hands execute a circle inward, "Y" pos, R hand close to L cheek, L extended above head. On 2nd PDB, hold hands while head turns slightly to R. On 3rd PDB, repeat action of 1st PDB.

7-9 Move to orig pos with 3 two-steps beg R ft. Heads lower to pos as in meas 1-3 (turn to face LOD on meas 9).

10-12 2 slight hops on R in pl as L at same time extends fwd touching heel to fl twice (ct 1, and); step L beside R (ct 2). Arms lowered to front of body at chest level & palms facing out do inside wrist turn in line with extended ft (meas 10). Repeat meas 10 but with opp ftwk (cts 1 and 2). (meas 11) Repeat meas 10 (meas 12).

## M:

1 Do 1 two-step turning to R away from line, beg R ft, R arm over head, palm up, L extends to L, palm facing out (cts 1-2).

2 Walk L, R (cta 1-2).

3 Leap to L in front, as body turns CW to face ctr and R ft is placed behind, hands clap (ct 1) hold (ct 2).

4 Clap (ct 1) hold (ct 2).

5-6 Repeat meas 4 twice.

7-9 Do 3 two-steps starting R with arms same as meas 1 (Fig II-10).

M ends to R of ptr and ahead while facing ctr as in beginning of dance. In place, execute 3 "VOT HAZARK" or "SEKELLA" steps CCW to make one complete revolution. Note: M facing ctr; W facing LOD. VOT HAZARK or SEKELLA: Arms in Armenian 3rd pos, hop on R ft in place as L leg makes a reverse bicycle motion and L toe touches beside R (ct 1) hop on R again, slightly back, as L kicks out (ct 4) leap on L beside R as R kicks out (ct 2).

Note: Vot Hazark or Sekella step can also be done without CCW turn. 3rd pos Armenian mens' arms: arms circled overhead, palms facing up, finger tips touching.

11 Repeat meas 10 with opp ftwk.

12 Repeat meas 10.

Do dance from beginning 1 more time.

Ending: For W, ending is completion of Fig. II 2nd time through. For M as described when using CCW turn on Vot Hazark step. Without optional turn ending is completion of Fig II 2nd time through.

Dance Notes by Tom Borzigan

ELLOO YAR

Կանաչ արքր - հաց քարս - ԿԼԼԵ ԿԱՐ,  
Հարքս քտսս - Կեյ քարս - թԿԼԵ ԿԱՐ:

Էլս արքր - սար քտսս - ԿԼԼԵ ԿԱՐ,  
Արքրս Ժայռի - ԿԱՐ քտսս - թԿԼԵ ԿԱՐ:

Մեա քար - կաղնի - ԿԼԼԵ ԿԱՐ,  
Ջրերս Կեյ - քարաղնի - թԿԼԵ ԿԱՐ:

Kanach artu-hats tara - elloo yar	(Repeat)
Yarees tesa - het tara - telloo yar	( " )
Yela saru - sar tesa - elloo yar	( " " )
Sseptak mazov - yar tesa - telloo yar	( " " )
Mera baghu - kumalen - elloo yar	( " " )
Jureroo bed - khaghaleh - telloo yar	( " " )
Kanach artu - hats tara - elloo yar	( " " )
Yarees tesa - het tara - telloo yar	( " " )

1. Seeing my sweetheart in a green field, I took her some bread and brought her back with me.
2. And having climbed the mountain, I saw my sweetheart with white hair.
3. I love to see the grapevines climbing up as they play games with the water, my sweetheart.

Some Important Male-Female Arm Positions Found Especially in "Elloo Yar" and "Aghche@neroo Par"

Male arm positions:

- 1st position - Arms extended together straight fwd, palms away.
- 2nd position - Arms extended straight out to each side, parallel to floor, palms away.
- 3rd position - Arms curved to overhead pos, fingers touching and palms up.
- 4th position - Combination of 2 and 3 with either arm. (One arm curved over head, other arm out to side - See "Elloo Yar")

Female arm positions:

- 1st position - Arms extended fwd and rounded (parallel to fl) at chest level, palms away, wrists wider apart than elbows, and fingers in "Y" form. ("Y" signifies "Yeghneek", an Armenian mountain deer which the formation of fingers symbolizes - middle finger and thumb rounded to point toward each other while other fingers are extended and curved above.) (Wrists bent up & palms facing same dir as forearms)
- 2nd position - Arms extended to sides - fingers in "Y" pos.
- 3rd position - 1 arm in front of chest, elbow bent slightly lower than wrist (from elbows to wrist parallel to floor) and other arm extended to side - fingers in "Y".
- 4th position - 1 hand near side of face, elbow bent, pointing down (head slightly turned in opp direction) and other arm raised above head on same side as 1st hand - fingers in "Y".

Note: There are many other arm positions plus movements built around the above. All arms extended to side are parallel to floor.

Notes by Tom Bozgian

HARSANEK (cont)

MUSIC:	6/4-6/8	PATTERN
<u>Measure</u>	<u>6/4</u> "MOM" described in 2 cts	
1	Variation I--Facing diag R step R ahead (ct 1) Step L across R (ct 2)	
2	Facing ctr step R to R (ct 1) Touch L toe beside R (ct 2)	
3	Step fwd L as hands lower to side (ct 1) Touch R toe ahead of L (ct 2)	
4	Step bkwd on R as hands raise to orig pos (ct 1) Step bkwd on L (ct 2)	
1	Variation II--Facing & moving ctr step R ahead as arms parallel bend from elbows R--windshieldwiper (ct 1) Touch L beside R (ct 2)	
2	Repeat Var II meas 1 cts 1&2 with opp ftwk & arm motion (cts 1-2)	
3	Turning to diag RLOD step R to R as arms bend R (ct 1) Touch L toe beside R (ct 2)	
4	Repeat Var II meas 3 cts 1-2 with opp ftwk, arm motion & dir (cts 1-2)	
1-4	Repeat Var II meas 1-4 one more time	
1-4	Moving bkwd do 8 walking steps begin R as arms bend each time also begin R (cts 1-2 times 4)	
	Note: Do Var I one more time	
	<u>6/8</u> Harsaneek--in most cases described in 2 cts	
1-6	Changing to hand hold down at side execute 6 running two-steps begin with R (cts 1&2)	
7	Facing ctr & moving R skip-step L to R as straight arms swing bk & fwd (ct 1) Leap L across R as R heel lifts behind & arms swing bk (ct 2)	
8	Skip-step L to R as arms swing fwd (ct 1) Hop R in pl as L lifts behind & arms raise to orig pos (ct 2)	
9	Hop R in pl as L heel straight leg touches on fl ahead (ct 1) Hold (ct 2)	
10	Hop R in pl as L toe touch fl across R (ct 1) Hop R in pl as L extended kicks out over fl (ct 2) Leap L to L as R kicks out over fl (ct 2)	
11	Continuing to face ctr but moving L leap R over L as L heel lifts behind (ct 1) Leap L to L as R kicks out over fl (ct 2)	
12	Repeat meas 11 cts 1-2 (cts 1-2)	
	Note: To end touch L heel straight leg on fl in RLOD at meas 12 ct 2	

Description by T. Bozgian

Presented by  
Tom Bozgian

DARONEB YERKER YEV BARER-AZGAGRAKAN  
Armenia

SOURCE:

This is a medley of Armenian village songs and dances from the DARON region, ancient Western Armenia. It was learned by Tom Bozgian in February, 1974 from MANOOK MANOOKYAN, director--Wire and Binding Factory of Yerevan, where Bozgian performed. Its staged version is part of the repertoire of the Armenian State Song and Dance ensemble choreographed by Azat Gharibian.

RECORD:

"Tom Bozgian Presents Songs & Dances of the Armenian People" GR5001, Side 2, Band 5  
Music for Dancers GT2001-B, Band 2

FORMATION:

Mixed lines, leader at R end

Note: This medley is cont on Side B Band 6 and its description follows this

PATTERN

Measure

Introduction--4 measures

1

FIG I 5/4

Facing ctr L hand on L waist fingers fwd R hand on R shoulder of dancer on R step R to R as body turns slightly to R (ct 1) Hold (ct 2) Close L to R to face ctr again, bounce (ct 3) Bounce (ct 4) Hold (ct 5)

2-3

Repeat above two more times

4

Repeat cts 1-2 plie on L in front (ct 3) Draw L quickly beside R (ct 4) Hold (ct 5)

1

Repeat Fig I one more time

FIG I--2nd part

Step bkwd on R as R hand drops to side and extends 45 degrees up palm facing away and L hand is placed behind neighbor's lower back as L remains touching fl (cts 1-5)

Presented by  
Tom Bozgian

PAEELANJO  
Armenia

SOURCE:

This dance was first learned by Tom Bozgian in the fall of 1965 from Jora Makarian, director and choreographer of the California Armenian Folkloric Ensemble. Mr. Makarian was director of folk dance in the district of Ashtarakee, northern Soviet Armenia. He had formal dance training in Tiflis, Soviet Georgia, and later, he directed a professional dance ensemble in Stuttgart, West Germany. He immigrated to the United States in 1950 and he continues to direct his ensemble in Los Angeles, California. This dance is still being performed throughout the many northern regions of Soviet Armenia. The root comes from the word "Paeelag" which means lightning and some of the movements are linked to the tight-rope dancer.

RECORD:

"Tom Bozgian Presents Songs and Dances of the Armenian People" Volume III, GT 5001, Side 2, Band 3

FORMATION:

Mixed line dance with leader as dancers utilize little finger hold at shoulder ht but changing to hands at 6/8.

MUSIC:

2/4-6/8

PATTERN

Measure

2/4 Note: working ft flexed throughout

- 1 Facing diag R step R ahead (ct 1) Step L across R (ct 2)
- 2 Facing ctr step R to R as arms swing down & bk (ct 1) Hop R in place as L lifts behind (ct 2)
- 3 Raising hands to orig pos touch L heel on floor ahead of R wiggling whole leg (ct 1) Lift L heel sharply behind with slight hop on R (ct 2)
- 4 Repeat meas 3 ct 1 (ct 1) Kick L sharply in front above fl (ct 2)
- 5 Step L in pl prancing as arms swing down & bk (ct 1) Step R in pl prancing as arms swing up to orig pos (ct 2)
- 6 Step L in pl prancing (ct 1) Hop L in pl as R lifts behind (ct 2)
- 7 Repeat meas 3 ct 1 with opp ftwk (ct 1) Repeat meas 4 ct 2 with opp ftwk (ct 2)
- 8 Step R in pl prancing as arms swing down & bk (ct 1) Step L in pl prancing as arms swing up to 45 deg arms straight (ct 2)
- 9 Bending torso fwd touch R heel on fl straight leg diag R (ct 1) Touch R heel straight leg on fl ahead (ct 2)
- 10 Turning to face diag RLOD skip off L to straight-legged R as arms swing up to orig pos (ct 1) Skip bkwd on R to L as arms swing down & bk (ct 2)

PAEELANJO (cont)

Measure

Note: When repeating step hands swing fwd bk fwd.

