

SEPASTIA BAR
(Armenia)

SEPASTIA BAR is the most widely known and loved dance from the province of Sepastia. Indeed, for many of today's Armenian-American youth it is the only Sepastatzi dance, since they have never seen or heard of the numerous other dances from the area (e.g.. Bijo. Govduntzi Bar, etc.). The version of SEPASTIA BAR notated here is a modern choreography, which combines two different traditional forms. There are many versions, both traditional and modern.

Pronunciation: seh-PAHS-tee-ah bahr

Source: Adrian Amirian, Gary and Susan Lind-Sinanian.

Music: Traditional Armenian Dances Vol I Facone 1001 2/4 meter

Style: Carriage is erect and relaxed. Movements are smooth and Men often exhibit controlled tension.

Formation: Open circle or line of dancers facing ctr in "Armenian hold." Leader may wave handkerchief with free hand.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>INTRODUCTION LEAN AND BOUNCE</u>		
1-8	1-16	Sway to the R slowly as the music begins (cts 1-8). Then sway to the L slowly (cts 9-16). <u>Note:</u> This sway should be so slow and controlled that it requires the entire 8 cts to reach the end on the R or L side.
9-16	17-32	Sway to the R (ct 17); bounce twice in place by flexing knees twice (ct 18,&); sway to the L (ct 19); bounce twice in place by flexing knees twice (cts 20,&). These bounces are <u>subtle</u> . Repeat sequence three more times (cts 21-32).
<u>I. TWO-STEP</u>		
1-4	1-8	Moving to the R, step R-together-R (cts 1,&,2); step L-together-L (cts 3,&,4); step R-together-R (cts 5,&,6); Stamp/touch L in front of R (ct 7); lift L slightly as turn to face to L (ct 8).
5-8	9-16	Repeat entire sequence, moving to the L side: Step L-together-L (cts 9,&,10); step R-together-R (cts 11,&,12); step L-together-L (cts 13,&,14); stamp/touch R in front of L (ct 15); lift R slightly as turn to face to the R (ct 16).

SEPASTIA BAR (Continued)SINGLES

- 9-10 17-20 Turning to face slightly to the R, step on R to R (ct 17); step on L beside R (ct &); step on R in place (ct 18); stamp/touch L in front of R (ct 19); lift L slightly (ct 20).
- 11-12 21-24 Turning slightly to L, step on L to L (ct 21); step on R beside L (ct &); step on L in place (ct 22); stamp/touch R in front of L (ct 23); lift R slightly (ct 24).
- 13-16 25-32 Repeat cts 17-24 (cts 25-32).
Note: when stepping R-together-R, the arms can sway slightly to the R; when stepping L-together-L, the arms can sway to the L; when doing "Singles", this still applies.

II. LET GO OF JOINED HANDS

- 1-8 1-16 Execute the same ftwk as in Fig I, but let go of joined hands, and do the dance "single file" to the R and to the L. Hold the hands out in front of chest (cts 1-16).

Note: Men may sway arms slightly, and snap their fingers. Women often gesture improvisationally with "Armenian style", by rotating wrists, etc. This styling is too elaborate and subtle to write out in this brief description.

SINGLES

- 9-16 17-32 Repeat as in Fig I, but add in the appropriate arm gestures.

III. TURN

- 1-4 1-8 Repeat Fig II, but turn 360 to the R (CW) while traveling to the R (cts 1-6). Stamp L and clap hands (ct 7); hold (ct 8).
- 5-8 9-16 Repeat Fig II, but turn 360 to the L (CCW) while traveling to the L (cts 9-14); stamp R and clap hands (ct 15); hold (ct 16).

SINGLES

- 9-16 17-32 Repeat as in Fig II, without turning. Clap hands while stamping ft (cts 17-32).

Note: Dance is usually performed with Fig I acting as "chorus", and repeating each Fig. For example -
 INTRO, 1,1,2,2,1,1,3,3,1,1,2,2,1,1,3,3, etc.