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THE ARMENIAN FOLK DANCE ON STAGE

INTRODUCTION

Dance is one of the most essential features of the Armenian culture. It can often be traced back to ancient times. The folk dance evolved over centuries. It was formed by the society and absorbed its mentality and traditions, its way of functioning, and its creative way of thinking.

The Armenian folk dance has been obviously changing in the course of history, and now survives in both its typical national guise and in a diversity of genre.

The main purpose of this article is to present of Armenian folk dance, and to demonstrate the creative process inherent in its arrangement for the stage. This treatment involved many transformations, but has always kept folk art at its base.

Any data on the Armenian folk stage dance originates from the end of the 19th century. Until the early 20th century, the Armenian culture was mainly formed in urban centers of two regions: the cities of Tiflis and Baku in the Caucasian, and the cities of Constantinople and Izmir in Asia Minor.

Dance folklore has been arranged and presented on the stage ever since, parallel to traditional folk dance practice. However, dances choreographed for theatrical performances and musical comedies, had obvious western and eastern influences. (For example, folk dances like *Yet u aradj*, *Ver-very*, *Champar*, *Gharsay par*, *Kochari*, *Papuri*, etc. performed in the ballrooms of Tiflis Ethnographical Society).

In the 1930s, the staging of folk dance was started in Armenia itself, especially by the amateur movement and in the dance education system. This was combined with both imported styles and popular dance practice, and was transferred to the stage.

Dance groups were organized in the following regions of the country: Aparan, Ashtarak, Shamshadin, Amasla, Ghamarlu, Talin, Dilidjan, Kapan, Gyumri. These groups had participated in various folk culture events, competitions, festivals, and olympiads. They played a significant role at that time, and they presented dances of all kinds, from original folklore to staged forms. Because of this, many traditional dance patterns have been saved, as many old performers of the folkloric environment were involved.

The folk culture festivals had a great significance, not only for the preservation of some national dances, but also for fostering a transmission of traditions from one generation to the next. The active participation of children promoted the continuation of national culture.

The traditional dances were not only kept alive by that stream of activities, but new folk dances were also formed and developed concurrently. New dance groups were organized all the time, which was a positive move for the dance culture itself. There are many instances when the dances shown in these events gained wide popularity, and were included in programmes of amateur and professional dance groups. There were many such items in the programmes of the T. Altunyan Armenian State Song-Dance Ensemble, and the Armenian State Jazz Group, with dances like:

Forka, Kokh par, Aygekagh, Uzundara, Tsap par, Sevani, Chem chem. krna chaga, Shalacho, Lezginka, Ghazakhi, Baghdagyuli, Gharabagh.

In the 1930s, two outstanding artists are distinguished by their contribution to folk dance staging: the ethnochoreologist Srбуhi Lisitsyan, and the choreographer Vahram Anstakesyan.

Srбуhi Lisitsyan was the founder of the Armenian ethnochoreology, and her theoretical and practical activity contributed significantly to the strengthening of Armenian dance art. For a long time, she recorded national dances, and created archives consisting of about 2000 recorded patterns of folk dances, and of folk theatre dance performances. Her ethnochoreological recordings were further expanded in her books, "The Old Armenian Folk Dances and Theatrical Performances" (1958, 1972, two volumes), and "The Armenian Ancient Dances" (1983). These contain valuable historical material essential for any further research into Armenian culture. They remain valid, as all classical achievements do.

Lisitsyan also became famous as a folk dance choreographer. In the 1930s she established two folk dance groups in the Yerevan Dance College. There they presented dances such as *Mamr, Dngo, Chol maydan, Yar khushta, Zdiaven, Lutki, Papuni, Tsolaki, Oyik-Moyik, Krdan-Kzi, Kurkutig*, which has been collected and recorded by Srбуhi Lisitsyan during her ethnographical field expeditions to regions of Shatakh, Sasun, Alashkert, Gyumri and Lori. Prior to dance performances, Srбуhi Lisitsyan gave introductory talks, explaining the origin of the dances, their form and content, and their classification. As for Srбуhi Lisitsyan's scholarly activity, this is a special topic, which would require several articles to describe it fully.

