University of Alberta

Hutsul Dance Steps

by

Paul Christopher Olijnyk

A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Arts
in
Ukrainian Folklore

Department of Modern Languages and Cultural Studies

Fall 2013
Edmonton, Alberta

Dedication

This thesis is dedicated to Kelsey, Christine, Ray and Tanya Olijnyk.

A special thank you to all my friends, professors and colleagues who provided wisdom and encouragement throughout my studies.

Thank you to Vincent Rees for you friendship and mentorship.

A very special thank you to Andriy Nahachewsky without whom this thesis would not be possible. The knowledge you shared and guidance you provided made my experience as a graduate student one that will be cherished throughout my life.

Abstract

This thesis explores recontextualization of four motifs from the Ukrainian dance *Hutsulka*. The goal of this thesis is to critically evaluate the assumption that motifs from a staged performance of a *Hutsulka* have strong continuity with the village participatory dance tradition. Four common motifs, which appear in both the vival and reflective contexts, have been selected for analysis in this study. Much of the thesis text will involve a comparison of these motifs as they are performed in their respective contexts.

Table of Contents

List of Figures

"Every folk art form has established, along its long trek through time, a number of basic elements through which one can recognize and understand its origin, path of development and creative meaning. These basic elements, imbued with specific characteristic features developed within the boundaries of regional traditions and customs, exist as an integral part of an artistic form which, in one instance, is firm yet pliable; guards its past and yet offers room for the present and future" (Shatulsky 1986, vii).

Figure 1-1: Picture of vival *hutsulka,* performed for recreation at a wedding in the village of Kryvorivnia, Ivano-Frankivsk *oblast'*. The dancers are all dressed differently and scattered in small groups throughout the dance space doing different steps. Photograph by P. Olijnyk, 2009.

Figure 1-2: Picture of a reflective *hutsulka* performed on a stage by the Iliuk Family Dance Ensemble in the village of Vipche, Ivano-Frankivs'k *oblast'*. The performers are dressed in costumes and are all doing the dance step in a pre-set circle composed of couples. Photograph by P. Olijnyk, 2009.

Chapter 1 - An Introduction

The discipline of folklore engages with many diverse genres in human expressive culture, typically experienced in informal small group contexts. Brunvand's *Encyclopedia of American Folklore* offers a definition of folklore,

> We now speak of folklore/folklife as song and story, speech and movement, custom and belief - expressive and instrumental activities of all kinds learned and communicated directly and face-to-face in groups ranging from nations, regions, and states through communities, neighbourhoods, occupations, and families. (Brunvand 1996, 286)

In this thesis, I will look at a certain kind of folkloric activity that involves movement, specifically one category of Ukrainian dance called *hutsulka*. *Hutsulkas* fit within Brunvand's definition of folklore in various ways, including the feature that they are learned by direct engagement with other dancers.

Earlier, folklorist Alan Dundes had defined "folk" as,

> Any group of people whatsoever who share at least one common factor. It doesn't matter what the linking factor is - it could be a common occupation, language or religion - but what is important is that a group formed for whatever reason will have some traditions which is calls it own. (Dundes 1965, 2)

The most relevant "folk group" for my study is the population of people who consider themselves Hutsuls in the Carpathian mountain region, and who share this tradition.

Folklore studies often involve the concept of "tradition." The idea of tradition suggests that the form of the object or activity stays generally the same

and is repeated many times. Indeed there is substantial evidence of great longevity and stability in many folklore genres. On the other hand folklorists also study variation, creativity and change.

Folk dance is a very interesting genre of traditional culture. It is particularly challenging to research stability, variation and change in dance because the "text" is ephemeral and notoriously hard to document. Dance research on this issue is further challenging because participants in folk dance activities are often unconcerned with details of form (in vival contexts, see below), or are deeply invested in the "authenticity" (ie. stability) of the movements they perform (in many reflective contexts, see below).

There are many different definitions of folk dance. A broad understanding of folk dance would follow Alan Dundes' proposal and can include dances of any cultural group. Some people understand folk dance using a more historical definition: dance that is performed by peasants (Cf. Nahachewsky, 2013, 31. Kirsten 1969 [1935]: 115, 140, 175, 258; H'Doubler 1957[1940]: 17, 22; de Mille 1963: 46-7; Raffe 1964: 185-6; Sorell 1967: 45; Sorell 1981:36). Others include revivals of peasant dance within their definition of folk dance. For the purpose of this study, I use the definition of folk dance from Andriy Nahachewsky, "Folk dances are peasant dances plus their derivatives" (Nahachewsky 2011, 33). It includes peasant dances and peasant-inspired dances; dances performed by non-peasants but reflecting peasant traditions in one way or another. In particular, dances by Hutsul villagers and dances reflecting Hutsul culture will be explored.

The purpose of this thesis is to investigate motifs in Ukrainian dance and

examine their change and continuity in different settings. The data collected in my fieldwork, as well as available data from published and archival sources, have been narrowed down and motifs have been selected from one dance – *hutsulka.* *Hutsulka* is a dance that has been performed by peasants in villages in western Ukrainian territories for a long time. Ethnographers have documented *hutsulkas* performed at village social and ritual celebrations for over a hundred years and recordings of *hutsulkas* continue to verify their popularity at weddings and other participatory situations. On the other hand, choreographed *Hutsulka* dances have also been performed on stage since the beginning of the 20th century as part of the Ukrainian national movement and as a local artistic performance (In this thesis a lower case "h" is used to indicate a participatory *hutsulka* and a capitalized "H" is used to indicate choreographed art works titled *Hutsulka*).

The fieldwork conducted for this thesis was done so with an attempt at objectivity and minimizing bias towards the data. There is a degree of reflexivity however that is inherent within my research as my background is primarily in reflective staged folk dance. These biases include growing up in Canada and learning staged Ukrainian folk dance. It is popular belief in the community I grew up in that the Ukrainian dance I was learning in Canada is the same type of Ukrainian dance that has been performed by villagers in Ukraine for hundreds of years. Examining this notion of timeless continuity from a village participatory setting to a staged performance setting is a very important question within the Ukrainian dance community and a concept worth exploring.

There is often a strong feeling among choreographers, dancers, and

audience members in the dance tradition that the motifs of the stage *Hutsulkas* involve strong continuity with the village participatory traditions. My goal is to critically evaluate this assumption. From this dance I have selected four motifs common to vival and reflective dance traditions. Given the high density of the material collected, I will conduct a relatively simple motif analysis to fit within the scope of this study.

The concept of "authenticity" frequently arises in this study. The stage dance community commonly uses the notion of authenticity as a tool in validating their dance as legitimately Ukrainian. To this community it does matter that there is continuity from vival to reflective contexts. The notion of authenticity I understood while growing up doing Ukrainian folk dance was that stage dancing is essentially like the village dancing. For many reflective dancers, they measure the "authenticity" of a dance in terms of the similarity of the movement elements in the vival and the reflective contexts. Authenticity, in this way, is about the form of the dance, and is a comparative concept. My thesis question is aligned with this perspective. I appreciate that staged folk dancers might also choose to examine the similarity of the meaning or the context of the dances they are comparing, but they do this less often. There are numerous diverse perceptions about the meaning of authenticity in academic circles (see Bendix 1997).This makes discussion of it a worthy one.

Meaning, Context and Recontextualization

In order to proceed with the goals of the thesis, I must establish a number of specific concepts and terms. Andriy Nahachewsky defines "vival dance" as, "Any

dance in which the participants are fully engaged with the present flow of experience while dancing" (Nahachewsky 2011, 24). Vival dance implies dance in which the performers are living in the present moment and engaging with the movement in an unselfconscious manner. Performers of these types of dance consider them a "normal" form of expression. In contemporary urban North America we may consider "normal" dancing to occur at dance clubs where the dancers are engaged with the present flow and absent of past-mindedness. In this study the Hutsuls who dance vival *hutsulkas* do so because they are fun and help them to connect with those around them. They may have learned the dancing from family, friends and participating at dance events. They choose the *hutsulka* because it is "normal" for those contexts.

If vival dance focuses on the "here and now" then it can be said that the reflective dance event adds on an extra dimension, the "then and there." Nahachewsky defines reflective dances as, "Those in which the participants make an explicit reference to a specific precedent" (Nahachewsky 2011, 83). The "then and there" of a reflective dance implies a consciousness about a "second" place, time and/or identity important to the dance or dance event. Nahachewsky differentiates between the "actual" setting of a dance and its "imputed" setting; the one to which the participants travel in their imaginations, or at least refer to within the tradition (Nahachewsky 2009, 100-106).

Vival and reflective dance do not exist as black and white categories, but instead, as shades of grey. The two modes of dancing interact with each other and ultimately affect one another. Vival dancers, for example, may come to have a

little nostalgia or historical consciousness in certain contexts. On the other side, even as they are engaged with the past, all reflective dances involve at least some engagement with the "here and now," and some reflective dance traditions may involve a gradual fading of the concern with the past, and so may "re-enter" the vival realm through a series of transformations. These ideas will be explored in this study. These two categories are not discrete analytically, but they are often quite clear when examining one particular dance event. I propose that vival *hutsulkas* and reflective *Hutsulkas* may be quite different experiences, and that their motifs and performances might be significantly different. Much of the thesis text will involve a comparison of *hutsulka* motifs performed in vival contexts with *Hutsulka* motifs performed in reflective settings.

"Participatory dance" is dance that is performed primarily for the benefit of the dancers themselves. "Presentational dance" is intentionally performed for a non-dancing audience. These are descriptive terms that provide information about the function of a dance, and secondarily, often about the context in which dance is taking place. The category of participatory dance tends to overlap frequently with the category of vival dance in the Hutsul culture, in that such dances often happen without rehearsing, reflecting a general prescriptive model that allows a significant degree of improvisation. This type of dancing often happens at social events. This is quite different from presentational dance which involves a privileged category of non-dancing participants; spectators. Presentational dance often takes place in a stage where the dancers and spectators are separated from one another. Presentational dance is often carefully and extensively pre-planned,

rehearsed and explicitly concerned with aesthetics. Many different types of traditional dance are participatory in some performances, and presentational in others, usually in different contexts (see Nahachewsky 1995). "Spectacular" dance is another term we use in this thesis. It is defined as,

> "…focused primarily on aesthetics and beauty. This is art dance. In general, spectacular dance traditions involve a stage and expectations of special skill on the part of the performers. Novelty, creativity and virtuosity are very much appreciated in Western aesthetics at the present, and revival dance traditions with a spectacular orientation are often strongly affected by these values" (Nahachewsky 2006, 165)

Kim Vasylenko writes about principles of theatricalization and applies it to reflective (staged) Ukrainian folk dance (Vasylenko 1983, 41-59). He adopts the proposition that many staged folk dances are strongly rooted in village folk dances. He presents a scheme wherein choreographers start with dances in villages and adapt them for stage using one of three "principles of theatricalization." Using the first principle, the choreographers strive to retain the form of the earlier village dance as much as possible, including the music, formations, phrases, motifs, costuming, casting, etc. Choreographers working according to the second principle of theatricalization are much more comfortable changing the form of the dance to conform to theatrical conventions, and develop staged pieces that have a more distant reference to any vival inspirations. Third-principle choreographies are the most removed from vival village precedents, and may use only occasional fragments of village movements or cultural references, while still being imagined as symbolically connected with tradition in some way. These quite different strategies are employed by choreographers to make "folk

dances."

The motifs, or steps, that make up a piece of choreography are often the dance elements that participants perceive as connecting the dance to a specific ethnographic region. Hutsul dances ostensibly contain motifs from the Hutsul region. Looking at how the dances are theatricalized will help us understand the process of recontextualization for motifs (see theatricalization in chapter 4).

When dances are recontextualized, they may take on different meanings. "National dance" is discussed in chapter three and four. It is dance that is "performed as an expression of allegiance to a state or a potential state" (Nahachewsky 2012, 19). This type of dancing uses symbols of nationalism, is idealistic, and connected with romantic nationalism.

Structure and Structural Analysis

Gyorgy Martin and Erno Pesovar suggest that any comprehensive analysis of folk dance should include a functional, musical and morphological analysis of the dance. In their article, "A Structural Analysis of Hungarian Folk Dance (A Methodological Sketch)," Martin and Pesovar provide an outline of these modes of analysis, included here:

1) The functional analysis of the dance is concerned with such factors determining the content elements of the dance as its social role; it's relation to the customs, its semantic value and emotional elements.
2) The musical analysis of the dance studies the dance music as an aesthetic phenomenon connected with the dance relying, besides the general analytical principles of musical folklore, on the essential morphological features of the dance in greater detail as, for instance, on the accompanying rhythm closely connected with the tempo.

The morphological reveals the laws governing the structure of the dance, its relation to music, its motor components, motifs, rhythmics, dynamics, spacial

components, the correlation of its parts, the choreographical relations all summed up on the basis of detailed analysis. (Martin & Pesovar 1961, 1-40).

I will discuss my four selected motifs as a part of observing the overall form of the dance.

Motifs

Through breaking down the structural units of *hutsulka* examples and examining their motifs, the overall structure of vival and reflective *hutsulkas* can be made more understandable.

While studying the form of vival material with reflective material, we can analyze available sources such as choreographies, publications and notations with living dance traditions. Examining the form of *hutsulka* in its various contexts can be seen as a starting point of a broader analysis of these occurrences. In the 1974 *Yearbook of the International Folk Music Council* (IFCM) a folk dance study group comprised of dance folklorists published a syllabus for the structural analysis of dance, intended as a basis for the comparative study of dance forms. The study group created a system of analysis that they claimed was capable of being comprehensive and applicable to all forms of movement in ethnic dance. They write, "The study of form necessarily had to be conceived as the first stage of the overall work, because the form of the dance, in the sense of the inner organization of its segments and units, is the most concrete and easily comprehensible phenomenon through which dance becomes an artistic product." (IFMC Study Group for Folk Dance 1972, 117).

The report of the IFMC Study Group suggests a syllabus for examining the structure and form of folk dance. The syllabus breaks down the structural units of

a dance from the dance as a whole to single-cell particles called “elements.”

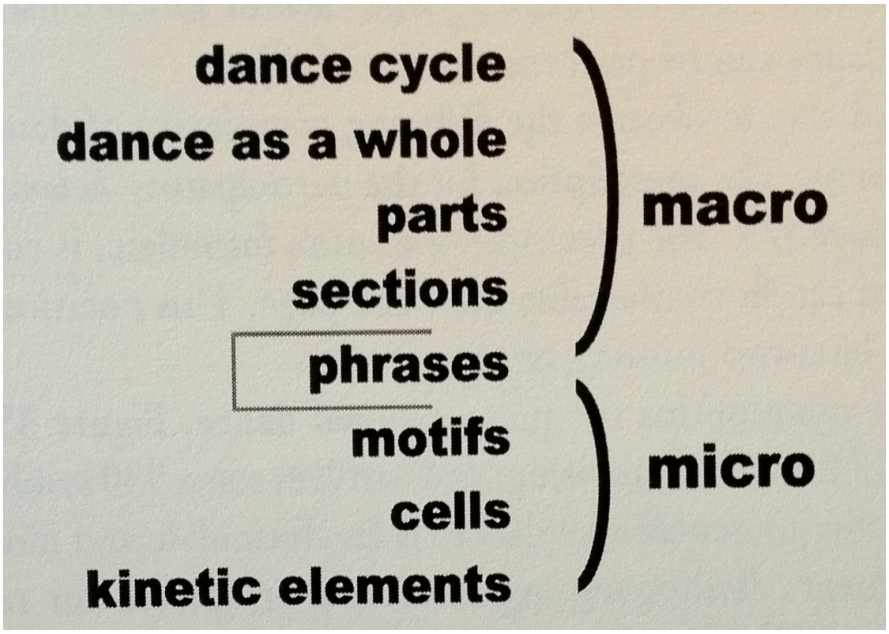


Figure 1-3: Dance structure terminology as established by the International Folk Music Council Study Group of Folk Dance Terminology, 1974. (Nahachewsky 2011, 171).

