

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Vincent Evanchuk

KATERENA
(Ukraine)

SOURCE: Katerena is a show-off dance usually done after work at the Vehernechi or evening party. Presented at the 1961 Santa Barbara Folk Dance Conference by Vincent Evanchuk. Learned by V. Evanchuk from V. Arramenko in Manitoba, Canada, during early 1940's.

RECORD: NATIONAL N 4516-A (ASPM) Katerina

* STEPS: PDB-- pas de basque (straight fwd or bwd with no side to side or cross) M w/ high knees, W w/ knees low. PDB starts R.
* see last page. Four

FORMATION: Two Men and ~~three~~ Women to each set. 4 w at corners of a square facing ctr with hands flat on hips. 2 M @ opp. sides of the square, M have arms folded and raised from chest. Ft are 12 to 15 inches apart.

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PATTERN

FIG I.

M stand with arms folded. W PDB in to ctr with hands on hips, swaying shoulders (8 PDB)

FIG II.

R hand in to center all W PDB in CW circle, (L hand on hip). (8 PDB) reverse circle with L hand in center (8 PDB)

FIG III.

Knee kick (veheneya-see Fig XI) W do this step with R hand in to ctr of circle and move in CW direction (4 knee kicks). Reverse circle (4 knee kicks).

FIG IV.

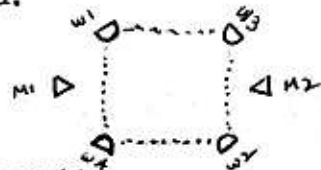
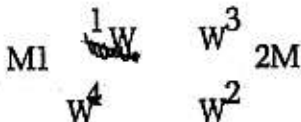
W make individual CCW turns from center out to 4 corners of the square, using PDB step for turns. R hand is on hip, L on breast.

M move for the FIRST TIME during the beginning of the W's turns. They do PDB to face each other in the center of the square (8 PDB).

FIG V.

MEN: Hook R elbows and lift L hand into the air. Do 8 PDB turning CW. Reverse. (8 PDB) As M do their step, W face in from corners. Hands are on hips. W do scissors kick, first with R ft out in front, then L for 32 counts. Step called in Ukrainian; kolesenya.

FIG VI.



M # 1 to W # 1, Man # 2 to Woman # 2, Women # 3 and 4 go to center of square. All have hands on hips. All do PDB completely

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through this step.

After getting to proper partner all do R elbow turn with L hand up, CW (8 PDB), Reverse (8 PDB).

FIG VII.

Women # 3 and 4 do PDB turns in CW direction to corners of square (their own corners) for 8 PDB and then do 16 scissor kicks as in FIG V.

Women # 1 and 2 do scissor kicks as Women # 3 and 4 are turning out (16 kicks, 8 on each foot) and then 16 more scissor kicks with Women # 3 and 4.

MEN: As W do their steps they do prechid with squat and kick holding R forearms turning in CW direction. (8 prechids) then they reverse (8 prechids).

FIG VIII.

Repeat Fig VI with different partners. M # 1 to Women # 4, M # 2 to Women # 3, Women # 1 and 2 to center. (SEE DIAGRAM IN FIG VI).

FIG IX.

Repeat Fig VII reversing steps. Women # 1 and 2 do what Women # 3 and 4 did in Fig VII and Women # 3 and 4 visa versa. Man # 1 and 2 do same prechid as in Fig VII.

FIG X.

Man # 1 and 2 move between Women # 1 and 4 and make a circle moving in CCW direction with PDB. Man # 2 breaks the circle and leads into a thread the rope or weave the rope. He leads under the clasped hands of the end two people, all follow with hands joined under the arch. As Women # 1 goes through the space, Man # 1 turns, but does not turn under his L arm. He lets it come to rest on his R shoulder with his partner's R hand in his L hand. This is repeated with Man # 2 leading into each arch of joined hands until he himself turns to finish the rope. (Thus far the step looks exactly like the one done in the Russian Sherr). Now the hands are raised above the head to form arches and the completed "rope" is carried in a CCW circle. PDB's are done all through step. (This should be done in approximately 5 melodies, there is no set amount of PDB to be done here).