The other famous artist of that time was the choreographer Vahram Anstakesyan. His creations were based on national dances, and he concentrated on their stage arrangement. In particular, these included group dances well known in Western Armenia, and also some urban solo folk dances.

Anstakesyan displayed a particular aesthetic approach to folk dance staging, showing the national dance on stage in a new guise. For example, he limited the number of dancers that would usually have taken part in the original setting, he shortened the duration of the dance and made changes to the relationship between the dance and music, which involved the dance steps and the musical phrase. Also, he established fluent transitions from the slow part of the dance to the fast one.

The staging of female dances has a special place in Anstakesyan's creativity. Here the choreographer combined hand movements with some changes of the dance steps. Up to the present day, these are most imaginative, choreographed forms of female dances in Armenian choreography.

The other novelty of Anstakesyan's staging of Armenian folk dance, was the creation of folk suites, combining dances of a different character and rhythms. These could be dances of the same region, combining female, male, and mixed dance types.

The folk dance is truly a salient part in Vahram Anstakesyan's creative output and his solutions were absorbed into programmes of professional and amateur dance groups.

THE ARMENIAN FOLK DANCES

The troubled history of Armenia repeatedly forced many people into exile.

Armenian enclaves remained well established for centuries, in various countries all over the world. There, they kept their traditions and formed new settlements, often around their own church.

At the beginning of the 20th century, after the tragic genocide committed in Western Armenia, thousands of Armenians again migrated to different countries all over the world. Many of them moved to Eastern Armenia (the present Republic of Armenia) and were resettled in different regions, yet were able to preserve the characteristics of their culture. The newcomers also brought their dances, which spread into surrounding villages and towns. The local people accepted those group dances, which often were given priority in the local dance repertoire.

In this way, dances (like the *Tngo*, *Sindjane*, *Lorka*, *Forka*, *Hare mayroke*, *Yar-gyozal*, *Ludki*, etc.) of the Vaspurakan region, near the lake of Van, spread into the Ararat valley, to Ashtarak, and the whole Ararat regions. Dances of the Taron region (like the *Gyovnd*, *Ver-very*, *Gorani*, *Mayrame*, *Ina votk*, etc.) spread to Talin, Ashtarak and the Ghukasyan regions. At the same time, there are shared dances which became equally well known in both Western and Eastern Armenia (like the *Gyovnd*, *Gorani*, *Ver-very*, *Papun*). The *Papun* is one of the most popular dances, which has also been performed by generations of newcomers from Western Armenia (from Mush, Sasun and Alashkert) up to the present day.

In Eastern Armenia solo and couple dances (like the *Khuki tsar*, *Zurni trngi*, *Hoy nazan*, *Shalakho*) are particularly evident. These are performed basically, with the accompaniment of string and percussion instruments. At weddings, the few remaining group dances are performed with the accompaniment of the zurna and drum. As a rule, the band consists of a couple of zurnas, and a drum. The first zurna player is called the *usta* (master), who plays the main tune, while the second player accompanies him and is called the *damkyash* (background sound). The drummer beats the rhythm.

In Western Armenia, the group of musicians consisted only of one zurna and a drum player. This type of zurna had quite a wide muzzle, and the drum was of a large size and was beaten with a stick.

The wedding and comic dances of the Gyumri region (*Gyumri wedding*, *Circle dance*, *Band dance*, *The dance of lame Hayko*, *Tuy-tuy*, *Okhta kyoshani trngi*, etc.) are typical of the whole Armenian dance art. The performance of traditional wedding rites and customs was a novelty when introduced to Armenian folk dance on stage. The Gyumri wedding is the most popular specimen of this, and it is performed on stage to this day. In these dances, there are requisites such as a glass of water, bunch of flowers, candle, stick, handkerchief, etc. which originally had some ritualistic meaning.