6/8 In most cases each meas described in 2 cts Working ft flexed throughout

- 1 Facing ctr & moving R skip-step L to R as arms swing bk & fwd (cts &1) Leap L across R as R heel lifts behind & arms swing bk (ct 2)
- 2 Skip-step L to R as arms swing fwd (ct &1) Hop R in pl as L lifts behind & arms raise to orig pos (ct 2)
- 3 Hop R in pl as L heel straight leg touches on fl ahead (ct 1) Hold (ct 2)
- 4 Chug fwd on R bent knee as L heel is drawn to inside of R knee (ct 1) Chug bk on R straight leg as L kicks fwd straight & above fl (ct &) Step bk on L as R scissors fwd touching heel to fl (ct 2)
- 5 Chug fwd on L bent knee as R touches bk straight leg (ct 1-2)
- 6 Bending torso fwd & extending arms out hop on L to L as R heel touches ahead (ct 1) Repeat meas 6 ct 1 (ct 2)
- 7 Repeat meas 6 ct 1-2 (cts 1-2) Note: touches graduate RLOD

Turning Variation--For meas 6-7 with the 4 touches of R heel and hands releasing to clap with each touch the body executes 360 degree counter clockwise turn. This variation may be done every other time or at discretion of leader.

Description by T. Bozgian

Presented by  
Tom Bozgian

HARSANEK  
Armenian

SOURCE:

Tom Bozgian first learned the "KUM" or Candle part of this dance as a child at various Eastern Armenian weddings in the Los Angeles area where a great majority of the Caucasian Armenians settled, his father and family being part of it. The "HARSANEK" or Wedding part of the dance was learned from Jora Makarian, now of Los Angeles and later from members of the "Shaboyan Agoom" Railroad Workers Ensemble of Leninakan, Soviet Armenia, during Bozgian research in spring, 1978.

RECORD:

"Tom Bozgian Presents Songs and Dance of the Armenian People" Volume III, GT 5001, Side 2, Band 4

FORMATION:

Mixed line dance with leader R as dancers utilize little finger hold at shoulder ht but changing to hands at 6/8.

Measure

- 2 Step where L was touching with plie as R arm comes down in a CW circular motion to side (cts 1-2) Bring R beside L bounce as R hand comes up to chin level palm facing in (ct 3) Bounce (ct 4) Hold (ct 5)
- 3 Moving RLOD step L to L turning slightly R as the arm and hand change to horizontal pos palm down (ct 1) Hold (ct 2) Close R to L facing ctr hand as in meas 2 ct 3 (ct 3) Hold (cts 4-5)
- 4 Repeat meas 3  
Repeat all of FIG I one more time but hand straight up without dropping at meas 1
- FIG II 6/8 Described in 2 cts each  
Join hands shoulder level do 3 two-steps LOD (cts 1-6) (cts 1-6) (cts 1-6) Plie L over R as R lifts behind (ct 7) Step bkwd on R as L raises and extends in front (ct 8) Facing ctr & moving RLOD step up i. to L heel raised body leaning RLOD as arms are brought down & back 45 degrees and R leg extended to LOD (ct 9) R crosses over L with slight plie and arms come fwd 45 degrees (ct 10) Repeat cts 9-10 (cts 11-12) Step L to diag L of ctr as arms come to shoulder ht (ct 13) Step R ahead in strong plie arms drawn down sharply to side (ct 14) Step bkwd on L as arms return to orig pos (ct 15) Stamp R beside L no wt (ct 16)
- FIG II PART II  
Making 360 small CW circle dance 3 two-steps beginning R arms with palms facing away doing windshield wipers (R-L-R) (cts 1-6 times 3) Grasping hands at shoulder ht repeat FIG II PART I ct 7 (ct 7) Repeat FIG II PART I ct 8 (ct 8) Repeat FIG II PART I cts 9-16 except clap hands with sharp down motion on ct 14 (cts 9-16)
- 1 FIG III - 2/4  
Facing diag LOD step R ahead (ct 1) Step L across R (ct 2)
- 2 Facing ctr step R in pl as arms begin lowering (ct 1) Hop R in pl as L lifts behind while arms lower to side & bk (ct 2)
- 3 Touch L heel ahead on fl as arms return to orig pos (ct 1) Hold (ct 2)
- 4 Leap L in pl as R heel straight leg strike fl ahead (ct 1) Strike R heel again as L bounces (ct 2)
- 5 Strike R heel again as L bounces (ct 1) Hold (ct 2)
- 6 Bending torso fwd strike R heel again as hands clap in front (ct 1) Clap again (ct 2) Strike R heel again (ct 2)
- 7 Strike R heel again as hands clap (ct 1) hold (ct 2)
- 8 Straightening torso & grasping hands touch R toe beside L (ct 1) Hold (ct 2)
- 9 Step bkwd on R as arms bend R (ct 1) Step bkwd on L as arms bend L (ct 2)

MEASURE

- FIG IV 6/8 described in 2 cts
- 1 Facing diag LOD with hands in orig pos skip L to R in LOD (ct 1) Repeat skip with opp ftwk (ct 2)
- 2 Facing ctr skip L to R in pl as arms swing down (ct 1) Hop R in pl as L lifts behind & arms swing bk (ct 2)
- 3 Hop R in pl as L heel straight leg strikes fl ahead while arms return to orig pos (ct 1) Hold (ct 2)
- 4 Turning to face diag LOD hop on L in LOD as R straight leg strikes fl ahead (ct 1) Repeat hop & strike in LOD (ct 2)
- 5 Repeat hop & strike in LOD two more times (cts 1-2)
- 6 Continuing in LOD execute running two-step begin R as arms come gradually down (over waterfall motion) (cts 1 & 2)
- 7 Repeat above meas with opp ftwk (cts 1 & 2)
- 8 Facing ctr with hands to side & legs straight ft together bounce twice on both (cts 1 & 2) Leap R in pl turning diag L as L lifts behind (ct 2)
- 9 Repeat above meas with opp ftwk & dir (cts 1 & 2)
- FIG V 2/4
- 1 Turning to face RLOD with L arm in shield-holding pos hand near chest & elbow pointing ahead & R extended behind parallel to fl step R ahead bending torso to R (ct 1) Step L ahead bend torso to L (ct 2)
- 2 Repeat above meas one more time (cts 1&2)
- 3 Plie R ahead of L bending torso R as arms bent swing down (ct 1) Turning to face ctr step L in pl as R extends over fl while arms swing 45 degrees out (ct 2)
- 4 Facing ctr but moving LOD step R straight leg heel off fl to R with body leaning R as L extends straight leg to L and arms straight swing bk (ct 1) Plie L over R body upright as arms swing straight fwd 45 degrees (ct 2)
- 5 Skip sldw L to R as arms begin to swing straight down (cts & 1) Hop R in pl as L lifts behind while arms swing bk (ct 2)
- 6 Leap in plie to both in place straddle pos with L ahead of R as arms raise to orig pos (ct 1) Double bounce on both in pl with straight legs (cts 2 & 2)
- 7 Repeat above meas one more time (cts 1-2 &)
- 8 Prance step L in pl as R lifts behind while arms rotate parallel in front (polishing motion) 360 degrees CCW (ct 1) Hop L in pl as R remains behind while arms repeat motion of above ct (ct 2)
- FIG VI 6/8 described in 2 cts
- 1 Facing diag RLOD with hands extended over head and moving RLOD hop on L as R executes reverse bicycle motion ending with kick (ct 1) Leap to R as L straight ft extended scissors ahead (ct 2) Repeat action of

Measure

- 1 (cont) above ct with opp ftwk (ct 2)
- 2 Repeat action of above meas one more time (cts 1 & 2)
- 3 Repeat action of FIG V meas 3 cts 1-2 (cts 1-2)
- 4 Repeat action of FIG V meas 4 cts 1-2 (cts 1-2)
- 5 Skip bkwd L to R as hands raise to shoulder ht pos (ct 1) Hop R in pl as L knee raises (ct 2)
- 6 Step bkwd on L as arms swing down to side (ct 1) Hop L in pl as R knee raises (ct 2)
- 7 Hop L in pl as R heel strikes in pl while hands raise to shoulder ht (ct 1) Leap R in pl (ct 2) Leap L in pl as R knee raises (ct 2)
- 8 Repeat above meas 7 one more time (cts 1 & 2)  
For ending meas 8 will be: step R in pl (ct 1) Touch L heel to diag L as hands raise over head (ct 2)

Description by T. Bozigian

Presented by  
Tom Bozgian

BEEJO  
Armenia

SOURCE: Beejo is from a group of dances from the region of SEPASTIA, Ancient Western Armenia. The major list of dances that the "SEPASTATSEE" performs are SEPO, JONPERDE, CHEKEEN HALAEE, and HEKEREE. It was learned by Mr. Bozgian during spring, 1977 research trip in Armenian communities of eastern seaboard states. It was taught to him by ARSEN ANOUSHIAN who conducts the Armenian Folk Dance Society of New York and has worked for decades toward the preservation of original Armenian songs and dances. Beejo to this day is danced consistently by groups of Armenians in the eastern U.S.

