KOTCHARI #2 (VANA GIOND)



There are dozens of different HALAY/KOTCHARI/GOVAND dances, representing many regions of Armenia. Aside from these traditional dances, there are many modern American-Armenian varients developed in the USA. KOTCHARI #2, or VANA GIOND ("dance of Van") is a traditional men's dance from the village of Korkom, in Van province, Western Armenia. The dance was originally introduced to the Armenian Folk Dance Society of New York by Ashod Mouradian, an uncle of the famous painter Ashile Gorky Adomian. The dance is still popular among some New York and New Jersey Armenians, who dance it in mixed lines on occasion.

Eddie Keosian, Arsen Anoushian, Vahe & Hourig Source: Sahagian, John & Sossy Kadian, Mark Kyrkostas,

Harout Derderian, Suzanne Frondjian.

Dance Armenian (John Vartan) Side B-band #2. Music:

or any slow Armenian HALAY, KOTCHARI, or

GOVAND.

Vanetsi style. Carriage is erect, with a Style

slight flex to the knees. Strong confident

movements.

Two lines of men facing each other, about 20 Formation: feet apart. Hands are joined at shoulder height in "Armenian hold" (little fingers interlocked).

Dancers stand closer together than the norm.

Meas.	Cts.	Movements
1-2	1-4	Touch L forward (ct 1). Touch L beside R (ct 2). Repeat (cts 3-4).
3	5-6	Chug forward slightly on both feet (ct 5). Step forward on L (ct 6).
4-6	7-12	Walk forward strongly. Step R (ct 7), L (ct 8), R (ct 9), L (ct 10), R (ct 11), L (ct 12).
_	بالمصما	R (80 9), L (80 10), R (80 11), L (80 12).

Step forward R (ct 13). Hop slightly on R as 7 13-14

lift L beside right knee (ct 14). 7
Touch L forward (ct 15). Touch L beside R (ct 16). 15-16

Chug forward slightly on both feet, L leading, 17-18 while turning to right diagonal (ct 17). Step on L in place while turning CW to face the direction where you started (ct 18).

note...hands are still joined. On (ct 18) swing the left arm behind own back at waist level.



KOTCHARI #2...continued (VANA GIOND)

Meas.	Cts.	Movements noteat this point the entire line (or lines) has turned around, hands still joined, to face the point where the dance started. Walking back to the original position with strong
10-12	19-24	
13	25-26	steps, walk R,L,R,L,R,L (cts 19-24). Step forward R (ct 25). Hop on R as lift L beside right knee (ct 26).
	27 - 28 29 - 30	Touch L forward (ct 27). Step L beside R (ct 28). Touch R forward to left diagonal (ct 29). Step R beside L as pivot on L, turning 180 CCW. Arms swing up smoothly to original position. Line of dancers should now be in the original spot, and repeat dance.
		notethis is a men's dance, and should have a strong, almost martial feel to the dance.
٠		As the dancers get excited, they begin to add embellishments to the basic step, increasing the solidarity and challenging the dancers' coordination. for example
1-2	1-4	Swing the hands slightly to the left as you touch the L forward (ct 1). Swing hands back to original position as touch L beside R (ct 2). Repeat (cts 3-4).
3	5-6	When chugging forward on (ct 5), swing the hands down to knee level while crouching forward. As you step L forward (ct 6), swing arms up to their original position, and straighten torso. When walking forward, hop slightly on L before stepping on R. Hop on L (ct &). Step fwd R (ct 7) Step fwd L (ct 8). Hop on L (ct &). Step fwd R (ct 9). Step fwd L (ct 10). Continue (cts, &, 11, 12, &, 13). Hop on R as raise L (ct 14). Same as in basic step (cts 15-18). Same as (cts 7-14). noterepeat the L-hop-R. Same as in basic step (cts 27-30). noterepeat the L-hop-R. Same as in basic step (cts 27-30). notethe "limping" walk (L-hop-R) is a common characteristic of Vanetsi dances, and can be seen in many other dances from this region.
4-7	7-14	
8-9 10-13 14-15	19-26	

© 1982 by Gary Lind-Sinanian

Presented by Arsen Anooshian at Maine Folk Dance Camp 1986

