

OJAI DAY OF DANCE

Saturday, September 28, 2024



SYLLABUS



Ojai Day of Dance



Saturday, September 28, 2024

10 am til 5 pm

at The Ojai Art Center

113 Montgomery St. Ojai, CA 93023



entry is free for all participants
Drinks and light refreshments available all day
Air conditioning
Beautiful wood floor



Schedule:

10-11.30 am teaching and review of dances taught at summer camps

11:30-1 Lunch (on your own—picnic lunches recommended) and dance requests

1-5 Dance program. Please send requests for your favorite dances to Marshall Cates, marshallcates@gmail.com, Ph 626 792 9118.

Contact for more information: Carol Smith 805 794-5512, csmit2u@yahoo.com

Sponsored by the Folk Dance Federation of California, South, Inc.

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Valerie Daley



Paula Davis



Marc Rayman

Garabneri Bar

Կարապնէրի պար
(Armenia)

A woman's dance from Hayastan (the Armenian name for their country) from the program of Eddy Djodjolan. Music by Khachatur Avetissyan from the album Davigh: Armenian melodies.

Pronunciation: [gah-rah-bah-NEH-ree BAH](#)

Translation: Dance of Swans

Music: 6/8 meter

For his 2023 music, contact Roberto at:
morenu@mac.com

Formation: Mixed circle, facing R (CCW), arms down at sides, no hand hold.

Styling Except where noted, hand and arm movements are flowing and graceful.
The main direction of the dance is CW.

Meas	6/8 meter	Description
4		INTRODUCTION. No action.
	I.	FIGURE I.
1		Step R bkwd, bending R knee and leaning upper body twd R (ct 1); 2 steps L-R back (cts 2-3). During cts 1-3 turn R hand inward and out again, looking twds R hand. Repeat with opp ftwk, body and hand movement (cts 4-6).
2		Repeat meas 1, at the end turn L to face CW.
3		3 steps R-L-R fwd, crossing hands low in front (cts 1-3); repeat with opp ftwk, opening arms at sides, palms down (cts 4-6).
4		3 steps R-L-R fwd, lifting hands high in front, palms down (cts 1-3); step L fwd, bringing hands down, arms extend bkwd (ct 4); hold (cts 5-6).
5-8		Turning L to face CCW, repeat meas 1-4.
	II.	FIGURE II.
1		Step R fwd, across L, moving out of circle (ct 1); 2 steps L-R, hands are above head, forming an oval, palms facing up (cts 2-3); repeat with opp ftwk and direction (cts 4-6).
2		Repeat meas 1, turning the hands, palms facing down.
3		3 large steps R-L-R fwd, lowering R hand in front then bringing it to the R side, shoulder ht (cts 1-3); repeat with opp ftwk, lowering L hand in front then bringing it to the L side, shoulder ht (cts 4-6).
4		3 steps R-L-R fwd, lowering R hand in front across the body upper body, leaning to R (cts 1-3); repeat with opp ftwk, lowering L hand in front across the body, upper body leaning to L (cts 4-6).
5-8		Repeat meas 1-4.
	III.	FIGURE III.
1		Large step R across L, moving out of circle, bending knees (ct 1); 2 steps L-R, lowering R arm in front of the body with energy (cts 2-3); repeat with opp ftwk and direction and L arm (cts 4-6).

- 2 Repeat meas 1.
- 3-4 12 small steps, begin with R, knees bent, body low, arms curved in front, palms facing out. Make 2 full turns to L (CW) in place, slowly moving arms from low to high. End facing CW.

5-8 Repeat meas 1-4.

IV. FIGURE IV.

- 1 2 steps R-L-R fwd, turning upper body to R, bringing R wrist to forehead then lowering it (cts 1-3); repeat with opp ftwk, turning upper body to L, bringing L wrist to forehead then lowering it (cts 4-6).
- 2 3 steps R-L-R fwd, swinging arms fwd (cts 1-3); 3 steps L-R-L fwd, swinging arms back (cts 4-6).
- 3-8 Repeat meas 1-2 three times.