The IFMC Study Group defines a motif as, “ The smallest composition unit of dance, in which the kinetic elements are combined plastically, rhythmically, and dynamically in a set form, resulting in a closed choreographed pattern” (IFCM Study Group for Folk Dance 1972, 129). Martin and Pesovar define a motive as, “The smallest organic unit of dance with a relatively closed and recurring structure. These motifs exist in the consciousness of the dancer, can be remembered by the dancer and recur mostly as sequences in the dance” (Martin and Pesovar 1961, 45). A simplified combination of the IFMC syllabus and Martin and Pesovar’s analyses is utilized in this study. In Hutsul dance, motifs are generally quite easy to recognize, as many are repeated quite frequently. Many are

quite brief, corresponding with one, two or four quarter notes of the music.

Martin and Pesovar discuss a number of different motif types in their 1963 article titled, "Determination of Motive types in Dance Folklore." They classify motifs as dominant, subordinate and sporadic (Martin and Pesovar 1963, 8). Dominant motifs make up the majority motifs in a dance. They are dominant among the movement components in a dance and occur regularly, and are often repeated. These motifs are most important to the structural make up of a dance. Dominant motifs explored in this thesis include *rivna* and *krutytysia nyz'ko*.

Subordinate motifs occur less frequently and are not as important in the structural make up of a dance. These may occur sporadically or have an ornamental function. Through repetition a line of subordinate motifs may be formed.

Sporadic motifs are sometimes unplanned and occur according to chance instead or by design. In other situations, sporadic motifs may supplement others by linking them or acting as display motifs intended to show off a dancers individual ability.

Methods and Fieldwork

I come to the project as an insider to the Ukrainian dance world. I am an active member in the Ukrainian community in Canada, with a special interest in Ukrainian dance. Through participation as a dancer and dance instructor, a curiosity and drive was formed to discover more about Ukrainian dance in its many forms, contexts and meaning. I started Ukrainian dance lessons as a youth at the Yavir School of Ukrainian dance, an organization under the umbrella of the

St. Demetrius Ukrainian Catholic church in Toronto, Ontario. It is here I developed an interest for staged Ukrainian folk dance. I moved to Edmonton at the age of 17 to dance with the Ukrainian Shumka Dancers. Throughout my late teens to the time I am wrote this thesis I have taught Ukrainian dance to numerous groups in Canada. During this time period I have also travelled to Ukraine over a dozen times to dance, research and take experience the culture. Naturally with each visit I became more curious about Ukrainian folklore, specifically Ukrainian dance. I took this curiosity and focused my education towards it. After graduating from York University with a Bachelor of Fine Arts Honours, specializing in dance, I found it natural to apply for the Ukrainian Folklore program at the University of Alberta.

The ideas presented in this thesis have been shaped by the experiences and research connected with fieldwork. In the months of June and July of 2009 and 2010 I conducted fieldwork for the purpose of this thesis in the province of Ivano-Frankivs'k, Ukraine. The necessary ethics approval was received to conduct fieldwork. My fieldwork methods primarily included participant observation at weddings and other community celebrations, and personal interviews. Respondents were all willing and happy to share their knowledge of Hutsul dance. The families of weddings I documented were gracious hosts. Their openness allowed for a comfortable research and interview environment. Recorded interviews include video recording and audio recording. An index of the interviews conducted is available in the appendix.

Many respondents graciously agreed to share what they knew of dance in

the Hutsul area. The interviews varied and no single standard questionnaire was followed. Each respondent had a different way in which they engage with dance.

Roman Kumlyk is a folk musician in Verkhovyna. He has been a performer with numerous orchestras throughout his career and currently leads his own orchestra named *Cheremosh*. He has a private museum on the second floor of his house that is includes many different musical instruments which plays during self-guided tours of his museum. I was referred to Mr. Kumlyk through the Iliuk family.

Ivan Kureliuk is the director of the Hutsul Song and Dance Ensemble. Paraska Moroshchuk connected me with him. He allowed me to interview him twice as well as record two rehearsals.

Bohdan Stas'ko is a professor in the department in Choreography Studies at the Pre-Carpathian University in Ivano-Frankivs'k as well as the author of many books on dances from the Carpathian area. Mr. Stas'ko also considers himself an authority on Roman Harasymchuk's research. I was introduced to Mr. Stas'ko through Oksana Sokoliuk. These first three interviewees have the most deeply reflective perspectives.

Mykola Tafichuk is a well-known musician and folk instrument maker in the Verkhovyna area. He lives near the top of a mountain pass in the village of *Bukovets*. I became acquainted with Mr. Tafichuk in previous trips to this area. He hosted me for three nights and I conducted two interviews with him. His interviews were filled with nostalgia of his childhood and he was able to recall how vival Hutsul dancing used to be when he was younger and compare it to

current trends.

People at the Lviv Institute of Culture referred me to Paraska Moroshchuk. I phoned her and asked to meet with her and her family dance group and was pleasantly surprised at the invitation to stay with her family in their summer kitchen, which had a bed in it. I stayed with Mrs. Moroshchuk for three weeks and became friends with her and her family. She arranged for the Iliuk ensemble to perform a private concert for me in their home village of Vipche and also connected me to the bride and groom of the weddings I documented in Kryvorivnia and Zamahora.

Mykola Iliuk is the leader of the Iliuk Family Dance Ensemble. I interviewed his after they performed for me. He was knowledgeable about the history of the ensemble and also about the motifs performed within the dance.

Oksana Sokoliuk teaches dance to the Kosiv children's ensemble *Zelenyi Talisman*. She allowed me to record their rehearsal and be interiviewed. During her interview she demonstrated all the Hutsul motifs she knows of. I was referred to Mrs. Sokoliuk through Roman Pechezhak, a photographer I met along my travels that lives in Kosiv.

Vasyl Shatruk is from the village Babyn and is often asked to be a leader of vival *hutsulkas* at dance events because he is regarded to be a good dancer amongst his peers. He agreed to an interview and provided good insight into the vival dance world. I was introduced to Mr. Shatruk through Mr. Pechezhak. In some ways, his voice is the closest to revealing the vival perspective of all my interviewees. I appreciate that anyone being subjected to an interview is being

asked to “reflect” on the subject.

In addition to interviewing the above respondents, I was fortunate enough to make video recordings of *hutsulkas* in their natural contexts. I recorded dances in both vival and reflective contexts. I chose to document vival dance at weddings, based on the time of year I conducted my fieldwork as well as my intent to observe multi-generational dance events. A wedding is an excellent snap shot of many generations of a sample locality dancing together in the same time and place. I documented weddings in the villages of Mykulychyn, Kryvorivnia and Zamahora. *Hutsulkas* from three weddings are used as case studies. Vival *hutsulkas* were danced at each of the weddings I documented. In subsequent trips to Ukraine I have seen Hutsul dances numerous times, primarily in a reflective dance setting.

My presence as a researcher at these wedding may have caused things to happen that I was not aware of at the time I was recording. My suspicions are that some of the dancers at these weddings performed more display steps and attempted to “show-off” more. With that said, I propose the reflexivity did not change the form of the motifs observed very much but instead the function changed. The respondents in my interviews provided very ideologically based responses to the questions that were somewhat similar to the biases I came to this project with (emphasizing continuity between vival and reflective dancing). The members of the Iliuk and Hutsul Song and Dance Ensemble as well as Roman Kumlyk all emphasize the authenticity of their representation of Hutsul identity through dance.

I had many opportunities to document reflective dance groups, because of my personal experience and connections, and because of the large size of the reflective Hutsul dance world. I have been quite selective, specifically trying to cover a range of different styles of reflective dance. These include the Hutsul Song and Dance Ensemble and the Iliuk Family Dance Ensemble. The Iliuk family performs according to the first principle of theatricalization, and the Hutsul Ensemble works primarily according to the second principle. I imagined that this difference between the two reflective groups may shed significant light on the changes that may or may not occur in the motifs as they move into the reflective paradigm.

The Hutsul Song and Dance Ensemble represents Ukrainians living in the Ivano-Frankivs'k province through staged folk dance. Ivano-Frankivs'k includes several ethnographic regions whose populations are called Boikos, Lemkos, Pokuttians and Hutsuls respectively. The majority of their dance repertoire is made up of dances from the Hutsul region. Dancers in this group are professionals, following a career in dance. The ensemble receives government operational funding. Documenting this group provides a window through which we can observe reflective Hutsul dance that is spectacular, theatrical and nationally conscious.

The Iliuk Family Dance Ensemble is comprised of dancers and musicians from one extended family. The dance repertoire of this groups consist of three dances; *Arkan*, *Resheto* and *Hutsulka*. This repertoire was made up of dances native to the village Vipche, where the family lives. The dances were

choreographed in the 1980s and have remained unchanged to the present. This ensemble is partially sponsored by the government and occasionally performs at festivals. Documenting this group provided me the opportunity to observe processes of motif re-contextualization in a group that prides itself on the "authenticity" and minimal change in the dance forms. The notion of authenticity among that Iliuk family is that there is a direct equivalence among the motifs they perform in a vival context and those they perform in a reflective context.

Chapter 2 - *Hutsulka* and Hutsul'shchyna

Ukraine

Ukraine is a country in central and eastern Europe. It has a population of forty-six million people that live in twenty-four *oblast's (*provinces) and one autonomous republic, Crimea. Ukraine has the second largest landmass in Europe next to the Russian Federation. Much of Ukraine's history has been spent under the rule of various empires and it has not been an independent state for much of its history. In Russian imperial ideology, Ukraine is a province of Russia and this perception sometimes extends in to pop-culture. However, there is strong sentiment among millions of people that Ukraine has been a "nation" for hundreds of years with its own language and culture. Kyievan-Rus was a powerful state in the twelfth century, as was the cossack state in the 1600-1700s. Parts of Ukraine were under the rule of the Austro-Hungarian Empire from the 1700s to 1918 and large parts of Ukraine have been under the rule of the Russian empire over the past five hundred years. The Soviet period lasted from 1922-1991. In 1991 the Soviet Union dissolved and on August 24, 1991 Ukraine declared its independence.

The ethnographic region of Hutsul'shchyna is located in southwestern Ukraine and north-central Romania (*Maramureș*). In Ukraine, Hutsul'shchyna falls within the Ivano-Frankivs'k, Chernivtsi and Zakarpattia *oblast's*. Hutsul'shchyna was never under the rule of the Russian empire, instead, it was under the rule of the Austro-Hungarian Empire until 1918, then mostly within Poland in the interwar period. It became a part of the Soviet Union in 1939 for a brief period and then again in 1943 until the Soviet Union dissolved in 1991.

Figure 2-1: Ethnographic map of Ukraine. Researched and drawn by Serhij Koroliuk, 2010.

The above map illustrates the various ethnographic regions and *oblast's* of Ukraine. The *oblast's* are represented by dotted lines on the map above. The ethnographic regions are represented on the map by different colours. Ethnographic regions may be understood as groupings of people with similar dialects, traditions, lifestyle, stories, dances, songs, and so on. Exact ethnographic borders are not very clear and there is much variation that occurs in labeling ethnographic Ukrainian groupings. The regions are not official political or administrative units and therefore the borders dividing them sometimes extend beyond the administrative map of Ukraine.

Ukrainian Dance

Peasants have been dancing in villages on the territory of Ukraine for thousands of years. Excavations in the village of Hrebni, in the Kyiv region, have found pottery from the Trypillian Culture (several thousand years B.C.), depicting a female posed in what might be a ritual dance calling for a good harvest. Another excavated object from the city of Martynivka, in the Kyiv region, dating back to the sixth century B.C., portrays a male figure who appears to be dressed in an embroidered shirt, in a squat-like position, dancing the typical male dance step, the *prysiadka* (Zerebecky 1998, 5).

Peasants farmed for most of their own food, made their own utilitarian objects, had their own legends, sang songs and danced (see Shanin, 1987). They danced in different context for various purposes. Peasants danced at rituals, during celebrations and as a means of young people meeting one another. Ritual dances happened at celebrations pertaining to rites of passage and the calendar cycle, such as the arrival of spring, summer, the harvest, and the New Year's cycle.

Khorovody are still performed on a seasonal basis, however, social dances began to take shape as a form of Ukrainian dance. The *kozachok* and *metelytsia* in Central Ukraine and the *kolomiyka* and *hutsulka* in western Ukraine are good examples of popular dances (see Humeniuk 1969, 17-24). Peasants danced socially with partners and in groups. The dances contained few figures and simple structures, such as a circle or line, thus allowing them to be easily learned. Repetition was a prominent element in each dance as well as improvisation. This style of Ukrainian dance was passed on from generation to generation.

Ukrainian folk dance as a choreographic art form is a more recent phenomenon.

Dances are learned for the purpose of being performed on a stage for special spectators. The choreography is changed according to theatrical aesthetics of the times, to make it more interesting for the audience, adding variations and new figures. A "front" is established for the dancers, privileging the vantage point of the audience, normally at one side of a stage. Some of these staged dances could be based on real village dances and retain original character, costuming, and music.

Choreographed Ukrainian folk dances involved the documentation of many more steps, formations and technique. Geometric patterns held great importance according to theatrical aesthetics of the stage in these periods, and were a large part in the choreography of a dance. The connection with original folkloric dances can be distant. Some staged Ukrainian folk dances emphasize spectacular theatrical elements. In this style the choreographer takes even more of a license and creates a whole new dance form. The choreography of these dances is orientated to a theatrical audience and often created with a story backing each dance up. In this style the choreography places enormous importance on steps, character, music, costuming, and the mood of a dance. The dance in this category often tells a story; adding pantomime, expressive steps, props, as well as different characters. In this style of choreography, the influence of ballet, jazz and modern dancing are most evident. Although far from its roots, this style of choreography can be engaged with some elements of Ukrainian culture, customs, and traditions.

In the nineteenth century, Ukrainian dance began to become a mainstream commodity in theatre in Ukrainian territories, an activity that became significant in the rising Ukrainian national movement. Theatres used Ukrainian dance in operas, dramas, and plays to attract audience members. Dance added another dimension to the vocals,

instrumentation, and acting. Theatre companies began to hire choreographers and conductors to stage Ukrainian dance within their productions. The Russian Imperial Government Decree of 1876 allowed for independent professional theatre groups to be formed. This lead to a development of more professional theatre groups in Ukraine. Theater groups also developed in parts of Ukraine outside of the borders of the Russian Empire and amidst Ukrainians who were migrant workers outside the territory of Ukraine.

The first permanent theatre in Ukraine was established in 1909 (Zerebecky 1988, 24). The job of theatre manager was given to Mykhailo Sadovsky, whose influence on Ukrainian folk dance as a theatre art form was immense. Between 1916 and 1919 Sadovsky's theatrical group, in Kyiv, staged many successful dramas where vocals, dance, and musical melodies were used. Ukrainian folk dances such as the *Hopak, Kozachok, Metelytsia,* and *Khorovody* were used in such operas as Artemovsky's *Zaporozhets za Dunaiem*, Arkas' *Kataryna*, Lysenko's *Chornomortsi*, and Kotliarevsky's *Natalka-Poltavka* (Verkhovynets, 1990 [1919]). Vasyl Verkhovynets and Vasyl Avramenko worked in Sadovsky's theatre group. Verkhovynets and Avramenko have been credited as the two most influential figures in the development of staged Ukrainian folk dance and developing research in Ukrainian folk choreographic art.

