

Armenia



Ancient Western
Anatolian Armenia

TOM BOZIGIAN

PRESENTS

SONGS AND DANCES OF THE ARMENIAN PEOPLE

VOLUME 2



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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 |
| frwd 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)
oe = 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.

ARMENIA AND THE ARMENIANS

The Armenians are descendants of a branch of the Indo-Europeans and described by the ancient Greek historian HERODOTUS as being related to the PHRYGIANS, who entered Asia Minor from THRACE. The various ancient peoples, mainly URARTIANS, who originally inhabited what is generally referred to as the Armenian plateau, one of the world's oldest centers of civilization (today, eastern Turkey, the southern Caucasus and extending partly into Iran, Iraq, and Syria) were gradually destroyed during the 6th and 5th centuries B.C. under the blows, among others, of Scythian, Assyrian, and Median armies. The Armenians established themselves and founded their new state. They call themselves HAAE and their country HAAEASTAN, the roots of which are derived from their folk here - HAAEK.

The Armenian language is a member of the Indo-European family of languages but stands apart from the various branches. The people are traditionally Monophysite Christians and belong to the Armenian APOSTOLIC church. There are small percentages of Catholics and Protestants. Armenia was the world's first Christian state accepting Christianity in 301 A.D. The alphabet was created by MESROB MASHTOTS in the early 5th century A.D. The Greek alphabet was, in part, an influence.

Modern-day SOVIET ARMENIA is part of ancient Armenia. Occupying a landlocked area just south of the great mountain range of the Caucasus, between the Caspian and Black Seas, Armenia is the smallest of the 15 republics making up the Soviet Union which it joined in 1920. It is the home of almost 3 million people of which Armenians constitute over 90 percent. Minorities consist mainly of Russians, Turks, and Kurds. The Republic is extremely mountainous with an area of over 11,500 square miles. It is a land of extinct volcanoes chopped by ridges, deep gorges and valleys. Its average altitude is 5,900 feet above sea level. Because of its deep inland position, the climate is extremely varied. Armenia is not generously endowed by nature but irrigation especially in the lower altitudes has brought about a rich abundance of various fruits and vegetables. The higher elevations are extremely rich in minerals.

Historically, Armenia was consistently subjugated through wars by surrounding major powers of which the Persians, Byzantines, Arabs, and Turks are the most important to list. However, the Armenians developed territorial leadership through dynasties and principalities. Each invasion or conquest of Armenia and each migration into the land has left not only a genetic and biological imprint but also a linguistic, cultural, and religious stamp on the people of the region. The result appears to be an extremely rich and varied cultural expression and attitude of the Armenian people, as brought out in their songs and dances. Contributions to the world by Armenians in the field of literature, architecture, art, music, medicine, science, among others are vast.

At the end of the XV century the invasion of Armenia by the OTTOMAN TURKS began. Several centuries of wars between the Ottomans and others all but crippled the Armenian people. Turkey dominated Armenia into the latter part of the 19th century. Religious, economical, historical, political, etc. differences created hardships for the Armenian nation. Inspired by other members of the Ottoman Empire winning their independence, revolutionary activity among the Armenians developed. Unfortunately, their dreams for an independent Armenia were met with death and massacre at the hands of the Ottoman Turks. From the latter 19th century to 1915, almost 2 million Armenians lost their lives. The result of these killings was a dispersion by the hundreds in every direction -- north to Russia, east to Asia, south to the Arab countries and west to Europe and the Americas.

AGHCHEEKNEROO PAR
Armenia

This dance was learned by Tom Bozigan at the SAYAT NOVA STATE CHOREOGRAPHIC SCHOOL in Yerevan. Director TERESA GREKORYAN, MERITED ARTIST, SOVIET UNION; NORIG KHACHATURYAN, BALLETT MAESTRO. The music was written recently by composer, director KHACHATUR AVETISYAN, now director of the Armenian State Song and Dance Ensemble. This dance was presented by Tom Bozigan to the 3rd level class of the SAYAT NOVA CHOREOGRAPHIC SCHOOL, which presented the dance at the final school recital in May of 1974 at the Yerevan Philharmonic.

RECORD: Music for Dances GT 2001-A, band 3

FORMATION: Women in closed circle.