Sequence: Fig I, Fig II
Fig I, Fig II, Fig III, Fig IV
Fig I, Fig II, Fig I

Presented by Roberto Bagnoli



Nevestinsko Oro (continued):

Direction	Measure	Step
	2	Repeat Measure 1 with reverse footwork but in the same direction.
	3	Step forward onto R, absorbing the step with a sinking and rising motion (ct. 1), rise again onto the ball of the R foot and point the L toward the spot where it will next step (ct. &), step forward onto L, absorbing the step again by sinking and then rising (ct. 2), rise up onto the ball of the L foot and point R toward the spot where it will next step (ct. 3).
⊥	4	Step gradually onto R as in Measure 1 (ct. 1), turning to face center, step on L across behind R (ct. &), step in place facing center on flat R foot with a flexed R leg (ct. 2), pause, coming upright (ct. 3).
	5	Step toward center on flat L foot with a flexed L leg (ct. 1), step in place on the ball of the R foot behind L, rising up to full leg extension (ct. 2), step in place on flat L foot with a flexed L leg (ct. 3).
→	6	Turning to face RLOD, repeat Measure 3.
⊥	7-8	Repeat Measures 4-5.
⊥	9	After a moment's hesitation, step back onto flat R foot in place, flexing R leg (ct. 1), step onto ball of L foot across behind R on extended L leg, using the step to turning to face LLOD or CW in the circle (ct. &), step in place on a flat R foot, flexing R leg and still facing LLOD (ct. 2), pause (ct. 3).
←	10	Step on L (ct. 1), and R (ct. 2) in the style of Measure 3, then pivot 1/2 turn CW on the ball of the R foot, bending forward slightly from the hips, and bringing free L foot close to the R foot (ct. 3).
	11	Moving backwards in the LLOD and still somewhat bent forward, step back on L (ct. 1), step back on R, gradually returning to upright (ct. 2), pause (ct. 3).
⊥	12	Step back on flat L with a flexed L leg (ct. 1), step on ball of L foot next to R with an extended L leg (ct. &), step on flat L in place on a flexed L leg (ct. 2), pause (ct. 3).

dance notes by Erik Bendix

Ördög Útja

(Danced by Hungarian-speaking Csángó minority living in the Moldova region of Romania)

I have observed and danced this dance many times in Hungary at the Dance Houses (Tanchaz) in Budapest and at the annual Csángó festival in Jászberény. A few international folk dance groups do this in the United States. The Romanian name is Drumul dracului. Please see folkdancefootnotes.org for more information.

Pronunciation: UR-dug OO-tyuh (trans. Devil's Way)

Music: Song: by András Hodorog (Slowed tempo file)
Album: *Kövecses Víz Martján: Moldvai Csángó Népzene*

Formation: Circle, hands in V position, face center of circle

Steps & Styling: Strong and bouncy steps. Energetic.

Meas 2/4 meter

Pattern

1-8 INTRODUCTION

Music begins right away. Can wait one time through to begin dance.

I. CSÁRDÁS/SIDE STEPS AND DOUBLE STAMPS—TO R AND L

1 Step R to R (ct 1); step on L next to R (ct 2); repeat (ct 3-4); Step R to R (ct 5); stamp L next to R (ct 6); repeat stamp (ct 7); and hold (ct 8)

2 Step L to L (ct 1); step on R next to L (ct 2); repeat (ct 3-4); Step L to L (ct 5); stamp R next to L (ct 6); repeat stamp (ct 7); and hold (ct 8)

3-4 Repeat Meas 1-2

II. CROSSING STEP TO CENTER WITH STAMPS

1 Leap R in front of R and lift L behind R (ct 1); step on L in place (ct 2); Step R next to L and swing L to center (ct 3); step L in place (ct 4); Repeat (ct 5-8)