Vasyl Verkhovynets entered Sadovsky's theatre group as a choirmaster in 1906 and continued his work there as a performer and choreographer until 1915. He later went to teach at the Lysenko Theatre School in Kyiv. During his time traveling with Sadovsky's theatre, Verkhovynets had the opportunity to tour extensively throughout Ukraine with the theatre company, and was able to observe peasant culture throughout

parts of Ukraine. He began to collect much ethnographic material relating to folk dance, song, and music. Working in Sadovsky's theatre, Verkhovynets saw how Ukrainian dance sparked interest in youth throughout Ukraine and became convinced there was a successful future in this art form. Verkhovynets became one of the first people to record the basic steps of Ukrainian folk dance, present a method in which choreography can be recorded, and share methodologies on how to instruct Ukrainian folk dance. He recorded this in his second published work, *Teoriia ukrainskoho narodnoho tantsiu* [Theory of Ukrainian National Dance] (1919, republished numerous times).

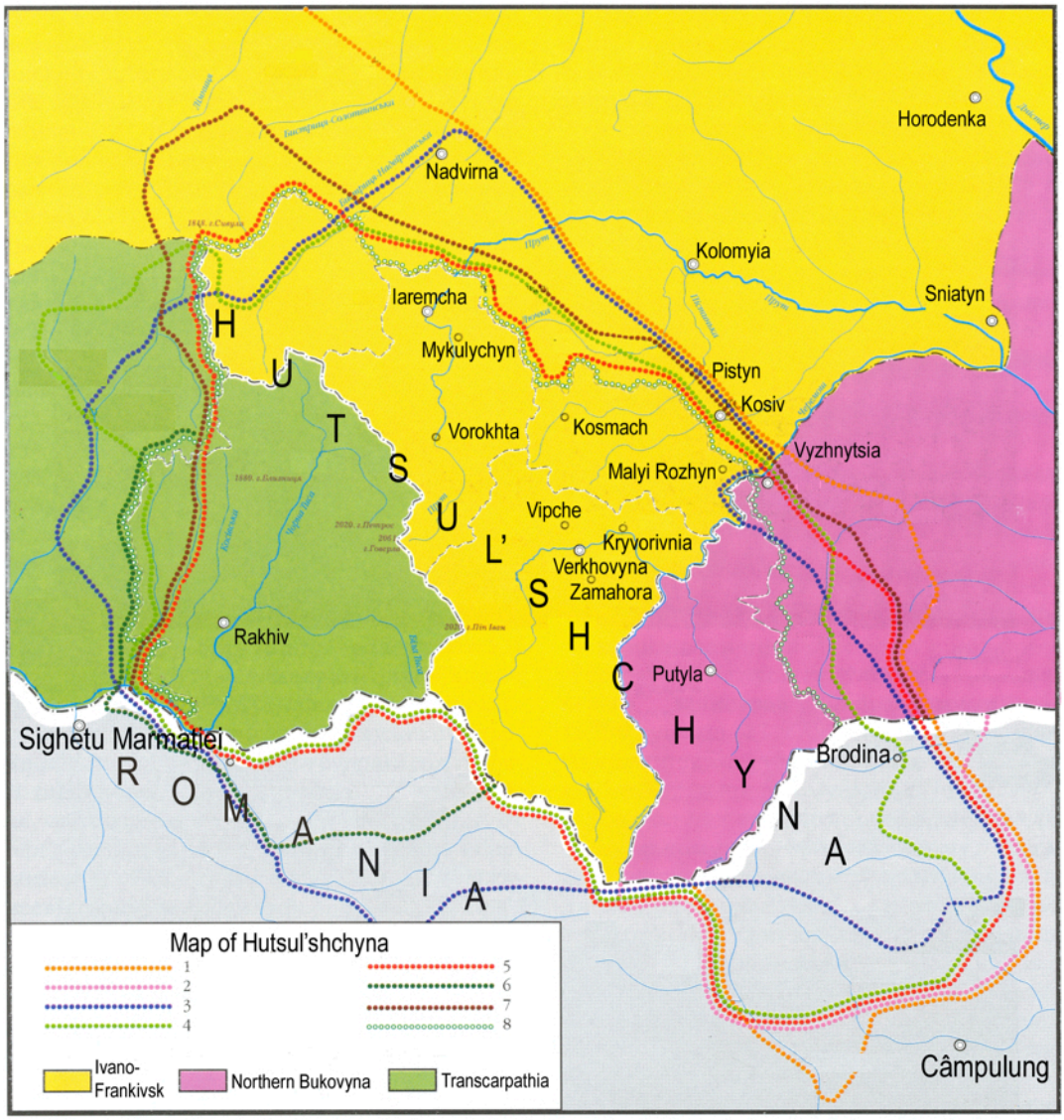
Vasyl Avramenko, credited with being the father of Ukrainian dance in Canada, studied under Professor Vasyl Verkhovynets at the Kyiv Drama School of Mykola Lysenko. Verkhovynets greatly influenced Avramenko and soon he too became very familiar with Ukrainian folk dance. Avramenko also saw Ukrainian dance as a means to demonstrate the hopes, feelings, and every day customs of Ukrainian people.

Ann Herman writes of what Ukrainian dance was like in New York pre-Avramenko, existing only as a participatory dance. "The Ukrainian dances would be done mostly to *kolomyika* tunes or occasionally to the Hopak tune that we all know. A big circle would form with no partners and whoever wanted would go in the middle and improvise in the center" (Herman 1961, 18). Both vival and reflective Ukrainian folk dances have evolved alongside each other, crisscrossing on occasion and influencing one another. The development of vival and reflective dance in Ukraine has been shaped in different ways throughout history. Staged Ukrainian folk dance has evolved since the nineteenth century as an established art form with various types of dances and styles of choreography throughout Ukraine and eventually through diaspora communities.

Hutsuls - A Brief Ethnography

Hutsul'shchyna is an ethnographic region situated in the Carpathian mountain range. I conducted my fieldwork primarily in the Ivano-Frankivs'k Province, in the southwest corner of Ukraine. The places where I collected my data include; the cities Ivano-Frankivs'k and Kolomyia, the towns Verkhovyna and Kosiv, as well as the villages Bukovets', Kryvorivnia, Mykulychyn, Pistyn, Vipche, Vorokhta and Zamahora. These places are labeled on the map below.

The map below shows where ethnic Hutsuls live. The map is divided into three parts, segmenting settlements of ethnic Hutsuls through three administrative areas of Ukraine; the Transcarpathian *oblast'*, Ivano-Frankivs'k and the Chernivtsi *oblast'* (called Northern Bukovyna in the caption). The *oblast'* capital Ivano-Frankivs'k is a city just north of the edge of the map.



The boundaries of Hutusl'shchyna as defined by various researchers:
1 - S. Vytvyts'kyi, 1863; 2 - H. Kupchanko, 1875; 3 - "Halychyna, Bukovyna, Uhors'ka Rus'", 1915; 4 - V. Hnatiuk, 1923; 5 - V. Kubiyiovych, 1955; 6 - V. Kubiyiovych, 1955 (mezha perekhidnoi terytorii hutsul'shchyny); 7 - Y. Hoshko, 1987; 8 - M. Lavruk, 1997

Figure 2-2: Ethnographic map of Hutsul'shchyna. Translated and adapted from *Hutsuly ukrains'kykh karpat* (Lavruk, 2005, 104).

Traditionally Hutsuls engage in animal husbandry, sheep herding, forestry, and some agriculture. Hutsul material culture has been extensively described by ethnographers and prized for being unique, archaic and beautiful. Many genres have been studied, including architecture, embroidery, metalwork, weaving and woodworking (see Kaindl, 2000 [1893]).

Hutsuls have traditions rooted in life cycle and calendar cycle celebrations. Many of these celebrations include social dancing. Gatherings at which Hutsuls dance include baptisms, engagements parties, weddings, *toloky* (working bees), *vechirky* (social evenings) and *vulytsi* (street dances) (Harasymchuk 1956, 26-58).

Hutsul Music

Many of the traditional instruments of Hutsul'shchyna are made of wood and animal skin. *Troisty muzyky* (trios of musicians) are typically seen as the accompaniment to dancing. The most common combination of three instruments includes the *bubon* (drum), *skrypka* (fiddle) and *tsymbaly* (hammered dulcimer). Other instruments include a *sopilka* (wooden flute), and *baian* (button accordion), and *bas* (bass fiddle).

At contemporary events in Hutsul villages one may observe a disc jockey or live musicians to provide music for dancing. In my fieldwork conducted in the summers of 2009 and 2010 I only observed live musicians at the dance events I attended. In personal conversations with Hutsuls they said there is a trend shifting toward celebrating events at restaurants and hiring one musician who plays on the *klavysh* (electronic keyboard) and simulates other instruments through the use of pre-recorded tracks. I observed a *klavysh* at several events in place of the *baian* among the traditional instruments to provide

musical accompaniment for dancing. The kinds of music observed at vival dance events include polka, waltz, tango, *hutsulka*, *estrada* (popular music), *shaik* (rock-and-roll from the 1950s/60s era). The types of vival dances I observed were group dances, couple dances, and dances with an emcee to call out the figures.

Hutsul Folk Dress

The national costume of Hutsul'shchyna is stylistically characteristic of Hutsul folk dress from the nineteenth century. The four main factors for the development and style of folk dress are geographical location, climate conditions, foreign influences, and spiritual beliefs (Lychak & Nahachewsky 1984, 3). These factors are coupled with adaptation to the available resources and individual artistic talents. The raw materials used in the creation of nineteenth century folk dress came from plants and animals. Plants yielded hemp and flax while bark from trees was used for footwear. Wools and skins were used from animals (Kozholianko, 1994).

There are numerous characteristics of Hutsul folk costuming when comparing nineteenth century peasant clothing with the contemporary costume worn to symbolize Hutsul identity. Men's costuming includes a shirt, pants, a belt, socks, footwear, a vest, a coat, and a hat (see Bilan & Stelmachuk 2011, 225-240). The *sorochka* (shirt) utilizes minimal embroidery around the cuffs or on the collar, is worn outside the pants, extending as far down as the knees, and is belted around the waist. The *hachi/kholoshni/portianytsi* (pants) are straight cut, often red or black colour, and either hang open at the ankle or are fastened by leg wrappings called *kapchuri*. The *poias/cheres* (belt) is either woven of wool, flax or hemp or made of leather and studded for ornamentation. The *kyptar* (vest) is made of sheepskin with ornamentation sewn on,

sleeveless with an upright collar, and worn by both men and women. A *serdak* (coat) is straight cut with full-length sleeves, an upright collar, and is usually red or black in colour with ornamentation on the collar and seems. The *krysania* (hat) is made of felt, decorated, and black in colour. *Postoly* are soft leather moccasin style footwear which are worn in the reflective costume by both men and women.

The women's national Hutsul costume has seen quite an adaptation for stage dance to allow more freedom of movement and is continually modified in certain dance groups with the development of a more contemporary movement vocabulary. The national costume includes a blouse, skirt, underskirt, apron, vest, footwear, and headwear. The embroidered *sorochka* has changed from one length of fabric that extended below the knees. It is now normally worn as two separate pieces. The bottom piece is a *pidtychka* (underskirt), into which the blouse is tucked. The blouse is decorated with embroidery on the collar, cuffs, and on the upper sleeve by the shoulder. The *zapaska* (skirt) is made of two rectangular panels of woven fabric worn with one panel at the front of the body and the second one at the back. Some twenty first century folk dance costumes still utilize woven woolen *zapasky* but a shift has occurred towards lighter and less expensive fabrics. The headwear worn in reflective dress often corresponds to the *uplitka*, which is made to resemble a braid, and is decorated with copper plates and buttons. A second commonly used headpiece is a *chil'tse* which is a metal wire strung around the head with dangling ornamentation.

Twenty first century dress in Hutsul'shchyna has little or no connection to the national model, instead, more connection with popular western clothing trends. Folk dress used in reflective settings has captured a specific period in history, which is

embodied in its construction. At festivals, weddings and other special occasions in Hutsul'shchyna one can see elements of reflective folk dress being worn in a contemporary setting by participants or more often, for sale by merchants. In my fieldwork I observed a white wedding gown for the bride and a suit for groom being worn on the Saturday during a wedding celebration, and national folk clothing being worn on the Sunday. The wedding party dressed to match styles with the bride and groom.

Figure 2-3: Wedding party in Zamahora. Clothing worn on Sunday for church and reception. Photo by P. Olijnyk, 2009.

Figure 2-4: Footwear of a Bride and Groom at wedding in Zamahora. *Hachi, kapchuri, postoly, choboty (*boots). Photo by P. Olijnyk, 2009.

***Hutsulka* - A Dance**

Hutsulka is a popular dance among Hutsuls and staged folk dance groups. This dance exists in both vival and reflective contexts. The motifs differ in each context although it is possible to discuss their structure and how they differ from one context to the other.

Hutsulka is the name for a piece of music as well as a dance in both the reflective and vival traditions (Vasyl'chuk & Savchuk 2002, 176-177). However, Harasymchuk notes that Hutsuls may refer to this dance as *starovyts'kyi danets'* (ancient dance), *huliaty* (to dance), *prostyi danets'* (plain dance), *kruhlyi danets'* (circular dance), *kruhla*

(circular), *nash danets'* (our dance), *pans'kyi danets'*, *pershyi danets'* (first dance), and *danets' v kolessi* (dance in a circle) (Harasymchuk 1939, 200). Some names of these dances make reference to structural elements in the dance. In several older *kolomyika*-type dances listed by Harasymchuk, the name of the dance is the same as the primary motif being performed throughout the dance. Examples of this are the dance *rivna* where the primary motif is *rivna* and the dance *vysoka* where the primary motive is *vysoka*. The connection between dance names and primary motifs or structural elements seems to be common. The dance *hutsulka*, however, does not have a specific structural element or motif tied to the etymology of its name.

Harasymchuk categorizes this dance musically as a hybrid *kolomyika-kozachok* type dance. I would further extend its hybridity to the motifs performed in the dance, as they seem to exist in earlier *kolomyika*-type and *kozachok*-type dances.

The dance *hutsulka* in its vival context has a written record that is less than two hundred years old (see Kaindl 1893, 10.; Kolberg vol. 3, 1889, 4.; Shukhevych, vol. 5, 1902, 80; Simiginowicz-Staufe 1884, 89). It may be much older, and some scholars discuss its pagan roots, but there is little factual evidence to support those claims (Stas'ko interview, Marusyk PhD dissertation, in progress). It is hard to pinpoint when this dance became one of the most common social dances of the Hutsuls.

The earliest documentation of *Hutsulka* being performed in a reflective setting seems to be as a part of Hnat' Khotkevych's theatre group made up of Hutsuls. This group was formed in 1910 and performed various ethnographic plays including *Hutsuls'ke vesillia* (Hutsul Wedding) (Vasyl'chuk & Savchuk 2002, 181).

Motifs in *Hutsulka*

Harasymchuk records the repertoire of four reflective dance groups in his 1956 manuscript, "*Rozvytok narodno-khoreohrafichno mystetstva radians'koho Prykarpattia".* Below is a table of motif names collected from the descriptions of each of these ensemble's Hutsulka dances.

Stanislavs'kyi Ansambl' (p. 221)	**Verbovets' (p. 222)**	**Chornohora (p. 222)**	**Zhab'ie (p. 222)**
bichnyi tropitok			
dorizhka (f)			
haiduk (m)	haiduk (m)	haiduk (m)	
	holubchyk		
			krutytysia nyz'ka
			krutytysia pidpoharynka
	merezhka	merezhka	
nyz'ka	nyz'ka	nyz'ka	
nyz'kyi tropitachok		nyz'kyi tropitachok	
	pereskok		pereskok
pidpoharynka	pidpoharynka	pidpoharynka	pidpoharynka
		rivna	
	trisunka (f)		
tropitok (m)	tropitok	tropitok	tropitok
		tropitok vysoko	
tropitok z obertom (f)		tropitok z obertom (f)	
uhynannia (f)	uhynannia (f)	uhynannia (f)	uhynannia(f)
vysoka	vysoka	vysoka	

Figure 2-5: Motifs from four documented *Hutsulka* dances (Harasymchuk, 2008). Legend: (m) indicates male only motif, (f) indicated female only motif

The above chart is an example of the many different motifs found in the dance *Hutsulka*. Of the many motifs available, I have chosen four. The four motifs being examined are *rivna, krutytysia, tropot* and *haiduk*. I chose these specific motifs because they exist in both the vival and reflective realms. There are other motifs not mentioned in

this study that exist in a vival or reflective *Hutsulka.* These four motifs do not always appear in every *hutsulka* either, however they act as a good spring board for examining the interplay of the vival and reflective paradigms and allow a more in depth investigation into the form of these specific motifs.