Dances originating from the Caucasus, such as *Kintauni*, *Lezginka*, *Kabardinka*, *Baghdagyuli*, etc., were performed in the villages and towns of various regions, and had always been popular in Armenian dance art in general.

Also, there are various genres that are typical of the whole Armenian folk dance culture, like the working, martial, comic, and mimetic dances. The element of exposition inherent in these dances, made them particularly adaptable to staging.

The **working dances** are of ancient origin. They imitated various working actions by means of indicated rhythms and movement shapes. The *Manats-gzats*, *Krdan kzi*, *Bulul*, *Shut shut ara*, *Krnki*, *Janiman*, *Kechen vren*, *Bruti para*, *Dngo*, *Ekek tsetsenk sochn u schtor*, *Unus*, *Shali*, *Ghasab Aghasi* are typical examples of such working dances. These dances were often combined with singing and had a fixed structure. At the base of the structure is a simple dance step, which is interspersed with mimetic display of a particular working action.

The working dances are divided into two kinds:

a) The **female dances** imitate the household work. Those are the *Krnki*, *Krdan kzi*, *Shalin*, *Kechen vren*, *Manats-gzats*. The main theme of these dances are actions connected with wool

processing, and of various stages of weaving. For example, the dance *Shali* displays the washing, combing, drying and weaving of the wool. In the dance *Kechen vren*, the pressing of thick felt by feet is imitated.

b) **Mixed group dances** imitate particularly the stages of working in the fields. Instances of these are the *Unus*, *Shut-shut ara*, *Janiman*, *Bulul*, etc. (*Bulul*, for example, means a sheaf of grass. Thus, the dancers perform movements of grass gathering and binding.)

The martial dances are also of ancient origin. They are based on various types of the combat. These dances were performed not only before the battle for securing success, but also after it, as a triumphal dance. The martial dances were also combined with funeral dances, especially if the deceased had some connection with the armed forces. The old martial dances were performed with various weapons, such as swords, shields and spears. Over time, the weapons were often replaced by sticks.

Within the Armenian folk dance culture in general, the following martial dances are best known: *Yar-khushta*, *Kerdsi*, *Slevan*, *Trakhagh*, *Mshu-khr*, *Khoch*, etc. The *Kokh* dance portrayed men fighting hand-to-hand, through rhythmic dance movements. This playful competition had the function of developing gymnastic skills. In the Sebastia region, the fighters competed without any clothes on, even in winter. The *Kokh* fighting took place at weddings, Shrovetide and at Easter days, with the accompaniment of the zurna and drum. The dancers from the Lori region distinguished themselves by outstanding performances of the *Kokh*.

The Armenian folk dance is also rich in **mimetic-imitative dances**. These belong to the very old cultural strata, when totems were worshipped. Some original forms of mimetic dances have survived to the present day. The movements of animals and birds are imitated in dance forms such as the *Ardjapar*, *Krnkaven*, *Khaz-khaz*, *Nrni*, *Khunki dsar*, etc.

The character of particular animals used to be portrayed in traditional folk theatre performances at calendar feasts and at weddings, by wearing costumes and executing appropriate dances. One of these dances is the *Ardjapar* (Bear dance) from the Hamshen region, the origin of which is connected with worship of the bear totem. These dances were kept and performed by old men. Over the passage of time they lost their original magical function, were bestowed with a new content and, most often, became a children's dance.

In many of the folk dances, typical movements of birds are imitated. For example, the movements of the crane are imitated in the dance of *Krnkaven*, from the Shatakh region, the movements of the goose in the dance *Khaz-khaz*, from the Alashkert region and the movements of the hen in the dance *Tavukh*, from the Erzurum region. These are group dances representing the different movements of the birds: they consist of running, jumping, weaving a nest, drinking water, etc. In these dances, they also portray two basic characters: the leader and its flock, the mother and the flock, or the mother and the nesting.