RECORD: "Tom Bozgian Presents Songs & Dances of the Armenian People" Vol III, Side 1, Band 3

FORMATION: Mixed line dance with leader R as dancers utilize little finger hold at down at side pos (Note--Arms always swing straight)

BEEJO (cont)

Measure

- 4 Repeat Fig IV meas 2 cts 1-2 but with opp ftwk & dir (cts 1-2)
- 5 Repeat Fig IV meas 3 cts 1-2 with opp ftwk & dir (cts 1-2)
- 1 FIG V "TSARKEEN" (To L)  
Repeat Fig IV meas 1 cts 1-2 (cts 1-2)
- 2 Repeat Fig IV meas 2 cts 1-2 (cts 1-2)
- 3 Repeat Fig IV meas 3 cts 1-2 (cts 1-2)
- 4 Moving sdwd L with large steps step L to L as arms swing fwd (ct 1) Close R to L (ct &) Large step L to L as arms swing bkwd (ct 2)
- 5 Repeat Fig IV meas 5 cts 1-2 (cts 1-2)

Description by T. Bozgian

MUSIC 6/8 PATTERN

- Measure INTRODUCTION Meas described in 2 cts
- 1-8 Facing ctr & in pl swing arms fwd & bkwd 16 times (cts 1-2 times 8)
  - 1-8 Continuing to swing arms step R to R (ct 1) Close L to R (ct 2) and repeat 7 more times (cts 1-2 times 7)
  - 1 FIG I Step R sdwd R as arms swing fwd (ct 1) Step L to R as arms swing bkwd (ct 2)
  - 2 Step R-L-R in pl turning body slightly diag LOD while arms swing fwd & bkwd (cts 1 & 2)
  - 3 Stamp L ahead of R as arms swing fwd (ct 1) kick L fwd with slight hop on R as arms swing bkwd (ct 2)
  - 4 Step L-R-L in pl turning body slightly diag RLOD while arms swing fwd & bkwd (cts 1 & 2)
  - 5 Stamp R ahead of L as arms swing fwd (ct 1) Kick R fwd with slight hop on L as arms swing bkwd (ct 2)
  - 1-5 FIG II "TSERKER MECHKEEN" (Hands on waist)  
Same as Fig I except hands on waist and at meas 3 clap on ea ct (cts 1-2 times 5)
  - 1-5 FIG III "BUDOOEET" (Turn)  
Same as Fig II except at meas 1 body makes full CW turn (cts 1-2 times 5)
  - 1 FIG IV "TSATK" (Hop)  
Repeat Fig I meas 1 cts 1-2 (cts 1-2)
  - 2 Skip L to R in pl as body turns slightly diag LOD while arms swing fwd (ct 1) Hop R in pl as L lifts behind while arms swing bkwd (ct 2)
  - 3 Repeat Fig I meas 3 cts 1-2 but with stronger hops & kicks (cts 1-2)

ABBREVIATIONS USED IN THIS BOOKLET

approx	approximately	H	hand
beg	begin or beginning	L	left
bk	back	LOD	line of direction
bwd or bkwd	backward	M	man, men
CW	counterclockwise	meas	measure
opl	couple	opp	opposite
ct or cts	count	orig	original
ctr	center	pl	place
CW	clockwise	pos	position
diag	diagonal	ptr	partner
dir	direction	R	right
fl	floor	RLOD	reverse line of direction
ft	feet or foot	sdwd or swd	sideward
ftwk	footwork	twd	toward
fwd or fwd	forward	W	woman, women
		wt	weight

PRONUNCIATION GUIDE (as utilized in this booklet)

- a = all (AGAR)
- e = ever (MEDAX)
- ee or i - even (TEEN)
- o = over (KOCHAREE)
- oe = ook (POMPOOREEG)
- u = hut (GUNEKGA)
- gh = r (french) (DZAGH)
- kh = loch (XORO)

NOTE: In the Eastern Armenian dialect, T's, K's, P's, J's, and Ts's are sometimes unaspirated.



Presented by  
Tom Bozgian

VANA GYOND (SOGHAG)  
Vaspoorakan, Armenia

SOURCE: This dance was learned by Tom Bozgian from ARSEN ANOUSHIAN of New York, one of the original members of the New York Armenian Folk Dance Society. This organization collected the original dances of the Armenian immigrants who came to the United States during the early part of this century. Mr. Anoushian continues to perform and teach these dances in the New York area. He is known for his tireless efforts in the preservation of Armenian songs and dances. His parents are from SEPASTIA, western Armenia.

RECORD: "Tom Bozgian Presents Songs & Dances of the Armenian People" GT5001, Side 1, Band 1

FORMATION: Mixed lines, leader at R end, little finger hold shoulder ht.

PATTERN

Measure

2/4

- 1 Facing ctr touch L toe ahead (ct 1) Touch L toe beside R (ct 2)
- 2 Repeat meas 1 cts 1-2 (cts 1-2)
- 3 Leap slightly fwd to both feet in slight plie (ct 1) Leap ahead on L leg R lifting behind (ct 2)
- 4 Step ahead on R (ct 1) Small hop on R (ct &) Small leap on L as R lifts slight behind (ct 2)
- 5-6 Continue to move ctr repeat meas 4 two more times (cts 1 & 2) (cts 1 & 2)
- 7 Step ahead on R (ct 1) Slight hop R in pl as L lifts behind (ct 2)
- 8 Touch L toe ahead (ct 1) Touch L toe beside R (ct 2)
- 9 Chug fwd on R as L toe touches ahead (ct 1) Leaping on L 1/4 turn across R to face LOD as hands lower to L behind lower back (ct 2)
- 10-12 Repeat meas 4 three more times moving back to orig pos (cts 1 & 2) (cts 1 & 2) (cts 1 & 2)
- 13 Step R ahead (ct 1) Hop R in pl as L lifts behind (ct 2)
- 14 Touch L toe ahead (ct 1) Leap on L ft where L touched as R lifts behind (ct 2)
- 15 Touch R toe ahead (ct 1) Pivoting 1/4 L to face ctr stepping on R as hands come up to orig pos (ct 2)

Note: Dancers remain close throughout

Description by T. Bozgian

Presented by  
Tom Bozgian

YERZENGATSEE--MAEEROKE  
Gareen, Armenia

SOURCE: This pair of dances was learned by Tom Bozgian in Fall of 1976 from YENOVK GHAZARYAN of Detroit, Michigan, an original immigrant of VASPOORAKAN-VAN, Western Armenia. Mr. Ghazaryan's father was an acknowledged dancer, specializing in the dances of this region. His profession was travelling throughout the area to teach dance to the many amateur groups. Yenovk continues to dance in Detroit at the many Armenian functions. His son, Ghazar, performs with him. Another son, Knachig, is a graduate of Julliard and clarinetist-director of this phase of the album.

RECORD: "Tom Bozgian Presents Songs & Dances of the Armenian People" GT5001, Side 1, Band 2

FORMATION: Mixed lines, leader at R end, little finger hold shoulder ht.

9/8-2/4

PATTERN

Measure

9/8 YERZENGATSEE--person from Yerzenga (Karin Province--Western Armenia) described in 4 cts

- 1 Step back on R (ct 1) Hop on R as L knee raises (ct 2) Step L to L (ct 3) Step R behind L as L kicks out (ct 4)
  - 2 Repeat meas 1 cts 3-4 two more times (cts 1-4)
  - 3 Step back on L (ct 1) Hop on L in pl as R knee raises (ct 2) Step R to R (ct 3) Step L behind (ct 4)
  - 4 With R remaining on floor, pivot the toe to R touching floor (ct 1) Pivot toe to tap ahead (ct 2) Repeat meas 4 cts 1-2 (cts 3-4)
  - 5 Moving ctr step R ahead as arms lower to side (ct 1) Hop R in place as L lifts behind (ct 2) Step ahead on L as arms raise to orig pos (ct 3) Stamp R ahead no wt (ct 4)
  - 6 Step back on R as arms lower to side (ct 1) Hop R in place as L lifts behind (ct 2) Step ahead on L as arms raise to orig pos (ct 3) Stamp R ahead no wt (ct 4)
- 2/4 MAEEROKE--linked to the word MAEEREER meaning mother
- 1 Facing ctr step ahead on L (ct 1) Close R beside L (ct &) Step L ahead (ct 2)
  - 2 Touch R toe ahead (ct 1) Step back on R ft (ct 2)
  - 3 Touch L to L (ct 1) Turning to face LOD step L ahead as L hand lowers to lower back (ct 2)
  - 4 Step ahead on R leaning torso to R (ct 1) Step ahead on L torso returning to orig pos (ct 2)
  - 5 Repeat meas 4 (cts 1-2)
  - 6 Turning to face ctr step on R in pl as arms lower and swing back (ct 1) Hop R in pl as L lifts behind (ct 2)

Description by T. Bozgian

## SEENJANE-OVSANA (cont)

Measure

- 2 Step R to R as arms swing fwd (ct 1) Hop R in pl lifting L behind as arms raise to orig pos (ct 2)
- 3 Touch L toe ahead (ct 1) Leap L in pl as R lifts behind (ct 2)
- 4 Touch R toe ahead (ct 1) Touch R diag R (ct 2) (Note: Support ft hops slightly)
- 5 Touch R toe ahead as L hops slightly (ct 1) Hold (ct 2)
- 6-8 Repeat OVSANA meas 1-3 (cts 1-2 times 3)
- 9 Turning gradually to face diag RLOD and moving RLOD step R ahead (ct 1) Bounce on R (ct &) Leap ahead on L as R lifts behind (ct 2)
- 10 Repeat OVSANA meas 9 (cts 1 & 2)
- 11 Step R ahead with plie lifting L behind as hands are drawn closer to chest (ct 1) Turning to face ctr step L in pl as arms push away from chest (ct 2)

Description by T. Bozigian

Presented by  
Tom Bozigian

VANA LOREEG (SOOLEMANEE)-KERDZE 8-80  
Vaspoorakan Province-Western Armenia

SOURCE: Suleman was the governor of VASPOORAKAN during the end of the Ottoman Empire and the dance is linked to the mimicry of his movements, expressions and gestures during his visits. VANA LOREEG refers to the village youth who display that mimicry. KERDZE was an Armenian village in the province and many of the various Armenian hop-step-step patterns are traced to this area so in many cases "KERDZE" refers to that step. This pair of dances is from the YENOVK KAZARIAN series taught to T. Bozigian.

RECORD: "Tom Bozigian Presents Songs & Dances of the Armenian People" CT5001, Side 1, Band 6

FORMATION: Mixed line dance in column form with each facing LOD leader at R holding handkerchief in L hand to signal changes.

10/4-2/4 PATTERN

Measure

- 1 10/4 FIG I SULEMANEE (each meas described in 2 cts)  
Facing & moving LOD following leader touch L heel ahead body slightly L as arms bend from elbows to hands parallel to L (ct 1) Slight kick L ahead (ct &) (Note: Kicking ft flexed throughout) Step L in pl (ct 2)
- 2 Repeat SULEMANEE meas 1 with opp ftwk arms & body turn (cts 1 & 2) (Note: All "touch steps" throughout)

## VANA LOREEG (SOOLEMANEE)-KERDZE (cont)

Measure

- 2 (cont) the dance SULEMANEE can be substituted with two-steps) Repeat FIG I until signaled to change
- 1 FIG II "ARACH" Moving fwd at leader's signal  
Facing & moving ctr repeat action of meas 1 using two-steps & torso bent slightly fwd (cts 1 & 2)
- 2 Repeat FIG II ARACH with opp action (cts 1 & 2)
- 3 Repeat two-step beg L and turning CW 1/2 to face outside as hands clap in front
- 1 FIG III "BADOOEET" Moving bk to orig pos  
Repeat two-steps and arms beg R (cts 1 & 2)
- 2 Repeat two-step and arms beg L (cts 1 & 2)
- 3 Repeat two-step in pl beg R turning 1/4 to face once again LOD as hands clap in front (cts 1 & 2)
- 1-2 FIG IV "HED" Moving bkwd with leader's signal  
Moving bkwd in RLOD repeat opp action of SULEMANEE Fig I meas 1-2 (cts 1 & 2) Repeat FIG IV until signaled to move once again in LOD
- 2/4 KERDZE
- 1 Facing ctr with little fingers held at shoulder ht touch L ahead (ct 1) (Note: Whenever touching support ft makes slight bounce) Touch L beside R (ct 2)
- 2 Repeat KERDZE meas 1 (cts 1-2)
- 3-4 Walk 4 steps fwd beg L (cts 1-2 times 2)
- 5 Plie to both in pl straddle pos L ahead of R (ct 1) Bounce on both straight leg (ct &) Bounce again (ct 2)
- 6 Plie once again (ct 1) Step bkwd on L as R kicks fwd (ct 2)
- 7-8 Continue bkwd with 4 more step kicks beg R (cts 1-2 times 2)
- 9 Step bkwd on R (ct 1) Hop R in pl as L lifts behind (ct 2)
- 10 Repeat KERDZE meas 5 (cts 1 & 2)
- 11 Plie once again (ct 1) Turning 1/4 R to face LOD small leap L ahead as arms lower to R ahead & L on lower bk (ct 2)
- 12 Step ahead on R in slight plie as torso leans out (ct 1) Step L ahead as torso becomes upright (ct 2)
- 13 Repeat meas 12 (cts 1-2)
- 14 Turning 1/4 L to face ctr step R to R as arms swing down(ct 1) Hop R in pl lifting L behind as arms swing bk (ct 2)