The material presented in this thesis is investigative and explorative rather than absolute. The thesis intends to utilize existing research and my own data collected over two fieldwork expeditions to Ukraine.

Brief Survey of Existing Research

Existing research related to the topic of this thesis provides a framework from which I am able to build my ideas. The terms used in naming the motifs, explaining the movements, and modes of analysis are selected from a few main publications and are employed consistently here to remain clear and concise. The authors of these works include Roman Harasymchuk, Bohdan Stas'ko, Andriy Nahachewsky and the IFMC Study Group for Folk Dance Terminology.

Roman Harasymchuk conducted extensive fieldwork on vival dances of Western Ukraine from the 1930s to the 1960s. He worked primarily in the Hutsul area for his initial and most detailed work, from 1931-1933. He published his findings in a monograph titled, *Tance huculskie* (Hutsul Dances), in the Polish language in 1939. This is a very valuable resource as the research was early, extensive, and systematic. Harasymchuk's 1956 manuscript for which he received the rank of Candidate of Sciences, "Rozvytok narodno-khoreohrafichnoho mystetstva radians'koho Prykarpattia" (The development of folk choreographic art in Soviet Precarpathia), reports on supplemental fieldwork as well as what was collected in the 1930s. It is rewritten to

conform to Soviet academic expectations of that time. This second publication offers a look at reflective dance choreographies of the time, material that is not present in the 1939 publication.

In 2008 the Instytyt narodoznavstva (Institute of Ethnography) in L'viv published *Roman Harasymchuk: Narodni tantsi ukraintsiv karpat - Knyha 1. Hutsul's'ki tantsi* (Roman Harasymchuk: Folk dances of Ukrainian carpathians - Book 1. Hutsul dances). This book includes a Ukrainian translation of Harasymchuk's 1939 publication as well as material from his 1956 unpublished manuscript listed above.

In 2010 Bohdan Stas'ko published *Roman Harasymchuk ta ioho avtentychni "Tantsi hutsul's'ki"* (Roman Harasymchuk and his authentic "Hutsul dances"). Stas'ko translated Harasymchuk's 1939 publication and paraphrases much of it a text book form designed for university choreography studies. The author reconstructs and interprets some elements of the dances Harasymchuk notates. Stas'ko offers verbal descriptions of the dances as he interprets Harasymchuk's algebraic notation method. Stas'ko also created new photographs of different arm linkages, hand holds, and dance formations.

Andriy Nahachewsky has a number of published books and articles from which much of the theoretical framework of this thesis is constructed. Many of the terms I use are obtained from his academic works. Nahachewksy's PhD dissertation, "The Kolomyika: Change and Diversity in Canadian Ukrainian Folk Dance," offers an in-depth structural analysis of the *kolomyika* dance in several different contexts, including motifs. His work has a strong influence on the ideas presented in this thesis.

Chapter 3 - Vival *Hutsulka*

Motifs of *Hutsulka* in Vival Contexts

Hutsuls dance at many celebrations and have a varied repertoire of dances. I have over forty hours of recorded video from my fieldwork of Hutsul weddings. The most common forms are polkas, waltzes, techno, rock-n-roll, dance games and *hutsulkas*. The dance *hutsulka* was a popular dance at all the wedding receptions I documented. Among the many dances collected in my data, *hutsulka* stands out as an important vernacular dance performed in this area. It is a dance with a name associated with the very ethnographic region in which it is performed. It was normal and natural to be danced at various points throughout the evening.

Recent publications have surfaced describing vernacular dance in Hutsul'shchyna (see chapter 2). Harasymchuk documented dances from the Hutsul area in the 1930s (Harasymchuk, 2008). He grouped dances into the following categories; "*kolomyika* type dances," "*kozachok* type dances," "*kolomyika-kozachok* type dances," "ritual dances," "processional dances," "dances with Romanian elements," and "newer dances in the Hutsul region." The categories I draw from the most in this thesis are; "*kolomyika*-type dances," "*kozachok*-type dances" and "*kolomyika-kozachok* type dances." According to Harasymchuk's classifications system, the *hutsulka* has two parts in its musical structure and is classified as a "*kolomyika-kozachok* type dance." More specifically, Harasymchuk characterizes the melodic structure of the dance as a *kolomyika* with elements of *kozachok* melodies. Harasymchuk elaborates on this two-part musical form. The first part is sometimes called "*rivna"* and is accompanied by a *kolomyika* type melody. *Rivna* translates to "flat" or "smooth" and is described as an early *kolomyika*-type dance in which the main dance motif is called *rivna* (Harasymchuk 1939, 49-53).

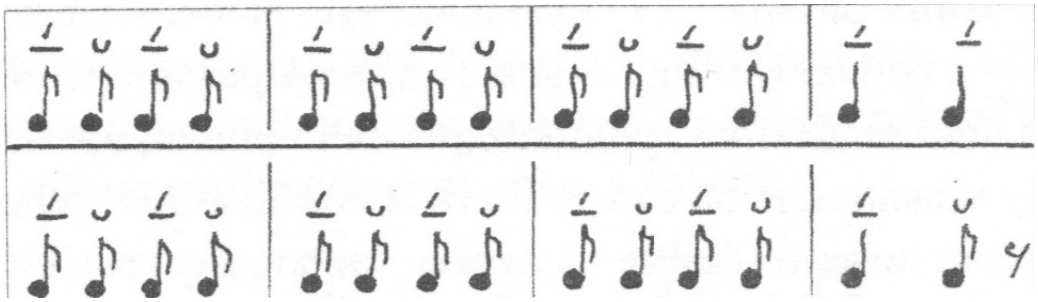


Figure 3-1: The classical *kolomyika* rhythm (Harasymchuk 2008, 45).

The second part is called *do hory* (going up), and is accompanied by a *kozachok* type melody. This part in the *hutsulka* is generally characterized by more energetic movement and motifs which involve dancers performing more display steps, sometimes called *kozachky* (Recorded Interview: Kumlyk, 2009).

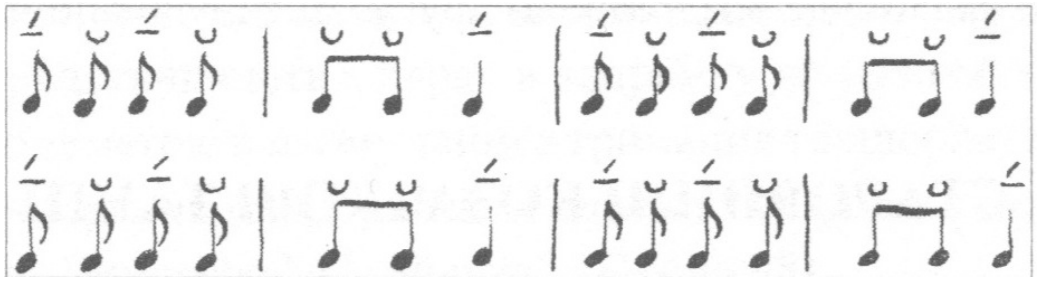


Figure 3-2: One of the classical *kozachok* rhythms (Harasymchuk 2008, 131).

A third section called *pivtorak* is sometimes played as a coda to signify the end of a *hutsulka* (Vasyl'chuk & Savchuk 2002, 177). This is also often referred to as a coda. *Pivtorak* is shortened from *do pivtora razy*, which means "to one and a half times." This refers to an eight bar melody being performed one and a half times by the musicians.

In my fieldwork, the *kolomyika-kozachok* musical forms do not always align themselves with the motifs being performed by the dancers. These sections may appear a lot, a little, or not at all in the vival *hutsulkas* I observed. Throughout my fieldwork I

observed that participants in vival *hutsulkas* could join the dance or exit the dance at any point while the music was being played. A coda finish usually indicates the end of a *hutsulka* and a cue for the participants to stop dancing.

Volodymyr Shukhevych, an ethnographer and author of a five volume ethnography of the Hutsul region, contributes a section on dance in part three of his work. He identifies the main motifs in dances from the Hutsul region as *tropata*, *holubtsi shchibaty*, *perekruchuvatysia*, and *haiduk* (Shukhevych 1902, 78-80). Nahachewsky provides a translation of Shukhevych's section on vival dance in his doctoral dissertation titled "The *Kolomyika*: Change and Diversity in Canadian Ukrainian Folk Dance*."*

> "We see four types of movement in Hutsul dance; *tropata*, *haiduk, holubtsi (shchibaty),* and *perekruchuvatysia*.
> *Tropata* are peformed in such a way, that the lad stamps on the ground three times with one foot, then the same with the other. At this time he moves slightly to the side or front.
> *Haiduk* is performed in two ways. 1. The lad lifts one leg high and this turns around in the air, squats down to the ground, lifts himself up, and stamps his foot. 2. The lad squats down and lifts himself up.
> *Holubtsi shchibaty* is performed by striking one heel to the other, either to the side or to the front.
> *Perekruchuvatysia* is performed by spinning around on one heel.
> The men perform all four of these movements, women dance only *tropata*, and spin around a lot, though slowly. They dance from one foot to the other, tapping them in time. Men dance high (*vysoko*) because they lift their legs in the air. Women do not. For this reason the men's dance is called *vysokyi* (high dance) and the women's *dribnyi* (fine dance)...
> The four major movements are combined with formations in a circle, in couples (*na pered*), using all four types of movement, as well as with variations in tempo to produce a variety of dances. 1. *Hutsulka* or *Kolomyika* is danced by couples *na pered* using all four types of movement. The couples spin..." (Nahachewsky 1991, 94).

Shukhevych's work is valuable in that it provides an early list of actual dances and actual steps performed in the Hutsul region. However, his motif descriptions are not as detailed as those that Roman Harasymchuk provided some 37 years later.

Harasymchuk's first grouping of Hutsul dances, "*kolomyika*-type dances," often consist of one dominant motif. These dances are; *kolo, rivna, dzhoha* or *krutytysia vysoko, trisunka,* and *pivtorak* (see Harasymchuk 2008, 47-65). Motifs from these dances are being used in present day *hutsulkas*, in both vival and reflective contexts. Harasymchuk has placed *hutsulka* in a hybrid category based on its musical structure. I would extend this hybridity to the motifs in the dance itself. The vival *hutsulkas* observed in my data seemed to act as a melting pot of motifs and often include three or more different steps performed throughout the dance. This is in start contrast to the *kolomyika*-type dances Harasymchuk writes about which only consist of one or sometimes two motifs.

Harasymchuk lists the motifs in the dance *hutsulka* as *rivna*, *tropot, krutytysia*, and sometimes *haiduk* (Harasymczuk 1939, 118-140). *Rivna* and *krutytsia* are dominant motifs, *tropot* and *haiduk* are occasional motifs as well as display steps. Harasymchuk describes the form of the dances using text based descriptions and includes visual tablets of feet to try illustrate the motifs. Other scholars such as Nahachewsky (1991, 322-764), Stas'ko and Marusyk (2008, 215-220), Kurchiv and Pavliv (2008, 40-44; 340-369) have reconstructed motifs utilizing various methods. The motif descriptions available from Nahachewsky use Labanotation. Stas'ko and Marusyk use photographs and text descriptions to reconstruct the motifs Harasymchuk presents. Kyrchiv and Pavliuk more simply provide a translation of Harasymchuk's words from Polish to Ukrainian.

It would be difficult to compare the dances recorded by scholars such as Harasymchuk, Kolberg and Shukhevych because their brief verbal descriptions simply do not provide enough detail to compare the motifs accurately. The dances they observed

and documented may have been different in many ways from the *hutsulkas* collected in my research, however, there seems to be a significant continuity in some of the motifs being performed. The case studies below allow for a look at the performance contexts of the motifs to complement the prescriptions offered earlier in the chapter. Kolberg writes about the dance *kolomyika*, which many Hutsuls consider to be different from the *hutsulka*. However, a number of the motifs seem to be shared. Motifs may transcend dance names and ethnographic or geographical borders. In dance traditions with a significant degree of improvisation, they act as a road map for a dance but one that is being written while driving instead of being followed by the driver. The dancers write the map and scholars try to read it. Each *hutsulka* does not contain every motif examined in this study and the three *hutsulkas* selected for the case studies are only a small sample of the thirteen *hutsulkas* I documented in 2009. My data probably does not represent all the variation that occurred in the hundreds, perhaps thousands of *hutsulkas* that were performed that year in vival contexts, but I am convinced that it is a sufficient representative sample. This sample will be useful in allowing us to better understand motifs performed in *hutsulkas* as they may differ in vival and in reflective contexts.

Motif Selection

The four motifs selected for the purpose of this study exist in many of the *hutsulkas* observed during my fieldwork. I describe them here to show their form and significance. The descriptions also provide a baseline from which I can compare the motifs as they are performed in reflective contexts. I use the names of the motifs based on those provided by Roman Harasymchuk. It is interesting to note that the performer may not always know the motif names. The performer in a vival context may not categorize and name the

motifs in the same way a choreographer or a researcher would. A dancer who has received formal training may know what a specific dance step is called as that information may have been transmitted from the person who taught them the step.

The motif descriptions below are "prescriptions" of how a motif might be performed in its ideal. Nahachewsky defines prescriptive dance notation as, "Presenting the formula of the idealized dance, as it exists in the mind of the dancer" (Nahachewsky 1995, 1). Performance of the motif in a vival context may have many variants. Differences may be observed from participant to participant, house to house, village to village, and region to region, etc. Harasymchuk attempted some analysis of motif migrational patterns in and around the Hutsul area (see Harasymczuk 1939, 289) and Nahachewsky 2011, 55-66).

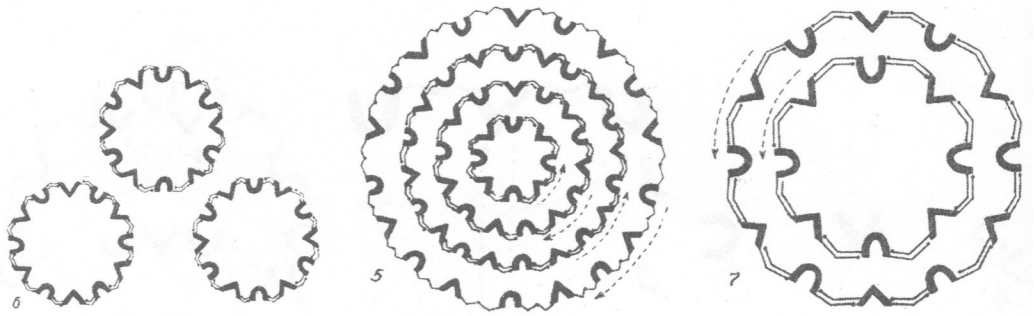
Formations

I observed several formations in vival *hutsulkas*. These included: couples; small closed circles containing 3 people; medium sized closed circles containing 4-8 people; large closed circles of 9 or more people; concentric circles; and chain-like formations traveling around the outer edges of the dance space. In most of the *hutsulkas* the participants danced in one or two of these formations throughout the duration of the dance. Sometimes the formations are clear and exact, while at other times, they are incomplete, distorted or asymmetrical, and sometimes the transitions from one formation to another take some time to accomplish, as the dancers don't notice or don't pay attention to the improvised changes of the group.