5/4 PATTERN
Meas INTRODUCTION - 2 meas

FIG I

- R arm extended above head, hand in "Y" pos, L hand very slightly in back of R waist of neighbor, body facing diag LOD.
- R to R (cts 1,2,3) L over R (cts 4,5,6)
 - R to R in plie (ct 1-2) straight back on L, L heel raised (cts 3) step R beside L, heel raised (cts 4-6)
 - 3-4 Repeat meas 1-2 with opp ftwk, except on meas 2, ct 6 step R to R, heel raised.

FIG II

- Step L across R in plie as eyes follow hand (cts 1-2) R to R, heel raised (ct 3) repeat cts 1-2 (cts 4-5). Repeat ct 3 (ct 6)
NOTE: R hand makes 2 inward circles in "Y" pos.
- Repeat cts 1-5, pivot on L to face RLOD, R arm ends twd RLOD (ct 6)

FIG III

- Backing in LOD, take 5 small steps on 1/2 toe beginning with R (cts 1-5) step on whole L ft (ct 6).
- Rock bwd on R (cts 1-3) rock fwd on L (cts 4-6)

FIG IV

- Moving to outside of circle to make one small individual CCW circle, step R fwd, as hands are lowered to R, shldr ht (ct 1) hold (ct 2) continue in circle, step L as arms move to L (ct 3) step R as arms move to R (ct 4) plie on L in place as hands in "Y" pos, do inward turn (ct 5) hold (ct 6)
Do FIG IV--4 times in all, ending to face ctr. of circle.

FIG V

- Step bwd on R to face LOD as L arm is raised along body straight overhead, palm in, hand in "Y" pos, and at the same time, R arm moves straight down in back. Head facing twd ctr of circle (cts 1-2) step L,R,L turning 1/2 turn in place CCW, L palm ends facing out (cts 3-5) plie R in place, as R arm raises to chest ht, palm in and L hand is lowered to waist ht, palm out (ct 6)
- Repeat cts 1-6 with opp ftwk and direction and arm movement.
- 3-4 Repeat meas 1-2, but on 6th ct of meas 4, arms return to pos as in beginning of dance, and L steps across R on ct 6 with no plie, body facing LOD. Repeat FIG I thru V, one more time.

TRANSITION VI

- Facing ctr with plie on L swing R over L & to fl as arms open to side, then legs straightening heels up to execute 360 CCW turn, L ft ending in front of R ft & arms doing inward "Y" turn to end R across L chest level.
- Deep plie, R knee to floor, L ft in front, hands to L in "Y" pos, chest ht (cts 1-6) (R instep is on floor).

FIG VII There is only arm action in FIG VII

- Hands in "Y" pos throughout
- Arms swing to R, as hands wave once (cts 1-3) arms swing to L as hands wave once (cts 4-6)
 - Arms swing to R and make 1 CCW circle in front of body--hands wave twice (cts 1-6)
 - 3-4 Repeat meas 1-2 in opp direction
 - 5 Arms do 3 revolutions around each other with an inward motion (from down to up) in front of chest (hands in "Y" pos & waving with each turn) ending R arm up, bent at elbow, L fingers touching R elbow (cts 1-6).
 - 6 Repeat meas 5 with opp movements
 - 7 Repeat meas 5
 - 8 Repeat meas 6

FIG VIII--Hands in "Y" pos throughout

- Facing diag RLOD, rise to standing pos with wt on L, R behind, arms remain straight-- R arm raises above head level, wrist bends down, at same time L is lowered below waist level, wrist bends up (cts 1-3) repeat cts 1-3 with opp hand motions (cts 4-6)
Repeat cts 1-3 in one ct (ct 1) repeat cts 4-6 in 2 cts (cts 2-3)
Repeat FIG VIII, one more time

FIG IX

- Step R to R on 1/2 toe as hands are raised up from L to R above head, hands in "Y" pos (cts 1-3) cross L over R in plie as arms move down and up to L in a CCW circular motion (windmill) (cts 4-6)
- 2-4 Repeat meas 1 three more times but R remaining up on last CCW arm circular motion & L extends to orig beg pos in FIG I.
Repeat FIG I through FIG V one more time, except in FIG V, meas 4, L hand is placed on front neighbors' L waist, as R ft moves on floor in an arc to LOD and body turns to face LOD, R arm and head turning to outside of circle.