In the mimetic dance *Zopi*, the men perform standing in a semi-circle. They carry curved willow branches above their heads. The leader of the dance is called the *Mer* (the mother). According to the ancient tradition, the men perform the role of women. The participants of the dance are led by the *Mer*, and they repeat the movements of the leader. Anybody who is late in repeating *Mer's* movements is beaten with branches by the other dancers. The *Mer* takes off his clothes step by step. The dancers repeat his actions and take off their clothes too.

The *Zopi* dance was performed at Shrovetide and at weddings. It had a ritual meaning connected with the fertility of the vegetation, the animal world, and couples living together as well. There are many other similar dances in the Armenian folk dance culture, like the *Tdsamtel*, *Chem chem*, *krna khagha*, *Krngetsuk*, *Ghaz-ghaz*, etc..

The women, in turn, performed dances connected with the worship of trees, like the *Khuki dsar* (Incense tree), *Nrni* (Pomegranate), *Tsirani* (Apricot tree). They imitated the branches by movements of the arms, and the trunk vibration of the trees by movements of their waists.

The Gyumri region is also distinguished by folk dances of the comic genre, like the *Topal Haykoi par*, *Okhta kyoshani trngi*, *Tuy-tuy*, *Khmbapet Mko*, etc.

THE RULES FOLLOWED IN STAGING THE ARMENIAN FOLK DANCE

There are three main trends which may be identified in the staging of Armenian folk dance:

1. The adaptation of folk dance for the stage.

This trend contains presentations of the original versions of dance folklore, which is typical for the performers' environment. In this case, only minimal changes are introduced, inevitable for a stage performance. This means that the original folk dance art is not being arranged, but only presented on stage, with certain stage rules being observed.

2. The arrangement of folk dance for the stage.

In this trend, the form of the folk dance is preserved as far as possible, but some changes are introduced to the original material.

3. The theatrical staging of folk dance by a choreographer.

In this trend, the folk dance becomes a source for the creativity of the choreographer, who attempts to maintain the traditional traits and style of the national dances within a choreographic composition.

The traditional folk dance was originally an important component of the whole complex of rituals. Over the centuries, it was imbued with definite characteristics, which were connected with a defined location and time of the dance execution, and the sex and age of the performers.

The order of ritual dances was considered sacred. The people aspired to retain this tradition in every possible way, as well as to keeping the meaning which is inherent in national dance, as it was connected with their mentality and their view of the world. In ancient times, not only the ritual dances evolved, but also some secular dances. However, the ancient content of some ritual dances is still at the core of some secular dances, and this is traceable in their structure and in the texture of their movement.

People to this day enjoy the beauty, the essence and pleasure of communal dancing at particular events, with traditionally defined places and days, and an established succession of dances.

However, this situation changes on the stage. The ritual element is discarded; the aims and meanings become very different. The dance on the stage is more removed from a direct sensual perception, with increased obligations and responsibilities imposed on the stage dancer. The conditions relevant on the stage, are not relevant in communal dancing.

The Armenian folk dances were performed at calendar feasts, like Saint Sargis (an Armenian saint. This feast is celebrated on the Saturday before Shrovetide), Shrovetide, the feasts of Ascension, Transfiguration, etc. Clearly defined open spaces would provide locations for dancing, such as village squares (the *Meydan*), or some places of pilgrimage. This would also have included some ordinary dwellings and special dance houses.

On the stage, the space is clearly defined too. However, there are changes in the number of participants, the duration of the dances, and some other components. The role of the audience becomes far more important. During a stage display, the audience becomes a passive group of observers of the contained space (defined stage space, a hall, etc.). In folk dancing, the audience participates in the event. This means that there is no division, and an inter-relationship exists between the audience and the direct participants.

A folk dance performance can be viewed from any side. On the stage it is performed facing the audience, and only this one side is significant. The performers cannot dance with their backs turned to the audience for any length of time. The dance must be distinctly projected to the front. In typical folk dance arrangements, new formations have to be introduced, although one may attempt to maintain the significant structures of folk dance. The repetitiveness of certain dance elements is characteristic in folk dance. On stage, though the particular dance figure is kept, one introduces various diversions, new patterns and inventions, so that the dance does not seem monotonous.