The dance space has a large impact on the formations of vival *hutsulkas*. If dancing took place inside a home, in a barn, or in a tent-like structure, the dance space is limited

to the size of the structure. Concentric circles are often used when there is limited space. Harasymchuk calls this formation *dva kolachi*. This is less often the case during a reflective *Hutsulka* as the performance space is often on a stage in a theatre, or sometimes outdoors on a large piece of flat land. In staged dances, the formations are actively pre-planned, and more care is taken that the dance space (the stage) is exactly suitable for the floor plan.

In vival *hutsulkas,* specific formations in the dance may lend themselves to certain motifs better than others. For example, certain arm linkages and hand holds may allow for a closed circle to travel around its axis faster, which allows an increase in the speed at which the feet are traveling. In these cases a lift may be possible (where the female dancers are lifted right off the floor). I feel the formations directly affect the motif choice made by the dancer. There may be a variety of factors that play in to the duration a motif is performed in a certain formation. From personal observation, I suggest that factors such as fatigue, loss of balance, change of direction, or desire to perform a display step may influence the duration of a motif in vival *hutsulkas*. Descriptions of formations are therefore important in this thesis.



249. Гуцулка 250. Гуцулка 251. Гуцулка

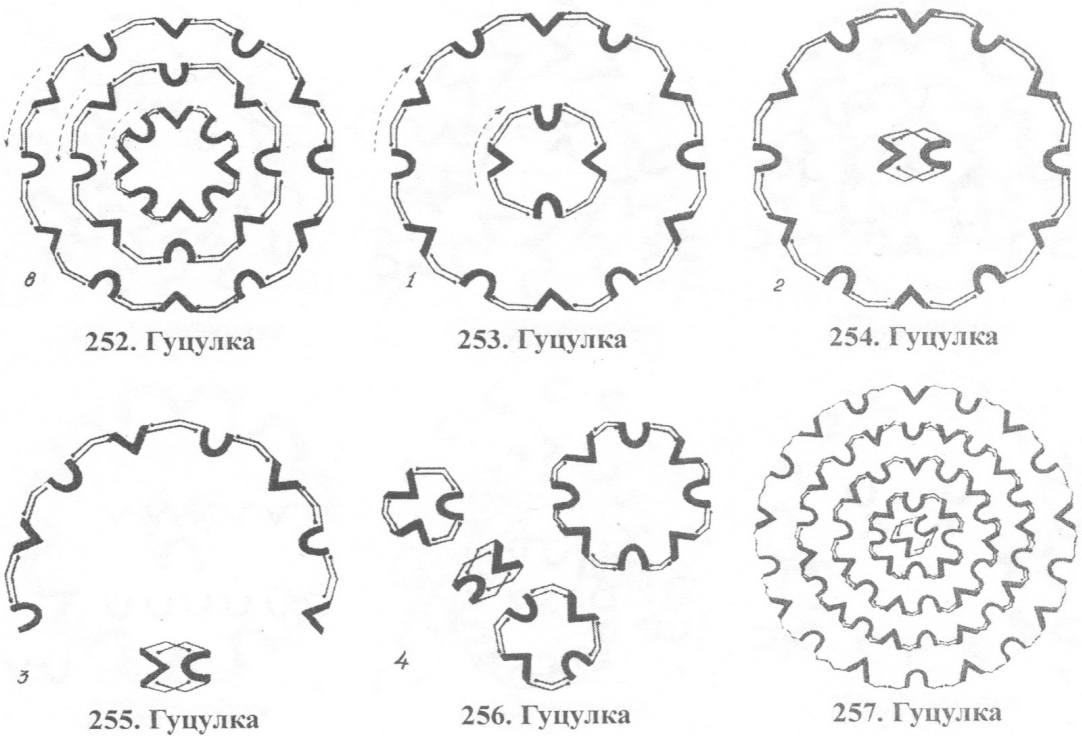


Figure 3-3: Formations used in vival *hutsulkas* based on Harasymchuk's data. (Harasymchuk 2008, 390-391).

Motif Prescriptions

Rivna

Rivna, meaning "even, flat, level, steady or plain," is performed as a sideways walking step with one foot crossing over or in front of the other. Harasymchuk suggests that *rivna* is among the oldest dance motifs of the Hutsuls, used in the dances *rivna* and *kolo*. The dance *rivna* may have been named after the step *rivna* or visa-versa. The main motif of the dance *kolo* is *rivna.* In the fieldwork conducted in the 1930s by Harasymchuk, there is evidence of the dance *rivna* having different names in different areas of the Hutsul region. The dance *rivna* was also commonly referred to as *starovits'kyi danets'* (old dance). In the village of *Zhabie*, presently Verkhovyna, respondents informed Harasymchuk that up until 1908 this dance was referred to as

nyzkyi danets' (low dance) because the dancers did not lift their feet high off the ground. The name *didova hutsulka* (grandfather's *hutsulka*) was found in the village *Hryniava* (Harasymchuk 200, 2008). This name makes reference to the older age of the people who chose to participate in it. During my interview with Bohdan Stas'ko, he said Hutsuls used to dance at slower tempos and names such as *didova hutsulka* were made up by young people who wanted to dance to a faster tempo (Stas'ko, Recorded Interviewed, 2009).

The main formation in these two dances is a circle. Hutsuls also call this type dancing; *v koleso* (in a wheel), *v odyn kruh* (in one circle), *a vse kruh* (everything circling) (Schnaider 12:304, 1907). The motif can be performed by any number of dancers in a circle, normally all in unison.

Figure 3-4: Four men in the village of Iabluniv performing *rivna* during the dance *kolo*, 1930s. They are linked with their arms behind their backs in a *hrebinka* hold. (Harasymchuk 2008, 49).

Harasymchuk suggests an important holding pattern called *hrebinka* (a comb) used in the dance *kolo*. This holding pattern occurs with the dancers in a circle. The dancers extend their arms behind their neighbours' backs and join hands (locking fingers) with the persons next to their neighbours. Harasymchuk believes that his way of holding hands migrated to Hutsul'shchyna from the Bukovynian region at the beginning of the 20th century and appeared in connection with the growing tempo of the dance and the need to hold on tightly (Stas'ko and Marusyk 2010, 21). This type of hand-hold is referred to by Harasymchuk as *trymatysia v skraklia*. As a variation of this holding pattern, the dancers place their hands on their neighbours' waists.

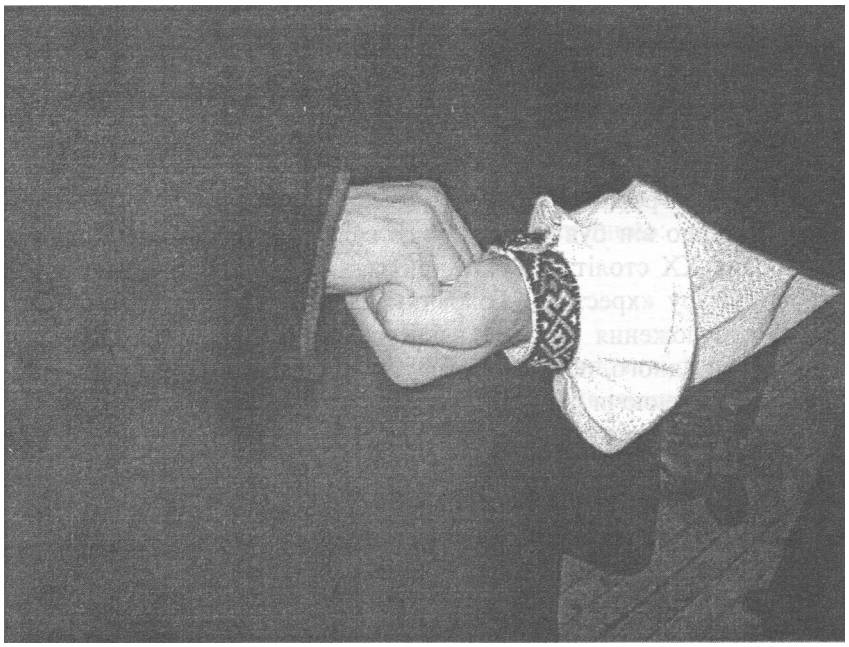


Figure 3-5: Picture of *skraklia* handhold as reconstructed in *Roman Harasymchuk ta ioho avtentychni "tantsi hutsuly" (zakhidni etnohrafichnyi rehiony)* (Stas'ko and Marusyk 2010, 47).

Below is a prescription for the motif *rivna*:

Formation: Circle
Hold: On shoulders, hand-in-hand, or *hrebinka*
Movement type: Walking
Tempo: Any
Meter: $\frac{2}{4}$
Rhythm: ♩ ♩

Count Description

2/4

1 - step with the right foot to the left in front of the left foot, around the central axis of the circle
& - step left with the left foot
Repeat identically as the circle rotates around its centre. The motif can be performed in the other direction as well.

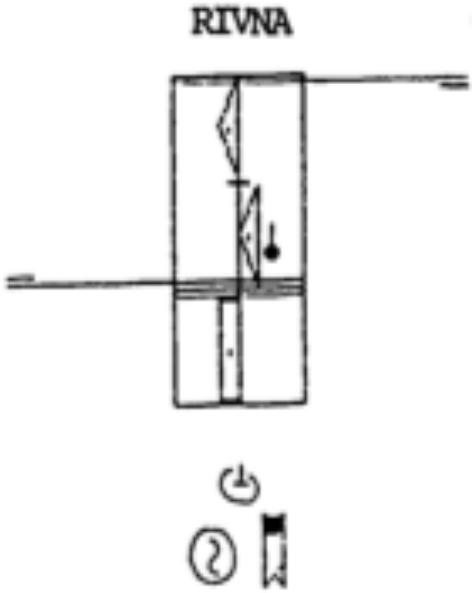


Figure 3-6: Kinetogram by Andriy Nahachewsky representing *rivna* from Roman Harasymchuk's *Tance huculskie* (Nahachewsky 97, 1991).

Figure 3-7: Tablet demonstrating *rivna* (Harasymczuk 1939, 260).

Krutytysia

The motif name *krutytysia* stems from the word *krutyty* which means "to twist." Respondants also sometimes called it *obertaty,* in my fieldwork, meaning "to turn," (Recorded interviews; Kureliuk 2009, Sokoliuk 2009, Stas'ko 2009). *Krutytysia* is danced by pairs of dancers who hold on to each other, and describes the circular rotation around their central axis. This is a dominant motif of couple dancing in *hutsulka*. Some dancers use the broad term "*krutky"* (turns) or *vsiaki krutky* (various turns) in reference to this motif (Recorded Interviews: Tafichuk, Kumlyk. 2009). Harasymchuk suggests that couple dancing evolved out of the dances *kolo* and *rivna* around the 1900s but there is conflicting evidence regarding this date (see Nahachewsky 97, 1991). Indeed, couple dancing may be much older in this area. Harasymchuk suggests that *krutytysia* evolved out of the dance *rivna* and has transformed structurally as the context changes from a group circle dance into a couple dance consisting of two or more pairs. The motif *krutytysia* is similar in form to *rivna*.

In my fieldwork, variants of *krutytysia* were commonly referred to as *nyzka krutka, dribna krutka,* and *vysoka krutka*. Harasymchuk identifies two variants of *krutytysia*; *krutytysia nyz'ko* and *krutytysia vysoko*. Harasymchuk calls the *dribna* variant *krutytysia pivpoharynka* (Harasymchuk 220, 2008). These motifs are performed interchangeably or individually.

Krutytysia nyz'ko

The word *nyz'ko* means "low." Harasymchuk suggests this motif is characteristic of older dances, which do not involve lifting the leg off the ground. He highlights the importance of this step, "*Krutytysia* gave way to the development of different types of *kolomyika-kozachok* type dances" (Harasymchuk 50, 2008). I observed this motif performed at the dance events I attended.

Below is a prescription for the motif *krutytysia nyz'ko*

Formation: Couple
Hold: Closed
Movement type: Walking
Meter: $\frac{2}{4}$
Rhythm: ♩ ♩

Count	Description

2/4

1 - step forward-left with the right foot and rotate clockwise together with partner around the central axis
& - step left with the left foot
Repeat identically. The motif can also be performed in the other direction.

Krutytysia Dribna

The word *dribna* means "small" or "fine" and is used to describe the quick rhythmic contact that the feet make with the floor. In this motif, footfalls occur at an interval of eighth notes, rather than quarter notes, twice as many times per beat as in *krutytysia nyz'ko*. Also, the feet are closer to the ground. The frequency at which the dancer alternates stepping onto their feet creates a faster turning speed around the couple's central axis.

Below is a prescription for the variant *dribna krutka*:

Formation: Couple
Hold: Closed
Movement type: Walking
Tempo: Fast, very fast
Meter: $\frac{2}{4}$
Rhythm: ♪ ♪

Count Description

2/4

1 - step forward-left with the right foot, (placing it almost at the central axis point, beside the inside of the partner's right foot) and rotate clockwise together with partner around the central axis
i - step left with the left foot, allowing further clockwise rotation around the central axis
Repeat identically. The motif can also be performed in the other direction.

Vysoka & Krutytysia Vysoko

Vysoka, which translates as "the high one," is the name of a *kolomyika*-type dance in Harasymchuk's classification. He suggests that from this dance, other types of dances and motifs were developed. The name, *vysoka*, suggests that the movements in this dance involve lifting the leg high. The dance includes the motif

krutytysia vysoko, which is also present in the dance *hutsulka*. The motif may be described as a step, then a hop on one leg while lifting the other leg, followed by another step. Harasymchuk suggests that the dance *vysoka* was originally a circle dance, and then developed, like *rivna,* into a couple dance.

The motif's rhythmical relationship with the music is different from *krutytysia nyz'ko* and *krutytysia dribna.* The gesturing leg lifts while weight is simultaneously transferred to the stepping leg.

The motifs *krutytysia nyz'ko* and *krutytysia vysoko* were used somewhat interchangeably while dancing. Participants sometimes started dancing *nyz'ko*, and when they wanted to, or if following a leader who called out the dance steps, they changed to *vysoko*, then back to *nyz'ko,* and so on. I did not observe this step performed by a group of dancers in a closed circle in a vival context, but always with couples spinning.

This motif, as observed in my fieldwork, had many variations to it. In some variations, the knee was lifted forward to create the high point of the leg gesture. In other cases, the back of the heel of the gesturing leg was lifted up off the ground behind the dancer, and the knees stayed in relatively close proximity to one another.

In addition to this variation in form, the rhythm of this motif also varied from couple to couple, and sometimes even from dancer to dancer in a couple, especially if they are not in time with one another.

Below is a prescription for the variant *krutytysia vysoko*:

Formation: Couple
Hold: Closed
Movement type: Slight hop
Tempo: Moderate, fast
Meter: $\frac{2}{4}$
Rhythm: ♩ ♪ ♪

Count Description

2/4

1 - step forward-left with the right foot, lifting the left leg and launching off the ground, moving clockwise around the couple's central axis.
2 – land from the hop leftward on the right foot, continuing the rotation clockwise around the couple's central axis
&- step left with the left foot
Repeat identically. The motif can also be performed in the other direction.

Figure 3-8: Myhailo Tafichuk demonstrating *vysoka*. This photo captures the moment just after the downbeat, with the accent on the first step and the upward gesture with the left knee (Recorded interview, 2009). Photography by Paul Olijnyk

Haiduk

Haiduk is a squatting type motif performed by men occasionally in a *hutsulka*. This motif had various functions in vival contexts. It was sometimes used to signify a change of direction in a circle and was sometimes also used as a display step in improvised solos. At the beginning of the 20th century, Shukhevych identified two separate ways of performing a *haiduk*, "1. The lad lifts

one leg high and this turns around in the air, squats down to the ground, lifts himself up, and stamps his foot. 2. The lad squats down and lifts himself up" (Shukhevych 1902: 78-80, translated in Nahachewsky 1991: 94).

