

Arkan

(Ukraine)

Formation: Not less than six, and preferably eight or more men in a line. Leader is at right end of line, often carries an ax in his right hand. Arms are on neighbors' shoulders.

Notes: This is a men's dance of the "Hutsul" people of the Carpathian Mountain region "Western Ukraine." There is no fixed sequence to the various figures in this dance; the men perform the figures according to the calls of the leader, who has the privilege of calling those figures he wishes, when and as long as he wishes. The dance is in 2/4 time.

Measures Pattern

Introduction

At the very beginning, dancers sway for a while, feet apart, to the R & L, one sway per measure, until the leader sees that all are ready. He shouts "pishov!," signalling the basic step.

Figure I "Pishov!" (Let's go!)

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|---|---|--|
| & | | RF swings up sharply across in front of L leg. |
| 1 | 1 | Step to R with RF, using a smooth, gliding movement, and straightening up. |
| | 2 | Continuing to R, step LF behind RF |
| 2 | 1 | Step to R with RF |
| | 2 | Swing LF up across in front of R, hopping on RF. |
| 3 | 1 | Step on LF very slightly to L, almost in place. |
| | 2 | Swing RF up across in front of L, hopping on LF. |

Figure II "Raz pryby!" (Scuff once!)

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| 1-2 | | Same as Measure 1-2 of Figure I |
| 3 | 1 | Step LF very slightly to L, almost in place. |
| | 2 | Scuff R heel fwd beside LF, moving it fwd and to the R in a small curve. |

Note: This figure is continued until the leader calls for another. Often the leader will "call" subsequent repeats of this figure with phrases like "za tatu" ("for papa") "za mamu" ("for mama"), "za divchinu krasnu" ("for a pretty girl"), indicating that each scuff is humorously "dedicated" to the person named. When caller feels that dancers have done this figure long enough, he may call "pishov!" and all resume the basic step.

Figure III "Stropachkom" ("with a double stamp")

Moving RF to R, stamp RF lightly "on the way" twd stepping with RF.

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|---|---|--|
| 1 | 1 | Stamp RF to R taking wt |
| | 2 | Continuing to R, step LF behind RF. |
| 2 | | Same as Measure 2 of Figure I (step-hop-on RF, swinging LF). |
| 3 | 1 | Step LF very slightly to L, almost in place. |
| | 2 | Swing RF to R, stamp RF slightly "on the way" toward stepping with RF. |

Note: Caller may signal "pishov" after a number of repeats of this figure.

Figure IV "Hajduk Raz!" (One brigand-step)

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|----|---|--|
| 1 | 1 | Having brought R knee up and around in a curved path, dancers do a deep knee-bend (Prisjadka). |
| | 2 | Straighten up, rising on both feet. |
| 2 | 1 | Stamp RF in place. |
| | 2 | Stamp LF in place. |
| 31 | 1 | Stamp RF in place. |
| | & | Stamp RF in place. |
| | 2 | Stamp RF in place. |

Note: Caller my signal "pishov" after this figure has been done once.

Figure V "Raz pidkivka!" ("Heels once!").

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| 1-2 | | Same as in Figure I. |
| 3 | 1 | Step on LF in place. |
| | 2 | Hop on LF, moving to R, clicking R heel against L heel. |

Note: The following are variations on Figure V, consisting of increasing numbers on heel-clicks: "Dva razy" (twice): Same as "Raz pidkivka" with an additional hop click added, for a total of two. Note that when doing "Dva razy" dancers finish in the middle of a measure, necessitating a beginning following figure on ct. 2. "Try razy" (three times): Similar to above, but with three clicks. Bez konechno (endlessly): Similar to above, but with continual clicks (usually 7 or more), till the end of a convenient musical phrase, depending on caller, who may signal "pishov!" when he wishes to change.

Figure VI "Hajduk dva!" (Two brigand steps)

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|-----|---|--|
| 1 | | Deep knee bend as in Fig. IV, rising on RF. |
| 2 | 1 | Having brought L knee up and around in a curved path, do another deep knee bend. |
| | 2 | Straighten up on both feet. |
| 3-4 | | Stamp R-L, RRR, as in Measure 2-3 of Figure IV. |

Figure VII "Shist' zmini!" (Six changes!)