Presented by Tom Bozigan

ASHTARAKEE (cont. - pg. 2)

ASHTARAKEE
Armenian

SOURCE: Learned by Tom Bozigan first in the late 1960's from Jora Makarian, Dir. Armenian Folkloric Ensemble of Calif. for whom he danced and recently observed by Tom on his 2nd research trip in the region of Ashtarak, North of Yerevan - capital of Soviet Armenia. The dance has 2 parts, and although the 2nd part is a male dance, females were observed dancing it but with less aggressive movements.

RECORD: "Songs and Dances of the Armenian People", GT 3001 - LP, Side 1, Band 6.

FORMATION: First part: 2/4 - Line dance with leader at R, little fingers grasped at shoulder height. Second part: 6/8 - hands on neighbors' shoulders. Men and women in separate lines.

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.

PATTERN

Notes by Tom Bozigan

- Measure FIG I (Intro 2 meas) 2/4
- 1 Facing diag & moving R, do 2-step starting R (ct 1, and, 2).
- 2 Step L over R (ct 1); pivot on L to face ctr as R closes to L (ct 2).
- 3 Step L to ctr (ct 1); touch R (bent leg) over L as arms are lowered to side (ct 2); kick R frwd (ct and).
- 4 Step bk on R as hands raise to orig pos (ct 1); touch L slightly behind R (ct 2).
- 5 Step L to L with plie as body turns LOD while R lifts behind L and arms bend from elbow to L (ct 1); turning to face ctr step R in pl as L kicks frwd and arms go to orig pos (ct 2).
- 6 Turning to RLOD, step L to L (ct 1); touch R on fl across L (ct 2).
- FIG II 6/8 (4 meas drum intro)
- 1 Changing to shoulder hold and facing ctr, chng slightly ctr with plie on L as R executes reverse bicycle motion (out, up and down) to touch fl beside L (ct 1); chug bk on L as R kicks frwd (straight leg) (ct and); leap R beside L as L kicks frwd (straight leg) (ct 2). Note: This very old and popular folk step has 2 names: "Vot Nazark" or "Seella". It is especially popular in Leninakan region.
- 2 Repeat meas 1 with opp ftwrk (cts 1, and, 2).
- 3-4 Repeat meas 1 and 2.
- 5 Turning to face diag RLOD, step R over L as L pivots (cts 1, 2).

(Continued)

KAFAN WEDDING DANCE

Armenia

Presented by Tom Bozigan

SOURCE: Learned by Tom Bozigan from Kafan (Chapan) Village Dance Collective in Southern Armenia, just west of Soviet Azerbaijan border.

RECORD: Music for Dances - GT 2002 - A, band 1.

FORMATION: Mixed line--little finger hold, shldr high.

STEPS: Kafan-Armenian 3 plus 1 step-Facing slightly diag LOD, step R, leap slightly L beside R, step R (cta 1-3); swing L across R (ct 4); step L to L (ct 5); swing R across L (ct 6). Arms swing, beg with & of ct 1, bwd, and thereafter, fwd, bwd, fwd, bwd, fwd, bwd (ct 1-6).
(Dvel) Western Armenian two-step: Facing diag & moving LOD with slightly less than full wt, step R to R (ct 1); L ft is placed more quickly beside R than in conventional two-step (ct and); slight leap R to R as L lifts behind (ct 2).
Armenian Kertsee: Leap on both, L arm swings slightly across front of body and R arm across back (ct 1); leap on R, L heel lifts behind arms remain as in ct 1 (ct 6); repeat (ct and) with opp ftwk & arms (cta 2).

Dance described in counts - each meas has 2 cts.

2/4 PATTERN

NO INTRODUCTION

FIG I

Do Armenian 3 plus 1 step--three times (18 cts); on 18th ct, body turns to RLOD hopping on L as R lifts behind and arms raise above head; do one Armenian 2-step to L beg with R ft (cta 19-20); stamp L beside R with wt (ct 21); pivot to face diag LOD (ct 22).

FIG II

Moving LOD, do 15 Armenian 2-steps beg with R ft (30 cts.); stamp L beside R, with wt (ct 31); arms come down, hold (ct 32).

FIG III

Do one Armenian 3 plus 1 step (6 cts) but on ct 6, turn slightly RLOD, hop on L in place, raising R knee in front as arms raise overhead; touch R over L (ct 7); arms come down, hold (ct 8). Repeat FIG III once again.

