

RUSSIAN
and
UKRAINIAN
Folkdances



photo: Michael Herman doing squat-kicks



*photo: Maria Iluk, Hutsul-Ukrainian babushka,
once soloist of the Gavetsa Ensemble, Krivorivnia*

taught
by
Erik Bendix

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Symbols Used:

R.....right	LOD.....line of direction
L.....left	RLOD.....reverse LOD
→.....moving to R	CW.....clockwise
←.....moving to L	CCW.....counterclockwise
↑.....moving toward center	
↓.....moving away from center	
⊥.....in place, facing center	
⊤.....in place, facing away from center	
☀.....full turn in place	
¼ ☀.....¼ turn in place	
┆.....in place, facing R	
♂.....man	
♀.....woman	

Name of dance: Tikho Nad Richkoyu

Pronunciation: tee-kho nahd rich-koh-yoo

Place of origin: Ukraine

Learned from: Tom Masterson, February 2008

Source of music: Kitka, "Voices on the Eastern Wind" CD (available from info@kitka.org)

About the dance: This is a *khorovod*, a traditional women's circle dance. This particular *khorovod* is part of a Ukrainian tradition in which unmarried girls braid wreaths out of flowers and release them into a river. The fellow who plucks a girl's wreath from the river is the one who by tradition will become her husband.

Rhythm: 7/4 + 3/4

Formation: Circle, hands joined and held down in "V" formation. Begin facing in.

Direction	Measure	Step
→	1 (<i>in 7/4</i>)	Moving to the R, step R (ct. 1), step L (ct. 2), step R (ct. 3), step quickly on L (ct. 4), step quickly on R (ct. &), step on L (ct. 5), step on R (ct. 6), lift L across in front of R (ct. 7). <i>Note: The bihunets step (cts. 4-5) is not a step-close-step or any kind of shuffle. It is 3 distinct steps.</i>
←	2 "	Repeat Measure 1 with reverse footwork and direction.
↑	3 (<i>in 3/4</i>)	Moving in your own small CW circle toward the center and gradually lifting hands to overhead, step R (ct. 1), step L (ct. 2), step R (ct. 3). By the third step your hands should release from those of your neighbors.
↓	4 "	Continuing your own small CW circle away from the center and now facing out, step L (ct. 1), step R (ct. 2), step L (ct. 3). By the third step your hands should rejoin with those of your neighbors. Everyone now faces out.
→	5 "	Moving to your own R, step R to the R side (ct. 1), step on L across behind R (ct. 2), step on R to the R side (ct. 3).
	6 "	Step on L across in front of R (ct. 1), step on R to R side (ct. 2), lift L across in front of R (ct. 3).
	7-12	Repeat Measures 1-6, this time beginning facing out, and ending facing in.

After many repeats of the dance, the music pauses at the end of Measure 4. At this point, do not rejoin hands, but take 3 slow steps to turn CW toward the center, and on the final sustained note of the music reach gently toward the center to place your "wreath, with a quiet prayer, into the gentle waters of the river".

Song words:
(S. Cherkasenko)

Tikho nad richkoyu, nichen'ku temnuyu
Spyt' zacharovanyi lis. /
Nizhno shepoche bin kazku tayemnuyu,
Sumno zitkha verboliz. /2
Nichka rozipala zori sriblyastiya,
On voni v richtsi na dni,
Plachut' berezi po toi bik kudraviyi,
Zdaleka linut' pisni. /2

*It is quiet on the river, the evening is dark,
The enchanted woods are sleeping. /
Nearby it whispers a story secretly,
A willow sadly sighs. /2
The evening spills out silvery stars,
They are reflected on the bottom of the river./
Birches are weeping on the far tangled shore,
Songs are flowing from afar. /2*

dance notes based on those by Tom Masterson
reformatted by Erik Bendix



photo: Ukrainian girls dancing

Name of dance: Malenky Tanets

Pronunciation: mah-len-kee than-ets

Place of origin: central Ukraine

Learned from: Bianca de Jong and members of the folk dance group of Baden, Switzerland. The dance was introduced in Holland by Doyle Marko and Leanne Koziak.

Source of music: *Dansmuziek uit verschillende landen* (Syncoop Records #5747.05, Side B Band 6) played by the Dutch folk dance band *Gospodar*

About the dance: The name of the dance means “little dance”.

Rhythm: 2/4

Formation: Closed circle, hands held down in V-position.

Direction	Measure	Step
	1-8	<u>Introduction</u> : Wait.
→	1	<u>Figure 1: travelling and stamping</u> “Bihunets” : Low leap onto ball of R foot, leg somewhat bent (ct. 1), low running step onto ball of L foot past R (ct. &), low running step onto ball of R foot past L (ct. 2), pause (ct. &). <i>Note: This step stays smoothly horizontal and does not bob up and down.</i>
	2	Repeat Measure 1 with opposite footwork.
	3-4	Repeat Measures 1-2.
⊥	5	“Vekilyasnik” : Hop on L, touching R toe diagonally to the R in front of L, with R heel rotated out CCW (ct. 1), hop on L again, this time touching R heel in the same spot on the floor (ct. 2).
	6	Leap onto R in place and repeat Measure 5 with opposite footwork.
	7	Repeat Measure 5 (again substituting a leap for a hop on the first count).
	8	“Pritup” : Stamp in place on R, L, R (cts. 1, &, 2), pause (ct. &).
←	9-16	Repeat Measures 1-8 with reverse footwork and direction.
		<u>Figure 2: toward center and back</u>
↑	1-2	“Vepud” : Stamp forward on R in front of L with L leg bent (ct. 1), step on L where R foot just was and kick R foot straight forward close to the floor (ct. 2), step in place on R, L, R (cts. 1, &, 2), pause (ct. &).
	3-4	Repeat Measures 1-2 with reverse footwork but still moving toward center.

Direction	Measure	Step
		<u>Figure 2: (continued)</u>
	5-8	Repeat Measures 1-4.
↓	9	“Vidrevenya” : Moving back away from center, step slightly back on R (ct. 1), step on L next to R (ct. &), step slightly back on R with more weight while extending L foot forward close to the ground (ct. 2), pause (ct. &).
	10	Repeat Measure 9 in the same direction with opposite footwork.
⊥	11-12	Repeat Measures 9-10.
	13-16	Repeat the footwork of Measures 9-12, but instead of backing away from center, do it in place and extend the free foot on ct. 2 of each measure to the side with a straight leg, rather than forward with a straight leg.
		<u>Figure 3: moving to the side</u>
→	1	“Pripodanya” : Tilting slightly to the R, fall onto bent R leg bringing L foot up behind R calf (ct. 1), step on ball of L foot behind R with L leg extended (ct. 2).
	2-3	Repeat Measure 1 twice.
⊥	4	Step again onto bent R leg to R side (ct. 1), rise up onto ball of R foot while extending both legs and pointing L toe to the L direction of travel (ct. 2).
←	5-7	Repeat Measures 1-3 with reverse footwork and direction.
⊥	8	Repeat Measure 4 with reverse footwork.
	9-16	Repeat Measures 1-8.
		<u>Figure 4: hops and stamps in place</u>
⊥	1	“Vekilyasnik” : Repeat Measure 5 of Figure 1.
	2	Hop on L, crossing free R foot in front of L shin (ct. 1), hop again on L, extending R leg to point R toe forward (ct. 2).
	3	Repeat Measure 1.
	4	“Pritup” : Stamp R, L, R in place (cts. 1, &, 2), pause (ct. &).
	5-8	Repeat Measures 1-4 with reverse footwork.

dance notes by Bianca de Jong
reformatted with additional information from Tom Masterson
by Erik Bendix

Name of dance: Kolomeyka

Pronunciation: koh-loh-**may**-kah

Place of origin: western Ukraine

Source of music: *Glik: Klezmer fun Brunen Aroys!*, Track 11: Hutsulca (www.glik.fr); Other danceable recordings include: *Brave Old World: Klezmer Music*, FF70560, Band 8: Kolomeyke; *Paris to Kiev*, Track 5: Tylyn Kolomeyka, and Track 12: Kolomeyka; *Pawlo Humeniuk: King of the Ukrainian Fiddlers 1925-1927*, Tracks 1,2,3, 11, 23.

Learned from: Michael Alpert, 1991, and Fr. Bohdan Hladio, 1993

About the dance: The name of this dance in Ukrainian is *kolomyjka*, named after the Ukrainian town in eastern Galicia called Kolomyja, known in Yiddish as Kolomey. The dance was popular among both Ukrainians and Ukrainian Jews. A faster version, called *hutsulka*, was also done among Hutsul Ukrainians in the Carpathian mountains of southwest Ukraine, and was captured on film in Sergei Paradzhanov's *Shadows of Forgotten Ancestors*. In Galician Ukrainian communities, the dance was often a group circle dance. In Jewish communities, the dance was often primarily a couple dance. But just as often, the dance would start as a big group circle, split at some point into couples, and at some later point coalesce again into a group circle, a pattern familiar from the Jewish *freylekhs* or the Ukrainian *hopak*. The same basic steps can be done in either formation, but in couple formation the steps spin you around a common center, while in the large group they take you along the group's line of travel.

