

## 1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

## KOZACHOK TRIO

(A Ukrainian dance for one boy and two girls)

- SOURCE:** From a book of Ukrainian dances from Madelynne Greene's library translated into English for Madelynne by Dick Crum. The dance is originally described for only one trio. Slight changes of floor pattern had to be made to accommodate many trios dancing together. It is suggested that not more than 8 trios dance in one circle.
- RECORD:** Memories of <sup>COLONIAL</sup>Ukraine ~~USA~~. LP 202, Side B, Band 2. The music as recorded is very fast and should be slowed down so that the style of the dance will not be distorted.
- STEPS:** Detailed description of steps will be found at the end of this dance description.
- FORMATION:** To assure good spacing, the trios (with the boy in the middle and a girl on either side) will face the center of the circle. Boy's hands extended out to sides, girl at right side places her R hand in boy's R hand. L hand girl places her L hand in his L hand. Girls join their inside free hands in front and on top of boy's outstretched arms, just below his chest. Before the music begins each trio will pivot around to face LOD and try to maintain this space throughout Fig. I.
- FIG. I. PAS DE BAS IN CIRCLE**  
 (There is no introduction in the music. Begin on first count).  
 Meas. 1-10 Using Movement No. 1 ("Bihunets") - Long reaching pas de basques- and all beginning with the R ft., dance fwd in large circle 10 pas de bas.  
 11-16 Each trio turns L twds center wheeling and then pivoting around in a CCW direction to end on meas. 16 in a single circle facing center.
- FIG. II. PAS DE BAS TO CENTER**  
 1-7 Using Movement No. 2 (Tynok (Pas de basque) dance 7 pas de bas steps twd center (arms held same as Fig. I.)  
 8 On meas. 8, boy stamps three times, turning both girls as follows: girls release the hands they were holding in front, and place them on hips, boy spins R-hand girl one full turn L, L-hand girl one full turn R. After the spins, boy releases girls hands, they put both hands on own hips. Boy simply places his hands at the back of their waists, and stands slightly back from them.
- FIG. III. BACK OUT OF CIRCLE WITH HEEL THRUST**  
 1-7 Using Movement No. 3 (alternating heel step) all thrust R heel fwd then L etc., (14 in all) dancers move backwards to their original position in the large single circle facing center.  
 8 All stamp 3 times (L-R-L).
- FIG. IV. GIRLS' SOLO "TOE HEEL TO CENTER"**  
 1-8 Girls, using 8 meas. of music, do Movement #4 ("kolupalochka with stamps") as follows: 1 meas. "kolupalochka", next meas. stamps, etc. moving fwd. R-hand girl does the "kolupalochka" with L ft,

*continued.*

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- L-hand girl does it with R ft, their arms during this open out to sides, during the fwd movement, hands are on hips. Moving fwd, girls do the "kolupalochka" four times, and on meas. 8 stamp three times. Hands on hips. Boy, all this time stands in place at outer circle. He may clap hands in time to music.
- 9-16 Girls take hold of the ends of the ribbons in their headdresses and move apart beginning on ~~inside~~<sup>outside</sup> ft. Making a circular path with 7 meas. of "bihunets" (long reaching pas de bas), they return to places. As the girls separate and move away from each other, boy moves fwd with movement #5 (simple prysiadka), beginning with R ft. His arms extended out to sides, slightly below shoulder level. By the end of meas. 15 all move twds center, and in meas. 16 they finish the figure: R-hand girl spins in place and places her L hand on boy's shoulder; L-hand girl turns in place and puts her R hand on boy's L shoulder girl spinning inward twds boy. Boy holds them at their waists.
- 1-8 FIG. V. (8 meas.) ALL SKIP BACKWARDS  
Using Movement #6 (viryovochka "skipping") dancers move backward, beginning on R ft. At the end of meas. 8 all reach original places.
- 9-16 FIG. VI. (8 meas.) GIRLS TO CENTER  
Girls move fwd beginning with R ft. with "bihunets" (long reaching pas de bas). At the end of meas. 16 they face each other and join hands. Boy remains at outer circle.
- 1-8 With hands joined, girls do pas de bas for three meas., beginning with R ft to the R. On meas. 4 they do stamps. Repeat all this for meas. 5-8.
- 9-16 Doing "viryovochka" (skipping) girls move twds boy (facing center) where they change places. Girl who is at boy's R crosses in front of the other girl, hands on hips.
- 1-16 FIG. VII. BOY'S SOLO "DUCK WALK" AND GIRLS MOVE TO SIDES  
Boy using movement #7 (mitelochka) "Duck Walk" traces a complete CCW circle and at the end of meas. 16 is in the same position he was at the beginning of this fig. While the boy is doing Mvt.#7, girls move fwd, (arms at sides, palms facing fwd) and to sides with the "prypadanie" (push) step, stamping three times on meas. 8. During the remaining 8 meas. they re-trace their steps, ending up where they started, using "prypadanie" and three stamps as before. During the prypadanie, their arms are at sides, held slightly away from body; during the stamps they place hands on hips. In meas. 16, as they do the three stamps, they give boy the same hands he held at the beginning of the dance, and join their free hands above his head, forming an arch.
- 1-8 All move fwd twds center. Girls do "bihunets" (moving ahead vigorously) while the boy does the prysiadka called "povzunets" (kick out-squat). At the end of meas. 8 the girl who is at boy's L turns to face him. Girls join their L hands above the boy's head.
- 9-16 Boy continues to do "povzunets" (prysiaka pivots) (L hand arch). Girls, without releasing hands move CCW with "bihunets" steps, completing a full circle. At the end of meas. 16 all face the center, the boy a bit behind the girls, girls hands on their hips, boys hands down at sides.