Description by T. Bozigian

Presented by  
Tom Bozigan

DALDALA-CHANDROZHEE  
Western Armenia

SOURCE: From the series of dances learned by Tom Bozigan during his research in Detroit, Michigan Armenian community and taught by Yenovk Kazarian to Mr. Bozigan. Mr. Kazarian learned a large group of dances from his father who was an acknowledged specialist in regional folk dances of his native VASPOORAKAN-VAN. With this list of dances Mr. Bozigan is doing a comparative study with "VANETSEE" Armenians living in "OKTEMBERYAN" Soviet Armenia.

RECORD: "Tom Bozigan Presents Songs & Dances of the Armenian People" GT5001, Side 1, Band 4

FORMATION: Mixed lines, leader at R end, little fingerhold shoulder ht.

DALDALA-CHANDROZHEE (cont)

Measure

- 4 (cont) R kicks fwd (cts 4-5)  
2/4 CHANDROZHEE means "Dear, what's your wish?"
- 1 Facing diag LOD do two-step (R-L-R) ahead (cts 1 & 2)
- 2 Cross L over R as R lifts behind (ct 1) Step R in pl as L kicks ahead (ct 2)
- 3 Repeat CHANDROZHEE meas 2 (cts 1-2)
- 4 Step bk on L as R ft in attitude swings across L (ct 1) Swing R ft to R bending L slightly (ct 2)
- 5 Swing R ft again across L with slight bend on L (ct 1) Repeat meas 4 ct 2 (ct 2)

Description by T. Bozigan

5/8-2/4

PATTERN

Measure

5/8 DALDALA means up and down in the dialect of GAREEN province to which area the dance was originally traced with the various figures connected to the family of dances called "TANZARA"

- 1 Facing ctr throughout step bkwd on R (cts 1-2) Hop R in pl as L knee raises (cts 3-4-5)
- 2 Step ahead on L lifting R behind (cts 1-2) Step R in pl as L kicks ahead (cts 3-4-5)
- 3 Repeat meas 2 (cts 1-5)
- 4 Repeat meas 1 with opp ftwk (cts 1-5)
- 5 Step R sdwd R (cts 1-2) while R remains on fl step L behind (cts 3-4-5)

6 Tap R toe to pt diag R (cts 1-2) Tap R toe to pt ahead (cts 3-4-5)

7 Moving ctr step ahead on R as hands lower to sides (cts 1-2) Hop on R as L lifts behind (cts 3-4-5)

8 Step ahead on L as hands raise to orig pos (cts 1-2) Stamp R beside L (cts 3-4-5)

ANOTHER VARIATION

1 Moving bkwd skip L to R with L heel pivoting inward as R makes outward half circle (CW) from fwd to behind (cts 1-2) Hop on R as L makes outward half circle (CCW) from fwd to behind (ct 3) Leap on L as R kicks fwd (cts 4-5)

2 Repeat meas 1 (cts 1-5)

3 Moving fwd skip L to R with R straight as arms swing down to side (cts & 1) Hold (ct 2) Hop on R as L lifts behind (ct 3) Leap ahead on L as R lifts while arms raise to orig pos (ct 4) Hold (ct 5)

4 Stamp R with wt ahead (cts 1-3) Leap-stamp L in pl as

Presented by  
Tom Bozigan

SEENJANE-OVSANA  
Western Armenia

SOURCE: Another pair of dances from the Yenovk Kazarian group representing VAN-VASPOORAKAN province of Western Armenia. SEENJANE is linked to the pair of words "EEM JANUS" which in Armenian mean My Dear. OVSANA is a female name.

RECORD: "Tom Bozigan Presents Songs & Dances of the Armenian People" GT5001, Side 1, Band 5

FORMATION: Mixed lines, leader at R end, little finger hold

2/4-6/8

PATTERN

Measure

2/4 SEENJANE

- 1 Facing LOD with R hand ahead & L hand on lower bk touch R to R (ct 1) (Note: When touching support heel accents by striking fl slightly throughout) Kick R ahead (ct &) Step R ahead (ct 2)
- 2 Touch L to L (ct 1) Kick L ahead (ct &) Step L ahead (ct 2)
- 3 Touch R to R (ct 1) Touch R beside L (ct 2)
- 4 Touch R to R (ct 1) Kick R ahead (ct &) Step R ahead (ct 2)
- 1-4 Repeat SEENJANE meas 1-4 with opp ftwk
- 6/8 OVSANA (each meas described in 2 cts)
- 1 Facing diag LOD with hands at shoulder ht step R to R as arms swing fwd (ct 1) (Note: Arms swing with elbows bent throughout) Step L across R as arms swing bkwd (ct 2)

HARSANEK (cont)

MUSIC: 6/4-6/8 PATTERN

Measure 6/4 "MOM" described in 2 cts

1 Variation I--Facing diag R step R ahead (ct 1) Step L across R (ct 2)

2 Facing ctr step R to R (ct 1) Touch L toe beside R (ct 2)

3 Step fwd L as hands lower to side (ct 1) Touch R toe ahead of L (ct 2)

4 Step bkwd on R as hands raise to orig pos (ct 1) Step bkwd on L (ct 2)

1 Variation II--Facing & moving ctr step R ahead as arms parallel bend from elbows R--windshieldwiper (ct 1) Touch L beside R (ct 2)

2 Repeat Var II meas 1 cts 1&2 with opp ftwk & arm motion (cts 1-2)

3 Turning to diag RLOD step R to R as arms bend R (ct 1) Touch L toe beside R (ct 2)

4 Repeat Var II meas 3 cts 1-2 with opp ftwk, arm motion & dir (cts 1-2)

1-4 Repeat Var II meas 1-4 one more time

1-4 Moving bkwd do 8 walking steps begin R as arms bend each time also begin R (cts 1-2 times 4)

Note: Do Var I one more time

6/8 Harsaneek--in most cases described in 2 cts

1-6 Changing to hand hold down at side execute 6 running two-steps begin with R (cts 1&2)

7 Facing ctr & moving R skip-step L to R as straight arms swing bk & fwd (cts &1) Leap L across R as R heel lifts behind & arms swing bk (ct 2)

8 Skip-step L to R as arms swing fwd (ct &1) Hop R in pl as L lifts behind & arms raise to orig pos (ct 2)

9 Hop R in pl as L heel straight leg touches on fl ahead (ct 1) Hold (ct 2)

10 Hop R in pl as L toe touch fl across R (ct 1) Hop R in pl as L extended kicks out over fl (ct &) Leap L to L as R kicks out over fl (ct 2)

11 Continuing to face ctr but moving L leap R over L as L heel lifts behind (ct 1) Leap L to L as R kicks out over fl (ct 2)

12 Repeat meas 11 cts 1-2 (cts 1-2)

Note: To end touch L heel straight leg on fl in RLOD at meas 12 ct 2

Description by T. Bozgian

8-79

Presented by  
Tom Bozgian

DARONEE YERKER YEV BARER-AZGAGRAKAN  
Armenia

SOURCE:

This is a medley of Armenian village songs and dances from the DARON region, ancient Western Armenia. It was learned by Tom Bozgian in February, 1974 from MANOOK MANOOKYAN, director--Wire and Binding Factory of Yerevan, where Bozgian performed. Its staged version is part of the repertoire of the Armenian State Song and Dance ensemble choreographed by Azat Gharibian.

RECORD:

"Tom Bozgian Presents Songs & Dances of the Armenian People" GT5001, Side 2, Band 5  
Music for Dancers GT2001-B, Band 2

FORMATION:

Mixed lines, leader at R end

Note: This medley is cont on Side 2 Band 6 and its description follows this

PATTERN

Measure

Introduction--4 measures

1

FIG I 5/4

Facing ctr L hand on L waist fingers fwd R hand on R shoulder of dancer on R step R to R as body turns slightly to R (ct 1) Hold (ct 2) Close L to R to face ctr again, bounce (ct 3) Bounce (ct 4) Hold (ct 5)

2-3

Repeat above two more times

4

Repeat cts 1-2 plie on L in front (ct 3) Draw L quickly beside R (ct 4) Hold (ct 5)

1

FIG I--2nd part

Step bkwd on R as R hand drops to side and extends 45 degrees up palm facing away and L hand is placed behind neighbor's lower back as L remains touching fl (cts 1-5)

Presented by  
Tom Bozgian

PAEELANJO  
Armenia

SOURCE:

This dance was first learned by Tom Bozgian in the fall of 1965 from Jora Makarian, director and choreographer of the California Armenian Folkloric Ensemble. Mr. Makarian was director of folk dance in the district of Ashtarakee, northern Soviet Armenia. He had formal dance training in Tiflis, Soviet Georgia, and later, he directed a professional dance ensemble in Stuttgart, West Germany. He immigrated to the United States in 1950 and he continues to direct his ensemble in Los Angeles, California. This dance is still being performed throughout the many northern regions of Soviet Armenia. The root comes from the word "Paeelag" which means lightning and some of the movements are linked to the tight-rope dancer.

RECORD:

"Tom Bozgian Presents Songs and Dances of the Armenian People" Volume III, GT 5001, Side 2, Band 3

FORMATION:

Mixed line dance with leader R as dancers utilize little finger hold at shoulder ht but changing to hands at 6/8.