Rhythm: 4/4

Formation: For the group version, begin in a circle of couples with the men on their partners' L sides. Hands may either be held joined in "V" position or in a back-basket hold, as long as everyone does it the same. For the sake of simplicity, the dance will first be described in the group version. Then the adaptations needed to dance it as a couple will be introduced.

Direction	Measure	Step
→	1	<u>Basic Step:</u> Side to Side Facing center and moving to your own R, step on R to R (ct. 1), flex on standing R (ct. &), close L to R (ct. 2), flex on standing L (ct. &), step on R to R (ct. 3), flex on standing R (ct. &), close L to R (ct. 4), flex on R again (ct. &).
←	2	Repeat Measure 1 with reverse footwork and direction. <i>Note: The style of this step is generally bouncy, but can also include some tilting side to side and even rotation of the shoulders to face a little L and R, usually done only subtly.</i>

Direction	Measure	Step
←	1	<p><u>“Dorishka” Step</u>: Traveling Down-Up Step Facing and moving to the L, step onto R on full sole with a flexed leg (ct. 1), step up onto the ball of the L foot with a straight leg, still traveling to the L (ct. 2), repeat counts 1-2 (cts. 3-4). <i>Note: This step may be repeated as many times as wanted. If whoever is leading wants to change direction of travel, they can signal this to the others by taking a measure to stamp with weight on R,L,R (cts. 1,2,3) and leave a pause on ct. 4, thus freeing the L foot begin the step(with reverse footwork, of course) in the opposite CCW direction. If the leader stamps 4 times rather than these 3, then the dance continues in the same direction as before.</i></p> <p><i>The basic “down-up” movement of this step described under Measure 1 above is the Ukrainian version of the “Rida” step from further west in Slovakia and Hungary. With its repeated weighting of the inside foot, it is thought to imitate the planting of seeds in a row.</i></p>
←	1	<p><u>“Sewing Machine Step”</u>: Facing and moving to the L, step on R (ct. 1), pause (ct. 2), hop on R (ct. 3), step on L (ct. 4) <i>Note: This step may also be repeated as many times as wanted. The same stamping signals as in the previous “Dorishka” step may be used by the dance’s leader. Again, the same step with reverse footwork can be used to travel in the opposite CCW direction. The hops in this step are done off of a fairly straight leg, using much more foot flexion than knee flexion. This gives the step a bouncy style.</i></p> <p><u>Couple Version</u>: The couple version of the <i>Kolomeyke</i> uses exactly the same steps as the group version, and the man and woman use the same steps as each other (not mirror image). This makes them travel or rotate around a common center, just in their own very small circle. When rotating CW around each other, man supports the center of the woman’s back with his L hand, while holding her upper L arm with his R hand. Woman’s L hand holds man’s upper R arm while her R hand comes behind his upper back. When the direction of</p>

Direction	Measure	Step
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rotation switches to CCW on the faster steps (not on the Basic Step), so does the arm configuration to match and support it. The man faces and travels away from the hand he has behind his partner's back, and uses it to gently help propel her from CW position to CCW position or back again whenever he decides to change directions. Any of the steps may be used to help the couple travel to a different position on the dance floor, for example to join up with another couple to create a 2-couple circle, or a 3-couple one, or a 4 or 5 . . . etc. As a matter of style, if the couple is swaying at all side-to-side during the Basic Step, the man must sway toward the side he puts weight on, while the woman sways away from her weighted side, thus making their swaying a mirror image of each other even while their steps are **not** in mirror image. As with any couple's turning dance, the partners must yield their upper body weight into the support of their partner's arms.

dance notes by Erik Bendix



*photo: **trembita** players in Brustory, Carpathian Ukraine – the 'trembita' is a kind of alp-horn traditionally used by the Hutsul people in the Carpathian Mountains*

Name of dance: Lugovon'ka

Pronunciation: loo-goh-**vo**hn-kah

Place of origin: Voronezh, southern Russia

Source of music: CD: *Russian Dances Selected by Hennie Konings*, track 1

Learned from: Hennie Konings, 2006

About the dance: Hennie Konings choreographed this dance in Russian folk dance style, and first introduced the dance in the year 2000. This dance is a *khorovod*, a lyrical circle dance traditionally done by women in rituals for unmarried girls. The name of the dance and its song means 'she who dwells in the meadow', since *luga* means 'meadow'. The song is addressed to a duck, a traditional Russian symbol of fertility, and is perhaps here also a term of endearment for a girl. The song is questioning her about her nighttime whereabouts, and whether she has remained chaste through the night. Here are the words to the song:

Lugovon'ka, moya lugovaya (2x)

Meadow dweller, my meadow maid,

Lelyu, lelyu, lelyu lugovaya (2x)

Lelyu, lelyu, lelyu, meadow maid

Gdye zh tih bihla, bihla pobihvala (2x)

Where were you, where did you tarry?

Lelyu, lelyu, lelyu pobihvala (2x)

Lelyu, lelyu, lelyu, did you tarry?

Gdye zh tih tyomnuyu nohtch korotala (2x)

Where did you spend the dark night?

Lelyu, lelyu, lelyu korotala (2x)

Lelyu, lelyu, lelyu, did you spend?

Ah ya bihla, bihla pobihvala (2x)

Oh, I was, I was and tarried,

Lelyu, lelyu, lelyu pobihvala (2x)

Lelyu, lelyu, lelyu, I tarried.

Ah ya tyomnuyu notch korotala (2x)

Oh I spent the dark night

Lelyu, lelyu, lelyu korotala (2x)

Lelyu, lelyu, lelyu, I spent.

Pohd rakeetovihm, da pohd kustotchkom (2x)

Under the bush, under the crack willow,

Lelyu, lelyu, lelyu kustotchkom (2x)

Lelyu, lelyu, lelyu, the crack willow.

Pohd maleenovihm, da pohd leestotchkom (2x)

Under the raspberry vine, under the little leaf,

Lelyu, lelyu, lelyu leestotchkom (2x)

Lelyu, lelyu, lelyu, the little leaf.

Lugovon'ka, moya lugovaya (2x)

Meadow dweller, my meadow maid,

Lelyu, lelyu, lelyu lugovaya (2x)

Lelyu, lelyu, lelyu, meadow maid.

Rhythm: 4/4

Formation: closed circle, hands joined in V-position

Direction	Measure	Step
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1-4

Introduction

Wait

Direction	Measure	Step
		<u>Dance steps:</u>
→	1	Moving forward in LOD, step forward on R (ct. 1), step forward on L (ct. 2), step forward on R (ct. 3), pause (ct.4). <i>Note: This is the traditional 'gliding' step of Russian folk dance. Notice that ct. 2 continues forward in the line of direction (LOD) of the circle. It does not pause or step next to the standing foot. The head and torso should stay smoothly at one level and not bob up and down at all.</i>
	2	Repeat Measure 1 with reverse footwork but in the same direction.
	3-8	Repeat Measures 1-2 three more times, then release hands.
	9	Pripandanya: Turning to face center, take a small step on R to the R with knee slightly bent, while extending elbows toward center, laying one forearm atop the other, and tilting the upper body slightly sideways to the R side (ct. 1), step on the ball of L foot across behind R with L knee extended (ct. 2), repeat cts. 1-2 but tilt upper body slightly sideways to the L side (cts. 3-4).
	10-11	Repeat Measure 9 twice.
	12	Step on R to R side, upper body tilting slightly to the R (ct. 1), pause (ct. 2), touch the floor with the L heel to the L side while L leg is rotated slightly outward, upper body tilting slightly to the L (ct. 3), pause (ct. 4).
☀	13	Repeat the footwork of Measure 2 but beginning to travel in a small full CCW circle, slowly opening arms to the sides.
	14-15	Repeat footwork of Measures 1-2 while continuing to travel in a small CCW circle.
	16	Complete the circle to face center by stepping R (cts. 1-2), and then L (cts. 3-4). On the final 2 counts, take hands again in V-position in the full circle.
↑	17-18	Repeat the footwork of Measures 1-2, moving gradually toward center and slowly raising arms forward and up.
↓	19-20	Repeat the footwork of Measures 1-2, moving gradually away from center and slowly lowering arms to sides.
	21-24	Repeat Measures 17-20, then release hands.
☀	25-26	Do 4 <i>Pripandanya</i> steps (see Measure 9) in place to make one half-turn CW beginning on R. The last step on L (ct. 3 of Measure 26) is a soft stamp without weight on L, rather than an extended leg step on the ball of the foot. During this whole sequence, the hands very gradually come in from the sides to place their fists on one's own waist. <i>Note: Because this step rotates in place rather than traveling to the side, the upper body does not tilt side to side as in Measure 9, but stays upright.</i>

