

# Karapiet

(Also called the Russian Two-Step)

Music: Kismet record #101B

This dance has been described by Michael Herman in his "Folk Dancer" and in the publications of the California Folk Dance Federation as well as by Vyts Bellajus in his "Dance and Be Merry" but none of these versions are quite the same in detail as the dance performed by most of the folk dance groups here in the East; and THAT version differs in one outstanding detail from the routine as followed at all Ukrainian dances (people's dances, not affairs run by exhibition groups) that I have attended in Passaic, N. J., Jersey City, N. J., New York and Pittsburg.

**Formation:** Couple dance starting in closed waltz position. Directions are for the man; lady dances counterpart.

(A) Partly opening the waltz position to face the line of dance, (That is, face as though to walk counterclockwise around the room) both touch toe of outside foot diagonally forward and pause ..... Bar 1

(B) Draw outside foot diagonally back until the toe touches directly in front of the toe of the inside foot; the heel is up and the knee bent. Pause ..... Bar 2

(C) Starting with the left foot, take 3 walking steps forward, turning bodies on the 4th count to face the opposite direction without releasing holds . . . . the couples are now looking back over the ladies left arm, the hand of which is resting in the man's right shoulder. (Man's right hand on ladies waist) ..... Bar 3-4

(D) Touch the toe of the outside foot (man's right, lady's left) diagonally forward. Pause ..... Bar 5

(E) Draw the outside foot diagonally back until the toe touches the floor between the couples inside feet; heel is up and knee bent. Pause ..... Bar 6

(F) Take 3 walking steps counterclockwise; on the 4th count turn to face clockwise, releasing outside hands (man's left, lady's right) joining inside hands, shoulder high ..... Bars 7-8

(G) Starting with the inside foot (man's right), take one polka step forward, turning body away from partner, thrusting joined inside hands forward and swing outside hands outward and back. This polka step has no hop; just step-close-step ..... Bar 9

(H) Starting with the outside foot (man's left) take one polka step forward (in the line of dance), turning body to face partner and swinging joined inside hands to the rear, at the same time bringing the outside hands up in front of the chest, palms down ..... Bar 10

(I) Swinging the joined inside hands forward and releasing at the front of the swing, turn outward (man CCW, lady CW) making one complete revolution with two polka steps, at the same time progressing forward, joining inside hands again at the completion of the turn ..... Bars 11-12

(J) Repeat (G), (H), (I) ..... Bars 13-16

(K) With inside hands joined, starting with outside foot, take three walking steps forward; hop on outside foot and kick inside foot across in front of outside foot ..... Bar 17

(L) With same hands joined, face back the other way and walk three steps, starting with man's right foot and lady's left; hop on starting foot and kick other foot across ..... Bar 18

(M) In social dance position turn with four two-steps (the step-close-step as above called a polka) ..... Bars 19-22

**Notes:** All folk dance groups and many Ukrainian dancers when dancing (B) and (E) instead of drawing the foot back to the toe of the other foot, slide it far behind to the rear on the outside, bending the inside knee to produce an effect somewhat like a fencer's lunge.

Most of the young Ukrainian crowd (but not the Russian folk dance groups) manage to make at least two complete turns in (I) by using a ballet-type spin instead of a polka (two-step) turn.

Most folk dance groups, do a balance-away polka in the first two bars of (M) and two-step the last two bars only. This I seldom see at Ukrainian dances.

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## Korobushka

Music: Kismet Record #B106; Sonart Record M583

(The Sonart record is labeled "Gremlin Polka")

This dance, I am told by Russian musicians in New York, really originated among the Russians in this country; old steps fitted to an old tune to make a new dance. At any rate it is now done in Russia; and in this country it is a favorite at most Russian and Ukrainian gatherings.

**Formation:** Couples in facing lines, men in one line girls in the other. (As in the Virginia Reel.) Directions are for man, girl dances counter-part.

(A) Holding both hands with partner, and starting with the left foot, the man takes 3 walking steps forward, and on the fourth count hops on the left foot ..... Bars 1-2

(B) Starting with right foot, man walks three steps backwards and hops on the right foot ..... Bars 3-4

(C) Repeat (A) as above, but on the hop, the right foot is swung sideways to the right ..... Bars 5-6

(D) Hop on the left foot, swinging the right foot to the left (in front of left foot); hop on the left foot, swinging the right foot sideways to the right; hop on the left foot, bringing the heels together ..... Bars 7-8

(E) Men fold arms on chest, girls place hands on hips; all walk 3 steps to the right and swing left foot sideways in front of right, rising (not quite a hop) on right foot ..... Bars 9-10

(F) Starting left foot, repeat to the left, swinging the right foot in front of the left ..... Bars 11-12

(G) Joining right hands shoulder high, both starting with right foot, balance towards partner, pause, and balance back with left foot ..... Bars 13-14

(H) Still with right hands joined, both starting with the right foot, step forward and change places with partner, the man turning the lady under his right arm as he does so, the couples end this facing partner, feet together, and in the opposite line ..... Bars 15-16

(I) Repeat (E), (F), (G), (H) ..... Bars 17-24

**Notes:** Exuberant individuals at Ukrainian dances often start substituting prysiadkas for the man's part in (A), (B), (C), (D); the girls continue the same routine with vast unconcern. Folk dance groups (that is, American groups that practice international folk dances) usually spin once around clockwise with 3 steps, moving towards the right, followed by the foot swing instead of just 3 steps to the side in (E) of the above; the return to partner is the same spin, but counter-clockwise. And such groups often clap in this part as the foot is swung; I have also seen quite a few Ukrainians doing this.