MUSIC:

2/4-6/8

PATTERN

Measure

2/4 Note: working ft flexed throughout

- 1 Facing diag R step R ahead (ct 1) Step L across R (ct 2)
- 2 Facing ctr step R to R as arms swing down & bk (ct 1) Hop R in place as L lifts behind (ct 2)
- 3 Raising hands to orig pos touch L heel on floor ahead of R wiggling whole leg (ct 1) Lift L heel sharply behind with slight hop on R (ct 2)
- 4 Repeat meas 3 ct 1 (ct 1) Kick L sharply in front above fl (ct 2)
- 5 Step L in pl prancing as arms swing down & bk (ct 1) Step R in pl prancing as arms swing up to orig pos (ct 2)
- 6 Step L in pl prancing (ct 1) Hop L in pl as R lifts behind (ct 2)
- 7 Repeat meas 3 ct 1 with opp ftwk (ct 1) Repeat meas 4 ct 2 with opp ftwk (ct 2)
- 8 Step R in pl prancing as arms swing down & bk (ct 1) Step L in pl prancing as arms swing up to 45 deg arms straight (ct 2)
- 9 Bending torso fwd touch R heel on fl straight leg diag R (ct 1) Touch R heel straight leg on fl ahead (ct 2)
- 10 Turning to face diag RLOD skip off L to straight-legged R as arms swing up to orig pos (ct 1) Skip bkwd on R to L as arms swing down & bk (ct 2)

PAEELANJO (cont)

Measure

Note: When repeating step hands swing fwd bk fwd.

6/8 In most cases each meas described in 2 cts  
Working ft flexed throughout

- 1 Facing ctr & moving R skip-step L to R as arms swing bk & fwd (cts &1) Leap L across R as R heel lifts behind & arms swing bk (ct 2)
- 2 Skip-step L to R as arms swing fwd (ct &1) Hop R in pl as L lifts behind & arms raise to orig pos (ct 2)
- 3 Hop R in pl as L heel straight leg touches on fl ahead (ct 1) Hold (ct 2)
- 4 Chug fwd on R bent knee as L heel is drawn to inside of R knee (ct 1) Chug bk on R straight leg as L kicks fwd straight & above fl (ct &) Step bk on L as R scissors fwd touching heel to fl (ct 2)
- 5 Chug fwd on L bent knee as R touches bk straight leg (ct 1-2)
- 6 Bending torso fwd & extending arms out hop on L to L as R heel touches ahead (ct 1) Repeat meas 6 ct 1 (ct 2)
- 7 Repeat meas 6 ct 1-2 (cts 1-2) Note: touches graduate RLOD

Turning Variation--For meas 6-7 with the 4 touches of R heel and hands releasing to clap with each touch the body executes 360 degree counter clockwise turn. This variation may be done every other time or at discretion of leader.

Description by T. Bozgian

Presented by  
Tom Bozgian

HARSANEK  
Armenian

8-80

SOURCE:

Tom Bozgian first learned the "MOM" or Candle part of this dance as a child at various Eastern Armenian weddings in the Los Angeles area where a great majority of the Caucasian Armenians settled, his father and family being part of it. The "HARSANEK" or Wedding part of the dance was learned from Jora Makarian, now of Los Angeles and later from members of the "Shaboyan Agoomp" Railroad Workers Ensemble of Leninakan, Soviet Armenia, during Bozgian research in spring, 1974.

RECORD:

"Tom Bozgian Presents Songs and Dance of the Armenian People" Volume III, GT 5001, Side 2, Band 4

FORMATION:

Mixed line dance with leader R as dancers utilize little finger hold at shoulder ht but changing to hands at 6/8.

Measure

- 2 Step where L was touching with plie as R arm comes down in a CW circular motion to side (cts 1-2)  
Bring R beside L bounce as R hand comes up to chin level palm facing in (ct 3) Bounce (ct 4) Hold (ct 5)
- 3 Moving RLOD step L to L turning slightly R as the arm and hand change to horizontal pos palm down (ct 1) Hold (ct 2) Close R to L facing ctr hand as in meas 2 ct 3 (ct 3) Hold (cts 4-5)
- 4 Repeat meas 3
- Repeat all of FIG I one more time but hand straight up without dropping at meas 1
- FIG II 6/8 Described in 2 cts each  
Join hands shoulder level do 3 two-steps LOD (cts 1-6) (cts 1-6) (cts 1-6) Plie L over R as R lifts behind (ct 7) Step bkwd on R as L raises and extends in front (ct 8) Facing ctr & moving RLOD step up L to L heel raised body leaning RLOD as arms are brought down & back 45 degrees and R leg extended to LOD (ct 9) R crosses over L with slight plie and arms come fwd 45 degrees (ct 10) Repeat cts 9-10 (cts 11-12) Step L to diag L of ctr as arms come to shoulder ht (ct 13) Step R ahead in strong plie arms drawn down sharply to side (ct 14) Step bkwd on L as arms return to orig pos (ct 15) Stamp R beside L no wt (ct 16)
- FIG II PART II  
Making 360 small CW circle dance 3 two-steps beginning R arms with palms facing away doing windshield wipers (R-L-R) (cts 1-6 times 3) Grasping hands at shoulder ht repeat FIG II PART I ct 7 (ct 7) Repeat FIG II PART I ct 8 (ct 8) Repeat FIG II PART I cts 9-16 except clap hands with sharp down motion on ct 14 (cts 9-16)
- 1 FIG III - 2/4  
Facing diag LOD step R ahead (ct 1) Step L across R (ct 2)
- 2 Facing ctr step R in pl as arms begin lowering (ct 1) Hop R in pl as L lifts behind while arms lower to side & bk (ct 2)
- 3 Touch L heel ahead on fl as arms return to orig pos (ct 1) Hold (ct 2)
- 4 Leap L in pl as R heel straight leg strike fl ahead (ct 1) Strike R heel again as L bounces (ct 2)  
Strike R heel again as L bounces (ct 1) Hold (ct 2)
- 5 Bending torso fwd strike R heel again as hands clap in front (ct 1) Clap again (ct 2) Strike R heel again (ct 2)
- 7 Strike R heel again as hands clap (ct 1) Hold (ct 2)
- 8 Straightening torso & grasping hands touch R toe beside L (ct 1) Hold (ct 2)
- 9 Step bkwd on R as arms bend R (ct 1) Step bkwd on L as arms bend L (ct 2)

MEASURE

- FIG IV 6/8 described in 2 cts
- 1 Facing diag LOD with hands in orig pos skip L to R in LOD (ct 1) Repeat skip with opp ftwk (ct 2)
- 2 Facing ctr skip L to R in pl as arms swing down (ct 1) Hop R in pl as L lifts behind & arms swing bk (ct 2)
- 3 Hop R in pl as L heel straight leg strikes fl ahead while arms return to orig pos (ct 1) Hold (ct 2)
- 4 Turning to face diag LOD hop on L in LOD as R straight leg strikes fl ahead (ct 1) Repeat hop & strike in LOD (ct 2)
- 5 Repeat hop & strike in LOD two more times (cts 1-2)
- 6 Continuing in LOD execute running two-step begin R as arms come gradually down (over waterfall motion) (cts 1 & 2)
- 7 Repeat above meas with opp ftwk (cts 1 & 2)
- 8 Facing ctr with hands to side & legs straight ft together bounce twice on both (cts 1 & 2) Leap R in pl turning diag L as L lifts behind (ct 2)
- 9 Repeat above meas with opp ftwk & dir (cts 1 & 2)
- FIG V 2/4
- 1 Turning to face RLOD with L arm in shield-holding pos hand near chest & elbow pointing ahead & R extended behind parallel to fl step R ahead bending torso to R (ct 1) Step L ahead bend torso to L (ct 2)
- 2 Repeat above meas one more time (cts 1-2)
- 3 Plie R ahead of L bending torso R as arms bent swing down (ct 1) Turning to face ctr step L in pl as R extends over fl while arms swing 45 degrees out (ct 2)
- 4 Facing ctr but moving LOD step R straight leg heel off fl to R with body leaning R as L extends straight leg to L and arms straight swing bk (ct 1) Plie L over R body upright as arms swing straight fwd 45 degrees (ct 2)
- 5 Skip sdwd L to R as arms begin to swing straight down (cts & 1) Hop R in pl as L lifts behind while arms swing bk (ct 2)
- 6 Leap in plie to both in place straddle pos with L ahead of R as arms raise to orig pos (ct 1) Double bounce on both in pl with straight legs (cts 2 &)
- 7 Repeat above meas one more time (cts 1-2 &)
- 8 France step L in pl as R lifts behind while arms rotate parallel in front (polishing motion) 360 degrees CCW (ct 1) Hop L in pl as R remains behind while arms repeat motion of above ct (ct 2)
- 1 FIG VI 6/8 described in 2 cts  
Facing diag RLOD with hands extended over head and moving RLOD hop on L as R executes reverse bicycle motion ending with kick (ct 1) Leap to R as L straight ft extended scissors ahead (ct 2) Repeat action of

Measure

- 1 (cont)           above ct with opp ftwk (ct 2)
- 2                 Repeat action of above meas one more time (cts 1 & 2)
- 3                 Repeat action of FIG V meas 3 cts 1-2 (cts 1-2)
- 4                 Repeat action of FIG V meas 4 cts 1-2 (cts 1-2)
- 5                 Skip bkwd L to R as hands raise to shoulder ht pos  
(ct 1) Hop R in pl as L knee raises (ct 2)
- 6                 Step bkwd on L as arms swing down to side (ct 1) Hop  
L in pl as R knee raises (ct 2)
- 7                 Hop L in pl as R heel strikes in pl while hands raise  
to shoulder ht (ct 1) Leap R in pl (ct &) Leap L in pl  
as R knee raises (ct 2)
- 8                 Repeat above meas 7 one more time (cts 1 & 2)  
For ending meas 8 will be: step R in pl (ct 1) Touch  
L heel to diag L as hands raise over head (ct 2)

Description by T. Bozigian

Presented by Tom Bozigan

HEENG OO MEG (cont.)

HEENG OO MEG - means "Five and One"  
Armenia

**SOURCE:** During the mid 1950's and even before, interest in Armenian folk dance and song increased tremendously among the first and second generation Armenian-Americans. Orchestras were formed throughout the major Armenian communities of the U.S. and as increase in weekend functions (dances, picnics) developed. In reality, the Armenian youth realized the rich culture their immigrant parents had brought. This realization occurred among other ethnic groups also. However, by the mid-50's, as a result of the immigrants growing old, unfortunately many original dances had dissolved. What evolved, then, was the creation of a series of dances using many original steps fitted to older, traditional folk melodies and even songs. HEENG OO MEG was one of those dances. Others were "Sweet Girl," "California Hop," "Armenian Turn," "Detroit Hop," "New York Shuffle," "Guneega," etc. These dances have now become standard at most Armenian gatherings and done to a wide variety of melodies, even newly-written ones.

**RECORD:** "Tom Bozigan Presents Songs and Dances of the Armenian People," Volume II, GT 4001.

**FORMATION:** Mixed line dance with the leader at R and dancers facing center with little fingers grasped at above shoulder height and away from chest.

ations of the two-step which differ in ct. value, stress, and style-application. The 2/4 meter also utilizes this step. It's probably one of the first steps as Armenian youngster learns.

