OJAI DAY OF DANCE

Saturday, September 28, 2024



SYLLABUS



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

Կարապների 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 BAHR 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 m	eter 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.

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 IV

Fig I, Fig II, Fig I

Presented by Roberto Bagnoli



Name of dance: Nevestinsko Oro

Pronunciation: neh-veh-sstihn-skoh oh-roh

Place of origin: the villages of Galičnik and Lazaropole in the western mountains of Macedonia

Learned from: Pece Atanasovski, 1973

Source of music: Jugoton LPY-50985, Side A Band 6

About the dance: This is a bride's dance. There are many such dances throughout Macedonia. This particular one is from the mountainous Mijak area around the town of Debar and the high villages of Galičnik and Lazaropole, near the present border of Albania. This area is mostly sheep herding country. Because of the rugged terrain, many traditions in this area have been slow to give way. Folk costumes were still worn for everyday use into the 1970s, brides would go to the village cemetery to ask their ancestor's blessing for their marriage, and weddings would be seen as solemn and even sorrowful times for the bride to leave her family. Hence the stately nature of this dance. This is thought to be a very old dance. There is evidence of similar dances from the 6th century A.D., and even some evidence of suggest that the tune used was known in Greek antiquity, based on some decipherings of stone inscriptions that contain a sort of musical notation. In its current form, the dance is probably an amalgam of a couple of simpler traditional bride's dances that were assembled by members of the Tanec ensemble in the late 1940s. It is played here on bagpipes to the tune Prsten ti padne, Nešo by Pece Atanasovski, as it would be played in his native village near Prilep. In the area this dance is from, it would have traditionally been played on zurla and tapan, and would occasionally be played to improvised rhythms.

Rhythm: 7/8, counted as 1 - 2 - 3, 1 - 2, 1 - 2, or slow quick quick, or 1 2 3

Formation: Women stand in an open circle, and face R or CCW in the circle. Hands are held up and somewhat forward, so that elbows are at least at shoulder height. Before the first beat, rise up on the balls of the feet and point with the R toes toward the RLOD or CCW around the circle (ct. &),

Direction	Measure	Step ·
→	1	Step gradually onto R, sinking from a fully extended lift up on the balls of the feet to full weight on a flat R foot with a flexed knee. The L knee also flexes, and the L foot stays close to the R foot, close to the ground (ct. 1), step back onto the ball of the L foot with an extended L leg, without lifting the R foot or leg far from the ground (ct. &), step again forward onto a flat R foot on a flexed R leg as before (ct. 2), slowly straighten up on the standing R leg, rolling weight forward onto the ball of the R foot, while the L leg straightens out to point toward the spot where it will next step (ct. 3).

Nevestinsko Oro (continued):

5		Nevestinsko Oro (continued):
<u>Direction</u>	Measure	Step
	2	Denot Marrow 1 with account for the last of a count last
	2 3	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).
Τ.	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).
\rightarrow	6	Turning to face RLOD, repeat Measure 3.
1	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).
ŀ	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 <u>folkdancefootnotes.org</u> 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 & Strong and bouncy steps. Energetic.

Styling:

Meas <u>2/4 meter</u> <u>Pattern</u>

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
- 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
- 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)
- 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 - ყანსავყიფიანე

(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.

HAHN-sahv HEE-pyah-neh Pronunciation:

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

Music: Georgian Folk Music and Dances 2017, Track 7 4/4 meter

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

Steps & Brush Circle: From a position slightly lifted in the back, L moves fwd, the ball Styling:

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.

<u>Meas</u>	4/4 meter	<u>Pattern</u>
3 cts	INTROD	UCTION. No action.
1	Sway R t fwd (ct 4	o R (ct 1); sway L to L (ct 2); sway R to R (ct 3); Brush Circle L).
2	•	o L (ct 1); step R to R turning diag R (ct 2); step L in front of R, moving d 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		o R (ct 1); brush R straight fwd and across L (ct 2); touch R toe on 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) ოდიე ყანსავ ყიფიანე და ყანსავ ყიფიანე! ოდი უმჯაი უდგარე და უმჯაი უდგარე! ოდი ყოჩაღ ვაჟარე და ყოჩაღ ვაჟარე! ოდი ბახას იშალე და ბახას იშალე! ოდინამცა 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.

STOCKTON FOLK DANCE CAMP – 2017 – FINAL (7/30/2017)

Qansav Qipiane



Marc Rayman, March 2020

Qansav Qipiane Inventory

Marc Rayman, March 2020