Harasymchuk suggests the motif *haiduk* is related to the dance *haiduk*. Harasymchuk classifies this as a *kozachok*-type dance based on its musical qualities. The dance was sometimes performed in a closed circle with all participants performing the squatting steps together, one at a time, or as a display step in the centre of the circle. Harasymchuk noted that in the Stanislaviv area (presently Ivano-Frankivs'k *oblast'*) this dance used a floor pattern named *rozha* (rose) where the men each placed the same hand in the centre of the circle creating a pattern that looked like a rose.

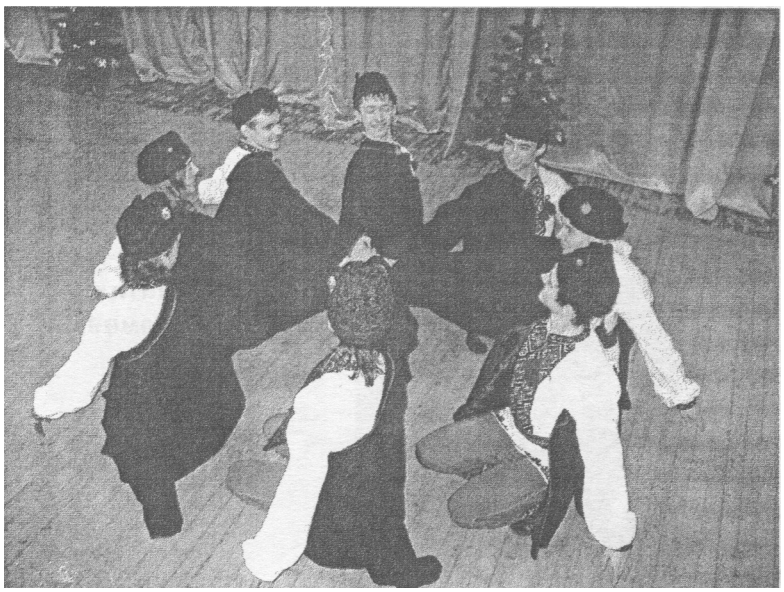


Figure 3-9: Picture of *haiduk* in *rozha* formation as reconstructed in *Roman Harasymchuk ta ioho avtentychni "tanstsi hutsuly" (zakhidni etnohrafichnyi rehiony)* (Stas'ko and Marusyk 46, 2010, 43).

The step *haiduk* is used more frequently as an occasional motif in *hutsulka,* as a display step, and as a transitional element signifying change of direction.

There are twenty different *haiduk* prescriptions in the appendix of Harasymchuk's *Hutsul's'ki tantsi* (Harasymchuk 137, 2008). He describes their form and demonstrates their rhythm through music notation.

Figure 3-10*: Haiduk* performed at a wedding in Zamahora during the dance *hutsulka*. Photo taken by Paul Olijnyk, 2009.

An emcee, often a good dancer or a musician, may call out the type of *haiduk* participants should perform. Some examples are, *haiduk raz/dva/try* (squat one/two/three), *hei siv* (hey sit), *haiduk siv* (sit a *haiduk*). One command I observed in the village of Mykulychnyn was, *prysidai ne obertai* (sit, don't turn). The musicians often called this out during a *hutsulka* danced in pairs. The couples stopped turning and the men performed a *haiduk*, as many times as they each desired, then continued turning with their partners.

During my interview with Bohdan Stas'ko, he explained how *haiduk* serves as a transitional motif, "When a group of dancers are in a large circle, *haiduk* is

used as a way to switch the direction of the circle. For example, if the circle is one direction, the emcee could call out a specific command, for example,"*haiduk*," and all men do a *haiduk* and the circle starts rotating the other direction" (Stas'ko, Recorded interview, 2009).

Figure 3-11*: Haiduk* variation performed at a wedding in Mykulychyn during the dance *hutsulka*. Here the dancer jumps into the air following a full squat. He will land in a full squat again. Photo taken by Paul Olijnyk, 2009.

Haiduk may also function as a linking motif with *tropot* (stamp). A stamp following a *haiduk* is described by Harasymchuk (Harasymchuk 2008, 136). I also observed this sporadically throughout my fieldwork. It was interesting to observe that sometimes the number of stamps performed matched the number of *haiduky* performed. For example, an emcee called out "squat once," and the performer squatted then stood up and stamped his foot once.

Below is a prescription for the motif *haiduk*:

Formation: Couple
Hold: Open
Movement type: Squatting male step
Tempo: Various
Meter: $\frac{2}{4}$
Rhythm:

Count Description

2/4

1 - keeping the legs and feet close to one another, perform a full squat, bending at the knees and keeping the body's weight on the balls of the feet
2- rebound back to standing.

Figure 3-12: Tablet demonstrating *haiduk* (Harasymczuk 1939, 262).

Tropot

Tropotinnia is the action of stamping one's foot, or feet, on the ground. *Tropot* may become a motif when a rhythmic stamping pattern of the feet is repeated and recognized. Some variations on the motif name *tropot* include *tropanie, tropotity, tripotaty* and *hutsoplies* (Stas'ko 72, 2009). Other variations of the motif name use adjectives to describe a specific nuance of a *tropot*. Some of these include *piv-tropit* (half *tropot*), *lehkyi tropit* (easy *tropot)* and sometimes

dribnyi tropit (small *tropot*).

In the vival dances I recorded, *tropot* functioned as a display step and appeared sporadically. Not every *hutsulka* in my data includes this motif. Both men and women performed this motif, although most often I observed men executing this motif beside or in front of their dance partners as a display step. *Tropot* also functioned as a transitional motif that signified a direction change or the linking between one motif chain and the next.

In an interview I asked Mykola Tafichuk to explain *tropot* and he said, "They go and dance like this [stands up and starts stamping his feet rhythmically] but they are in shoes and stamp nicely in tempo with the drummer, stamping on the off-beat of the music" (Recorded interview Tafichuk, 2009). When prompted with a similar question in an interview, Roman Kumlyk replied,

> We stamp on the "off beat" of the music. For us this is very popular. Women didn't stamp...this is why women are able to wear *postoly* and men wear boots. [Roman Kumlyk taps his hands on his thigh, providing the beat of the melody line, while demonstrating stamping on the off-beat with his feet] It's hard you know? But as far as I know people have a God given sense of tempo. If the drummer is able to play well a person may call out, "tempo!," because he is preparing to stamp and may want to musicians to play faster. (Recorded interview Kumlyk, 2009)

Tafichuk and Kumlyk described *tropot* as any type of rhythmical stamping pattern of the feet. They did not point out any specific patterns or rhythms. This is consistent with the improvisational and spontaneous nature of dancing in the vival context. However, the dancer must have an inherent or learned knowledge of how to construct the rhythmical stamping pattern to achieve a successful outcome. When asked about the traits of a good dancer, many of my respondents noted that it is important to to be able to dance rhythmically and perform *tropot*.

Below is a prescription for the motif *tropot*:

Formation: Various
Hold: Closed or open
Movement type: Stamping
Tempo: Various
Meter: $\frac{2}{4}$
Rhythm: 𝄾 ♪ 𝄾 ♪

Count Description

2/4

Basic stamping pattern:

1 - step on to the ball of the left foot
& - stamp right foot
2 - step on to the ball of the right foot
& - stamp the ground with the left foot

Nahachewsky created kinetograms to represent a number of other *tropot* variants based on Harasymchuk's descriptions.

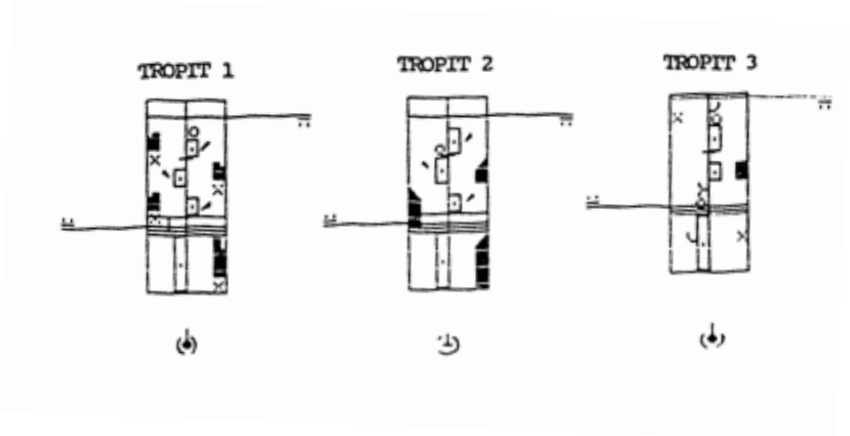


Figure 3-13: Kinetograms reconstructed by Andriy Nahachewsky from Roman Harasymchuk's, *Tance huculskie* (Nahachewsky 1991, 105).

Tropot is sometimes when ending a *haiduk*, as demonstrated in the kinetograms

below.

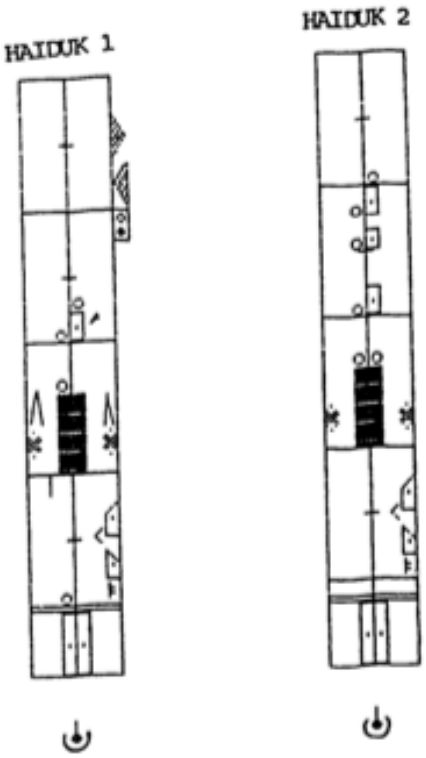


Figure 3-14: Kinetograms reconstructed by Andriy Nahachewsky from Roman Harasymchuk's, *Tance huculy* (Nahachewsky 105, 1991). The kinetograms show longer (4 measures) *haiduk* variants, involving gestures prior to the squat, as well as stamps and torso gestures.

Case Study #1

Hutsulka
Mykulychyn, Ivano-Frankivs'k Province, Ukraine
http://www.youtube.com/watch?v=UWrLiwhnK1w

This *hutsulka* included participants of various ages, from young to elder, both male and female. The main floor pattern is a large circle. An inside circle was formed by children later on in the dance. The participants held on to each other hand-in-hand. The outside circle had more people in it than the inside one. The motifs performed by each dancer were similar. The participants ran around in

the circle, lifting the heels up behind the body. Another motif was performed with a twist at the hip, sending the direction of the lower body from right to left while the circle kept moving in one direction.

Figure 3-15: *Dva kolachi* formation performed at a wedding in Mykulychyn during *hutsulka*. Photo taken by Paul Olijnyk, 2009.

One female in the outside circle performed *tropot*. She stamped her feet to the beat of the music. This is different than the prescription of *tropot* because the stamping pattern is "on beat" with the music instead stamping on the "off-beat."

Below is a prescription of this *tropot*:

Formation: Circle
Hold: Closed
Movement type: Stamping
Tempo: Fast
Meter: $\frac{2}{4}$
Rhythm: 

Count Description

2/4

Basic stamping pattern:

1 - stamp the ground with the right foot
2 - stamp the ground with the left foot

The individual performers each cycled between the above motifs, beginning a specific motif or transitioning to another motif at any given time in the dance. There was no specific leader in this dance, nor were commands given to signal any of the transitions. For a brief part of this *hutsulka*, a closed circle was formed using the holding pattern *hrebinka*. During this part of the *hutsulka*, *rivna* was performed, just as it is described in the prescription earlier in this chapter. In this circle there was a strong relationship between performers, music and motifs. The floor pattern seems to have an effect on the motif performed. This was evident in the larger and more spread out circle. In this context, the participants each performed something different from one another. In a smaller circle with the *hrebinka* holding pattern, the dancers tried to perform the same motif at the same time, as a group.

At one point in the dance, one couple separated from the circle and danced off to the side. They performed all three types of *krutytysia* identified earlier in this chapter. Variations existed in the relationship between the motif and the beat of the music. During *krutytysia nyz'ko* and *krutytyisa dribna* the lead foot crossed "on the beat," sometimes "off the beat," and occasionally with one partner different than the other.

Case Study #2
Hutsulka
Kryvorivnia, Ivano-Frankivs'k Province, Ukraine
http://www.youtube.com/watch?v=6a2H1bKuh_Q

This *hutsulka* included many participants dancing in mixed couples and circles. There was no particular floor pattern, and changes back and forth between group circles and couples were organic. Such formation changes were not signalled by any specific command or musical prompt.

Couples dancing predominately used the motif *krutytysia nyz'ko*. A stamp of the foot or hop on one leg was used as a transitional motif, signifying a change of direction around the couple's central axis. A resting step was performed as an occasional motif, used possibly to catch their breath or take a break after spinning fast. I did not observe any display steps, such as *haiduk or tropot*.

The circles sometimes consisted entirely of female dancers, and sometimes included two or more mixed couples. The handholds seemed to be related to the motif selection. When participants simply held hands, they performed *rivna*, a twisting run, or a run kicking their heels up behind the body. The men performed some stamping while running. Participants dancing in a circle also used the

hrebinka and *skraklia* holding patterns. The step *rivna* was performed as the circle began to rotate. As the circle began to spin faster around a central axis, the feet lifted higher off the ground and the motif changed to *vysoka*. Sometimes, to signal a switch in direction, one dancer stopped, the others followed his/her lead, and the circle eventually slowed down and stopped, then began to rotate in the other direction. All performers were in unison with the music but not always with each other. The female participants in this *hutsulka* performed *tropot* more than the males. Harasymchuk discusses females performing *nyzkyi tropitok* (Harasymchuk 2008, 351). The stamping pattern that was used most often is similar to the prescription provided earlier in this chapter. Variations also occurred.

Below is a description of one variation of *tropot* observed in this *hutuslka*.

Tropot

Formation: Circle
Hold: Closed
Movement type: Stamping
Tempo: Various
Meter: $\frac{2}{4}$
Rhythm: 𝄾 ♪ 𝄾 ♪ 𝄾 ♪ 𝄾 ♪ 𝄾 ♪ 𝄾 ♪ 𝄾 ♪ 𝄾 ♪ 𝄾 ♪

Count	Description

2/4

Basic stamping pattern:

1 - hop slightly on left foot
& - stamp right foot
2 - hop slightly on right foot
& - stamp left foot
3 - hop slightly on left foot
& - stamp right foot
4 - hop slightly on right foot
& - stamp left foot
5 - hop slightly on left foot
& - stamp right foot
6 - hop slightly on right foot
& - stamp left foot
7 - hop slightly on left foot
& - stamp right foot
8 – hop slightly on right foot
& - stamp left foot

Below is a description of another variation of *tropot* observed in this *hutuslka*:

Formation: Circle
Hold: Closed
Movement type: Stamping
Tempo: Various
Meter: $\frac{2}{4}$
Rhythm: 𝅘𝅥𝅮 𝅘𝅥𝅯 𝄽

Count Description

2/4

Basic stamping pattern:

1 - shift weight on to the left foot
& - stamp right foot
2 - shift weight on to the left foot

At one point, in a small circle, the males lifted the females. For this, the men held hands and the women sat on the men's hands while facing the centre of the circle. The men then stood up taller and lifted the females off the floor. The males performed *rivna* while traveling in a circle during this figure.

Figure 3-16: A lift performed at a wedding in Kryvorivnia during *hutsulka*. Photo taken by Paul Olijnyk, 2009.

Participants performed the step *krutytysia vysoko* during this *hutsulka*. A characteristic feature of this motif was a "windmill" style of the gesturing leg. After stepping on the supporting leg, the gesture heel was lifted up behind the body, was carried along the circle in the direction of travel, and then made contact with the ground. A variant of this occurred when a slight hop was added as the feet closed together.