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- 1-8 FIG. VIII. GIRLS PUSH STEP CROSSING (R girl in front)  
Using Movement #8 "prypadanie" (push step) girls cross L and R during first 4 meas., and on the remaining 4, return to places. During the prypadanie steps, their hands gradually move outward from body. At the end of meas. 8 girls stamp three times and all join hands as at the beginning of the dance.
- 9-16 FIG. IX. CIRCLE AND LEAVE L HAND GIRL  
Using "bihunets" (reaching pas de bas) the trio moves to the L in a half circle twds. center ending on original line of circle. After 4 meas. having reached the L side of circle, boy releases the L-hand girl. In the remaining 4 meas. he continues moving around with only the R-hand girl. Their hands are crossed a bit below chest level. On meas. 16 boy and R-hand girl raise their joined R hands above their heads facing each other.
- 1-8 Boy and girl without releasing hands do Movement #9 "holubtsi" with stamps (heel clicks) four times, changing places every two meas. On one meas. of music they do two "holubtsi" and stamps on the next. On meas. 8 they are in own places and release hands. (Girl who was let go dances leap, run, run to point of triangle out of circle.)
- 9-16 Now, the girl who was let go earlier moves diagonally with Movement #9 (holubtsi with stamps, beginning with R ft.) When she does the holubtsi her arms move out to sides, and when she stamps, they are placed on her hips. The boy and girl, meantime, separate to respective sides with ordinary steps. (Leap, run, run).
- 1-8 The girl at L circle, moves across to L with "prypadanie" (push steps) facing center, (feet in third position, L in front). Boy goes to center of triangle (leap, run, run).
- 9-16 FIG. X. BOY'S SOLO COFFEE GRINDER  
Boy at center stage does Movement #10 "pidsichka" (coffee grinder). Girls on either side move twd center and go about the boy with "bihunets" steps. At the end of meas. 8, boy rises, and the girls are on either side of him. Girl at R gives him her L hand, and the one on the L gives him her R hand. With free hands, girls hold ends of their ribbons.
- 1-8 FIG. XI. TRIO FORMATION WITH INSIDE HANDS  
Doing "bihunets" (leap, run, run) all move in circle as in Fig. I but end facing out of circle (all have backs to center of circle).
- 9-16 Holding same hands boy moves fwd with Movement #11 (povzunets). Girls move backwards, doing "viryovochka". All move quickly off dancing area and the dance ends. (skipping backwards)

MOVEMENTS USED#1 "Bihunets"

- Like a long travelling pas de bas reaching fwd. Initial position: 6th Upbeat, ct. & slight flex of L leg, bring R ft. fwd not too high off ground. R knee straight, in preparation for broad step fwd.
- ct. 1 - Land on full R ft, knee slightly bent, toe pointed fwd in direction of movement. L ft. extended fwd, knee straight.
- ct. & - Small step fwd on L ft. (ball of foot)

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- ct. 2 - Small step fwd on ball of R ft. L ft is quickly brought fwd, knee straight, ft. pointed.
- ct. & - Long ~~step~~ with L ft, as in "upbeat" above.  
The step is now repeated with other foot.

## #2 "Tynok" (Pas de bas)

Initial position: 3rd, R ft. in front.

- Upbeat, ct. & - Slight flex of L leg, full L ft. on ground, raising R ft fwd and low, R knee straight.
- ct. 1 - Leap onto R ft fwd and slightly to R, tracing a small arc in the air on the way, flex R knee slightly. L ft is brought fwd, knee straight, ft slightly pointed.
- ct. & - Step onto L toe in front of R ft. (actually tiny leap)
- ct. 2 - Step onto R ft (full foot) in place behind L ft, bending knee slightly, L ft is brought fwd.
- ct. & - Prepare to leap onto L ft fwd/L  
This step is now repeated with other ft.