Direction	Measure	Step
	27-28	Repeat Measures 25-26 with reverse footwork and direction to end facing center with a soft stamp without weight on R.
	29-30	Repeat Measures 25-26 to complete one full CW turn to end facing center. On last count, place L next to R rather than stamping on it without weight.
⊥	31-32	Cross arms in front of chest (ct. 1), bow slowly toward center (ct. 2), gradually come upright (ct. 3), gradually extend arms to take hands in full circle (ct. 4).

dance notes by Hennie Konings
reformatted with small additions by Erik Bendix



picture: peasant girl from Orel, southwest Russia, ca. 1922

Name of dance: Dorozhka

Pronunciation: dah-**rrohzh**-kah

Place of origin: Cossacks of southern Russia

Learned from: Hennie Konings, 2006

Source of music: Russian Dances Selected by Hennie Konings, track 8

About the dance: The name of the dance means “little road”, and comes from the title and first line of the accompanying song: *Prolyegala stepph-dorozhka...* (‘the small road over the steppe...’). The song is a marching song, here used also as a dance song, and belongs to the repertoire of the Cossacks of southern Russia. Hennie Konings assembled the choreography based on folk dance movements from this tradition. Here are the words to the song:

Prolyagala yah nah styep’ dahrrozhka

Prolyagala yah nah styep’ sheerrokaya

Poh chistomu pohlyu, dah

Poh chistomu pohlyu

Lying over the steppe was a small road,

Lying over the wide steppe,

On the open field, yes,

On the open field.

Kahk poh ehtoy bihlo poh dahrrozhkeh

Kahk poh ehtoy bihlo poh sheerrokoy

Stoyalih byelih shatyorky

Stoyalih byelih shatyorik

Just on this there were, on this road,

Just on this there were, on this expanse,

Standing white tents,

A standing white tent.

Kahk iz ehtovo dah iz shatrotchka

Kahk iz ehtovo dah iz byelovo

Veeohkhidilih molodchiky

Veeohkhidilih molodchik

And out from this small tent, yes,

And out from this, yes, from this white one,

Strode young men,

Strode a young man.

Rhythm: 2/4

Formation: Initially a closed circle, hands held in ‘V’-position.

Direction	Measure	Step
		<u>Introduction:</u>
→	1-4	Take 8 walking steps in the LOD, beginning on R.
↑	5-6	Turning to face and move toward center, step R (ct. 1), step L (ct. 2), step R (ct. 1), stamp without weight on L or scuff heel of L next to R (ct. &), stamp with weight on L toward center (ct. 2).
↓	7-8	Step back away from center on R (ct. 1), on L (ct. 2), on R (ct. 1), begin turning to L to initiate CCW turn in place by stepping on L (ct. 2).
←		
☀	9	Let go of hands and complete CCW turn in place by stepping on R (ct. 1), and on L (ct. 2). End facing LOD.
	10-18	Repeat Measures 1-9. On last count of Measure 18, the step on L can be replaced by a stamp with weight on L.

Direction	Measure	Step
	&	<u>Figure I:</u> Scuff R heel forward in LOD, swinging arms down and to the R (ct. &).
→	1	Step on R heel forward in LOD, continuing to swing arms to the R until L arm is bent in front of the chest (ct. 1), step on L next to R (ct. &), stamp R, taking weight with slightly bent knee (ct. 2), scuff L heel forward in LOD, swinging arms down and to the L (ct. &). <i>Note: The swinging of arms across the chest can be replaced by swinging them side to side overhead.</i>
	2	Repeat Measure 1 with opposite footwork and arm movement, but continuing to travel in LOD.
	3-6	Repeat Measures 1-2 two more times.
	7	Repeat Measure 1.
⊥	8	Turning to face center, stamp with weight in place on L (ct. 1), and on R (ct. 2), while bringing L hand behind lower back and R arm bent in front of chest.
→	9	Accented step down on flexed L in place (ct. 1), light stamp with weight up on extended R slightly to the R side (ct. &), repeat cts. 1& (cts.2&), while beginning to open R arm to the R side, palm up.
	10	Repeat Measure 9 while continuing to bring R hand all the way out to the R side.
	11-12	Repeat footwork of Measures 9-10 while reversing arm motion to bring R hand palm down back in front of the chest.
	13-15	Repeat Measures 9-11.
	16	Repeat cts. 1& of Measure 9 (cts. 1&), turning to face LOD and bringing both fists up toward LOD, step or stamp lightly on L without sinking into flexed knee as in Measure 9 (ct. 2).
		<u>Figure II:</u>
→	1	Step slightly forward in LOD on R (ct.1), step on L next to R, beginning to turn torso slightly to the R (ct. &), turning torso further to the R while head looks in LOD and arms drift slightly L, stamp without weight on R heel next to L with R knee turned out to the R (ct. 2), step on R next to L, returning to face LOD (ct. &).
	2	Repeat Measure 1 with reverse footwork and arm movement while continuing to travel in LOD.
	3	Stamp on R without weight next to L, swinging arms quickly down and to the R (ct. 1), stamp heavily forward with weight onto R while lifting L foot behind (ct. &), scuff L heel forward from back to front, swinging arms to the L (ct. 2), touch L heel in front and keep it on the floor (ct. &).

Direction	Measure	Step
		<u>Figure II</u> : (continued)
	4	Step full weight on L, lifting R foot behind (ct. 1), scuff R heel forward from back to front, swinging arms to the R (ct. &), touch R heel in front and keep it on the floor (ct. 2), step full weight on R (ct. &).
	5-8	Repeat Measures 1-4 with reverse footwork and arm movement, continuing to travel in LOD.
	9-16	Repeat Measures 1-8.
		<i>Note: From here, repeat Figures I, II, and I.</i>
		<u>Closing</u> :
	1-17	Repeat Measures 1-17 of the <u>Introduction</u> .
☀	18	Let go of hands and complete CCW turn by stepping R (ct. 1), L (ct. &), R (ct. 2), pause (ct. &), ending by facing center and rejoining hands.
→	19-26	Repeat footwork of Measure 9 of <u>Figure I</u> eight times moving to the R, leaving hands joined in 'V'-position, and using softer, smaller movements.
⊥	26	Step down on L (ct. 1), stamp with weight on R (ct. &), stamp with weight on L (ct. 2), pause (ct. &).

dance notes by Hennie Konings
reformatted and slightly expanded by Erik Bendix



photo: winter wear in southern Russia, ca. 1922

Name of dance: Kak povadilas Paranya

Pronunciation: **kahk** pah-**vah**-dee-lahs pah-**rrahn**-yah

Place of origin: the Byelgorod region of south Russia

Learned from: Hennie Konings, 2006

Source of music: CD: *Russian Dances Selected by Hennie Konings*, track 9

About the dance: The name of the dance comes from the beginning of its accompanying song, and translates as ‘Paranya had a habit’. The song is in the polyphonic village style that was researched and made popular by Dmitri Pokrovsky during the 1980s, and the dance includes counter-rhythmic stamping also typical of this style. Hennie Konings choreographed the dance to fit this recording, using two typical steps of the Byelgorod region: the *perestupaniye*, or closing step, and the *peresyek*, a stamping *drobushki* step with counter-rhythm.

Rhythm 2/4

Formation: Couples begin in two concentric circles, **men** on the outside facing in, and **women** on the inside facing out. Hands are not held.

Direction	Measure	Step
		<u>Introduction:</u>
	1-4	Wait through solo singer’s upbeat and then through first 4 measures of group song.
		<u>Dance:</u>
♂↑♀↓	1-2	Partners take R hands, and trade places taking 4 steps: R, L, R, L (cts. 1,2,1,2).
←♂ ♀→	3-4	Partners release hands, and both turn to own R until man faces CW in inner circle, and woman faces CCW in outer circle, both using 4 steps to do so: R, L, R, L (cts. 1,2,1,2).
	5-8	Keeping hands down at sides, each take 8 steps in the direction you are facing, men CW in the inner circle, women in CCW in the outer circle.
	9	‘Perestupaniye’ : Raising both hands forward and above head, each take a small step forward on R, possibly just on the ball of the foot (ct. 1), each take a small step forward on L (ct. &), each stamp without weight on R next to L, bending upper body slightly to the R side (ct. 2), pause (ct. &).
	10	Repeat Measure 9, bringing upper body upright on ct. 1.
	11-12	Repeat Measures 9-10.
¼ ☀	13-14	Lowering hands to place them on one’s waist, use 3 steps R, L, R (cts. 1,2,1) and a stamp without weight on L (ct. 2) to take a ¼ turn CCW in place to face the other circle.
¼ ☀	15-16	Use 3 steps L, R, L (cts. 1,2,1) and a stamp without weight on R (ct. 2) to take a ¼ turn CCW in place to face the opposite direction, man now facing CCW in the inner circle, and woman facing CW in the outer circle.
♂→ ←♀	17-20	Raising hands, repeat movements of Measures 9-12, but now moving in the opposite direction than before.