The structure of Armenian folk dances is confined to full-circle, semi-circle and line, and it does not change, because the dance progression is realized basically, with dance steps. However, whilst keeping the traditional dance structure as a base, there are many new arrangements which are introduced in the staging of folk dance. In this way, any of the new elements, transitions, structures, and inventions are entwined with traditional Armenian dance elements.

In folk dance tradition, the dance figures follow a strictly established order, which is discarded on the stage. In folk dance arrangements, fluent transitions are composed from one dance to another. This is in opposition to the folk performers, who have their own traditional manner of introducing some pauses and exclamations, which stems from the improvisatory character of the dance folklore and the natural progression of the performance, and not from a staging principle.

On the stage, the duration of the dance presentation has to be set, while in the original folk dance environment it may be shortened or extended, according to the wishes of the zurna player, the dance leader, or the dancers themselves. The staged dance is given a definite time limit, which varies between 3-10 minutes depending on the genre of the dance. Also, in contrast to a traditional folk performance, the staged dance cannot start and end at the will of the dance leader, musicians and the dancers themselves. The structural, ideological and emotional development of the staged dance leads to a rising finale.

In the staging of dances, a principle of composition is followed with an introduction and beginning which develop towards a climax and finale. Though there is also a dramatic build up inherent in folk dances, this is stressed far more in the staged versions. Due to this mode of treatment, the staged folk dance is furnished with a clear introduction, and is closed by a determined finale.

Individualistic traits are not evident in the Armenian folk group dances. These always involve a united performance by the whole group, and have a collective character. In contrast, the staged dance is based on the exposition of personal traits, and is subordinate to the logic of the stage action. The staged dance carries the stamp of authorship, while the folk group dance is projected anonymously.

The choreographies of the classical ballet and stage dance, on the whole reveal a lack of a strict correspondence between the musical phrase, and the particular dance step. Accordingly, not only the kinetic texts, but also the musical framework of the folk dances can be enormously changed when staged. By contrast, in the original folk dance, any phrase in a particular piece of dance music coincides with a definite dance step. Just occasionally, there is a lack of this correspondence. During a dance performance, a dance step may be changed in the middle of a

musical phrase, and a new step may be started. However, the dance figure, and the musical phrase correspond again, after the dance step has been repeated several times. Also, the dance will be constantly repeated and, even if the musicians change the melody, the dancers will keep the rhythmic pattern going and can continue using the same dance steps.

Armenian folk dances characteristically keep to a 6/3, 3/8, 2/4 or 6/4 beat. The melodies usually consist of one phrase (simple form), or two or three phrases (complex form).

Usually, the group dance melodies in slow tempo consist of one part. They start in a slow tempo and gradually become faster. With this treatment, not only is the tempo of the movement changed, but the dance also becomes more complex.

The group dances constructed of two parts are finished in a fast tempo. Usually, the women retire for the fast part, and only the men continue dancing. In staged folk dance, the women stay on the stage in the background and accompany the men at a distance by performing dance movements on the spot, and with clapping. The medium tempo and lyrical motifs are more typical for the women's dances.

The staged folk dance is different from original folk dancing, because it has lost the element of improvisation, which is a typical feature of the dance folklore. The staged dance not only excludes the dance performer's improvisation, but also that of the musicians. They produce a definite arrangement of the music score.

The number of participating performers is also limited in staged folk dances. In the Armenian folk dance culture, the number of participating performers results from the applied dance formations: mass, group, couple and solo. In mass dances an unlimited number of dancers may participate. During public feasts the whole village takes part in dancing. The number of performers may be gradually reduced, because of dance movements becoming too complex. That is why so many people take part in dances with simple steps (Gyovands), while only a contained group of ten, fifteen or twenty men join in fast, complex movements of the jumping dances.