FIG IV

Releasing little finger hold, hands raised even further up--do 5 Armenian Dvel steps beg with R as arms move slightly to side of each lead ft (10 cts); clapping hands in front of body, leap on L (ct 11); leap on R turning to LOD, lowering hands as L lifts behind (ct and); leap L to LOD as R heel lifts behind (ct 12).

FIG V

Facing LOD, starting hands down to side, do 9 Armenian KERTSEE steps (18 cts); stamp R beside L without wt (ct 19); hands come down and hold (ct 20).

Dance entire dance three times in all.

Notes by Tom Bozigan

Presented by Tom Bozigan

KAROUN - Springtime
Armenian

SOURCE: Choreographed by Tom Bozigan in 1963 from original Armenian folk movements, Armenian Youth Organizations of Los Angeles
MUSIC: "Songs & Dances of the Armenian People" GT 3001-LP, Sd 1, Band
FORMATION: Open, mixed circle with little finger hold at shoulder height.
RHYTHM: 2/4

Meas.

Pattern

- 1-2 Step #1 - Facing slightly L' moving LOD, 2 two-steps to R starting with R (arms bend slightly R from elbow on 1 st two-step and L on 2 nd) (cta. 1-4).
- 3 Facing ctr step R sideward to R (ct 1); Kick L in front of R (ct 2).
- 4 Step L in pl (ct 1); Kick R in front of L (ct 2).
- 5 Releasing finger hold walk 2 steps to LOD (R-L) as hands clap twice on ea ct at chest level (cta 1-2).
- 6 Cross R over L turning to face ctr and holding fingers again (ct 1); Hop bk on R as L lifts behind (ct 2).
- 7 Continuing bkward, step on L as R toe pivots outward and arms bend slightly L (ct 1); Repeat ct 1 with opp hand-ftwrk (ct 2).
- 8 Repeat Meas 7, ct 1 (ct 1); Stamp R beside L (ct 2).
- 1 Step #2 - Facing slight & moving LOD, step on R as arms go down to side (ct 1); Hop slightly fwd on R as L lifts behind (ct 2).
- 2 Step L-R-L as arms raise to orig pos again (cta: 3-and-4).
- 3-4 Repeat Step #2 meas 1-2 (cta 1-4).
- 5-6 Releasing finger hold, make complete revolution to R with R-L-R touching L to R on 4th ct as hands clap at chest level (cta 1-4).
- 7-8 Repeat Step #2, meas 5-6 with opp ftwk & direction (ct 1-4).

NOTE: Step #1 done to chorus - "Karoun Karoun" and step #2 done to verses.

CHAR LEZOONEREB HAVADATS BEM YARU, ARTSOONKNEROV LUTSRETS SEV SEV ACHERU.

RS ASHGHARU SHAD POOCHPAN E HERANAM, OOOZOME BE HERANAL OO MORANAL.

CHORUS: GAROONU GAROONU GAROON E
SBEROONU SBEROONU SBEROON E
BTU KO SEV SEV ACHEROV
YAR JAN BENZ DOO ABEROON ES

BTU KO SBRREITZ MOLORVADZ BM KOON CHOONEM, BOLOR GERSHER ARTSOON KNEROV DANCHOOM E.

YAR JAN BENZNBETS MBE HERANAR SBEROON BM, ANTSNORINERU GARDOOOM BM TE YAR GOOZEM.

Notes by Tom Bozigan

Presented by Tom Bozigan

Hey Vala

Armenian

SOURCE: Choreographed & taught by Tom Bozigan 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.

2/4 PATTERN

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 (bouncie) moving ctr (cta 3,4).
- 3 Step fwd 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 fwd 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 (cta 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 fwd.

Hey Vala (cont. - pg. 2)

#1

Keughen yega kaghak yes 2
Lestsoon aghcheek desa yes

Amenoocen al Aeederu 2
Garmeru Khuntsor gu gardes

Sung after each verse:

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

#2

Megu aghvor sheereen e 2
Megoon achku gananch e

Anonts mechen tegheenu 2
Achku eenzee dungadz e

#3

Megu garj pesh hakadz e 2
Yergort tun al dapad e

Aees eench anoosh portsankner 2
Vaheen Klookhoon yegadz e

Notes and Armenian transliteration by:
Tom Bozigan

LOORKE
Armenia

This dance was brought by Armenian Immigrants from ancient Western Armenia, from the town Kharpert near the region of Taron. The "Kharpertsee," as the Armenians from this town were called, would dance their famous "Halay" or "Kocharee" immediately following Loorke. Learned by Tom Bozigan in his youth during mid-50's from various Armenian Immigrants at social gatherings in Fresno, Calif.