Direction	Measure	Step
	21-24	Continuing in the same direction, lower hands to the sides and walk 8 steps.
♂ ♀	25	'Peresyek' : Turning to face partner and raising hands to the sides toward partner, both perform the drobushki step as follows: Stamp with weight on R in place (ct. 'uh'), stamp with weight on L in place (ct. 1), stamp with weight on R in place (ct. &), stamp with weight and accent on L in place (ct. 2), pause (ct. &). Partners do not begin the step at the same time. After the first partner completes cts. 'uh' 1, the second partner starts it, i.e. as the first partner starts the second stamp on R, the second partner starts the first stamp on R. This makes it a stamping round, or a peresyek . The partner in the outside circle generally starts. Hands sway to the R on ct. 1 and to the L on ct. 2.
	26-28	Repeat Measure 25 three more times.
♂↑ ♀↓	29-30	Moving back away from each other and gradually opening hands out to one's own sides, step R, L, R (cts. 1,2,1) and stamp on L without weight (ct. 2).
♂↓ ♀↑	31-32	Moving toward each other, and gradually reaching toward taking R hands, step L, R, L (cts. 1,2,1) and stamp on R without weight (ct. 2).
	32-64	Repeat the dance with the same partner but trade places to dance in the opposite circle from before, moving in the other direction.

dance notes by Hennie Konings
reformatted and corrected by Erik Bendix



photo: peasant costume from Kursk, Russia, ca. 1922

Name of dance: Kak po logu

Pronunciation: kuhk pah loh-goo

Place of origin: northern Russia

Learned from: Ernst Thoeni, 1988. Ernst learned it from Hennie Konings.

Source of music: original recording on tape from Hennie Konings, altered to create a longer-playing dance by Skip Shimmin; original now available on Syncoop CD "Bjelolitsa Kruglolitsa" #5751 CD 130.

About the dance: This dance is traditionally led by a bride at a wedding, and belongs to Russian tradition of *khorovody*, or slow circle dances. The words to the song (see below) are full of symbolism about marriage (a girl comes to a river where a ferryman gives her a riddle to solve...). The name of the dance is taken from the first three words of the song. Here is the full text:

<i>Kak po logu, kak po logu Idyot dyevka po lozhochiku, Po krutomu berezhochiku.</i>	<i>Along the gorge, along the gorge A girl walks along the ravine, Along the steep bank.</i>
<i>Vidit dyevka, vidit krasna Po reke shirokoy plot idyot Na nyom paren byel v kudryakh plehvyot.</i>	<i>The girl sees, the lovely one sees, A wide raft on the river And on it a young man with blond hair.</i>
<i>"Postoy dyevka, postoy krasna Zagadayu ya zagadochku Chyevoy shumit bezpogodushka?"</i>	<i>"Wait, girl. Wait, lovely one. I'll give you a little riddle: Can this river be without weather?"</i>
<i>Tolh dyevushka, tolh dyevushka, Tolh dyevushka dogadalasya, Shumit rechka bezpogodushky.</i>	<i>And the girl, and the girl, and the girl guessed it: This river can be without weather.</i>

Rhythm: 2/4

Formation: Circle or line, hands held down in "V" position. The style is flowing and stately.

Direction	Measure	Step
→	1-3	Taking large smooth steps in line of travel, step L (Meas. 1), step R (Meas. 2), step L (Meas. 3).
	4	Step R (ct. 1), step L (ct. 2).
	5	Take a large smooth step on R.
	6-9	Taking large smooth steps again, step L (Meas. 6), step R (Meas. 7), step L (Meas. 8), step R (Meas. 9).
	10	Step L (ct. 1), step R (ct. 2).
	11	Take a large smooth step on L, almost rising to the ball of L and lifting R foot slightly.
	12-15	Take 8 smaller steps, beginning with R and travelling at

Kak po logu (continued):

Direction	Measure	Step
⊥	16	first quickly and then slower and slower. Step on R to R side away from center (ct. 1), stamp on L next to R without weight (ct. 2).
	17	Repeat Measure 16 with reverse footwork.
→	18-21	Repeat Measures 12-15.
⊥	22	Repeat Measure 16.
	23	Step on L to L side toward center (ct. 1), step on R next to L with weight , even as a slight stamp with weight, to free L foot to prepare to step forward to begin the dance again.

dance notes by Erik Bendix



photo: peasant girl from Riazan, Russia, ca. 1922, in traditional dress

Name of dance: Ikhali kozachen'ky

Pronunciation: yee-kha-lee koh-zah-**chehn**-kee

Place of origin: the Kuban Cossacks of southern Russia

Learned from: Hennie Konings

Source of music: CD: *Russian Dances Selected by Hennie Konings*, track 3

About the dance: The name of the dance (and of its accompanying song) means “the Cossacks rode by”. Although the dance song is in Ukrainian, it belongs to the repertoire of the Russian Kuban Cossacks. The song tells about the loyalty of a girl to her lover. When the Cossacks rode by and tried to persuade the girl to join them, she refused because she remained faithful to her one true love. Hennie Konings choreographed this dance out of Cossack folk dance movements learned in part from the Russian ethnomusicologist Aleksey Shilin, who has done extensive research on the traditional dances of the Cossacks.

Rhythm: 2/4

Formation: The dance alternates between a closed circle and couple figures. When the couple figures are done in place, the couple faces each other. When the couple figures travel in the circle, the man generally dances behind the woman, sometimes alternating which side of her he dances behind, sometimes even circling around her. Hands are not held throughout.

Direction	Measure	Step
	1-8	<u>Introduction:</u> Wait.
→	1	<u>Figure A: travel</u> Facing and traveling CCW in the large circle with woman generally ahead of the man (see Formation notes above), both partners dance with arms held overhead in front, palms facing forward, as follows: stamp with weight on L with L leg flexed, lifting R foot slightly off the floor and tilting whole upper torso slightly to the R side (ct. 1), small step or light stamp with weight forward in line of travel on R, bringing torso back upright (ct. &), repeat footwork of cts. 1&, but this time tilt upper torso to the L and then back upright (cts. 2&).
	2-7	Repeat Measure 1 six more times.
	8	Repeat cts. 1& of Measure 1 (cts. 1&), turning to face center (with woman now on man's R as they face center), stamp on L with weight in place (without flexing L) and bring arms down to sides (ct. 2), pause (ct. &).
↑	9	Moving toward center, take a large step onto R heel, swinging fists to the R (ct. 1), take full weight on R (ct. &), repeat cts. 1& with reverse footwork but in the same direction (cts. 2&).

Direction	Measure	Step
		<u>Figure A:</u> (continued)
⊥	10	Repeat cts. 1& of Measure 9 (cts. 1&), three small stamps with weight on L, R, L in place (cts. 2, 'uh', &).
↓	11	Moving back away from center and beginning to open hands out to the sides, step back on flexed R, leaving L heel on floor with L leg turned out (ct. 1), repeat ct. 1 with reverse footwork but still moving back.
	12	Slight leap backwards on R, L, loosely crossing hands in front of chest (cts. 1&), stamp with weight on R in place, throwing hands apart in open gesture (ct. 2), pause (ct. &).
	13-16	Repeat Measures 9-12 with reverse footwork, this time using the last measure to bring hands from an open-wide gesture to resting fists on hips with thumbs pointed back. Men use the last measure to come face to face with partner.
		<u>Figure B:</u> <i>in place</i>
		Women:
⊥	1	Facing center, hands on hips, stamp with weight on L in place with L leg flexed, lifting R foot slightly off the floor and tilting upper torso slightly to R (ct. 1), light stamp with weight on R slightly forward, coming upright (ct. &), repeat ct. 1 (ct. 2), stamp without weight on R in place (ct. 'uh'), step on R in place (ct. &).
	2	Step on L in place (ct. 1), touch R toe slightly in front with R leg turned in (ct. &), touch R heel slightly in front with R leg turned out (ct. 2), step on R in place (ct. &).
	3	Touch L toe slightly in front with L leg turned in (ct. 1), touch L heel slightly in front with L leg turned out (ct. &), repeat cts. 2& of Measure 1 (cts. 2&).
	4	Repeat Measure 2.
	5-7	Repeat Measures 1-3.
⊥	8	While turning to face CCW in the large circle, stamp with weight on L, R (cts. 1&), stamp without weight on L in place, and perhaps spread hands out to the sides (cts. 1&2), pause (ct. &).
		Men:
⊥	1	Facing partner, stamp with weight on R across in front of L, both fists overhead swinging to the R from the elbows (ct. 1), step on flexed L in place behind R (ct. &), lift or

Direction	Measure	Step
		<u>Figure B:</u> (continued)
		hop slightly on flexed L, lifting R knee in front and fists overhead (ct. 2), step on R to R side (ct. &).
	2	Repeat Measure 1 with reverse footwork and arm motion.
	3	Repeat Measure 1.
☀	4	Take three steps to complete one full CW turn in place on L, R, L (cts. 1&2), clap hands (ct. &).
	5-7	Repeat Measures 1-3.
	8	Turning to face CCW in large circle (by either turning just ¼ turn to the R, or by turning 1 ¼ turn), leap lightly in place onto L (ct. 1), onto R (ct. &), stamp without weight on L in place, possibly spreading hands out to the sides (ct. 2), pause (ct. &).