Below is a description of this variation of *krutytysia vysoko*:

Formation: Couple
Hold: Closed
Movement type: Slight hop
Tempo: Moderate, fast
Meter: $\frac{2}{4}$
Rhythm: ♩♩

Count	Description

2/4

& - step forward-left with the right foot, lifting the left foot and launching off the ground, moving clockwise around the couple's central axis.
1 - land from the hop leftward on both feet, continuing the rotation clockwise around the couple's central axis

The motif can also be performed in the other direction.

Case Study #3 - *Hutsulka* in Zamahora
Hutsulka
Zamahora, Ivavno-Frankivs'k Province, Ukraine
http://www.youtube.com/watch?v=TfjI1lPp808

This *hutsulka* began with mixed couples. Mixed couple circles also formed as the dance progressed. In mixed couple form, the motif *krutytysia nyz'ko* was dominant. As each couple turned faster around its central axis, the motif tended to progress to *krutytysia vysoko.* I noticed the differences in dynamics among participants at this wedding as they performed this motif. The back of the heel lifted up and sometimes a hop would be performed as the legs close together (see case study #2). However, the heel did not carry to the side as much as it does in the Kryvorivnia *hutsulka*. I noticed a hop on one leg being used as an occasional transition motif to signify changing *krutytysia* from one direction to the other.

This “leg lift and hop” was not discussed by any of my interviewees. I understand it as a transitional motif with a specific function; to stop the couple spinning at a fast speed. Rest steps were performed by stepping from one side to the other or a polka step. Often the couple would start rotating in the opposite direction after the rest step. Both males and females used this transitional hopping motif.

From my observations, display steps were performed frequently here in couple form. The dominant display step was *tropot,* performed by the male dancers. The various male dancers in this *hutsulka* performed a variety of stamping patterns in a chain formation. On occasion the stamping pattern progressed from one male dancer to the neighbouring male dancer along the chain.

Haiduk was also performed as an occasional display step. I observed *haiduks* that matched the prescription above, as well as variations. I observed a male dancer performing a motif sequence combining a *haiduk* variation, *krutytysia vysoko*, and *tropitky*. This performer repeated this motif sequence a number of times throughout the wedding reception. In mixed couple circles, the participants held each other’s hands or used the *hrebinka* and *skraklia* holds. *Rivna* was the dominant motif during these circles. Male participants sometimes performed a *haiduk* as an occasional individual motif.

Chapter 4 - Reflective *Hutsulka*

Hutsulka Motifs in a Reflective Context

In the previous chapter we examined motifs from *hutsulkas* danced in vival contexts. The case studies in this chapter demonstrate how our four motifs appear in reflective contexts. The dance *Hutsulka* is also popular in reflective settings, though it changes as it "moves up" onto the stage. Here we observe how this transition affects the motifs in the dance. Whereas in the participatory vival dances discussed in chapter three were performed for recreational purposes, the motivations behind the dance now shift and become more "spectacular" and "national" (Nahachewsky 2012, 124-156).

In this chapter *rivna, krutytysia, tropot,* and *haiduk* are discussed as they appear in my data from two staged folk dance ensembles; The Iliuk Family Dance Ensemble and the Hutsul Song and Dance Ensemble. These two ensembles each have a *Hutsulka* dance in their repertoire. For the purpose of this study they are good examples of staged folk dance reflecting Hutsul culture. Also, they are quite different from each other.

The Iliuk family dance ensemble formed in the 1980s in Vipche, a mountaintop village located in the Verkhovyna area, Ivano-Frankivs'k *oblast'*. Mykola Iliuk, the current leader of the ensemble, told me the founding story of the ensemble: Originally the Mykola Vanzhurak and Paraska Vanzhurak (nee Iliuk), a husband and wife whose families lived in the same village, organized the group. The two families included many folk musicians as well as good dancers. Mr. and Mrs. Vanzhurak organized their respective families' talents and formed a dance and music ensemble. They gathered the best dancers from each of their families,

as well as these dancers' respective spouses as dance partners. The musicians were members of the two families or sometimes hired from surrounding areas. The project quickly became a recognized amateur ensemble and received operational funding from the government. The ensemble performs at festivals locally, throughout Ukraine and occasionally abroad. The ensemble preserves the dance heritage of their ancestors and the Vipche area.

The structure of the group was similar in July 2009 when I conducted my fieldwork. The current dancers are now the children of the founding dancers, and their respective spouses. In June 2011, I visited them again and found these dancers have now organized their own children into an ensemble to teach them their dances and continue the dances of their ancestors.

The Iliuk ensemble has a dance repertoire consisting of three dances; *Hutsulka*, *Resheto* and *Arkan*. Paraska Moroshchuk, the daughter of Paraska Iliuk, explained to me that these dances had already been performed by family members as social dances at local weddings, evening dances, and other celebrations.

The motifs selected are said to have a direct connection with their vival source, with selections made from the personal motif repertoires of members of the two families. Motifs from these vival dances were organized into phrases, sections, and complete dance compositions. In my fieldwork, I did not hear any choreographers credited, although Roman Kumlyk said that he helped with the *rozvod* (introduction) choreography of *Arkan*. I would suggest that there was input from specific individuals for some of the formations of the dance; the introduction, floor patters, motif sequencing and floor pattern transitions. Roman

Kumlyk worked as a musician with the Hutsul Song and Dance Ensemble prior to working with the Iliuk Family Ensemble and would have been exposed to professional staged folk dance frequently.

Two major figures in the development of staged folk dance representing the Hutsul area are Iaroslav Chuperchuk and Volodymyr Petryk. The first ballet master of the Hutsul Song and Dance Ensemble was Iaroslav Chuperchuk. He and his successor, Volodymyr Petryk, are both said to have collected primary source material with which to create dances (Kukhta, 2001, 4-24; Demkiv, 2001, 7-36; Stas'ko, 2008, 11-33). In the sphere of staged folk dance, primary source collection involves visiting villages in an ethnographic region, observing vival dances, listening to local lore, and "collecting" dance motifs, music, and costuming.

Yaroslav Chuperchuk founded the Hutsul Song and Dance Ensemble. He gathered dancers for this ensemble in 1939 after returning from Ternopil, where he received his dance education. In 1944 the ensemble's operation was suspended when the Soviets gained control of Stanislaviv (which they soon renamed Ivano-Frankivs'k). The ensemble resumed in 1949 under the leadership of Chuperchuk and occasionally Volodomyr Petryk. While Chuperchuk was in different parts of Ukraine working with other ensembles, Petryk assumed the role of ballet master. Eventually Petryk became the head ballet master and Chuperchuk worked in Lviv with the ensembles *Halychyna* and *Chornohora*. Both Chuperchuk and Petryk were commissioned to set their dances on Ukraine's national dance company named after Pavlo Virsky and Ukraine's national choir and dance ensemble

named after Hryhori Veriovka (Kukhta, 2001). According to Kureliuk, and others, Chuperchuk and Petryk are two of the most influential figures in the development of staged Hutsul folk dancing.

Ivan Kureliuk, current director of the Hutsul Song and Dance Ensemble, believes staged folk dance is composed around the choreographer's fantasy, loosely based on the vival dance steps, the character of the people it represents and the setting the audience is in. This broad statement is common in many staged folk dance communities working with Ukrainian and many other types of staged folk dance. Countless choreographers and dancers worldwide acknowledge vival dance as a means to an end (see Harasymchuk 1956, 2-25; Humeniuk 1963, 28-30; Vasylenko 1983, 41-59). For Kureliuk, the motifs are gathered to use as building blocks for theatrical choreographies recognizable as symbolizing the Ivano-Frankivs'k *oblast'*. The finished dance work presented on stage is intended to be available to a wider audience. The "finished dance" may not be as final as the words imply, instead it may be reworked from one production to another, even from generation to generation in the ensemble. Sometimes the "end product" we see performed on stage is actually the beginning of a subsequent choreographer's process, as he/she utilizes a staged dance as a source of inspiration or template for a further theatrical composition of his/her own. Kureliuk states in an interview his intention is to maintain dances in the ensemble's repertoire from previous choreographers and also to create some of his own. He explains his choreographic process as such: "They [vival dancers] repeatedly perform these steps; you take those elements and then you need to create a design. A ballet master has to

fantasize so the patterns are beautiful and still utilize these elements [motifs]" (Kureliuk Interview, 2009). This folk dance choreographic process includes motif collection and selection, staging techniques borrowed from character dance and ballet, and clear references to the imputed setting.

> You have to listen to the music. If there is music recorded, then the ballet master allows himself to beautify the patterns because on the stage you need to change things a little so you don't repeat the same thing over and over a hundred times. For that you need patterns, various chain-like formations, while keeping the character of the dance lasting to the very end. (Kureliuk, Interview, 2009)

Kureliuk's description of the process focuses almost entirely on considerations that fit with the "spectacular" paradigm (Nahachewsky 2012, 143-156). In the interview he continues discussing the national-linked peasant core and also has a national-consistent goal of preserving the works of Chuperchuk and Petryk.

Kureliuk focuses the repertoire of his ensemble on dances from the province he lives in. However, dances from other ethnographic regions of Ukraine and neighbouring countries also have a place in the ensemble's repertoire. Some key strategies in staging reflective national dance include establishing the identity of the population you are representing, using ethnic symbols, documenting source material and finding a good choreographer. The Hutsul Song and Dance Ensemble uses these strategies.

Ivan Kureliuk finished choreographic studies at university and became a dancer for the HSDE, which at the time was under the leadership of Volodymyr Petryk. He grew as a corps dancer into a soloist and eventually became the assistant ballet master to V. Petryk. In 1992 Kureliuk began working as the ballet

master of the ensemble. In an interview Kureliuk says, “I try to preserve what Petryk did and create some of my own dances” (Kureliuk, Recorded Interview, 2009). However, the sources that Kureliuk uses for new choreography are different than his predecessors. When he spoke of himself as a choreographer, he did not mention his own direct connections to vival dancing. Instead, his primary source is material from the Iliuk family ensemble or other stage choreographic compositions learned in his training and experience as a stage dancer. He demonstrated how he takes the choreography from the Iliuk Ensemble and changes it to be suitable for the Hutsul Song and Dance Ensemble. To Kureliuk, the Iliuk Ensemble performs ”authentic” Hutsul dances. As I describe below however, the Iliuk Ensemble itself performs reflective dance (consciously choosing particular forms and strategies because of their connection with the past; already modified self-consciously). They may not be “authentic” in the way Kureliuk suggests.

Ivan Kureliuk is also head of the Ivano-Frankivs’k branch of Ukraine’s National Choreographic Organization, directed by Myroslav Vantukh. M. Vantukh is also the Artistic Director of Ukraine’s National State Dance Ensemble named after Pavlo Virsky. This connection with the national ensemble of Ukraine helps us understand the hierarchy that exists within state sponsored staged folk dance ensembles. The country’s national dance ensemble, Virsky, is at the very top of a pyramid and has a mandate to represent all ethnographic regions in Ukraine. The Hutsul Song and Dance Ensemble is a provincial institution within this system, also receiving full government funding, and charged with

representing the ethnographic areas within the province of Ivano-Frankivs'k. Ivan Kureliuk is employed by Ukraine's Ministry of Culture to oversee folk dance in this province. Other funding goes to "regional ensembles" which represent dances from specific localities within a given province. These regional ensembles are typically non-professional and receive much less funding from the government. The dancers in these groups often have little or no formal dance training and have jobs outside of their performing groups. The Iliuk Family Ensemble from the village Vipche, in the Verkhovyna area, Ivano-Frankivs'k Province, is a good example of this type of ensemble.

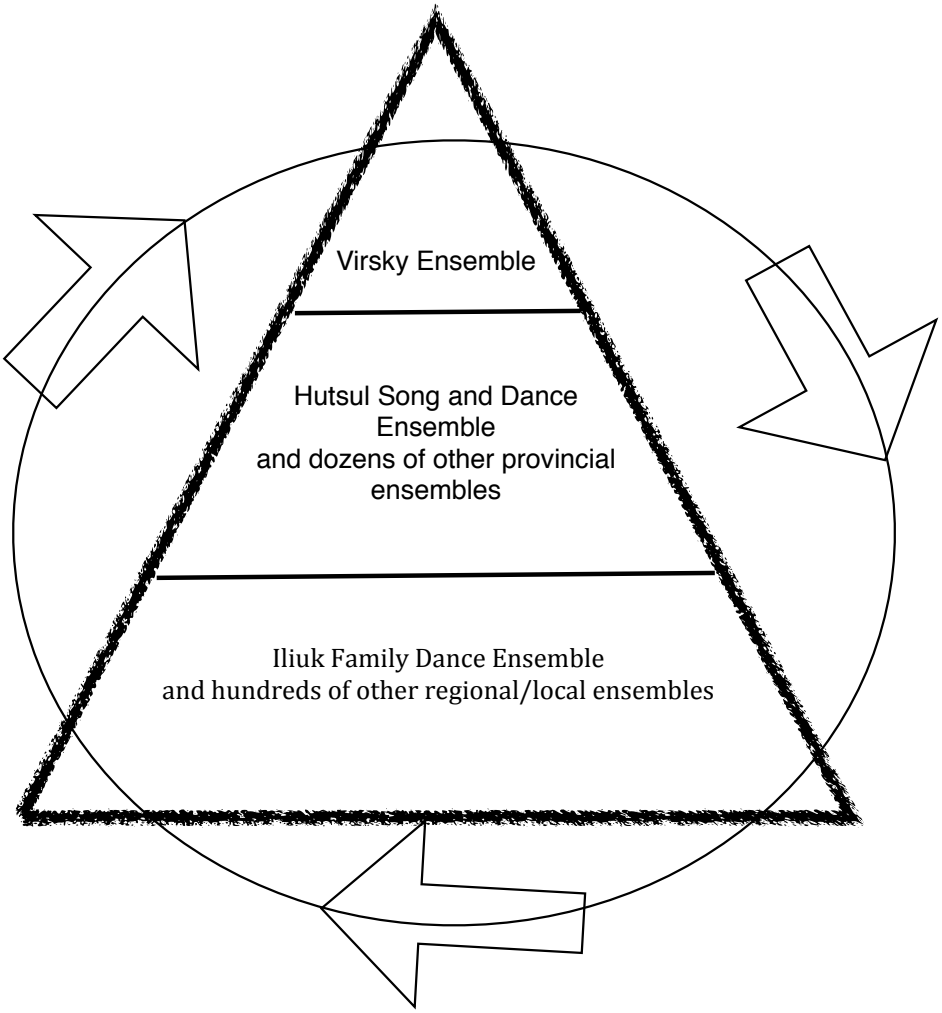


Figure 4-1: Pyramid structure of staged folk dance ensembles in Ukraine using groups discussed in the present study. The spheres of influence work in a cyclical manner.

Nahachewsky discuses this phenomenon of vival and reflective dances as alternating phases (Nahachewsky 2012, 224).

In a personal conversation with Vasyl' Moroshchuk, he said that villagers in Vipche dance these same *tropitky*, *haiduky*, and *krutky* to this day at weddings. I would suggest that the motifs selected to be a part of the ensemble's repertoire now are conceived as permanent as they are transmitted to each new generation of

dancers in this family. Children are brought to dance event and imitate their parents' dance moves. Parents sometimes teach dance steps to their children prior to traditional dance events (recorded interview, Paraska Moroshchuk, 2009). Even though formal rehearsals are not held, this demonstrates that vival dancers sometimes practice internalizing motifs.

