

Raya or Chobani

(Assyria)

Translation: "Shepherd"; Ra'-ya is the literary Assyrian work, Cho-ba'-ni is Persian, Turkish, Greek and colloquial Assyrian.

Record: Folkraft LP-4 (B2) "Tavlama" (1:48)

Formation: Sets of two, three or four couples, men 5-10 feet apart in one line, partners opposite in another line about 10 feet away. Partners facing. (Properly, each dancer holds a stick or shepherd's crook diagonally across his back, R hand at R shoulder and L hand at belt level). L foot free.

Part I - Partners Change Across

- One Tavlama Basic Step Sequence\* moving as follows:
- 1-3 Turning to face slightly R, move fwd twd partner. (This feels like a sdwd step.)
- 4 Step, standing slightly to R of partner.
- 5-7 Continue fwd, pass to R of partner, turning L half around to exchange places.
- 8-14 Repeat pattern of measures 1-7, to place.

Part II - Change In Line

- 15-28 Repeat pattern of Part I in own line, men with men and women with women. (For three couples: outsides change together in line while middle man and partner change across, repeating Part I exactly. For four couples: each pair change in line.)

Part III - Partners change across, clapping hands.

- 29-42 Repeat pattern of Part I, clapping R hands with partner when stopping (ct 1 of measures 32 and 39). (If using long stick or shepherd's crook, hold it in front in R hand during this part and strike partner's stick instead of clapping hands.)

Part IV - Change In Line, Clapping Hands

- 43-56 Repeat pattern of Part III in own Line, men with men and women with women as in Part II.

Part V - Center and Back

- 57 All moving twd a small circle in center of sot, Hop twice on R foot, swinging L foot fwd (ct 1) then back (ct 2).
- 58 Repeat pattern of measure 57.
- 59 Hop fwd on R foot, swinging L foot fwd (ct 1), Leap slightly fwd on L foot (ct 2).
- 60 Close and stop on R foot beside L, thrusting R fist (or stick in R hand) upward and shout, "Hey!" (ct 1), pause (ct 2).
- 61-62 Two Step-Hops\*\* (L, R) turning L once around, returning to place.
- 63 Close and step on L foot beside R (ct 1), Pause (ct 2). (Note: Occasionally the pattern of this measure is omitted, making a 6-measure Part V.)

\*Tavlama Basic Step Sequence: See Tavlama Variation I.

\*\*Step-Hop L: Step on L foot (ct 1), hop on L foot (ct 2). Repeat, reversing footwork, for Step-Hop R.

Note: The dance described above is a routine of Tavlama steps to Tavlama music. The footwork for Parts I-IV is the Tavlama Basic Step Sequence; the first two measures of Parts III and IV are usually danced with the hopping Tavlama Step as described for Part V. The parts of the 63-measure routine above do not coincide with the musical phrases of the 18-measure Tavlama music.