Note: From here, figures A and B repeat in alternation.

dance notes by Hennie Konings
reformatted and at times reworded by Erik Bendix



Name of dance: Pavushka

Pronunciation: pah-voosh-kah

Place of origin: the Sverdlovsk region on the eastern (Siberian) flank of the Ural Mountains

Learned from: Ernst Thoeni, 1988. Ernst learned it from Hennie Konings.

Source of music: private cassette tape

About the dance: *Pavushka* means “peahen”, and refers to the strutting style of the dance.

This is a 19th century dance that was done by newly urbanized peasants who for the first time earned enough of a living to be able to afford leather shoes with heels. The whole dance is done so as to put these shoes, and more particularly the newly clad woman (the “peahen”), on proud display. Such sentiments may seem amusing now; in Russia under the Soviet Union they were often made fun of, to the extent that spoofs of this dance could be found in the circus. But it is worth trying to picture the depths of hardship these peasants must have come from to attach so much feeling to such modest gains.

Rhythm: 2/4

Formation: Couples form a large circle, facing CCW, with men on the inside, and man’s R and woman’s L hands held low but not straight down, and man’s free hand held out palm up, woman’s palm down.

Direction	Measure	Step
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First Step:

♂→ ♀→	1-2	Man steps R (ct. 1), L next to R (ct. 2), R (ct. 1), pause (ct. 2). Woman steps L (ct. 1), R next to L (ct. 2), L (ct. 1), pause (ct. 2). Both face slightly away from each other on these steps, and travel forward in the CCW direction of the circle of couples.
♂→ ←♀	3-4	Man steps long on L across in front of the woman toward the outside of the circle, pivoting ½ turn CW, trying not to stray too far ahead of the woman and letting go of her hand while leading her back (cts. 1-2), then pivots another ¼ turn CW, leaving his feet in place but shifting weight back onto L, stretching his R leg and lifting R toe off the floor (heel stays down), while spreading his hands from before his face to outstretched to his sides in a “presenting” gesture (cts. 1-2). Woman takes 2 small steps back on R, L.
⊥♂ ♀→	5-6	Man stays in place. Woman steps forward on R preparing to leap (ct. 1), leaps over the man’s R foot and lands on L (ct. 2), and takes a small step forward on R (ct. 1), and pauses (ct. 2).
♂→	7-8	Man takes a large step on R back to his position on the woman’s L side (cts. 1-2), then steps on L in place next to R (cts. 1-2). Woman takes a small step forward on L (cts. 1-2), then steps on R in place next to L (cts. 1-2).

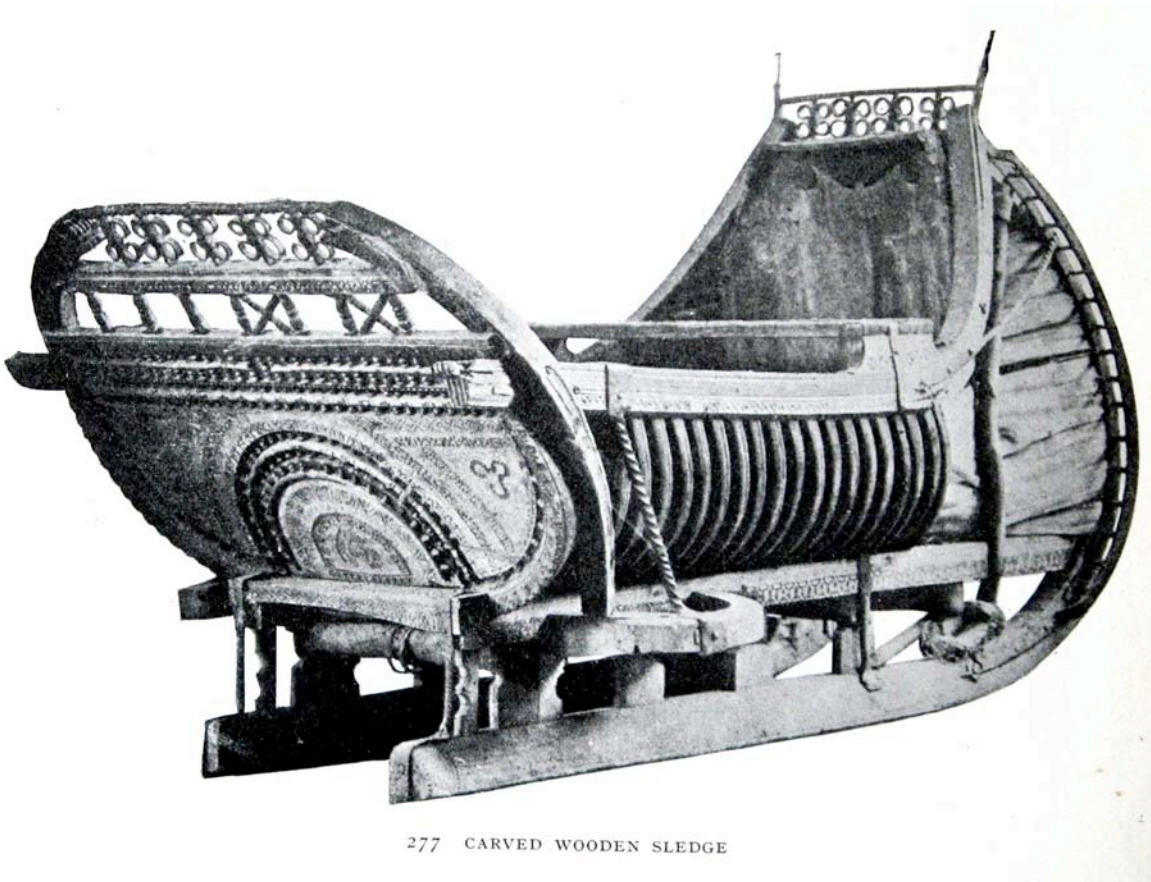
Direction	Measure	Step
		<u>Second Step:</u>
	1-2	Repeat Measures 1-2 of the <u>First Step</u> .
♂→ ♀⊥	3-4	Man repeats Measures 1-2 with opposite footwork but in the same direction, moving past the woman and holding her hand up as she twirls CCW, then lets go on the last beat and claps immediately on the final offbeat (ct. &). Woman repeats the opposite footwork of Measures 1-2 while completing one CCW turn under the man's raised hand.
←♂ ♀→	5-8	Man takes 4 slow steps R, L, R, L back in a shallow CCW arc to "make way" for the woman and return to his position at her L side, once again slowly spreading his hands into a gesture of presentation, bending forward slightly, raising the toes of whichever foot (or rather, leather boot!) is not taking weight, and devoting himself to the admiration of his partner. Woman takes 4 small slow steps on L, R, L, R forward in a proud or strutting fashion, shifting her downturned hands and her shoulders just a little to the side away from each stepping foot.
		<u>Third Step:</u>
	1-2	Repeat Measures 1-2 of the <u>First Step</u> .
	3-6	Partners take ballroom position and take 4 slow pivot steps to complete 2 full CW turns, still moving in the direction of travel, man beginning with L, woman with R.
	7-8	Man steps L, R next to L, L, pause, letting go with his L hand and clasping the woman's L hand (that has been on his R shoulder) with his R hand and holding it up to turn the woman CW. Woman steps R, L next to R, L, pause, letting go with her R hand and turning CW under her L hand.
		<u>Fourth Step:</u>
♂→ ♀→	1-8	Man presents his R elbow, "Russian escort style", with his clenched fist rotated back toward his chest and his L arm and clenched fist tucked behind his back, and takes 8 slow steps in the direction of travel, beginning with R and letting his shoulders shift in a subtle strut to face just a little away from his stepping foot (so that on the first step on R, his shoulders rotate just a little CCW to the L).

Direction	Measure	Step
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Fourth Step : (continued)

Woman rests her L hand and wrist in the crook of the man's R elbow and continues to hold her R hand just slightly out, palm down, and takes 8 slow steps in the direction of travel, beginning with L, and letting her shoulders shift opposite to the man's, just as she did for Measures 5-8 of the Second Step.

dance notes by Erik Bendix



277 CARVED WOODEN SLEDGE

photo: Russian carved sleigh, ca. 1922

Name of dance: Krakoviak

Pronunciation: krah-koh-VYAHK

Place of origin: Donbas region of southeast Ukraine

Source of music: *Russian Dances Selected by Hennie Konings*, Stockton 2006, Band 18

Learned from: Hennie Konings, 2006

About the dance: Krakoviak originated in Kracow, Poland, and spread throughout Byelorussia, Russia, and the Ukraine during the second half of the 19th century, with different variations emerging in different regions. In most versions, it remains a couple dance with the same partner, but in this version from the southeast Ukraine, one progresses to a new partner at each repeat of the dance.

