

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE

Dorothy Tamburini and Ruth Ruling.

KOZACHOK PODILSKY

(Ukraine)

This dance was introduced to California dancers by Mary Ann Herman of Folk Dance House, New York City, and was presented at the 1961 University of the Pacific Folk Dance Camp by Madelynne Greene. ** @ the 1959 SANTA BARBARA FOLK DANCE CONFERENCE*

MUSIC: Record: Columbia 27251 "Kozachok Podilsky", Star 8410 B idem.

FORMATION: Cpls; M in one line with L shoulder twd music; W in opp line facing ptr. Lines about 5 ft apart, 2 to 3 ft between dancers; M and W hands on hips, fingers fwd.

STEP AND STYLING: BASIC STEP: Leap fwd with a long step onto the R (ct 1), continue fwd with 2 short running steps, L R (cts & 2). Next step begins with long leap fwd onto L. This basic step should be danced very smoothly, with the leap long and reaching (not high) and the running steps always short.

SIDE STEP: Step almost in place with 2 light running steps, R L (cts 1 &); step onto R, cutting L ft (leg straight) directly to the side. R knee bends slightly and L ft remains close to floor.

LUNGE-KICK-STEP(2 meas): Step fwd onto L with a lunge, bending both knees (ct 1), cut L into a low fwd kick by stepping R in the place of L, straightening knees (ct 2); step L R L, moving slightly fwd (cts 1 & 2). Next step begins with lunge onto R. This lunge is smooth with a scoop-like action (down, up) followed by the 3 quick steps. The trailing ft does not kick up in back. Kicking ft is close to the floor, with sole of ft parallel to floor. Throughout the step pattern, keep the body erect, with no leaning.

TAPPING STEP (2 per meas): Step on L, full ft, bending L knee (ct 1); step and rise on R toe, momentarily taking wt, knee straight (ct &). This is a "down-up" action, with the accent on the step down. It is NOT a push step. It may also begin with step on R, tapping L. In this dance tapping ft leads and trailing ft closes. Step may move directly swd or fwd.

STEP-STEP-EXTEND: Step R L, almost in place (ct 1 &); leap lightly bwd onto R, bending knee, and extend L directly fwd, knee straight and tow pointed sharply dnwd (ct 2). This action comes from the hip and the extended foot remains fairly close to the floor. Next step begins with L.

TOUCH-EXTEND, STEP-STEP-CUT (2 meas): Hop on L and at the same time touch R ft below L knee, (ct 1); hop on L and extend R fwd, with knee straight and toe pointing dnwd (ct 2). Step almost in place R L R (cts 1 & 2), cutting L ft out to the side on ct 2. Next step begins with hop on R.

Throughout the dance keep formations precise and all steps sharp. Keep backs straight. When W "holds beads" hand is held naturally palm inward.

continued...

Measures

8 INTRODUCTION Show interest in ptr.

I. BASIC

- 1-4 Beginning with leap onto R, approach ptr with 4 basic steps.
- 5-8 Both turn to face music (M, 1/4L; W, 1/4R) as M brings his R arm up and around behind W to place it around her waist, while she places her L hand on her chest, palm inwd (holding her beads), elbow out but not high. In this pos, both move swiftly fwd with 4 basic steps.

II. SIDE STEP

Retain pos of Fig I, meas 5-8, except that M is slightly bwd from ptr so that he will not kick her.

- 1-8 Both beginning R, cpl move bwd with 8 side steps. On last meas M step L R (omit the cut) to free ft for next Fig.

III. DIAGONAL

Release ptr and place both hands on hips, fingers fwd.

- 1-8 M begin L and move diag fwd L with 4 lunge-kick steps, while W performs same action beginning R and moving diag fwd R. On the lunge, there is a very slight elbow movement twd the lunging ft. Do not kick the trailing ft up in back. Lines have moved diag twd the music and are now far apart.

IV. TURN AND TAPPING STEP

Dancers remain facing music as they move swd (M to R, W to L) twd ptr. Free hands on hips, fingers fwd. Dancers get into this Fig by making one complete turn in place.

- 1-4 M: With a high leap, make one full turn R (CW) to land on L ft and tapping R toe (ct &). Continue twd ptr with 7 more tapping steps.