- 5 Facing ctr., step R in pl., as grasped little fingers raise to shoulder height and forearms bend to slightly R (cts. 1-2); step L in pl. (ct.3); step R in pl. as L kicks in front above fl. (cts. 4-6).
- 6 Repeat Var. II, meas. 5, with opp. ftwk., direction, and arm movements (cts. 1-6).
- 7 Moving slightly fwd., repeat ftwk. of Var. II, meas. 5 as grasped fingers are lowered again to side (cts. 1-6).
- 8 Moving slightly bkwd., repeat ftwk. of Var. II, meas. 5 as grasped fingers are raised once again to shoulder height (cts. 1-6).
- 9 Facing ctr, step adwd. R as forearms bend R (cts. 1-3); close L to R as forearms bend L (cts. 4-6).
- 10 Repeat Var. II, meas. 9, cts. 1-3 (cts. 1-3); slight hop R in pl. touching L beside R (cts. 4-6).
- 11 Moving bkwd., step on L, pivoting on R heel to turn toes out about 45 degrees while forearms bend L (cts. 1-3); repeat this meas., cts. 1-3 with opp. ftwk. and direction of arms (cts. 4-6).
- 12 Repeat Var. II, meas. 11, cts. 1-3 (cts. 1-3); repeat Var. II, meas. 10, cts. 4-6 (cts. 4-6).

Notation by Tom Bozigan

**MUSIC:** 6/8 PATTERN

Measure VARIATION I (sometimes called "California Hop" and can be danced with shoulder hold)

- 1 Facing slightly LOD, step R to R (cts. 1-3); step L across R (cts. 4-6).
- 2 Facing ctr., step R across L (cts. 1-3); hop bkwd. on R as L heel lifts behind, knee fwd. (cts. 4-6).
- 3 Step bkwd. on L (cts. 1-3); step R to R (cts. 4-6).
- 4 Moving LOD, step L across R (cts. 1-2); step R beside L (ct.3); step L across R (cts. 4-6). NOTE: Meas. 4 is running "Two-step."
- 5 Step R to R (cts. 1-3); kick L across R (cts. 4-6).
- 6 Step L in pl. (cts. 1-3); kick R across L (cts. 4-6).

VARIATION II - Five and One

- 1-4 Facing diag. LOD, with little fingers grasped and down at side, Step R ahead (cts. 1-2); step L ahead of R (ct.3); step R ahead of L (cts. 4-6). Do this Armenian two-step four times.

NOTE: The two step is a very important item in the Armenian dance vocabulary and is present in many line and solo patterns. Several ct. values are evident as, for example, in the 6/8 tempo which is described above and in meas.4. There are also other variations.

(cont.)



MAREZYEDAMarezyedaJO JON  
Armenia

SEEROON ES DOO MAREZYEDA  
KUKDOOH OO BAREE  
DOO YES MEETAG ABAVEN  
EEM AMBOGHER OTANKEE

Your sweet, Marezyeda  
So delicate and good  
You are the one shelter  
Throughout my whole life

DIES CRU KHUROVES  
LATS GU LEEDEM YES  
TE HERATSAR DO KEZLANZEETS  
SHAD GU DUJOREM YES

Please don't be spiteful  
Or I'll surely cry  
And if you leave me  
I'll be very sad

DZACHEGHER EM HAVAKOON  
OO KEZ NUVEEROOM  
DZACHEGHER SER EM ASOOM  
VOR KEZ EM SEEROOM

I'm collecting flowers  
That I may gift them to you  
The flowers are speaking of love  
That I'm in love with you

YEV DZERCEZES MEER  
KEZ EEE SROYOOM  
KHORAMANGOREM UZGATSEE  
VOR HAZES AROOM

And I was touching you  
With my hands  
I felt cunning  
When your hesitance revealed shame

**\*\*NOTE:**

All lyrics in this booklet are transliterated  
in a mixture of both Eastern and Western dis-  
lects.

ՄԱՐԵՏԱ

Սիրուն ես դու Մարեա  
Բարուչ ու բարի  
Դու ես միակ ապուեն  
Իմ սմբողջ կեանքի:

Տես, շխտովես,  
Լաց կը լինես ես  
Քէ հեռացար դու ինձանից  
Ես կը սիրես ես:

Խաղիկներ եմ հաւարում  
Ու թեզ նուիրում  
Խաղիկներ սեր են սաւում  
Որ թեզ եմ սիրում:

Եւ ձեռքերիս մէջ  
Թեզ էի շոյում  
Նորամանկորէն զգացի  
Որ նազ ես անում:

**SOURCE:** This dance was originally taught by Tom Bozigan throughout the U.S. during the early 1970's and was learned from ZHORA MAKARIAN, director of the California Folkloric Ensemble, Mr. Makarian did the dance as a child in his native region of SPEETAK, situated in the northern part of the Armenian SSR. The dance was originally taught under the title of ZHORA BAR, and in Armenia, it is performed as a men's dance.

**RECORD:** "Tom Bozigan Presents Songs and Dances of the Armenian People," Volume II, CT 40C1.

**FORMATION:** Line dance with the leader at R end and dancers' arms resting on adjoining dancers' shoulders and facing center. Optional hold is front basket (arms extending to each side, over abdominal area of adjoining dancers, where the hands grasp the outreached hands of the second dancer on each side.)

**MUSIC:** 2/4 PATTERN

Measure	PART I
1	Facing ctr., leap R in pl. as L knee raises at waist level in front (ct.1); step L(wt. on ball of ft.) ahead of R as R lifts slightly off fl. (ct.and)step R in pl. as L knee raises in front (ct.2). This step is called "PAS DE BASQUE."
2	Repeat "pas de Basque" step on meas. 1, but with opp. ftvk. (ct. 1-and-2).
3-6	Repeat meas. 1-2 two more times (cts. 1-and-2 times four).
7	Moving fwd., leap R to R of ctr. with slight plie as L heel lifts off fl. behind (ct.1);leap L to L and slightly fwd. and in slight plie as R heel lifts off fl. (ct.2).
8	Step bkwd. on R as L knee raises slightly up (ct. 1); leap bkwd. on L as R knee raises in front at waist level and R ft.(extended) ahead of L shin(ct.2).
9-12	Repeat "Pas de Basque" step of <u>Part I</u> , meas. 1 and 2, two more times ( cts. 1-and-2 times four.)
<b>PART II</b>	
1	Extend R ahead (leg straight and ft. extended) above fl. and swing to point diag. LOD (ct. and); leap R to R as L kicks ahead (leg straight and ft. extended) above fl. and swing to point diag. LOD across R(ct.1);leap L to R, across R ft., as R heel lifts off fl. behind L(ct.2); hop on L off fl. to slightly R as R extends to diag. LOD(leg straight and ft. flexed) (ct. and).
2	Landing on L in pl., knee flexed, bend bottom half of extended R leg across L (R ft. flexed) and above fl. while R knee points to diag. LOD(ct.1);repeat meas.1 of Part II, ct. and (ct. and);repeat meas. 2 of Part II, ct.1, but with bottom half of ft.(R)behind L (ct.2);repeat meas. 1 of Part II, ct.and (ct. and).

(cont.)

Measure

- 3 Repeat meas. 2 of Part II, cts. 1-and-2-and (cts. 1-and-2-and).  
 4-12 Repeat Part II, meas. 1-3, three more times except at meas. 12, execute ct.1, ct. and, ct.2, but then hold on ct. and.

PART III

- 1 Twisting to face diag. RLOD and moving bkwd., hop on L, heel pivoting inward, raising R knee in front with heel behind (ct. and); step bkwd. on R(ct.1); repeat meas. 1 of Part III, cts. and 1, with opp. ftwk. but still moving bkwd. (cts. and-2).  
 2 Repeat Part III, meas. 1, one more time (cts. and-1-and-2).  
 3 Twisting to face diag. LOD and moving ahead, pivot on L raising R knee in front with heel at inside of L calf (ct. and); step ahead on R (ct.1); repeat meas. 3 of Part III, cts. and-1, with opp. ftwk. (cts. and-2).  
 4 Twisting to face diag. RLOD, hop bkwd. on L as R, straight leg and fr. extended, kicks above fl. ahead on L(ct.1); twisting once again sharply to diag. LOD, leap R ahead as L heel lifts sharply behind at R calf level (ct. and); step L ahead of R (ct.2).  
 5-8 Repeat Part III, meas. 1-4, one more time.

NOTE: Complete dance done four times in all and ends sharply on Part III, meas. 8, ct. 2, with L heel touching fl. ahead of R instead of stepping.

Notation by Tom Bozgian

KOCHAREE

Armenia

SOURCE: This dance is also called "HALE" or "HALAEE" by original Armenian immigrants from Western Armenia, which today takes up much of the eastern part of Turkey. It is one of the most popular Armenian dances and is done throughout Soviet Armenia and by the Armenians dispersed throughout the world. There are many regional styles and figures. This particular "KOCHAREE" was researched in several northwestern regions of Soviet Armenia-Leninkan, Spitak, Artik, Talin- but has spread throughout the republic. In the higher mountain areas where the shepherds-"HOVEEV" in Armenian- are grazing their herds during the hot summer, KOCHAREE is the most popular dance. The orchestra consists of two ZURNA- a double-reeded, conical pipe with one producing the melody and the other holding the main drone or "DAM" and one double-skinned drum called "DUMOL." Some of the more complex movements are called "GHOCK," from the butting of the mountain ram and the "KHACHADZEY," from the jumping style of the mountain deer. The dance was learned by Tom Bozgian as a youngster in Los Angeles during the summer, early 1950's.

RECORD: "Tom Bozgian Presents Songs and Dances of the Armenian People," Volume II, CT 4001.

FORMATION: Mixed line dance with the dancers facing center and drawn closely side by side with palms grasped and fingers interlocked plus arms straight down at sides. Leader, called "FAREE-GLOOKH," is at R and waves a handkerchief with free hand over the head throughout the dance.

MUSIC: 2/4, changing to 6/8 PATTERN

MeasureFIGURE I

- 1 Moving sdwd.. step R to R (ct.1); (NOTE: As the dance gets on, the participant has the option to make the initial R step a small double-bounce (ct.1-and); step L beside R as R lifts slightly off fl. (ct.2).  
 2 Step R to R with slight plie (ct.1); double-bounce twice in pl. with R as L remains to L, touching fl. (ct. 2-and).  
 3 Switch body wt. to L with slight plie (ct.1); switch body wt. again to R with double-bounce (ct.2-and).  
 4 Switch wt. again to L with slight plie (ct.1); slight hop on L in pl. as R knee raises in front and heel lifts behind (ct.2).

FIGURE II (6/8)

- 1 Quickly switching arm hold to grasp shoulders of adjoining dancers, hop on L to R as R knee raises in front and R heel is pulled sharply behind to calf level (ct. and); step R to R with slight plie (cts. 1-3); leap L across R still in slight plie (cts. 4-6).