Rhythm: 2/4

Formation: Couples stand in a circle facing one's own partner, with men's R hands joined to women's L hands and extended at chest level toward the CCW direction of travel around the circle. Free hands are on hips, women's free R hands resting on their knuckles with fingers pointing back, and men's free L hands resting with thumbs back and fingers pointing forward. All stamps are done on the heel.

Direction	Measure	Step
	1-8	<u>Introduction:</u> No action.
		<u>Figure I:</u> <i>Note: In this figure, men and women use opposite footwork, and begin with the outside foot free.</i>
♂♀→	1	Moving in the line of travel, dance one "balance step" turning away from partner and swinging joined hands forward in line of travel while free hands extend to the side at waist level. For men , the balance step is as follows: step on L with a slight knee bend (ct. 1), step forward on R, rising slightly (ct. &), step on L close to R, bending knee slightly (ct. 2), pause (ct. &). Women use opposite footwork.
	2	Continuing in the line of travel, dance one "balance step" turning toward partner (men step LRL, women step RLR), swinging joined hands back to their original position and returning free hands to hips.
	3-4	Repeat Measures 1-2.
	5-6	Dance three steps forward, bringing joined hands forward and extending free hand out to the side as before (cts. 1,2,1), stamp on inside heel without weight (ct. 2).
←♂♀	7-8	Dance three steps back along line of travel while turning to face partner, bringing joined hands back to their original

Direction	Measure	Step
		<u>Figure I</u> (continued): position and returning free hands to hips (cts. 1,2,1), stamp on free outside heel without weight (ct. 2).
♂♀→	9	Repeat Measure 1.
	10	Repeat Measure 2, but end by taking closed ballroom position with partner with man's back toward center.
	11-16	Use six "balance steps" to make three complete CW turns with your partner in the line of travel. On the last measure the man takes only 2 steps to end with his weight on L. The couple ends standing side by side facing the line of travel, holding L hands extended forward at chest level, with the woman's R hand on her R hip, and the man's R arm extended behind the woman.
		<u>Figure II</u> : <i>Note: In this figure, men and women use the same footwork, and begin with R feet free.</i>
♂♀→	1-2	Dance three steps forward on RLR (cts. 1,2,1), stamp on L slightly forward without weight (ct. 2).
←♂♀	3-4	Repeat Measures 1-2 with opposite footwork backing up.
♂↑	5-6	Change places with three steps of RLR, woman toward the inside and man toward the outside, with the woman turning CW under the man's raised L hand to end facing her partner with her back to the center while L hands stay joined in front (cts. 1,2,1), stamp on L heel without weight (ct. 2).
↓♀		
↑♀	7-8	Reverse the pattern of Measures 5-6, changing places with partner with three steps LRL, the woman turning under the man's L hand to end facing her partner with the man's back to the center (cts. 1,2,1), stamp R heel without weight and join R hands in front (ct. 2).
♂↓		
↓	9	Balance toward partner, stepping forward on R (ct. 1), on L next to R (ct. &), and on R in place (ct. 2), pause (ct. &).
↑	10	Balance away from partner with opposite footwork and direction as in Measure 9.
↑	11-12	Repeat Measures 9-10.
↓	13-16	Do-sa-do progression with hands in loose fists at waist: dance 4 steps forward RLRL to pass R shoulders with partner (cts. 1,2,1,2), then take 4 steps diagonally backward to the R to meet a new partner (cts. 1,2,1,2). On the last measure, the man does not take weight on the last step on

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
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Figure II (continued):

L, leaving his L foot free to begin the dance again. Return to original position of holding each other's inside hands and resting outside hands on hips.

Repeat the dance from the beginning with a new partner.

dance notes by Hennie Konings
reformatted and slightly expanded by Erik Bendix



photo: peasant girl from south Ukraine, ca. 1922

Name of dance: Korobushka

Pronunciation: kah-ROH-boosh-kah

Place of origin: 19th century Russian ballrooms

Source of music: Folk Dancer MH 1059 (Kosta Pliansky's Balalaika Orchestra)

Learned from: Dick Crum, 1991

About the dance: The name ***Korobushka*** means “the peddler’s pack”, and comes from the romantic poem by Nikolai Nekrasov (published in 1861 as “***Korobeiniki***”) that form the lyrics to this song (see below). It is quite likely that the melody of ***Korobushka*** was composed, but we don’t know by whom. The dance described below dates from late 19th century Russia, where it was invented by one of the many ballroom dancing masters who catered to the social dancing needs of the often newly urbanized middle classes and aristocracy. The dance caught on and spread into smaller towns and villages throughout Russia, where it often changed considerably in the process of transmission, appearing sometimes under the names ***Korobochka*** or ***Korobeyniki***. It also became quite popular in eastern European Jewish communities, and was a staple in the Bund and other radical circles. The version familiar among most folk dancers today evolved out of a version that Marianne Herman learned in the immigrant Ukrainian communities in America that she grew up in during the early decades of the 20th century. The version described below is older, and probably closer to the original. The entire culture in which this dance evolved was suppressed with the advent of Communism in Russia, and for a long time the dances of this genre remained in evidence only in immigrant communities elsewhere. When quadrilles, contra-dances, and stately couple dances like this did finally begin to resurface in Russian performance ensembles, it was often for lack of enough suitable ‘peasant’ material, and it was often presented as farce, in mockery of the dance’s origins among the middle and upper classes. Dick Crum (at Buffalo Gap in 1991) described touring the Soviet Union in the 1950s with the Duquesne University Tamburitians, who occasionally performed dances of this genre as a goodwill gesture toward their Russian hosts. On one such occasion (he might have said it was in Leningrad), an elderly gentleman approached them backstage after the performance and told them with much emotion and in perfect French (the language of the old upper classes) that he hadn’t seen such dances since before the Revolution. He turned out to have been a dance master from those times himself. Here is the text of ‘***Korobeiniki***’:

***Oy, polnim polna korobushka
Yest i sitsei i partcha
Pozhaley, moya zasnobushka,
Molodetskovo pletcha!***

***Vuhydu, vuhydu v rozh visokuyu!
Tam do notchki pogožu,
A zavizhu chernookuyu,
Vsye towarei razložu.***

***Tsenei sam platil nemaliye,
Nye torguysya, ne skupiss:
Podstavlyay-ka gubki aliye,
Blizhe k molodtsu sadiss!..***

*Oh my basket is so full,
There is cotton in it and brocades,
Have mercy, my sweetheart,
On a young man’s shoulders!*

*I’ll go, I’ll go into the tall rye!
I’ll wait there until nightfall,
And when I see the dark-eyed girl,
I will lay out all my wares.*

*The price I paid was not small,
Don’t be greedy, don’t bargain:
Stick out your red lips,
Sit closer to the fine young man!*

Korobushka (continued):

*Vot uzh pala notch tumanaya,
Zhdyot udalei molodets.
Tchu, idyot! Prishla zhelanaya,-*

Prodayot tobar kupets.

*Katya berezhno torguyetsya,
Vsyo boyitsa peredat
Paren s devitsyei tseluyetsya,
Prossit tsenu nabavlyat...*

*Znayet tolko notch glubokaya,
Kak poladili ony
Raspyamis tei, rozh visokaya,
Taynu svyato sokhrani!*

*Oy, lekhka, lekhka korobushka,
Pletch ne rezhet remeshok!
A vsyevo vzyala zasnobushka,
Biryuzoviy perstenyok.*

*Already the foggy night has come,
The daring young man waits.
Look, she's coming! The desired one
has arrived, -
The merchant sells his wares.*

*Katia bargains cautiously,
She is afraid to pay for everything.
The boy kisses the girl,
Attempting to raise the price...*

*Only the dark night knows
What they agreed on.
Stand high, you tall rye,
And keep their secret!*

*Oh, my crate is so light,
The strap doesn't cut my shoulder!
And all my lass took
Was one turquoise ring.*

Rhythm: 2/4

Formation: Couples face CCW around a large circle, men on the inside and women on the outside, holding hands in "skater's position": R hands holding R hands, L hands holding L hands, all held forward in front of waist level. Outside feet (men's L, women's R) are free. The style is smooth and graceful. In Michael Herman's words "Because many Americans feel all Slavic dances should be wild they have at times inserted clapping, twirling, and even squat steps. These do detract from the character and charm of the dance. Good dancers don't need such embellishments to make them look better. A sign at Folk Dance House has an amusing sign that says 'No Hunting, No Fishing, No Clapping or Twirling in Korobushka', signed by the dance warden. It helps dancers keep a traditional Russian style."