2 Repeat ct 1-4 (ct 1-4); stamp R in front of L point to L (ct 5); stamp R point to R (ct 6); stamp R point to center (ct 7); hold (ct 8)

3-4 Repeat meas 1-2

Sequence: Introduction (no action) I + II, repeat

Presented by *Paula D. Davis*

Qansav Qipiane - ყანსავყიპიანე

(Svaneti, Georgia) Presented by Caspar Bik

This dance is a *perkhuli* (round dance with a choir) from the Svaneti region of Georgia. *Perkhuli* are dances mostly accompanied by singing. One could say that, in this case, the dance is accompanying the song, instead of the song accompanying the dance. This *perkhuli* is danced to the song “Qansav Qipiane,” a song about war heroes with lyrics in the Svan language. Every choir composes its own dance steps to a song, so every song and choir can have a different *perkhuli*. Several examples can be found on YouTube.

Pronunciation: HAHN-sahv HEE-pyah-neh

Note: (the initial h of both words is very softly aspirated, not as hard as “KH”)

Music: 4/4 meter

Georgian Folk Music and Dances 2017, Track 7

Formation: Circle of mixed dancers facing center, hands in V-pos. Men use a belt hold.

Steps & Styling: Brush Circle: From a position slightly lifted in the back, L moves fwd, the ball touching the floor close to R (keeping L close to the floor), and continues to move CCW to step to L with stretched knee and pointed ft. This is also done with opp ftwk.

Meas 4/4 meter

Pattern

3 cts INTRODUCTION. No action.

1 Sway R to R (ct 1); sway L to L (ct 2); sway R to R (ct 3); Brush Circle L fwd (ct 4).

2 Sway L to L (ct 1); step R to R turning diag R (ct 2); step L in front of R, moving CCW, and end facing ctr (ct 3); Brush Circle R twd ctr (ct 4).

3 Step R to R (ct 1); Brush Circle L fwd (ct 2); step L to L (ct 3); step R to R (ct 4).

4 Close L to R (ct 1); brush R straight fwd and across L (ct 2); touch R toe on the floor next to L arch, with R knee turned out (ct 3); hold (ct 4).

Continued

Lyrics

odi qansav
qipiane da
qansav qipiane
odi umjai udgare
da umjai udgare
odi qochagh vazhare
da qochagh vazhare
odi naxas ishale
da baxas ishale
odi namtsa
topare da
namtsa topare
odi dtxel dilare
da dtxel dilare
odi qavsav
qipiane da
qavsav qipiane

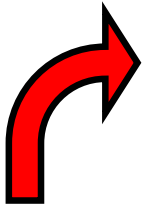
Georgian (Svan)

ოდრე ყანსავ
ყიფიანე და ყანსავ
ყიფიანე! ოდი
უმჯაი უდგარე და
უმჯაი უდგარე!
ოდი ყოჩაღ ვაჟარე
და ყოჩაღ ვაჟარე!
ოდი ბახას იშალე
და ბახას იშალე!
ოდი ნამცა
თოფარე და
ნამცათოფარე!
ოდი დ თხელ
დილარე და დ თხელ
დილარე! ოდი ყანსავ
ყიფიანე
და ყანსავ ყიფიანე!

Approximate translation:

Immortal and eternal, good backs
have fought in the towers and on
the hills, with rifles and thin armor.

Qansav Qipiane



Sway R



Sway L



Sway R



Brush L



Sway L



Sway R



Cross L
over R



Brush R



Sway R



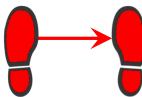
Brush L



Sway L



Sway R



Close
L to R



Brush forward
with R



Put R foot on L,
toes pointed down



Marc Rayman, March 2020

Qansav Qipiane Inventory

Sways.....	8	(50%)
Brushes.....	4	(25%)
Cross.....	1	(6%)
Close.....	1	(6%)
Toe touch....	1	(6%)
Hold.....	1	(6%)

Marc Rayman, March 2020