

# SEPASTIA BAR

(Armenia)

This line dance (seh-PAHS-tee-ah bahr) from the Lake Van region (far eastern area) of present-day Turkey was learned by Ron Wixman and Steve Glaser from Richard Kassabian, director of the Armenian Folk Dance Society of New York, and was presented by them at the 1976 University of the Pacific Folk Dance Camp. Different dances by this name have been taught in the United States by other leaders.

MUSIC: Folkraft 1529. Express X-107 B. 4/4 meter.

FORMATION: Open, mixed circle; leader, preferably a W, at R end. It is desirable to have W and M alternate in the line but it is not mandatory to have equal numbers of M and W. Little fingers joined at shldr level.

STYLE: Steps and touches are taken on full ft; no wt is taken on touches. When "short two-steps" are danced the head is bent fwd and eyes look down. When "long two-steps" are danced head remains erect. Arms remain in position and are not raised and lowered in time with music.

---

## MUSIC 4/4

## PATTERN

---

### Measures

Indefinite  
4 (clarinet) INTRODUCTION. Following the loud music, 4 measures of clarinet-led music are heard. Dancers, with ft slightly apart, may sway to R and L during each meas of clarinet music (8 sways in all).

#### I. CHORUS

- 1 Facing ctr, sway to R with slight flex of knees (cts 1,2); sway to L with slight flex of knees (cts 3,4). On cts 2 and 4 a very slight lift of non-supporting heel occurs.
- 2 Step to R on R ft (ct 1); step on L ft, toes beside R heel (ct &); step to R on R ft (ct 2); touch L (full ft) beside and a little fwd of R (ct 3); hold (ct 4).
- 3-4 Repeat action of meas 1-2 (Fig I) with opp ftwk and direction. Steps in meas 2 and meas 4 are small.
- 5 Repeat action of meas 2 (Fig I).
- 6 Repeat action of meas 2 (Fig I) with opp ftwk and direction.
- 7 Touch R ft in same place (cts 1,2); touch R ft in same place again (cts 3,4).
- 8 Repeat action of meas 1 (Fig I) (sway R and L).

#### II. SHORT TWO-STEPS

- 1 Face and move in LOD, head bent fwd and looking down, beg R, take two short, small two-steps, R, L, R and L, R, L (cts 1, &, 2; 3, &, 4). Bring closing ft only to back of heel of supporting ft during two-steps.
- 2 Continue in LOD with another two-step, R, L, R, turning to face ctr at end (cts 1, &, 2); raise head, touch full L ft beside and a little fwd of R ft (ct 3); hold (ct 4).
- 3-4 Repeat action of meas 1-2 (Fig II) with opp ftwk and direction.
- 5-8 Repeat action of meas 1-4 (Fig II).

#### III. CHORUS

- 1-8 Repeat action of Fig I (Chorus) exactly.

IV. LONG TWO-STEPS

1-8 Repeat action of Fig II, meas 1-8, except that when moving in LOD the two-steps are elongated and done in a smooth, gliding manner, covering distance, and the head is erect. When moving in RLOD the short two-steps are repeated and the head is bent fwd.

V. CHORUS

1-8 Repeat action of Fig I (Chorus) exactly.

VI. W SOLO TURNS

1-2 M: Place fists on hips and repeat action of Fig IV, except that on ct 3 of meas 2, touch L ft fwd, toes turned a little twd ctr, clap hands fwd at shldr level, and look at W ahead over her L shldr.

1-2 W - Hand pos and action: With middle fingers curved more than others, cross hands in front of face, either palm closest to face (cts 1, 2); lower crossed hands to between waist and hip level in front of body (cts 3,4). Uncross hands and bring them fwd and up to face level in a graceful arc (meas 2, cts 1, 2); clap hands fwd at face level, looking back over L shldr (ct 3); hold (ct 4). Eyes follow hand movements.

W - Ftwk: With 3 elongated two-steps, beg R, make 1 complete CW turn while moving in LOD (meas 1, cts 1-4; meas 2, cts 1, &, 2); touch L ft fwd, toes turned a little twd ctr (ct 3); hold (ct 4).

3-4 Both M and W repeat action of meas 1-2 (Fig VI) with opp ftwk and direction but use short two steps.

5-8 Repeat action of meas 1-4 (Fig VI).

VII. CHORUS

1-8 Repeat action of Fig I (Chorus) exactly.

VIII. W SOLO TURN

1-8 Repeat action of Fig VI.

IX. CHORUS

1-8 Repeat action of Fig I (Chorus).

NOTE: Leader may call "tserkair tsegetsek" (tser-KAIR tseh-KECK) "drop hands" at the beg of Fig VI, and "tserkair perneahk" (tser-KAIR per-NECK) "rejoin hands" at the end of Fig VI.