Direction	Measure	Step
♂→ ♀→	1	Man steps forward on L (ct. 1), and on R (ct. 2). Woman steps forward on R (ct. 1), and on L (ct. 2).
	2	Man steps forward on L (ct. 1), and lifts R (ct. 2). Woman steps forward on R (ct. 1), and lifts L (ct. 2).
←♂ ←♀	3	Man steps back on R (ct. 1), and on L (ct. 2). Woman steps back on L (ct. 1), and on R (ct. 2).

Direction	Measure	Step
	4	Man steps back on R (ct. 1), and lifts L (ct. 2). Woman steps back on L (ct. 1), and lifts R (ct. 2).
♂→ ♀→	5	Man runs forward on LRL (cts. 1&2), pause (ct. &). Woman runs forward on RLR (cts. 1&2), pause (ct. &).
	6	Man runs forward on RLR (cts. 1&2), pause (ct. &). Woman runs forward on LRL (cts. 1&2), pause (ct. &).
♂↓	7-8	Turning to face partner, man hops on R, touching L toe across in ♀↑ front of R (ct. 1), then hops again on R, touching L toe out to the L side in front (ct. 2), then hops again, bringing L foot next to R (ct. 1), then pauses, shifting his weight onto L (ct. 2). Turning to face partner, woman repeats man's steps in mirror image, but leaves her weight on L at the end.
←♂ ♀→	9-10	Both partners now have their R feet free, and continue from here with the same (not the opposite) footwork. Turning to face each other and letting go of hands, both walk to their own R on R (ct. 1), on L (ct. 2), on R (ct. 1), and pause (ct. 2). While doing this, the hands remain elegantly suspended forward at about chest height, sweeping off to the upper R at the end of the phrase.
♂→ ←♀	11-12	Repeat Measures 9-10 in mirror image.
	13-14	Taking one's partner's R hand, take 2 slow stately steps CW around one's partner to trade places, stepping on R (ct. 1, 2), and on L (cts. 1, 2).
	15-16	Both partners repeat the woman's steps from Measures 7-8.
	17-24	Repeat Measures 9-16, this time with the man shifting weight on the final count back onto his R foot, to free up his L foot for the beginning of the dance. Partners turn to face CCW around the large circle, take hands again in skater's position, and the dance resumes.

Name of dance: Polka Koketka

Pronunciation: pol–kah kah–kyet-kah

Place of origin: 19th century Russian ballroom dancing, which probably borrowed it from French ballroom dancing, which may have imagined (since it is a polka) that it was Polish

Source of music: Folk Dancer MH 1060

Learned from: Dick Crum, 1991

About the dance: This dance is a late 19th century variant of the “*Heel and Toe Polka*”, or “*Polka Piquee*”, known in one form or another throughout Europe and America. The dance’s Russian name is *Polka Koketka*, meaning “flirt polka”, a reference mainly to Measures 5-6 below, in which the man can catch the woman’s glance first from her L side, then from her R side. Among East European Jews, this dance was called *kaketke* or *polka-kaketke*, and references to it can be found in Yiddish literature.

Rhythm: 2/4

Formation: Couples face CCW around the circle, the men standing to the L and a bit behind their partners, women holding their hands palm forward a bit above their own shoulders. Men’s R hands clasp women’s R hands, L hands clasp L hands (Varsouvienne position). At the beginning of the dance, both partners have their L feet free.

Direction	Measure	Step
⊥	1	Hop on R in place, touching L heels in front (ct. 1), hop again on R, lifting L heels up across in front of R lower leg (ct. 2).
	2	Man steps L, R, L in place (cts. 1 & 2), while woman uses these same steps to travel from the man’s R side to his L side without letting go of hands.
	3-4	Repeat Measures 1-2 with reverse footwork and direction but still facing the same way.
	5	Both partners step and lean forward on L, looking at each other over the woman’s L shoulder (ct. 1), both lift and then weight the L leg again (ct. 2).
	6	Both partners shift weight back onto R leg, looking at each other over the woman’s R shoulder (ct. 1), bob up and down again on R leg (ct. 2).
	☀	7-8
	9-12	Repeat Measures 1-4.
→	13	Couple runs forward with light steps on L, R, L (cts. 1&2),

Polka Koketka (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		pause (ct. &).
	14	Continue running forward with light steps on R, L, L (cts. 1&2), pause (ct. &).
	15-16	Repeat Measures 13-14, coming down with light stamps on the last three steps of the last measure.

dance notes by Erik Bendix



Name of dance: Vengerka

Pronunciation: ven-GYEHRR-kah

Place of origin: all over the 19th century Austro-Hungarian Empire

Learned from: Dick Crum, 1991

Source of music: Kismet 107, *Vengerka* (78 rpm, hard to find); Special Folk Dances EPA-4126, *Vengerka*

About the dance: This dance, known in Slavic languages as *Vengerka* ('Hungarian dance'), or in Yiddish as *Vengerke*, and is a turn-of-the-century dance based on the Hungarian ballroom *csárdás*. Its melody is probably the single most popular *csárdás* tune of the 19th century – *Ritka búza*, 'sparse wheat' – which still to this day haunts folk music researchers in all corners of what used to be the Austro-Hungarian Empire. Here are the lyrics for the Hungarian tune:

*Ritka búza, ritka árpa, ritka rozs,
ritka kis lány takaros (,takaros).
Lám az enyém, lám az enyém takaros,
kicsike picike, nem magas.
(Kicsit alacsony, nem magas.)*

Rare the barley, rare the rye, rare the wheat
rare the girls with thrifty eye,
One there is, one there is,
tiny miss, dainty miss, lovely miss.
(Tiny, short, not tall).

*Hej te kis lány, kis lány, kis lány,
(Hej te kis lány, barna kis lány!)
mond meg az anyádnak;
(Eszem azta kis szádat!)
Ha egy kicsit nagyobb volnál, //*

Hey you girlie, girlie, girlie,
(Hey you girl, come here girl!)
go and tell this to your mother;
(I shall kiss your odd little lips someday!)
I would really show you how to kiss!

*Arcom, szemem, ajkam oly szép,
de pajkos, kezem, lábam, pici takaros,
A nővésem, a nővésem sugáros,
nem kicsi, de nem magas.*

See my pretty face, my dancing eyes & lips,
shapely legs and curving hips.
Rare the girl who has a figure trim as mine,
full of life as sparkling wine.

*Hát még aztán, aztán, aztán,
A gömbölyü két karom,
Szeretetre csalogat hat, //
ölelésre kitárom.*

And moreover that's not all.
Now just let me tell you this.
My two arms are there to hug you
When you show me how to kiss!

The popularity of the *csárdás* led to the creation of ballroom dances "in the Hungarian style", some of which bore the simple names *Czardas* or *Hungarian Czardas*. *Vengerka* was the East European product of this process. There are many, many variants of *Vengerka*, some notated in old dance manuals such as A. Sal'to, ***Samouchitel' tancev bal'nykh, modnykh I kharakternykh pljasok*** (*Self-tutor of ballroom, fashionable, and character dances*, by A. Sal'to, Moscow: Evdokij Konovalov & Co.,

1912). The version described below is one of the richest, and was popular in New York City Russian, Polish, Ukrainian and Lithuanian communities in the first half of the 20th century.

Rhythm: 4/4 (*czardas* tempo)

Formation: Couples, with partners standing side by side, facing CCW in a large dance circle around the room, woman on the man's R side, his R arm around her waist in back, her L hand on his R shoulder, and their outside hands on their own hips. Men's and women's footwork is *the same* throughout the dance.

Direction	Measure	Step
→	1	<p><u>Part 1:</u> Step on R foot forward with R leg straight (ct. 1), close L foot to R foot, taking weight on L and flexing L knee slightly (ct. 2), repeat movements of counts 1-2 (cts. 3-4). <i>Note: There is a slight "up-down" movement in these steps.</i></p>
⊥	2	<p>With weight on L foot, point R toe on floor across in front of L foot (ct. 1), with weight still on L foot, point R toe out to the R side (ct. 2), close R foot beside L foot, taking weight on both feet (men sometimes do this with a click of R heel against L heel (ct. 3), pause (ct. 4). <i>Note: This is a special "ending step", typical of Hungarian character dancing, called bokázó (BOH-kah-zoh, 'caper').</i></p>
	3-4	Repeat movements of Measures 1-2 with opposite footwork (i.e. begin by stepping forward on L, do the <i>bokázó</i> pointing with the L foot, etc.).
	5-8	Repeat movements of Measures 1-4. At the end of this part, release hand hold, put both hands on own hips, and face partner (man's back to the center, woman facing man).
↕	1	<p><u>Part 2:</u> Four "reel" steps moving slightly backwards away from partner, as follows: Step on R foot directly behind L heel and hop on R foot (ct. 1), step on L foot directly behind R heel and hop on L foot (ct. 2), repeat movements of counts 1-2 (cts. 3-4).</p>