(cont.)

Measure

- 2 Leap R to R as ball of L touches beside R (cts. 1-3); hop R in pl. as L ft. raises in front above fl., knee at waist level (cts. 4-6).
- 3 Leap L in pl. as ball of R ft., with heel turned in, touches fl. in front of L (cts. 1-3); repeat this meas. 3 of Fig. II, with opp. ftwk. (cts. 4-6).
- 4 Repeat meas. 1 of Fig. II, cts. 1-3 (cts. 1-3); hop L in pl. as R knee, bent, raises in front, waist level, not across (cts. 4-5); NOTE: The dance begins on ct. 6 as described on meas. 1, ct. and, of Fig. II.

Notation by Tom Bozighian

LOREE

Armenia

- SOURCE: LOREE is the name of one of the folk regions in Eastern or Caucasian Armenia (Soviet Armenia since 1920) and is situated in the northern part of the republic. The dance was learned by Tom Bozighian in Feb. 1974 in YEREVAN, capital of the Armenian SSR, as a performer at the GABELEZ GONDZARIAN BAKAKHCHONS (WIRE FACTORY AMATEUR DANCE ENSEMBLE). It is one of many dances researched by AZAT GHARIBYAN, now choreographer of the Armenian State Song and Dance Ensemble. LOREE is a men's dance.
- RECORD: "Tom Bozighian Presents Songs and Dances of the Armenian People,"
- FORMATION: Line dance with the leader at R end and with little fingers joined and arms down at side. Dancers face center and bodies aligned side by side.

MUSIC: 6/4, changing to 6/8 PATTERN

MeasureVARIATION I (6/4)

- 1 Step sidw., R to R (cts. 1-3); close L to R (cts. 4-6).
- 2 Step R to R (ct. 1); step L behind R (ct. 2); step R to R (ct. 3); turning to face diag. LOD, touch toes of L to fl. in front of R, L knee bent and facing diag. LOD (ct. 4); hold ( cts. 5-6).
- 3 Turning to face ctr. once again, step bkwd, on L (cts. 1-2); kick R straight fwd., then up and around (simulating reverse bicycle peddling motion) to touch ball of ft. at ct. 4 on fl. beside L as hands (little fingers grasped) are raised to shoulder height pos. (cts. 1-4); hold (cts. 5-6).
- 4 Step fwd. on R as hands, thrusting up and outward, clap at face level (as if trying to smack at a fly) (ct. 1); arms continue down to side and little fingers rejoined (cts. 2-3); close L to R and bounce twice on both ft., legs straight and together (cts. 4-5); hold ( ct. 6); (NOTE: Dance Var. I the final time as far as the music permits.

VARIATION II (6/8) (NOTE: Var. II is introduced by a transition step, done only once, which finds the dancers changing to shoulder hold and executing the following step: Meas. 1- Facing diag. LOD, step R to R (cts. 1-3); step L across R (cts. 4-6). Meas. 2- Step R to R (cts. 1-3); pivoting on R to face diag. RLOD, touch ball of L beside R (cts. 4-6); Meas. 3-4: Repeat action of meas. 1-2, but with opp. ftwk. and direction, except on meas. 4, cts. 4-6, step R with wt. beside L (cts. 1-6) (cts. 1-6).

- 1 Facing ctr., extend L, straight leg, to touch heel on fl. ahead while R is in slight plie (cts. 1-3); hop slightly R in pl. as L knee raises to almost waist level in front and flexed L ft. is drawn to inner side of R knee (cts. 4-6).
- 2 Twisting waist to slightly RLOD, touch heel of extended L to fl. in diag. RLOD (cts. 1-3); turning to slightly diag. LOD, step L across R in slight plie as R remains on fl. behind L (cts. 4-6).

(cont.)

Measure

- 3 While L remains in slight plie, touch R heel, leg extended to fl. in diag. LOD (cts. 1-3); pivoting on L to face ctr., touch R heel, leg extended, on fl. ahead (cts. 4-6).
- 4 Execute four scissor kicks ahead and above fl. with L kicking first (L-R-L-R), legs straight and each kick receiving one ct. (cts. 1-4); raise R knee ahead at almost waist level as R ft., extended is drawn to beside L calf (cts. 5-6).
- 5 Hop L in pl. as R kicks ahead and above fl., leg straight and ft. extended (cts. 1-2); leap R beside L as L scissor-kicks ahead with leg straight and ft. extended (ct.3); repeat action of meas. 5, ct.3, Var. II, with opp. ftwk. (cts. 4-6).
- 6 Drawing R ft., knee remaining extended, beside inner L calf, pivot on L to face RLOD with R knee raised to almost waist level and pointed diag. RLOD (cts. 1-3); with body remaining in same pos., pivot on L to face beyond diag. LOD (cts. 4-6).
- 7 Releasing hands from shoulder hold and turning body to face diag. R beyond LOD as L arm lowers to side, step R ahead while L hand straight arm, palm facing away, raises above head, and R hand extends to side, straight arm with palm facing away (cts. 1-2); step L beside R as arms remain same (ct.3); step R ahead as arms remain same (cts. 4-6).
- 8 Turning to face R of ctr., step L ahead, diag. P as hands once again grasp shoulders (cts. 1-3); leap both ft. in pl. with stamp, slight plie, and legs together (cts. 4-6).

Notation by Tom Bozgian

MEDAX TASHGINAG  
Armenia

- SOURCE: In 1915, because of religious and political differences in Western Armenia, from 1 1/2 to 2 million Armenians were massacred by the Ottoman Turks. A diaspora (dispersion) resulted, and hundreds of thousands Armenians found new homes in other parts of the world. Discovering similar homeland conditions in Fresno, California, thousands of Armenians elected to make this town their 'home away from home.' The Fresno Armenian community has, through the decades, continued to thrive through its pride in the preservation of the Armenian language, the history, the songs, and the dances. MEDAX TASHGINAG was brought to Fresno by Armenian immigrants from YERINGA in the region of KARIN, western Armenia (now in eastern Turkey.) It was originally one of a list of dances from Yeringa researched and collected by Frances Ajoian of Fresno, California. The title means "Silk Handkerchief", a very important item in the Armenian women's folk apparel.
- RECORD: "Tom Bozgian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.
- FORMATION: Line dance utilizing little finger hold at shoulder height with dancers facing ctr. and leader at L end. (NOTE: The "M" Armenian arm position finds fingers or hands grasped at around shoulder height and slightly beyond shoulder width apart with the wrists in a plane beyond that of the elbows.)

MUSIC: 4/4

PATTERN

Measure

- 1 Step L sld. to L as hip and torso twist slightly R and R fore-arms bend parrell to L (simulating windshield wiper) (ct.1); close R to L as L toe pivots off fl. slightly L and arms, hip, and torso repeat opp. action of ct.1(ct.2); repeat cts. 1-2 of meas. 1 (cts. 3-4).
- 2 Repeat cts. 1-2, meas. 1 (cts. 1-2); step bkwd. on L as arms, hips and torso repeat action of ct.1, meas. 1 (ct.3); hop slightly L in pl. (heel only leaves fl.) as R knee raises in front with R ft. above fl. and across (ct.4).
- 3 Repeat meas. 1, cts. 1-4, but with opp. direction, body motion, and ftwk. (cts. 1-4).
- 4 Closing ft. and knees together, make a demi-plie, maintaining erect torso as arms lower to side (cts. 1-2); straighten legs as arms return to orig. pos. (cts. 3-4).
- 5 Moving ctr., step fwd. on R as arms begin lowering once again (cts. 1-2); continue fwd. on L as arms lower to side (cts. 3-4).
- 6 Stamp R, no wt., beside L as arms return to orig. pos. (ct.1); kick R fwd. above fl., hopping slightly on L in pl. (ct.2); step bkwd. on R (ct.3); repeat action of meas. 2, ct.4, but with opp. ftwk. (ct. 4).

(cont.)

MEDAX TASHGINAG (cont.)

Presented by Tom Bozighian

Measure

- 7 Repeat action of meas. 2, cts. 1-4 ( cts. 1-4).
- 8 Repeat action of meas. 2, cts. 1-4, but with opp. direction, ftwk., and arm, hip and torso motion ( cts. 1-4).

Notation by Tom Bozighian

MEDAX TASHGINAG

Silk Handkerchief

MEDAX TASHGINAGUS KIEZ GU MUYERREM  
KEZESHER TSORIG YES KOO SEKROV GU WASHERM

I want to give you as a gift a silk handkerchief  
Day and night my live for you is overwhelming

ACH YERANKEZ YES KIEZ DESA CHULLAYEK  
KEZESHER TSORIG MOKETUIS KRACHACH BAKETEK

How I wish I had never seen you  
So that day and night I could have peace of mind

ANKOOT AGRCHEEK KEKCHOO KOVUS KERATSAR  
SEERDUS SEERDUS GODRETSIZER OO KERATSAR

Unmerciful girl, why did you leave me  
Why did you leave me and break my heart

AMEN ADEM YES KIEZ GURKESHERM  
SURDEES KHORES AXH OO VAKH

I think of you every time  
My heart gives a sigh

ՄԵՏԱՐ ԹԱՇԳԻՆԱԿ

Մեաքս Թաշգինակս քեզ կը նուիրեմ  
Գիշեր ցորեկ ես քու սիրով կը մշշեմ

Ախ երանիքիք ես քեզ տեսած չըլլայի  
Գիշեր ցորեկ միքս խաղաղ գա՛նի

Անզուրթ աղջիկ ինչու քովես հեռացար  
Սիրես, սիրես կարոնցիր ու հեռացար

Ամէն անիւն ես քեզ կը յիշեմ  
Սրտիս խորէն քե ու վտի կը քշեմ:

MISIRLOU

Armanian versions

SOURCE: The first variation evolved from "LORKE LORKE," a dance brought by Armenian immigrants from Daron, Western Armenia, during the early 1900's. The second variation came about as a result of an almost identical pattern done to what 2nd and 3rd generation ARMENIAN-AMERICANS called the "GREEK MISIRLOU." Both variations were learned by Tom Bozighian during the late 50's and early 60's at Armenian youth functions held throughout California.

RECORD: "Tom Bozighian Presents Songs and Dances of the Armanian People," Volume II, CT 4001.

FORMATION: Mixed line dance with little fingers grasped at above shoulder height and away from chest and dancers facing center with leader at R.

MUSIC: 4/4 PATTERN

Measure (NOTE: Either or both of these variations can be danced)

VARIATION I

1 Cross L over R, touching L toes on fl. (ct.1); lift toes on fl. (ct.1); lift toes from the fl. (ct.2); touch L toes on fl. to L (ct.3); lift toes from fl. (ct.4).