- Using last measure of a basic step to wheel around on LF swinging R knee up and around, and facing directly to L.
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|------|---|--|
| 1 | 1 | Step on ball of RF, straightening knee and straightening body to full height, moving in this direction. |
| | 2 | With marked accent, close LF to a pos. practically underneath raised R heel, putting full wt on LF. (Almost a short, low accepted leap). L Knee flexes during this movement, and R knee is raised sharply quite high, RF pointing downward. This whole movement, and R knee is raised sharply and quite high, RF pointing downward. This whole movement is in sharp contrast to the very erect position of ct 1. |
| 2-5 | | Same as measure 1 of this figure, done 4 more times. |
| 6 | 1 | Step on RF |
| | 2 | Wheel around on RF with hop to face in LOD, swinging L knee high. |
| 7-12 | | Same as Meas. 1-6 of this figure, but to R with opposite footwork, and without wheel-around on end. |

Figure VIII "Hajduk Try!" (Three brigand-steps)

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| 1 | | Swing R knee up and around, do a deep knee bend, rise half way, on LF. |
|---|--|--|

- 2 Swing left knee up and around, do a deep knee bend, rise half way, on right foot.
 3 Swing right knee up and around, do a deep knee bend, rise half way, on left foot again.
 4-5 Stamp R-1, RRR, as in measures 2-3 of figure LV.

Figure IX "Bat'ko spyt" (Papa's Sleeping)

This is the sway also used during the Introduction (see beginning)

Figure X "Bat'ko vstav!" (Papa woke up)

- 1-3 With a strong stamp of RF begin and do a basic step.
 4-6 Lead into another basic step, as if preparing to begin with a stamp again, but instead bring RF down very quietly.

Note: Dancers continue, alteration "loud" and "soft" basic steps till leader calls "pishov!" or the next figure.

Figure XI "Gvizda" (The Star)

At the call "Gvizda!" dancers join hands in a circle and walk CCW. When the leader signals with two stamps, alternate men, not releasing hands, move feet twd ctr till they are practically prone, only their heels touching the floor together in the ctr. Outside M, supporting them, continue moving CCW. Those forming the star drum their feet in the ctr as the figure revolves. The leader again stamps twice, and the M back up, straightening up. After walking a few more steps in circle, the other men, at leader's signal, move in to form the star. (Leader's signal when he is in the ctr himself is "raz-dva!") Exceptionally good native dancers come out of the star with a back flip. At the end of the star, leader signals "Pishov!", all replace arms on shoulders and go into basic step.

Figure XII "A na misce tropachok" (Double stamps in place)

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|---|---|--------------------------------------|
| | & | Stamp RF in place without taking wt. |
| 1 | 1 | Stamp RF in place taking wt on it. |
| | 2 | Stamp LF in place without taking wt. |
| 2 | 1 | Stamp LF in place taking wt on it. |
| | 2 | Hop on LF, raising R knee up. |

Note: Do these movements continually in place until leader calls another figure.

Figure XIII (This is really a variation of Figure 7)

"Try zmini!" (Three changes)

- 1-2 Same as Measure 1-2 of Fig. VII.
 3 Same as Measure 6 of Fig. VII.
 4-6 Same as Measure 1-3 of this figure, but opp. footwork.

"Dva zmini!" (Two changes)

- 7 Same as Meas. 1 of Fig. VII.
 8 Same as Meas. 6 of Fig. VII.
 9-10 Same as Meas. 7-8 of this figure, but opp. footwork.

"Chetyri na misce!" (Four in place!)

The four steps that follow are not done strictly in time with the music. (tempo rubato)

11-12

Four steps-hops in the style of Meas. 6 of Fig. VII, done in place, beginning by facing slightly L and stepping with RF, then alternating.

13-14

Stamp R-L, RRR as in Meas. 2-3 of Fig. IV.

Figure XIV "Bez konechno krut" (Endless turns)

1

1

Do deep knee bend facing ctr.

2

Jump halfway up from knee bend, onto balls of feet, both knees and both toes pointing to L.

Continue above movement to end of music of record.