## #3 "Backward movement with alternating heels"

Initial position: 6th

- Upbeat ct. & - Semi-flex of both knees
- ct. 1 - Put R heel fwd, with flex of L knee (wt on L).
- ct. 2 - Same as ct. 1 but with other ft.

## #4 "Vyhylyasnyk" ("kolupalochka with stamps") - Toe heel, toe heel, or toe

Initial position: 6th heel, stamp, stamp, stamp. move fwd.

- ct. 1 - With slight hop, land on full L ft.  
L knee slightly bent. At same time place R toe beside L ft, knee slightly bent and pointed twd middle. Body turned slightly so that R shoulder is fwd, head turned twd R shoulder.
- ct. 2 - Another slight hop on L ft, point R heel fwd/R, R knee straight  
L shoulder is fwd, head turned twd it.

In the following meas. hop onto R ft. to repeat movement with opp. ftwk. The above movement is called "kolupalochka" and is often combined with stamps in various ways. For example, one meas. of "kolupalochka" followed by three stamps RLR, etc. The kolupalochka itself is done in place, and the stamps are done moving fwd.

## #5 "Prysiadka", kicking ft. fwd.

Initial position: 6th

- ct. 1 - With a jump, land in squat position, on balls of feet, heels together, knees pointed outwd.
- ct. 2 - With slight hop, not straightening up very much out of squat position, bring R ft up to knee level of the other leg, R knee bent sharply and pointed to R.  
Head and trunk should be held up straight.

## #6 "Viryovochka" (Verevochka or reel step) Skipping backwards

Initial position: 3rd, R ft in front.

- Upbeat, ct. & - With slight hop, slide a bit fwd on L toe. R ft (R knee bent), is brought fwd and around in back on L leg, R knee is pointed a bit to side, and R ft is slightly pointed.

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- ct. 1 - Step onto R toe behind L in 3rd position, knee slightly bent.  
ct. & - Slight hop, sliding a bit fwd on R toe, L ft brought into pos. as described for R ft in the upbeat.  
ct. 2 - Step onto L toe behind R ft in 3rd position, as for R ft in ct. 1.  
ct. & - Same as under "upbeat"

## #7 "Mitelochka" (Duck Walk)

Initial position: 6th in full squat.

- ct. 1 - Without rising from squat, step fwd on ball of R ft.  
ct. & - L ft out to side traces an arc pattern from back to front inside of L ft twds. ground.  
ct. 2 - Without rising from squat, step fwd on ball of L ft. Head and trunk straight  
ct. & - R ft. does movement like that described for L ft under "&"

## #8 "Prypkanie" (Up and down - Push step)

Initial position: 3rd, R ft in front

- ct. 1 - Small "turned out" step sideways with R ft, on whole foot, with slight knee flex. L ft is off ground, and moves to a position behind R ft just below ankle.  
ct. & - Step onto L toe in this pos., straightening knees.  
ct. 2 - Same as ct. 1.  
ct. & - Same as ct. & after ct. 1.

## #9 "Holubtsi with stamps"

Initial position: 6th

- (Step fwd with R ft (full ft), with slight flex of knee; L ft is raised a little to L.) Hop on R ft, lightly clicking it against L ft in air a bit to side. (The whole inner side of each ft is involved in the "click")  
ct. & 1 - Land on whole R ft, with slight flex. L ft remains out to side.  
ct. & 2 - Repeat above (2 in all).  
 The movement is also done with the other ft. Head turns slightly to the direction of the outraised ft, and body leans a little away from same. In this dance, two holubtsi are combined with three stamps.  
ct. 1 - Land on full ft, L, with slight flex of knee, moving a bit R. R ft is in the air.  
ct. & - Stamp R ft.  
ct. 2 - Stamp L ft.

## #10 "Pidsichka" (Coffee grinder)

The movement is performed on one ft in deep squat pos. The other ft traces a circle out around the supporting ft. The palms of both hands are used for support at the moment when the circling foot passes supporting ft. In squat pos, weight on toes of L ft, knee pointed fwd. R leg is out to R, inside of R ft on ground. Body leans fwd very much. Both hands on floor. Beginning the movement, bring R leg around in front, toe pointing upward. In order to permit the R ft to trace a half circle in front, release R hand and then L hand momentarily, etc.

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#11 "Povzunets" (Prysiadka - Kick-outs (ft. on floor))

Initial position: Deep squat pos, weight on toes, knees fwd.)

ct. 1 - Slight hop, but remaining in squat pos., send R ft fwd with stiff knee

ct. & - Pause

ct. 2 - Without leaving squat position, hop onto R ft and send L ft fwd.

ct. & - Pause.