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MECHOL OVADYA (*Ovadya's Dance*)

(Israel Dance by Yardena Cohen)

Mechol Ovadya is oriental in style and is based on a drum pattern. The following description is from dance notations by Dvora Lapson.

MUSIC: Record: Folkraft 1110-A "Mechol Avadya"
The music consists of two patterns, A and B repeated 9 times on the record. During the A music the steps are danced in place; during the B music the leader leads his line to the right.

FORMATION: The dancers are in a straight line with a leader at the right. The body is erect, the hands are joined and held down at the sides.

MUSIC 4/4	PATTERN
Measures	
A music	I. <i>Step-bend, Step-bend, Point, Point, Stamp, Stamp</i>
1	Step on R ft to R (ct 1), bend R knee (ct 2), step on L ft in place (ct 3), bend L knee (ct 4).
2	Point R toe on floor fwd (ct 1), point R toe on floor back (ct 2), stamp R foot lightly twice beside L (ct 3, 4).
3-8	Repeat Fig I, meas 1-2 three times.
B music	Step-bend, step-bend, step-bend, jump, jump.
9	Step on R ft to R (ct 1), bend R knee (ct 2), step on L ft across in back of R (ct 3), bend L knee (ct 4).
10	Step on R ft beside L (ct 1), bend R knee (ct 2), jump lightly on both feet (ct 3), jump on L ft, raising R beside ankle (ct 4).
11-16	Repeat Fig I meas 9-10 three times.
A music	II. Repeat Fig I, meas 1-8.
B music	<i>Step-bend, Step-bend, Run, Run, Jump, Jump</i>
9	All make a quarter turn to R, keeping hands joined, and move fwd. Step fwd on R ft (ct 1), bend R knee (ct 2), step fwd on L ft (ct 3), bend L knee (ct 4).
10	Run fwd with 2 light steps, R, L (ct 1, 2), jump lightly on both feet close together (ct 3), jump on L ft, R raised by L ankle (ct 4).
11-16	Repeat Fig II, meas 9-10 three times. Finish with quarter turn L so line is again facing front.
A music	III. Repeat Fig I, meas 1-8.
B music	
9	Repeat Fig I, meas 9.
10	Step R ft by L (ct 1), bend R knee (ct 2), jump with feet together turned to R (ct 3), jump on L ft, turned front again, R raised (ct 4).
	Repeat Fig III, meas 9-10 three times.
11-16	Repeat entire dance three times.
	Comment: An interesting interpretation of this dance was given by some Israeli students who had danced with groups in Israel. This dance came from the Yemenite Jews, some of whom were nomadic groups, very proud of their fine horses. In Fig I, meas 2, they bent their heads forward on ct 1, straightening their bodies and raising the ft in back on ct 2, like horses pawing the ground. All of their steps were done very sharply with pointed toes, almost a strutting step, like horses' prancing. It would be interesting to know how general this interpretation is.