

HOPAK

(Ukraine)

Hopak is the Ukrainian folk dance performed by men. It is often used in ballets as a solo or ensemble dance. When danced in ensemble there are two parts: the couple dance and the men's solo. The solo displays the man's agility and dance talent and is danced to please the ladies. As the men dance these various difficult feats of skill they may exclaim "hup, hup".

This pattern of Hopak was arranged by Henry "Buzz" Glass and consists of typical Ukrainian patterns for group participation.

MUSIC: Records: Kismet A 106, Columbia 20346F, Victor V-21123 A,
Kismet LP
Kismet record as the description is written
is preferred.

FORMATION: Cpls in circle formation, Varsouvienne pos*.

STEPS AND STYLING: Pas de Basque*, touch-extend, Russian polka step*,
buzz step*, lunge-step, push-away*, toe-heel-touch-kick step,
prysiadkas.

NOTE: Fists on hips unless otherwise stated in description.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION: Kismet A 106 and Kismet LP - No Introduction.

I. PAS DE BASQUE

1-16 In Varsouvienne pos, move fwd (LOD) with alternate pas de basque steps, L, R. Posture erect, chest lifted, leaning slightly bkwd with wt over heels. M accentuates leap of pas de basque, W is reserved.

II. TOUCH-EXTEND

1-2 Varsouvienne pos. Hop on R and touch L toe beside R (ct 1); hop again on R and extend L fwd, straightening knee sharply (ct 2). Move fwd with 3 light running steps L, R, L (cts 1, &, 2).

3-16 Repeat action of meas 1-2 (Fig II) alternating ftwork, 7 times (8 times in all).

III. RUSSIAN POLKA

1-16 Varsouvienne pos. Begin L. Move fwd (LOD) with 16 Russian polka steps: 1 light leap, close to the floor, 2 running steps. The step is smooth with ft close to floor. The first step of each polka is accented, long, smooth, and a reaching step danced on the balls of the ft. Cpls sway slightly from side to side as they move fwd.

IV. BUZZ STEP TURN

1-16 Release hands and turn individually to own R (CW). R arm is

extended with gaze twd palm of hand. L fist on hip. Dance 15 buzz steps turning R (CW). Stamp L with R fist returning to hip on ct 16. Change hands and reverse turn and stamp, turning L (CCW).

V. LUNGE-CUT

- 1-16 In Varsouvienne pos lunge fwd L, knee slightly bent, L shoulder leading (ct 1); cut R to L, straightening L knee and extending L very close to floor (ct 2). Move fwd with 3 running steps L, R, L (cts 1, &, 2). Change shoulder lead on 1st step, repeat lunge-cut step, alternating ftwork 7 times.

VI. BUZZ STEP TURN WITH PTR

- 1-16 On preliminary (ct &), last meas of Fig V, step L in order to turn CW. Ptrs begin with R hip adjacent, R arms around ptrs waist, L arms extended outward from shoulder, about 45° from head. Begin R. Turn with 15 buzz steps and stamp R. Change pos to L hips adjacent and beginning L, repeat buzz-turn and stamp CCW. Finish in single circle facing ptr, MR - WL shoulder twd ctr of circle.

VII. PUSH AWAY

- 1-16 R arms extended overhead, about 45° from the head, palm turned inward, L fist on hip, head turned away from extended arm (focus on ptr). Move away from ptr with 14 push steps and 3 stamps (LRL). On the 3 stamps the fists are on hips.
- Repeat push steps and 3 stamps moving L and back to ptr.
- Push steps: R: Step R flat sdwd (ct 1); push down and sdwd L with ball of L as L is flicked outward, heel lifted and L knee bent (ct &). Repeat action for ct 2 &, etc. The action is down-up.

VIII. TOE-HEEL-TOUCH-KICK

- 1-16 Ptrs face, M inside, W outside of circle. Touch R toe in inverted pos, at the same time hop on L and turn R hips twd ptr (ct 1); hop again on L, turning L hips twd ptr, and replace R toe with R heel (ct &); hop L and touch R toe in front of L (ct 2); hop L and extend R leg fwd sharply, straightening R knee (ct &). Small leap onto R touching L toe in inverted pos to repeat action of meas 1 & 2 & (Fig VIII) 7 times, alternating ftwork.

IX. IMPROVISED STEPS

While W improvises with pas de basque steps, back skipping steps, or toe-heel-touch-kick steps, M demonstrates his masculine vigor with prysiadkas. (See "Prysiadkas" on page 19). As M begins his final prysiadka the W may turn in place with a buzz turn.

NOTE: The improvised pattern may be cut in half by substituting the Buzz-turn with ptr pattern (Fig VI) for the last 8 meas. Or the entire improvised pattern may be eliminated and the Buzz-turn with ptr (Fig VI) substituted. This turn may also be danced with the back of the R shoulder adjacent pos.