FIG XI.

After Fig X is completed Man # 2 leads the circle into one line. All move forward with a PDB stamp. (Very heavy accent on third beat of PDB) (8 PDB).

FIG XII.

Line moves backward with PDB kick (on third count of PDB the trailing foot is kicked out in front with toe pointed). Called in Ukrainian: veedrevenya (8 PDB).

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FIG XIII.

All raise hands into arches, Man # 2 as leader turns to face line, and line instead of being shoulder to shoulder turns so that they are in single file. Man # 2 snakes line all over the hall and man at end of line may do any moving show-off step he chooses. The duck walk (schupak vbeek) for example can be done by the end man here.

ERRATA

FORMATION: Add the following: 4 W at corners of a square, facing ctr, with hands flat on hips. 2 M at opposite sides of the square. M # 1 between and to rear of W # 1 & 4. M # 2 between and to rear of W # 2 and 3. M facing each other, arms folded across and raised from chest, ft 12-15 inches apart.

STEPS & STYLING Add: This particular PDB is danced straight fwd or bwd without moving from side to side and without crossing feet. Dancers should dance as befitting their sex; thus M PDB with knees very high,

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W PDB with knees low. Each pattern begins with R PDB.

Knee-Kick- PDB: with wt on L, bring R heel up to touch leg just below knee-cap, ft relaxed (Ct 1); kick R fwd and down, leg straight and toe pointed (ct 2) step on R (ctl) step on L (ct &) step on R (ct 2). Entire step takes 2 meas. For repeat on next 2 meas, use opp ftwk.

Ukrainian name for this step is Veheneya.

Scissor-Kick: leap to R in place, with knee and leg straight, heel slightly off floor, kicking L straight fwd and down with leg straight and toe pointed (ct 1) leap to L in place, with knee and leg straight, heel slightly off floor, kicking R straight fwd and down with leg straight, and toe pointed (ct 2). Because legs are kept straight, leaping is done with toe and ankle action instead of with knee and hip, and resembles a pair of scissors in its movement. Ukrainian name for this step is Kolesenya.

Preschid: From a standing pos drop into a squat pos (as assumed in a deep-knee bend), on toes, knees out and roughly parallel with hips, hee heels 5-6 inches from floor, and back straight (ct 1) with back still straight, rise to a partially standing pos with wt on L toe and knee bent, R kicked fwd and roughly parallel with L knee, R knee slightly bent and toe turned out (ct 2) For repeat on next meas, use opp ftwk on Ct 2.

Hands are flat on hips for both M and W unless otherwise noted. Dancers should continually have an air of happy proudness about themselves.

FIG III: meas 9-16: Add to end of sentence: On last PDB, reverse circles, dance 4 knee-kicks PDB CCW.

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FIG VI. line 2, delete. All have hands on hips. Replace with: free hands are extended.

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Line 3 should read: Reverse (8 PDB) CCW.

FIG VII. line 1, delete CW, add CCW

FIG IX. line 2-3, delete directions for M, substitute M directions for FIG V

FIG X. line 2 should read : CW direction with PDB M # 1
" line 5 should read: W # 3 goes through the space, M # 2 turns...
" line 7 should read: M # 1 leading.
" line 11 should read: carried in a CW circle
" line 12 should read: approximately 4 melodies

Add to end of Fig X: As Fig X is completed M #1 leads the circle into one line.

FIG XI, line 2, should read: (Very heavy accent of first beat of

FIG XII Add: (Very heavy accent on ct 3)

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FIG XIII, line 1 should read : Man #1

" " line 3 should read: Man #1

Add to end of dance: NOTE: M steps on Fig V, VII, IX are interchangeable at the discretion of the dancers. It was taught as corrected here.

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FIG III- line 1, delete the words : see FIG XI
FIG V, Men: delete entirely and substitute with M part of Fig VII.
" " Women, line 3, delete: on hips. Change to read: hands are held
down fwd twd M .