Direction	Measure	Step
		<u>Part 2</u> (continued):
I	2	<i>Bokázó</i> , pointing R foot to start (cts. 1-3, pause).
☀	3	Each dancer turns once in place to their own R (i.e. CW), with 4 steps: R L R L (cts. 1,2,3,4).
	4	<i>Bokázó</i> , pointing R foot to start (cts. 1-3, pause).
↓ ↑	5	Step forward toward partner on R foot (ct. 1), step forward on L foot (ct. 2), 3 quick steps forward on R,L,R (cts.3&4).
	6	<i>Bokázó</i> , pointing L foot to start (cts. 1-3, pause). At the end of this, turn a ¼ turn or less to own L side so your R shoulder is opposite your partner's R shoulder, and place your R arm across in front of partner's waist, leaving your L arm extended upward out to the side in preparation for the turn in the next 2 measures.
☀	7	Do a total of 4 slow "buzz" steps to make one or two full CW turns in place as a couple: Step toward partner on R foot with a slight dip (ct. 1), close L foot to R foot, straightening up (ct. 2), repeat movements of counts 1-2 (cts. 3-4).
	8	Repeat Measure 7.

dance notes by Dick Crum, reformatted with minor rewording by Erik Bendix
song words supplied by Ron Houston

Name of dance: Espan

Pronunciation: ess-pahn

Place of origin: 19th century Russian ballrooms

Source of music: Folk Dancer CD #9, track 3 (*Kentucky Dance Foundation, archive of the Michael Herman's Folk Dancer record series*): 'Espan'

Learned from: Hendrik de Leeuw, 1965

About the dance: This is a couple dance from the repertoire of 19th century ballroom dances created in Russia by dancing masters of the time. These dances took on a popular life of their own as they spread through Russia, among Russian and Ukrainian immigrant populations, and among Ashkenazic Jews hailing from what was then Russian Empire. In catering to popular tastes, these dance masters created many dances 'in the style of' various countries and ethnicities. This particular dance was intended to be 'in the Spanish style', although it remains a Russian 19th century idea of what that style was.

Rhythm: 3/4

Formation: Couples stand initially facing each other in a large circle, men on the inside facing out, women on the outside facing in, man's R hand holding woman's L, with free hands held out toward the direction of dance (CCW in the large circle).

Direction	Measure	Step
	1-4	<u>Introduction:</u> Wait.
♂□	1	<u>Figure I:</u> Man: turning CCW to face away from partner and swinging held hands forward to lead toward direction of travel, step on L in LOD (ct. 1), hop on L in LOD while clicking R foot to L in the air (ct. 2), land from the hop on L (ct. 3).
	2	Repeat Measure 1 with reverse footwork, turning CW to face partner and continuing to travel LOD. Held hands swing back away from direction of travel, while free hand remains extended to one's L.
♀□	3	Woman: Repeat man's steps in mirror image, traveling in the same LOD, and turning first CW to face away from him, then CCW to face him. Man: Still facing partner and holding her L hand with your R with arms extended to the sides, step on L to L side in LOD (cts. 1,2), step on R next to L (ct. 3). Woman: Repeat man's steps with reverse footwork, moving in LOD.
	4	Repeat Measure 3.
	5-8	Repeat Measures 1-4. On the last count 3 of Measure 8, man does not put weight on his R foot, but the woman does put weight on her L. As a result, both enter the next figure with R feet free, and dance it with the same footwork, rather than with opposite footwork as in this Figure I.

Direction	Measure	Step
♂□□	1-2	<u>Figure II (Trading Places):</u> Man: Facing partner and taking her other hand (with hands still held apart), pause, rocking a bit back on standing L (cts. 1,2), step toward partner on R while bringing held hands together and up between you (ct. 3), pause, beginning to rock back away from partner (cts. 1,2), step back away from partner, bringing held hands back down and apart (ct. 3).
♀□□		Woman: Repeat man's steps for Measures 1-2. (Note: Woman is now using the same footwork as the man – not reverse footwork – because she left out her last step from Figure I.)
♂□ □	3-4	Man: Repeat Measures 1-2, but on ct. 3 step toward partner on R and pivot 180° CW on ball of R foot to face the other way (men now face center). The rest of the step remains the same.
♀□ □		Woman: Repeat man's steps for Measures 3-4, using ct. 3 to also pivot 180° CW on ball of R foot to face away from center.
	5-6	Repeat Measures 1-4 to return to original places.
♂□	1-2	<u>Figure III (Solo Turns and Sashay):</u> Man: Releasing partners hands and taking hold of one's own hands behind one's back, take 6 waltzing steps to turn one full turn CW while traveling in RLOD (CW in the big circle), stepping R (ct. 1), L (ct. 2), R (ct. 3), L (ct. 1), R (ct. 2), L (ct. 3). End facing out toward the circle of woman.
♀□		Woman: Repeat man's footwork, but because you begin facing in, you travel in LOD (CCW in the big circle). You still pivot CW as you go, since you have also started on your R foot, and the pivot is toward the first stepping foot. You will end facing in toward the circle of men. Unlike the man, you do not place your hands behind your back while dancing solo. Instead, you use them to hold up your 19 th century skirts. <i>Note: This step takes partners far away from each other, since the men's circle rotates CW and the women's circle rotates CCW.</i>
♂←	3-4	Man: Step on R to R side (cts. 1,2), step on L next to R (ct. 3), step on R to R side (cts. 1,2), pause (ct. 3).
♀□	5-7	Woman: Repeat Measures 3-4 of the man's footwork. Repeat Measures 1-4 with reverse footwork and direction, ending facing original partner.
		<u>Figure IV:</u> Repeat Figure II.

From here, the dance returns to the beginning.

dance notes by Erik Bendix

Name of dance: Alexandrovsky

Pronunciation: ah-lehk-ssahn-DRROHF-skee

Place of origin: 19th century Russian ballrooms

Learned from: Larry Weiner and Margaret Loomis, 1992

Source of music: Folk Dancer MH 1057; *Klezgoyim – Sol sayn getantst* (www.starfish-music.de), track 4

About the dance: This dance belongs to the genre of graceful 19th century ballroom dances invented by dancing masters in Russia for their clientele of middle and upper class city dwellers. Like many of these dances, *Alexandrovsky* was popular enough to spread throughout Russia, both cities and countryside, and both among ethnic Russians and among minorities such as the Jewish population. Michael and Marianne Herman in New York learned this dance from members of an orchestra that had played this dance for the Czar in Russia. It is a waltz.

Rhythm: 3/4

Formation: Couples stand in a large circle facing CCW, and holding inside hands (man's R, woman's L), outside feet free.

Direction	Measure	Step
		<u>Figure I: Back to Back</u>
♂ → ♀ →	1	Starting with outside feet (man's L, woman's R) ready to move, take 3 walking steps forward, swinging held hands forward and ending up back to back with outstretched arms and hands. Don't let go of your partner's hand. (cts. 1,2,3).
	2	Staying in this back-to-back formation, step on the first count to one's side in the direction of travel on one's inside foot (man's R, women's L)(ct. 1), pause (ct. 2), then slide the other foot to close next to it on the third count (ct. 3).
	3-4	Repeat Measure 2 two more times.
← ♂ ← ♀	5	Repeat Measure 2 with reverse footwork, moving back toward where the dance started.
	6	Repeat the footwork of Measure 1, using it to swing held hands back and to turn to again face one's partner.
	7	Step towards where the dance started with one's inside foot and then close the outside foot to it.
	8	Repeat Measure 7.
	9-16	Repeat Measures 1-8.
		<u>Figure II: Solo Circles</u>
↕	1-2	Letting go of your partner and starting with your outside foot, take 6 walking steps to complete one small circle back to your partner. Men travel CCW, stepping LRL, RLR.
↓		Women travel CW, stepping RLR, LRL. Hands extend
↑		

Direction	Measure	Step
		<u>Figure II (continued):</u> gracefully into the air.
♂→ ♀→	3	Facing one's partner, step on the first count to the side with one's free foot (men's L, women's R), and slide the other foot to close to it by the third count.
	4	Repeat Measure 3.
	5-8	Repeat Measures 1-4 with reverse footwork and direction.
	9-16	Repeat Measures 1-8.
		<u>Figure III: Turning to Face Back</u>
♂→ ♀→	1	Turning to both face in the direction of travel, and taking both hands in "skaters' position" (R hands holding R hands, L hands holding L hands, all held forward in front at chest height), take 3 smooth walking steps forward. Men step LRL, women step RLR.
	2	Repeat Measure 1 with reverse footwork, using the last two steps to turn toward, and then past, one's partner, until both partners are facing back in reverse line of direction. Hands remain held throughout.
	3	Step back, men on L, women on R, and then slide free foot back to close next to standing foot.
	4	Repeat Measure 3.
←♂ ←♀	5-8	Repeat Measures 1-4 in mirror image.
	9-16	Repeat Measures 1-8.
		<u>Figure IV: Open Waltz</u>
	1-16	Take your partner in ballroom position, and waltz around the big circle for 16 measures.

dance notes by Erik Bendix

THANKS!

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And thank you to the many other volunteers who helped make this camp great!

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Mountain Playshop 2009