Group, couple, and solo dance arrangements are usual for contemporary Armenian staged folk dance. Exceptionally, massed dancing may be displayed depending on the size and the possibilities of the stage, as well as on the character of the staging, and on the concept of the choreography, etc. Usually, fewer than twenty four performers take part in staged folk dances, even on a large, well appointed stage. Too great a number of performers, distributed all over the stage, would reduce the aesthetic perception of a staged folk dance.

Since ancient times, the complexity of certain dance movements has required special rehearsals for mass or group dancing. The teaching of dances was always an important factor with adults, and particularly with children. It was a means of education, body training and socialization, by which children perceived and assimilated adults' norms of behavior. As a rule, bad dancers in Armenia, during public folk dancing, had to place themselves either at the outer dance line, or were excluded altogether. Good dancers were acknowledged as honorable members of society, and they took central positions in the dancing.

Prior to the staged dance performances, special rehearsals are necessary. This preparatory training leads to the synchronization of performance within the group dance. One of the qualitative issues of the staged dance is to maintain a style as close to the original as possible, and whilst imbuing it with original creative features at the same time.

Contrary to the folk dancing situation, the appearance and proportions of the performers are important to the staged dance. The traditional dress is also different in staged in staged folk

dances; the performers wear uniform costumes. In this instance, a balance must be struck between the traditional and modern, and in the application of national colors and ornaments.

In the design of stage costumes, brighter colors and more emphatic ornaments are used, which is conditioned by stage lighting, and the remote placing of the audience. The stage costumes become lighter and more convenient to wear, than the original folk dress. The designs have to emphasize the movements and postures of the dancers, and the creative ideas of the choreographer. Often, the inherent value and the essence of the national dress become distorted by stage design.

The national dance, the music, and the costume should all be devised for the stage according to the same conventions. Only in this way may a coherent object in the expressive art of dance be created. The role of the expert designer - ethnographer is of utter importance here.

Ο ΑΡΜΕΝΙΚΟΣ ΛΑΙΚΟΣ ΣΚΗΝΙΚΟΣ ΧΟΡΟΣ

Από τις αρχές του 20^{ου} αιώνα έως τα έτη του 30 (Ιστορική-πολιτισμική μελέτη)

Το ζήτημα παρουσίας μιας εις βάθος καλλιεργημένης ιστορίας της χορευτικής τέχνης συνδέεται με την ανάπτυξη της εθνοχορολογίας. Κάτι που μας δίδει τη δυνατότητα να διαφωτίσουμε σκριβέοτερα διάφορα ζητήματα ανσφορικά με τον εθνικό χορευτικό πολιτισμό στο πλαίσιο των ιστορικο-πολιτιστικών διαδικασιών.

Ο βασικός σκοπός για την έρευνα του θέματος έγκειται στη μελέτη μιας τάσης του χορευτικού πολιτισμού των ιδιαιτεροτήτων του σχηματισμού και της ανάπτυξης της λαϊκής σκηνικής χορευτικής τέχνης από τις αρχές του 20^{ου} αιώνα έως τα έτη του '30.

Στο πρώτο ήμισυ του 20^{ου} αιώνα ο αρμενικός λαϊκός χορός ανακαλύπτει νέες ερμηνείες, που εκδηλώνονται στο λαϊκό ερασιτεχνικό και επαγγελματικό πολιτισμό. Η ανάγκη μιας ιστορικο-πολιτιστικής σχετικώς με την αρμενική χορευτική τέχνη της ως άνω περιόδου εξαρτάται από ορισμένους παράγοντες. Από τις αρχές του 20^{ου} αιώνα έως τα έτη του '30 στο βίο του αρμενικού λαού υπήρξε μία περίοδος μεγάλων πολιτικών και πολιτιστικών ανακατατάξεων, που αντανακλάται ταυτόχρονα και στον χορευτικό πολιτισμό. Με την παρούσα έρευνα επιχειρείται η ενδελεχής παρουσίαση των ιδιαιτεροτήτων του σχηματισμού της αρμενικής λαϊκής χορευτικής τέχνης της περιόδου, και μεταξύ άλλων, των τάσεων στο χώρο της χορευτικής παιδείας, των επιδράσεων των ξενόφερτων τεχνοτροπιών και πάνω σ' αυτό το τοπίο, της διατήρησης του αρμενικού λαϊκού παραδοσιακού είδους χορού, το οποίο μεταφέρεται ήδη στην καθημερινότητα επί σκηνής.

