

PAPURI #1 (TRADITIONAL)

There are many different related dances called PAPURI which, like the HALAY, were adopted from the Kurdish mountain tribes. This particular village dance comes from the area east of Lake Van, and displays the stolid, almost stiff movements characteristic of the Vanetzis. There are several variants of this particular PAPURI. We are notating two versions here. The first is the original dance, as it has been preserved by traditionalists. The second version, it's modern descendent, is the popular dance commonly done in the New York and Connecticut Armenian communities.

TRADITIONAL PAPURI

Source: Mrs. Margaret Tellalian Kyrkostas of Queens, N.Y.C., and her family. Mrs. Kyrkostas is a former member of the Armenian Folk Dance Society of New York, which, under the direction of Richard Kassabian, was one of the few Armenian performing groups in America that performed authentic traditional village dances, rather than the Stage Dance of Today.

Music: Dance Armenian Side B-band #4, or any good 2/4 "PAPURI/POMPOURY/PAMPHORIG" tempo.

Style: The dance begins slowly and smoothly, but as the tempo increases the dance becomes livelier, ending in a complex whirlwind of turning, clapping, and stamping. The five 'touches' with the right leg (cts 9-15) exhibit an unusual style of lifting the right leg; the leg is straight with the knee locked, and the power for the lifts coming from the outside of the upper thigh.

Formation: Open circle dance in "Armenian hold" (little fingers interlocked with hands held at shoulder height).

<u>Meas.</u>	<u>Ct.</u>	<u>Movements</u>
		<u>PART 1</u>
1	1,2	Step R to right (ct 1). Step L over R (ct 2).
2	3&4	Step R to right (ct 3). Step on ball of L beside R (ct 4). Step on R in place (ct 4).
3	5,6	Step forward onto L in front of R, but keep some of the weight still on the R (ct 5). Shift all of weight back onto R (ct 6).
4	7&8	Step L to left (ct 7). Step on ball of R beside L (ct 8). Step on L in place (ct 8).
5,6	9-12	Touch R in front with right leg 'locked', R pointing to left diagonal (ct 9). Pause (ct 10). Touch R in front of L with same leg position (ct 11). Pause (ct 12).
7,8	13-16	Stamp R three times as R continues to turn inward (towards left) more with each stamp (cts 13,14,15). The last stamp (ct 15) should almost be at a right angle to the L. Pause (ct 16).

continued.....

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Meas. Ct. Movements

Note: When the tempo increases let go of the joined hands. Men put hands on hips. Women hold hands in front at waist level "Armenian style". Footwork is identical for both.

PART 2

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| 1 | 1,2 | Turn 360° CW as step R (ct 1), step L (ct 2). |
| 2 | 3&4 | Same as in <u>PART 1</u> (cts 3&4). |
| 3 | 5,6 | Same as in <u>PART 1</u> (cts 5,6), but also clap hands twice at chest level on (cts 5,6). |
| 4 | 7&8 | Same as in <u>PART 1</u> (cts 7&8). |
| 5-8 | 9-16 | Footwork is same as in <u>PART 1</u> . Men keep hands on hips, but women gesture with hands at each 'touch' of foot by 'pushing' away with alternate hands five times (cts 9,11,13,14,15). "Armenian style". |

Note: When tempo gets very fast all rejoin hands "Kurdish style" (dancers very close with fingers interlocked and arms bent at elbows, so that the forearms are at a right angle to the body, pointing forward, while touching neighbor's forearm).

PART 3

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| 1 | 1,2 | Stamp onto R foot as kick L forward (ct 1). Leap onto L across R (ct 2). |
| 3 | 3-16 | Same footwork as in <u>PART 1</u> (cts 3-16). |

CONTEMPORARY DESCENDENT PAPURI

PART 1

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|-----|------|---|
| 1-8 | 1-16 | Same as TRADITIONAL PAPURI, <u>PART 1</u> |
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PART 2

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|-----|------|---|
| 1-4 | 1-8 | Same as in TRADITIONAL PAPURI, <u>PART 2</u> |
| 5-8 | 9-16 | Footwork is same as in TRADITIONAL PAPURI, but the gesture for women differs (men sometimes do this gesture too, today). Women place left hand on hip and extend right arm forward at eye level. Each time the R foot 'touches' rotate the right hand inward "Armenian style". (cts 9,11,13,14,15). |

PART 3

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| 1-8 | 1-16 | Same as in TRADITIONAL PAPURI, <u>PART 1</u> , or continue to do the above step until music ends. |
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