W: With a high leap, make one full turn L (CCW) to land on R ft and tapping L toe move twd ptr with 8 tapping steps. At the end of the turn, W "hold beads" with L hand. W should be directly in front of ptr on 8th step.

- 5-8 M extend arm as if to embrace ptr as he passes behind her, but she eludes him by making another full turn L (CCW) as both continue swd with 8 more tapping steps to finish in exchanged places.

NOTE: M does not turn this time. W starts turn L on meas 4, ct 2&, to finish on ct 1 of meas 5.

Both hold last ct & of meas 8, keeping wt on ML, WR.

- 9-12 M leap onto R (no turn) to move twd ptr with 8 L tapping steps. W leap onto L (no turn) to move twd ptr, tapping R. Hold beads with R. As before, finish in front of M on 8th tapping step.

- 13-16 Repeat action of meas 5-8 Fig IV, M tapping L, W turning CW and tapping R. W hold last ct &. Finish in own place, lines facing music.

V. STEP-STEP-EXTEND

Dancers fold arms high in front of chest, elbows about shoulder level.

- 1-8 Both beginning R, move straight bwd with 8 step-step-extend steps. At end of meas 8, M take quick step on R to free L for next Fig.

VI. CLAP AND TAPPING STEP

- 1-4 With a sharp vertical clap, extending outside hand high and bringing inside hand to hip as low leap is taken on outside ft (ML, WR) (ct 1) move swd twd ptr with 8 tapping steps, M tapping R, W tapping L.
- 5-8 W pass in front of ptr and dancers continue to opp places with 8 more of the same tapping steps. As ptrs pass each other change hand pos, clapping and bringing new outside hand high. Do NOT change tapping ft.
- 9-16 Repeat action of meas 1-8 (Fig VI) M tapping L, W tapping R, to finish in own place. Always keep the outside hand (hand away from ptr) high.

VII. THE SOLO

M dance with vigor and sharpness. W dance with small, precise steps.

- 1-8 M may dance any Ukrainian solo steps. W may dance any W solo steps.

M: a) 2 meas; with a jump, land with ft in crossed pos (ct 1); with a jump, land in stride pos (ct 2); with jump, land with ft together (meas 2, ct 1); with jump, land in narrow stride pos (ct 3); with jump, land in stride pos (ct 2). Arms may be folded or moved naturally.

b) 2 meas: Leap onto R as L leg is sharply bent, knee out and L ankle behind R knee (ct 1); hop on R, extending L lower leg out to side (ct 2); step in place L R L (cts 1 & 2). Step does not alternate but entire sequence may begin with hop on L. Arms folded on this step.

W: Hop on L, touching R toe beside L (ct 1); hop on L, touching R heel in same place (ct 2); leap onto R and touch L toe beside R (ct 3); hop on R and touch L heel in same place (ct 4). Repetition of steps begins with a leap.

W may also turn in place with SIDE STEP, STEP-STEP-EXTEND or other Ukrainian steps.

Dancers must finish solo facing music, with wt on L.

VIII. TOUCH AND CUT

Both fold arms as in Fig V, still facing music.

- 1-16 Both beginning with hop on L, move fwd with 8 touch-extend-step-step-cut steps.

IX. FORWARD TAP

- 1-4 Face ptr and, beginning leap onto L on last ct 3 of preceding meas, move twd each other with 8 R toe tapping steps.
- 5-8 With 2 R toe tapping steps, M turn 1/4 L, W turn 3/4 L (CCW) to finish both facing fwd, M R arm around W waist, W holding beads with L. Dance in place with 6 more R toe tapping steps. Hold last ct 3 of meas 8, keeping wt on L.

X. STEP-STEP-EXTEND

- 1-8 With hands on hips, face ptr. Beginning R, move bwd away from ptr with 8 step-step-extend steps. On each four meas, bring hands fwd, out.

continued...

FINALE

- 1-4 Run to ptr with 4 basic steps. Hands on hips.
- 5-24 Turning to face music, M place R arm around W waist, W hold beads with L hand, and head cpl lead the line off the floor with the basic step.

NOTE: For general dancing, lift the needle when dancers have left the floor.

For exhibitions, extra music may be used to expand the solos (Fig VII).