Η παρούσα εργασία αποτελεί ουσιαστικά τη συνέχεια της ιστορίας της προηγούμενης περιόδου, από το 2^ο ήμισυ του 19^{ου} αιώνα ως τις αρχές του 20^{ου} αιώνα, της σκηνικής χορευτικής τέχνης και παρουσιάζει μόνο τη λαϊκή χορευτική τέχνη. Τα στοιχεία χορευτικού πολιτισμού της δεδομένης χρονικής περιόδου είναι λιγοστά, ενώ η μελέτη της αρμενικής κλασικής τέχνης του μπαλέτου, συγκροτεί ξεχωριστό κεφάλαιο.

Η εν λόγω έρευνα δεν σηματοδοτεί μόνο τη σύνδεση της λαϊκής παραδοσιακής χορευτικής τέχνης με την αντίστοιχη σκηνική, αλλά υπογραμμίζει επί πλέον τις προϋπόθεσης εκείνες, με την ύπαρξη των οποίων η αρμενική επαγγελματική σκηνική χορευτική τέχνη κατόρθωσε να συσταθεί και ν' ανσπτυχθεί. Επιχειρείται δι' αυτής η παρουσίαση της εθνοχορολογίας, η οποία επί πλέον ολοκληρώνει τις θεωρητικές γνώσεις μας γύρω από την αρμενική χορευτική τέχνη. Η μελέτη βασίζεται πόνω στις αποδεκτές από την εθνοχορολογία μεθόδους. Το υλικό της αποτελεί τις βάσεις της χορολογίας που επεξεργάστηκε η περίφημη λαογράφος, χορολόγος Σρπουχί Λισιτσιάν, σύμφωνα με τις οποίες επιτελείται καταγραφή της ύλης, κατηγοριοποίηση των ειδών και ανάλυση.

Από τις αρχές του 20^{ου} αιώνα ως τα έτη του '30 ξεχωρίζουν με τη σημσντική δράση τους στην αρμενική λαϊκή σκηνική χορευτική τέχνη οι σπουδασίσι παράγοντες Σρπουχί Λισιτσιάν και Βαχράμ Αριστακεσιόν. Η πρώτη διακρίνεται ως της θεωρητικής και πρακτικής της συμβολής, ως ερευνητήριου και σκηνοθέτη του αρμενικού λαϊκού χορού, ενώ ο δεύτερος ως προικισμένος χορευτής και ασυναγώνιστος σκηνοθέτης αρμενικών λαϊκών χορών. Η εν λόγω εργασία αναφέρεται επίσης, εν συντομία, στη βιογραφία και στη δημιουργική δράση μεταγενέστερων χρονών της Σρπουχί Λισιτσιάν και Βαχράμ Αριστακεσιάν, ώστε να μην αφήσουμε ημιτελείς τις προσωπογραφίες των ως άνω τσαντούχων καλλιτεχνών.

Η επιστημονική καινοτομία της μελέτης με τίτλο «Ο Αρμενικός Λαϊκός Σκηνηκός Χορός» συνίσταται στο γεγονός, ότι αποτελεί την πρώτη έρευνα αναφορικά με την ιστορία και τη θεωρία για τη συγκεκριμένη περίοδο του χορευτικού πολυτισμού και έχει επιστημονική-γνωστική σημασία.

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

PHYSICS 311

LECTURE 1

1.1. Introduction

1.2. Kinematics

1.3. Dynamics

1.4. Energy

1.5. Momentum

1.6. Angular Momentum

1.7. Oscillations

1.8. Waves

1.9. Relativity

1.10. Quantum Mechanics

1.11. Statistical Mechanics

1.12. Thermodynamics

1.13. Electromagnetism

1.14. Optics