MUSIC: "Songs and Dances of the Armenian People", GT 3001-LP
Side 1, Band 5.

FORMATION: Line dance. At beginning hands are held down with
little fingers interlocked. Leader is on R.

MUSIC: 2/4 PATTERN

Meas. INTRODUCTION: 4 meas.

FIGURE

- 1 Facing LOD, hop on L ft, at same time place R heel fwd (ct 1), leap slightly fwd on R as L lifts sharply behind (ct 2), leap on L ahead of R as R lifts sharply behind (ct 2).
- 2 Repeat meas 1.
- 3 Leap onto both ft with plie, L ahead of R in straddle pos - face cir (ct 1), bounce twice on both ft - legs straight (ct 2, 4).
- 4 Repeat meas 3.
- 5 Repeat meas 3, ct 1 (ct 1), leap on L in place to face RLOD as R lifts behind and arms raise above head (ct 2).
- 6 Facing RLOD, touch R heel in front of L (ct 1), leap on R where heel touched as L lifts behind (ct 2).
- 7 Begin to turn to LOD, leap to both ft, except L takes wt (arms remain up) (ct 1), leap R to R as L lifts sharply behind (ct 2), leap L across R as R lifts sharply behind and arms, remaining straight, are lowered to sides (ct 2).

Presented by Tom Bozigan

Folk Dance Federation of California, South
Institute, November 12, 1977

Presented by Tom Bozigan

ORIS NAZE (Girl's Name)
Kurdish Armenian

SOURCE: Learned by Tom Bozigan at the Institute of Ethnology of the
University of Yerevan from Zhenya Khachaturyan, Researcher,
in June, 1975.

RECORDS: GT Series

FORMATION: Mixed, open line with hand hold.

2/4-each meas described in 2 cts PATTERN

- Meas Instrumental Intro: 10 meas
- 1-2 Facing ctr with hands joined at side, do 4 side steps to R starting on R (RLRL) as arms swing with each step bk, fwd, bk, fwd. (cts 1-4).
 - 3 Step R to R as arms swing bk (ct 5); step L behind R (slight plie) as hands are raised to shoulder height (ct 6).
 - 4 Step R to R (ct 7); touch L beside R (ct 8).
 - 5 Turning to face R, dip on L as L arm is drawn to small of bk & R arm extends to front neighbor's bk (ct 9); bounce twice on L (ct 10, and).
 - 6 Turning 1/4 to R, step fwd on R as hands are released (ct 11); step L-R in place turning R to face LOD as hands clap in front at chest level when stepping on L (cts 12, and).
 - 7 Step L to L as hands are again grasped at down pos and swinging bk (ct 13); touch R beside L as arms are raised to shoulder height (ct 14).
 - 8 Step R across L as arms from elbows up bend to R (ct 15); step L to L as arms bend to L (ct 16).

NOTE: Dance is done 7 times in all.

Dance notes by Tom Bozigan

SEPO
Armenia

Learned by Tom Bozgian at the various Armenian youth social gatherings in Los Angeles, Calif., during the mid-1960's. The dance has other variations taught by Tom in the early 1960's which he learned from Armenian immigrants from Sepastia, Ancient Western Armenia, which since 1920 has been occupied by Turkey.

RECORD: "Songs and Dances of the Armenian People," CT 3001-LP Side 1, Band 4.

FORMATION: Line dance with leader at R, little fingers grasped at shldr level.

METER: 2/4 and 6/8 PATTERN

Meas. INTRODUCTION: 4 meas.

- 2/4 RHYTHM**
- 1 Facing diag LOD, touch L heel on floor across R with alighth plie (ct 1), slight hop on R in place to face ctr as L raises in front and across R (ct 2).
 - 2 Turning to face diag RLOD, step L to L (ct 1), slight hop on L as R lifts behind (ct 2).
 - 3-4 Repeat meas 1-2 with opp ftwk and direction.
 - 5-8 Repeat meas 1-4, one more time.
 - 9 Moving R, do a two-step starting L, hands come down to side (cts 1,4,2).
 - 10 Step R to R as hands are raised to orig pos (ct 1), slight hop on R as L lifts behind R (ct 2).