2 Repeat action of meas. 1, cts. 1-4 (cts. 1-4).

3 Pivoting on R, step L with wt. across R to face diag. LOD (cts. 1-2); repeat action of meas. 2, cts. 1-2, with opp. direction and motion (cts. 3-4).

4 Repeat action of meas. 3, ct.1 ( ct. 1); step R to R (ct.2); step L behind R (ct. 3); step R to R (ct.4); Meas. 4 is "grape-vine step."

VARIATION II

1 Brush L on fl. beside R and swing frwd. (ct.1); slight hop on R as L continues to swing with CCW movement to behind R (ct.2); step on L (ct.3); step R to R (ct.4).

2 Step L over R (ct.1); pivot on L to face diag. RLOD as R knee is raised slightly (ct.2); moving RLOD, step R across L(ct.3);step L to L, facing ctr.(ct.4).

3 Step R behind L(ct.1);slight hop on R as L swings frwd. and CCW (ct.2);L continues to swing with CCW movement to step L behind R (ct.3); step R to R(ct.4).

4 Step L across R (cts. 1-2); slight stamp R beside L with wt., pivoting to face ctr.(cts. 3-4).

When and number of times to dance the variations is left to the leader's discretion

Notation by Tom Bozighian

Presented by Tom Bozigan

DZAKH PAR  
Armenia

SOURCE: "Dkakh" means left and "Par" means dance. In various folk regions of both Eastern and Western Armenia there exist line or open circle dances which are led opposite the general LOD (to right) direction and move instead to the left. DZAKH PAR is one such dance. The dance was learned by Tom Bozigan in February, 1975, in YEREVAN, capital of Soviet Armenia, from AZAT GHARIBYAN, ballet maestro and choreographer of the Armenian State Song and Dance Ensemble and Merited Artist of Armenian SSR. Mr. Gharibyan constantly travels to various selected regions in the Armenian interior to research village song and dance.

RECORD: "Tom Bozigan Presents Songs and Dances of the Armenian People," Volume II, GT 4001

FORMATION: Mixed line dance with leader at L end and dancers drawn closely side by side facing center with the following hold pos. L arm across lower back of adjoining dancer on L and R arm across each dancer's own front waist, the hand of which grasps the hand of the arm that's behind him. Short lines of no more than ten dancers are recommended and free, ungrasped hands either wave handkerchieves or gesture during dancing. (Note: optional beginning position can be back basket pos. - arms extended to each side, crossing lower back area of adjoining dancers, whose waists the hands rest on).

MUSIC: 4/4, changing to slower, then faster 6/8 PATTERN

Measure FIGURE I (4/4)

- 1 Moving advd. RLOD (or L), step L (cts. 1-2); close R to L (cts. 3-4).
- 2 Again step advd. L to L (cts. 1-2); touch ball of R beside L (cts. 3-4).
- 3 Step R to R, L remaining in pl. with no wt. (cts. 1-2); switch weight once again to L ft. (ct. 3); kick R ahead and above fl. (ct. 4). (NOTE: On even-numbered cts. of meas. 1-3, slight flexions of knees are executed so as not to create complete holds or pauses.)
- 4 Cross R over L with plie (ct.1); step L to L, straight leg (ct.2); repeat ct.1 of this meas. (ct.3); hop-pivot on R to CCW 180 degrees touching ball of L in pl. as hands, remaining grasped with adjoining dancers, are raised above head to form cross, R arm in front of L arm (ct.4).
- 5 Step fwd. on L with plie as ball of R remains touching fl. behind (cts. 1-2); bounce twice on L, flexing knees (cts. 3-4).
- 6 Pivot CW off L to R, slight plie, to face ctr. in orig. pos., ball of L remains touching fl. behind as arms are brought down also to orig. pos. (cts.1-2); double bounce on R, flexing knees (cts. 3-4).

(cont.)

DZAKH PAR ( cont.)

Measure

- 7 Pivoting on R, once again to CCW 180 degrees, repeat meas. 5 cts. 1-2 of this fig., no plie on ct. 1 (cts. 1-2); hold (cts 3-4).
- 8 Repeat meas. 6 cts. 1-2 of this fig. (cts. 1-2); closing L beside R, execute two small bounces in pl. (cts. 3-4).  
FIGURE II ( 6/8)
- 1 Switching to backbasket hold ( described under optional hold of FORMATION), jump to both ft. in pl. with plie (straddle pos. ft. shoulder width apart and L ahead of R) (cts. 1-3); bounce twice in pl., legs straightened (cts. 4-5); hold (ct.6).
- 2 Repeat ftwk. of meas. 1, cts. 1-3, of Fig. II (cts. 1-3); leap to L in pl. as R lifts behind, R knee raised in front and ft. at calf level (ct. 4); hold (cts. 5-6).
- 3 Step bk. on R (cts. 1-3); step L beside R as R extends fwd. above fl., torso slightly fwd. (cts. 4-6).
- 4 Step fwd. on R (cts. 1-3); hop R in pl. as L heel lifts behind at calf level of R leg, L knee raised in front (cts. 4-6).
- 5 Repeat action of meas. 1, Fig. II (cts. 1-6).
- 6 Repeat ftwk. of meas. 1, cts. 1-3 of Fig. II (cts. 1-3); leap L in pl. and extend R fwd. and above fl. and slightly across L and arcing approx. 30 degrees to R, leg straight (cts. 4-6).
- 7 Leap on R ahead on fl. as L, then, repeats action of meas. 6, cts. 4-6, but with opp. ftwk., and motion (cts. 1-3); repeat action of meas. 7, cts. 1-3, but with opp. ftwk. and motion (cts. 4-6).
- 8 Leap on R ahead as ball of L touches fl., behind R (cts. 1-3); hop R in pl. as L heel lifts behind at calf level, L knee raised in front (cts. 4-6).  
FIGURE III ( 6/8 faster)
- 1 Switching to shoulder hold (arms extended to sides and hands grasping on adjoining dancers' shoulders), leap to both ft. in pl. as L heel lifts sharply behind (cts. 2-3); leap L in pl. as R heel lifts sharply behind (ct. 4); hold (cts. 5-6). NOTE: this is "KERTSE" step.
- 2 Repeat action of meas. 1, cts. 1-3 of Fig. III (cts. 1-3); hop R in pl. as L kicks sharply fwd. above fl., ft. extended (ct. 4); hold ( cts. 5-6).
- 3 Leap L in pl. as hip swivels L and R knee raises in front to point L while R ft. is above fl. to R (cts. 1-2); hop L in pl. as hip, leg, ft. execute opp. action on ct.1, meas. 3 of Fig. III (ct. 3); hop L in pl. and repeat hip, leg, ft. action of (cts. 1-2), fig;III (ct.4);Hold (cts. 5-6).
- 4 Hop L in pl. as R heel extends fwd. to touch fl. (ct.1); hold (cts. 2-6).  
NOTE: Fig. III progresses to R each time it's executed.

Dance notations by Tom Bozigan

Presented by Tom Bozgian

AGAR MAGAR  
Armenia

SOURCE: This meaningless title probably evolved from the rhyming of an Armenian male first name. This folk custom of placing a made-up word or two with the same amount of syllables and rhyming with the main word is popular with the Armenian people even to this day. The dance was brought to Los Angeles in the early 1900's by Armenian immigrants from ALEXANDRAPOL, now LEMNAKAN, Soviet Armenia, and learned by Tom Bozgian as a youngster from his family. A large group of these Armenians, called "ROOSO HAE" from the Caucasus (area between the Caspian Sea and the Black Sea) have in the past settled in the eastern metropolitan areas of Los Angeles. Tom Bozgian's father, Napoleon, and family were members of that group.

RECORD: "Tom Bozgian Presents Songs and Dances of the Armenian People" Volume II, CT 4001

FORMATION: Mixed line dance with dancers facing center utilizing shoulder hold and leader at right.

MUSIC: 6/8 PATTERN

Measure VARIATION I (Note: any or all of these variations can be danced).

- 1 Moving right, leap to both feet in straddle pos. (wt. more on balls of ft.) (ct.1); leap R slightly R as L kicks fwd. (straight leg) (cts.2-3); leap L across R as R lifts behind (cts.4-6).
- 2 Repeat meas. 1 one more time (cts. 1-6).
- 3 Leap to both ft. in pl. (ct.1); leap to R as L knee raises in front, L ft. beside R calf (cts. 2-3); hop on R as L kicks fwd. above fl. (cts. 4-6).
- 4 Repeat meas. 3 with opp. ftwk. (cts. 1-6).
- 5 Repeat Meas. 3 (cts. 1-6).
- 6 Leap to both feet in pl. , ft. and knees together (ct.1); Hold (cts. 2-6).

VARIATION II

- 1-2 Repeat Var. I, meas. 1,2 (cts. 1-6) (cts.1-6).
- 3 Leap R in pl. as L heel touches fl. in front (cts. 1-2); hop R as L toes touch fl. across R (cts. 3-4); hop R as L heel touches fl. in front (cts. 5-6).
- 4 Repeat meas. 3, Var. II, with opp. ftwk. (cts.1-6).
- 5 Repeat meas. 3, Var. II (cts. 1-6).
- 6 Repeat meas. 6, Var. I (cts. 1-6). (cont.)

AGAR MAGAR (cont.)

Measure

VARIATION III

- 1-2 Repeat meas. 1-2, Var. I (cts. 1-6) (cts. 1-6).
- 3 Repeat meas. 3, Var. II (cts. 1-2); Hop R as L toes touch fl. to L and L knee turns to point diag. R and Hips twist R (cts.3-4); repeat meas. 3, Var. II, cts. 5-6 (cts. 5-6).
- 4 Repeat meas. 3, Var. III with opp. ftwk. and motion (cts. 1-6).
- 5 Repeat meas. 3, var. II (cts. 1-6).
- 6 Repeat meas. 6, Var. I (cts. 1-6).

VARIATION IV

- 1-2 Repeat meas. 1-2, Var. I (cts. 1-6) (cts. 1-6).
- 3 Leap R in pl. as L kicks fwd. above fl. (cts. 1-2); chug fwd. on R with plie as L lower leg is drawn to inside of R knee, ft. in flex pos. (cts. 3-4); chug bkwd, straight on R as L kicks fwd. once again above fl. (cts. 5-6).
- 4 Repeat meas. 3, Var. IV with opp. ftwk. (cts. 1-6).
- 5 Repeat meas. 3, Var. IV (cts. 1-6).
- 6 Repeat meas. 6, Var. I (cts. 1-6).

VARIATION (COMBINED)

- 1-2 Repeat meas. 1-2, Var. I (cts. 1-6) (cts. 1-6).
- 3 Repeat meas. 3, Var. II (cts. 1-6).
- 4 Repeat meas. 3, Var. III (cts. 1-6).
- 5 Repeat meas. 3, Var. IV (cts. 1-6).
- 6 Repeat meas. 6, Var. I (cts. 1-6).

Notations by Tom Bozgian