- VARIATION OF 2/4 RHYTHM**
- 1 Facing diag LOD, small hop on R in place as L heel lifts behind R (ct 1), small hop on R in place as L heel touches floor ahead of R (ct 2).
 - 2 Pivot on R to face ctr, as L knee raises in front at waist level, L ft crossing and fwd of R (ct 1), turn to face RLOD, step fwd on L leaving R in place (ct 2).
 - 3-4 Repeat meas 1-2, with opp ftwk and direction.
 - 5-8 Repeat meas 1-4.
 - 9 Hop on R in place as L lifts behind R (ct 1), moving LOD step fwd on L, as hands lower to sides (ct 2), close R to L (ct 4).
 - 10 Step fwd L as hands raise to orig pos (ct 1), step fwd on R (ct 2).

- 6/8 RHYTHM** (counted cts 1-2)
- 1 Releasing little finger hold, touch L across R with plie as hands clap at waist level (ct 1), turning to face ctr hop on R in place as L raises in front and across R - R hand is placed on waist with fingers fwd and L hand (palm away) is raised high over head (ct 2).

SEPO, Cont'd.

-2-

- 2 With hands remaining in same pos, in place jump on both ft with plie in diag RLOD (ct 1), leap on L in place as R heel lifts behind (ct 2).
NOTE: Steps of meas 1-2 are same as steps described at beg. of dance (2/4 rhythm), but with stronger hops and more aggressive movements.
- 3-4 Repeat meas 1-2, but with opp ftwk and arm movement, and body direction.
- 5-8 Repeat meas 1-4, one more time.
- 9 Moving R, do 1 running two-step in slight plie, start L. Hands clap at waist level each time L steps (cts 1,4,2).
- 10 Skip off L to R as arms swing fwd and bk (ct 1), hop R in place as L heel lifts behind and arms swing further back (ct 2).

VARIATION No. 1. 6/8 RHYTHM

Optional small Armenian "Kertsee" as in Wedding Dance from Kafan may be executed at meas 2,4,6,8 in place. Leap on both ft (ct 1), leap R fwd as L heel lifts behind (ct 4), leap L fwd as R heel lifts behind (ct 2).

VARIATION No 2. 6/8 RHYTHM

Optional small scissors step may be executed at meas 2,4,6,8 in place. In place leap on L kicking R leg fwd and just off floor with toe pointed (ct 1), leap on R in place kicking L leg fwd and just off floor with toe pointed (ct 4), leap on L as R heel lifts behind (ct 2).

Presented by Tom Bozgian

Folk Dance Federation of California, South
Institute, November 12, 1977

ԷՄՇԻ ԷՄԱՆԱԷ

ԱԵՆ ՕՐՆԱՅԵՑՆՆՆՆՆՆՆՆՆՆ
 ԲԱՐՃԱԿԱՆ Է ԱՄԱԷ
 ԲԱՃԱՐԱՊԷԼ ԷՅՆԻ ՇՐԱՏԱՅԵՐ
 ՎՈՐ ԷՄԱՆԱԷ

ՇԻՆ ՎՈՐ ԿԵՍ ՄՈՍՏԵՒ ԲԵՐՈՐՈՐ ԷՅԷ
 ԿԵԶ ԸԶԱԳԵՆՈՐԷՐ
 ԱՆԳԵՃԻԶ ՏՐԻՎՈՒ ԱՏՕՈՄԵԷ
 ՏԵՐՈՒ ԽՈՏԿԵՐ

ԿԵՎ ԿԱՎՃՏՈՐԵՆ ՏԵՐՈՐՈՐ ԷՅԷ
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ԱՐՏՈՐՈՐԵՆ ԳԱ ԲԵՐԷԷ
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հնչ հնսնսն

Այն օրընանից որ զնացիր
 Գարեկու է ամայի
 Գամանն էլ ինձ լսացիր
 որ իմանայի

Դէ որ ես միշտ բերում էի
 Քեզ ծաղիկներ
 Անկեղծ սրտով սունւմ էի
 Սիրոյ խօսքեր:

Եւ բնորոշ շոյուն էի
 Եւ նուրբ վարսեր իմ սէր
 Ինչ որ յիշեր դամբում էի
 Ինչ իմանայի:

Այն օրընանից որ զնացիր
 Անարթ շամ է դանաջել
 Ծաղիկներս էլ ինձ հեմ
 Տիրելի եմ լսցել:

How Could I Know

From that very day that you left
 My garden has been empty
 And you didn't give any reason
 So I couldn't have known

Isn't it so
 I used to bring you flowers
 And with a sincere heart
 I expressed words of love

I touched you delicately
 Your fine hair, my love
 Whatever happened,
 I would say so

From that very day that you left
 I became bitter toward life
 And even the flowers
 Cried and were sad with me

If only, my love, you had returned
 I would have said to you
 You are my love with passion and fire
 My true love

Dawn arrived
 For you unfading flowers
 Also in the depth of your heart
 Penetrating and indelible songs

Սիրելիս թէ ես դանաջի
 Քեզ գասի
 Սիրուս գէտ քորք եւ շնոր խօսքեր
 Իմ սէր, իմ սէր:

Արշալոյսին կը բերեի
 Քեզ անթառամ ծաղիկներ
 Սրտեղ խորքում կը թողնեի
 Խոր անխնայ երգեր:

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 Bozigan'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 Bozigan in Fresno, California during the 1950's from original MOOSHETSEE Armenians who called the dance "MAEELORKE" or "MOOSR."

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

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

MUSIC: 2/4 PATTERN

Measure

- 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 fwd. off fl. while arms extend straight half way down (ct. 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 (to become straightened) down and behind body (ct.1); returning to upright pos., step L across R in plie as straight arms swing fwd. in front of body (ct.2).
- 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).
- 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).
- 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).
- 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).
- 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.
- Execute one more "KERTSEE" step (cts. 1-and-2).

Notation by Tom Bozigan

Presented by Tom Borizgian

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 Borizgian danced these two variations as a child in Fresno, Calif.

RECORD: "Tom Borizgian 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.

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

Measure TAMZARA (2/4)

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 fwd. 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 fwd. 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 fwd. 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 bobbing; 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 sdwd. to R (ct. 1); step L behind R (ct. 2).

(cont.)

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 L 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 fwd. above fl. (cts. 2-3); leap L across R as R heel lifts behind (cts. 4-6).

Notation by Tom Borizgian

Presented by Tom Bozigan

SEV ACHEROV AGHCHEEK--Girl with the Black Eyes
Armenian

Source: Learned by Tom Bozigan at the Youth Palace in Yerevan, capital of Soviet Armenia in May, 1975.

Record: GI Series. Music recorded at group practice by Bozigan with permission of Armenian State Estrada Ensemble.

Formation: Mixed line dance with little fingers grasped.

2/4--each meas. described in 2 ots. PATTERN

Meas Instrumental Intro: 10 meas.

FIGURE I

1 With leader at L of line and little fingers held at shoulder height (dancers facing diag. L) step L to L (ct. 1); touch R toe beside L (ct. 2).

2 Repeat above with opp. ftwrk. (cts. 3-4)

3 Step L to L (ct. 5); step R in pl. as body turns to R (ct. and); step L across R (ct. 6).

4 Facing ctr. step on ball of R pivoting both heels to slightly R as body turns slightly L (ct. 7); pivot heels to slightly L as body turns slightly R (ct. and); repeat opp. action of above ct. and (ct. 8).

FIGURE II, (in 3 Parts)

1-2 Facing & moving ctr., walk 4 steps starting L as arms are lowered gradually to side (cts. 1-4); arms swing slightly fwd. (ct. and).

3 Turning to face R, dip on L to L as L arm is drawn to small of bk. & R extends fwd. (fingers remain grasped) (ct. 5); bounce twice on R (ots. 6, and).

4 Dip again on L (ct. 7); bounce once on R (ct. 8).

5 Facing & moving R, step on L as hands clap in front at chest level (ct. 9); step on R as L hand is placed on front neighbor's L shoulder & R hand is extended straight out to R, palm facing out (ct. 10).

6 Do 2-step (LRL) (ct. 11 and, 12).

Sev Acherov Aghchek--Cont., Page 2

7-8 As hands remain in same position, repeat meas. 5-6, ots. 9-12 (13-16).

9 Pivoting on R to face diag. R (Line now facing outside of ctr.) as hands (little fingers grasped) are lowered to side. step L across R with plie (ct. 17); step R to R (ct. 18).

10 Touch L beside R (ct. 19); step L across R as body turns slightly R (ct. 20); step R to R as body turns slightly L (ct. and).

11 Repeat ct. 17 (ct. 21); touch R heel to R (ct. 22).

12 Do 2-step starting R (RLR) (ots. 23-24).

NOTES: Dance Figures 1 & 2 three times in all. In first transition from Fig. II to start Fig. I again execute approx. 360 degrees CW turn with 4 walking steps in pl. starting with L, hands remaining down (4 cts). In second transition, execute turn with only 2 walking steps. For ending when on Fig. II, 3rd time, repeat cts. 17-20 but this time holding with no weight on L, & execute again turn with 4 walking steps (4 ots.) stamping L in pl. (ct. and).

Lyrics of Song in Transliteration

Akh sev acherov aghchek La La La La (for whole
La La La . . . verse)

Kakhtsur pacherov aghchek
La La La . . .

Yes searabar patanee
Yes berelen matanee

Voghj ashkhara man yekn
Kes bes aghchek chu tesa

Aree bats dser tan dooru

Yes seencoochar wor tugha
Een artes hat mas khagha
Aree bats dser tan dooru
Ara barov es yekel

Ara barov es yekel
Repeat last 2 lines

Orut kanach karnser e
La La La . . .
Boyut dalar bardes e
La La La . . .

Akh yes kes vons obu seeren
Garnan arev es een yar

Yes searabar patanee
Yes berelen matanee
Aree bats dser tan dooru
Ara barov es yekel

Dance notes by Tom Bozigan

Presented by Tom Bozigian

SHAVALEE -- WOSKE APARANJAN
Armenian

SOURCE: This is a pair of dances from Ancient Western Armenia and the region of Karzen now occupied by Turkey. Learned by Tom Bozigian during his youth from Armenian immigrants in Fresno, Calif.

RECORD: "Songs and Dances of the Armenian People" GT3001-LP, Side 1, Band 3.

FORMATION: For SHAVALEE little fingers grasped at shoulder height. For WOSKE APARANJAN switch quickly to hands on neighbors' shoulders. Both are line dances with leader at L end.

MUSIC: 10/4 $\downarrow\downarrow\downarrow\downarrow\downarrow - \downarrow\downarrow\downarrow\downarrow\downarrow$ PATTERN
6/8 $\downarrow\downarrow\downarrow - \downarrow\downarrow\downarrow$

SHAVALEE

Measure -- Each meas. described in 2 cts.

- 1 Facing diag. & moving RLOD step L to L as arms bend from elbow slightly L (ct. 1); close R to L as arms bend from elbow slightly R (ct. 2).
- 2-4 Repeat meas. 1 three more times, but on meas. 4, ct. 2, touch R to L, no wt., arms remain L (cts. 1,2 - three times).
- 5 Step R to R as arms bend slightly R (ct. 1); touch L beside R, arms remain R (ct. 2).
- 6 Repeat meas. 5 with opp. ftwk., arm movement, body dir. (cts. 1,2).
- 7-8 Walk 3 steps to R starting with R & bending arms from elbow R,L,R (cts. 1,2,1); touch L beside R, arms remain R (ct. 2).

WOSKE APARANJAN (Golden Bracelet)

Measure -- Each meas. described in 2 cts.

- 1 Switching quickly to shoulder hold, do 1 Pas de Basque step to L (cts. 1, and 2).
- 2 Do 2 walking steps to R starting R and facing slightly LOD (cts. 1,2).

(Continued)

WOSKE APARANJAN (cont. - Pg. 2)

Measure

- 3 Facing ctr. step R to R (ct. 1); slight hop on R in pl. as L lifts behind (ct. 2).
- 4 Touch L heel ahead of R (ct. 1); hold (ct. 2).

NOTE: Optional small Hop-Step-Step as in Looke may be done during meas. 2 : Hop on L ft. facing LOD, at same time place R heel fwd. (ct. 1); leap slightly ahead on R as L lifts sharply behind (ct. and); leap on L ahead of R as R lifts sharply behind (ct. 2)...followed by a slight leap R to R on ct. 1 of meas. 3.

Notes by Tom Bozigian