As I learned in personal conversation with people who live in or around Vipche, they label this type of dancing as "authentic." Perhaps because they are not professional dancers they feel they are able to represent Hutsul folk dance more "authentically." The current dancers and musicians are the children of the first generation of dancers in this ensemble. They learned these dances from their parents. In 2009, Paraska Moroshchuk (nee Iliuk), a second-generation dancer, recalled the movements included in the dances being done at participatory dance events. Paraska is currently teaching her youngest daughter the dances that she knows, hoping that her daughter will dance for the group one day. Her daughter would thus become a member of the third generation of ensemble dancers. This is one way the younger generation of dancers learn the choreography of their grandparents' dances. These children may also learn through observing when their parents dance. One example of this is in the Iliuk *Hutsulka* case study video. A child runs into the middle of the dance space while the parents are performing and watches her parents dance close up. The other performers keep going and dance around the child.

Anthony Shay describes characteristics of reflective folk dances. He notes that dances are constructed entities, and that their source material and its

documentation are significant (see Shay 2002, 13-38). Source materials for the Iliuk and Hutsul Song and Dance Ensemble's *Hutsulkas* are interesting. Choreographers such as Chuperchuk grew up as an insider to a village dance tradition. He grew up in the village Kryvorivnia surrounded by vival dance. He used the vival motifs as part of the base with which to build their dances. Kureliuk also uses material from village sources, but rather than directly from any participatory vival Hutsul dance, he uses materials from the Iliuk ensemble's dances for his choreographies. His source material now comes "pre-filtered" from the reflective dance world instead of directly from the vival communities.

A second characteristic of national dance traditions from Shay is documention of the source material. Interestingly, Ukrainian dance has a relatively poor tradition of documenting traditional village dance (published works documenting staged folk dances were very common in the Soviet period). Most research by choreographers remained in private hands. Harasymchuk's six monographic manuscripts remained long unpublished and unknown. Only a few publications, by Verkhovynets and Humeniuk, were readily accessible. In recent years, Harasymchuk's descriptions of vival Hutsul dances from the 1930s have been published or republished (Harasymchuk, 2008; Stas'ko and Marusyk, 2010).

The links between stage dances and their village antecedents are generally thin. Sometimes place names are identified in the title of the stage dance, providing reference to a village or area in which the source material of the dance was collected. For example, *Verkhovyns'ka hutsulka,* the dance we examine as a case study later in this chapter, is explicitly associated with the village of

Verkhovyna (Stas'ko 2004, 162-172). The choreographer is Volodymyr Petryk. The Hutsul Song and Dance Ensemble still performs this dance in their repertoire as a part of a larger vocal-choreographic composition.

The motifs used in stage dance choreographies have been objectified as a "step" with a prescribed way of being performed. These steps are packaged into larger sequences and transmitted formally by a teacher. They are then taught identically to all members of the assigned group of dancers, and repeated identically each time the choreography is rehearsed or staged. The improvisation, which is so essential in the vival dance context, is replaced by regimentation and consistency.

In the reflective *Hutsulkas* I observed, the formations were choreographed in a way that made them easy to identify. The transition from one formation to another seemed logical, organized, and the same each time the dance was performed. Transitions from one formation to another were typically crisp, fluid, quick and well organized. I observed circles, lines, columns, concentric circles, and semi circles.

Case Study #1

Participants: Iliuk Family Dance Ensemble
Location: Vipche, Verkhovyna area, Ivano-Frankivs'k province, Ukraine.
Source: http://www.youtube.com/watch?v=KR0iiXoymRU&feature=g-upl
Dance Name: *Hutsulka*

The Iliuk Family Ensemble illustrates the re-contextualization of motifs from a vival to a reflective setting.

The motifs *rivna, krutytysia, tropot,* and *haiduk* are each performed in the ensemble's *Hutsulka* dance. The performance of *rivna* and *krutytysia* in this

Hutsulka have basically the same physical form as the vival motif descriptions provided in chapter 3. The number of repetitions of each motif however, has been fixed and is standardized for each of the performers. In vival *hutsulkas*, the participants choose to begin or end a motif for different reasons than in the reflective *Hutsulka*. In the reflective choreography, each motif has a prescribed beginning and end, which is set in the composition of the dance and is memorized by the dancer. The duration of motif phrases in this *Hutsulka* are 8 or 16 bars of music long. *Rivna* occurs at one point in this dance. The motif is featured in 4 consecutive 8 bar phrases of music where it is the dominant motif. *Krutytysia nyz'ko* is the dominant motif where pairs of dancers spin together. It occurs at three separate points in the dance. It is also performed by one pair dancing *na vyhodu* (in a prominent position as a featured movement). The motif is performed for a total of 25 bars of music.

Below is a description for *krutytysia nyz'ko* as performed in the staged *Hutsulka* by the Iliuk family ensemble:

Krutytysia nyz'ko

Formation: Couple
Hold: Closed
Movement type: Walking
Tempo: Fast
Meter: $\frac{2}{4}$
Rhythm: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Count	Description

2/4

1 - step forward-left with the right foot and rotate clockwise along central axis
& - step left with the left foot
2 - step forward-left with the right foot and rotate clockwise along central axis

& - step left with the left foot
3 - step forward-left with the right foot and rotate clockwise along central axis
& - step left with the left foot
4 - step forward-left with the right foot and rotate clockwise along central axis
& - step left with the left foot
5 - step forward-left with the right foot and rotate clockwise along central axis
& - step left with the left foot
6 - step forward-left with the right foot and rotate clockwise along central axis
& - step left with the left foot
7 - step forward-left with the right foot and rotate clockwise along central axis
& - step left with the left foot
8 - step forward-left with the right foot and rotate clockwise along central axis
& - step left with the left foot

The dancers all performed this step in unison and for the same duration.

Kryutytysia dribna was performed once in the dance for 16 bars of music towards the end of the dance. Pairs of dancers performed the motif turning clockwise for 8 bars of music and then abruptly change direction to turn counter clockwise for another 8 bars of music.

Below is a description for *krutytysia dribna* as performed by the Iliuk family ensemble:

Formation: Couples in a circle
Hold: Closed
Tempo: Fast
Meter: $\frac{2}{4}$
Rhythm: ♪ ♪

Count Description

2/4

1 - step forward-left with the right foot (to place it beside the inside of the partner's right foot) and rotate clockwise together with partner along central axis
i - step left with the left foot.

The couples all performed this motif in unison and for the same duration.

The *haiduk*/*prysiadky* are different in the reflective setting as compared to the vival setting performances described above. Reflective *haiduks/prysiadkas* are typically performed in unison by all males in the cast of the dance, feature a

defined floor pattern, clear frontal orientation, and choreographed prescriptive elements in their form, which are different from those in vival contexts. The motif names *haiduk* or *prysiadka* are used interchangeably.

In this *Hutsulka* the group leader Mykola Iliuk calls out the word ”*s'iv*” prior to the male dancers performing *haiduk/prysiadka*. The command *s'iv* translates to ”sit” and makes reference to the sitting or squatting action involved in the motif. The root word in *prysiadka* is *sidaty*, meaning, ”to sit.” At the wedding I documented in Zamahora, the musicians occasionally called out to the dancers, “*Prysidai, ne obertai.”* This translates to “Squat, don't turn.” This encouraged the male dancers to stop performing the motif *krutytysia* and perform *prysiadky*. In the Iliuk family ensemble *Hutsulka* the male dancers all performed 6 *prysiadky* in a row, a fixed number that is repeated with each performance.

Below is a description of *haiduk* as performed by the Iliuk family ensemble during their presentational *Hutsulka*:

Haiduk

Formation: Semi-circle
Hold: Hands joined
Tempo: Fast
Meter: $\frac{2}{4}$
Rhythm: ♩ ♩ ♩ ♩

Count Description

2/4

Begin with feet and toes together.

1 - descend into a full squat onto the balls of both feet with the knees and feet kept together and spine remaining generally vertical.
& - with a slight jump upwards, rise slightly onto the ball of the left foot. At the same time carry the right leg, bent in the knee at a ninety degree angle, in front of

the body.
2 - descend into a full squat onto the balls of both feet with the knees and feet kept together and spine remaining generally vertical.
& - with a slight jump upwards, rise slightly onto the ball of the right foot. At the same time carry the left leg, bent in the knee at a ninety degree angle, in front of the body.

Only the male dancers executed the *tropitky* performed in this *Hutsulka*. I did not observe a similar vival or reflective variant of this stamping pattern in any of my other fieldwork. In my interview with the current group leader, Mykola Iliuk, he said these *tropitky* are unique to the village and are practiced by males from a young age. He recalled being at a village wedding when he was younger and seeing all the men in the room doing these *tropitky* at the same time. This motif also was performed in a second dance the ensemble performed, called *Resheto*.

Tropot #1

Formation: Circle, semi-circle, concentric circle
Hold: Closed and open
Movement type: Stamping
Tempo: Moderate, fast
Meter: $\frac{2}{4}$
Rhythm: ♩ ♪♩ ♩ ♩ ♩♪♪♪♪♩ ♪♩ ♩♪♪♪♪♩ ♩

Count Description

2/4

1- stamp right foot
i-
&-hop on to the right foot, keep left foot lifted off the floor
a- stamp with left foot
2-
i- stamp left foot
&-
a- stamp right foot
3-

i- stamp left foot
&-
a- stamp right foot
4- stamp right foot
i -stamp left foot
&- stamp right foot
a- stamp left foot
5- stamp right foot
i-
&-hop on to the right foot, keep left foot lifted off the floor
a- stamp with left foot
6-
i- stamp left foot
&-
a- stamp right foot
7- stamp right foot
i -stamp left foot
&- stamp right foot
a- stamp left foot
8- stamp right
i-
&- stamp left
a

Tropot #2
Formation: Circle, semi-circle, concentric circle
Hold: Closed and open
Movement type: Stamping
Tempo: Moderate, fast
Meter 2/4
Rhythm: ♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♪♩♩

Count Description

2/4

1 - stamp right foot louder
i – stamp left foot
& - stamp right foot
a – stamp left foot
2 - stamp right foot louder
i – stamp left foot
& - stamp right foot
a – stamp left foot
3 - stamp right foot louder

i – stamp left foot
& - stamp right foot
a – stamp left foot
4 - stamp right foot louder
i – stamp left foot
& - stamp right foot
a – stamp left foot
5 - stamp right foot louder
i – stamp left foot
& - stamp right foot
a – stamp left foot
5 - stamp right foot louder
i – stamp left foot
& - stamp right foot
a – stamp left foot
7 - stamp right foot louder
i – stamp left foot
& - stamp right foot
a – stamp left foot
8 – stamp right
i-
&- stamp left
a-

The Iliuk ensemble members perform motifs that are very similar in form to the ones I have documented in vival settings. The way in which each motif is danced differs somewhat from dancer to dancer, as it does in a vival dance. The motif sequencing, formations, duration and frequency are all affected. Changes in the form of the motifs are more obvious in the Hutsul Song and Dance Ensemble's *Hutsulka*.

Case Study #2

Participants: The Hutsul Song and Dance Ensemble
Location: Ivano-Frankivs'k, Ivano-Frankivs'k province, Ukraine.
Source: http://www.youtube.com/watch?v=C_xU-ITC6TI&feature=bf_next&list=PL8AE4A31838DBA212
Dance Name: *Verkhovyns'ka Hutsulka*

The Hutsul Song and Dance Ensemble is made up of professional dancers, singers, and musicians. The ensemble is located in Ivano-Frankivs'k, the capital city of the Ivano-Frankivs'k *oblast'*. When I conducted my fieldwork in July 2009, the ensemble consisted of 85 members, 24 of which were dancers, while the rest performed in the orchestra or choir.

The *Hutsulka* used in this case study is partially transcribed by L. Dan'ko is available in Bohdan Stas'ko's book, *Tantsi prykarpattia* (Stas'ko 2004, 162-172). The *Hutsulka* is now part of a larger vocal-choreographic composition in the ensemble's repertoire titled *Kolomyika.*

The dance utilizes the four motifs explored in this study; *rivna, krutytysia, tropot,* and *haiduk*. An underlying characteristic of the performance of these steps is that they are performed by professionally trained dancers who pay attention to how they have been taught to move their bodies, where in the dance space they been told to be, and how each motif sequence has been pre-set. The dancers rehearse Monday through Friday, six hours a day. They train in the genres of classical ballet, character dance and Ukrainian national dance.

Below are the descriptions of the motifs *rivna, krutytysia, tropot,* and *haiduk* as performed by the Hutsul Song and Dance Ensemble.

Rivna

Formation: Circle
Hold: Closed
Movement type: Walking
Tempo: Moderate
Meter: $\frac{2}{4}$
Rhythm: ♩ ♩

Count Description

2/4

1 - step with the right foot to the left in front of the left foot, along the direction of the circle
& - step left with the left foot

This description of *rivna* is identical as the chapter three description because the rhythm of feet making contact with the ground is identical. There are differences however in the dynamics in which the motif is performed. The dancers dance up on the balls of their feet and travel further with each stride in *rivna*. The motif is condensed into one formation on stage and intensified through unison and repetition among dancers.

Krutytysia nyz'ko was performed for the 52 bars throughout the dance. It was performed rotating clockwise and counter clockwise around each couples' central axis. The motif was used as a dominant motif when couples performed this motif for the full duration of the 8 bar musical phrase. The motif was also used as a linking step when coupled with other motifs in a two different motif phrases in other parts of the dance. The description of *krutytysia nyz'ko* in chapter three is identical rhythmically however the motif is performe by all dancer in unison and higher up on the balls of their feet. The dancers direction their head to where they will arrive after one *krutytysia nyz'ko* is performed instead of looking at their dance partner. This helps keep all the couples rotate in unison, each arriving at the same angle as the next.

Krutytysia Dribno

Formation: Semi circle, closed circle, lines
Hold: Closed
Movement type: Spinning

Tempo: Moderate, fast
Meter: $\frac{2}{4}$
Rhythm: ♪♪
Count Description

2/4

1 - step forward-left with the right foot, (placing it almost at the central axis point, in front of partner's right foot) and rotate clockwise together with partner around the central axis
i – slight stamp with left foot

Krutytysia dribno is danced for 32 bars of music in the dance. It is performed as a supplemental motif for 16 bars of music, occurring as a progression from the motif *krutytysia nyz'ko.* This occurred twice throughout the dance. 8 bars of *krutytysia nyz'ko* would be followed immediately by 8 bars of k*rutytysia dribno. Krutytysia dribno* also occurred two other separate times during the dance as the predominant motif of an 8 bar motif phrase.

Krutytysia vysoko

Formation: Circle
Hold: Closed
Movement type: Slight hop
Tempo: Fast

Meter: $\frac{2}{4}$
Rhythm: ♩ ♪ ♪

Count Description

2/4

1 - step right foot across left along the circle, rotating in a clockwise direction, lifting the left leg and launching off the ground. The left foot is pointed and fixed at the side of the right knee
2 – land from the hop leftward on the right foot, continuing the rotation clockwise around the central axis. The left foot is pointed and fixed at the side of the right knee.
i - step left with the left foot

This motif occurs sporadically throughout the dance. It is performed in a closed circle at different points in the dance. The first time this motif occurs is with only female dancers for 8 bars of music. The second time it occurs is with only male dancers for 4 bars of music.

Tropot #1

Formation: Semi-circle
Hold: None
Movement type: Stamping
Tempo: Fast
Meter: $\frac{2}{4}$
Rhythm: 𝄾 ♪ 𝄾 ♪ 𝄾 ♪ 𝄾 ♪ 𝄾 ♪ 𝄾 ♪ 𝄾 𝄾 ♪ ♪

Count Description

2/4

1 – hop slightly on to the ball of the right foot
& - stamp left foot

2 - hop slightly on to the ball of the left foot
& - stamp right foot
3 – hop slightly on to the ball of the right foot
& - stamp left foot
4 - hop slightly on to the ball of the left foot
& - stamp right foot
5 – hop slightly on to the ball of the right foot
& - stamp left foot
6 - hop slightly on to the ball of the left foot
& - stamp right foot
7- hop slightly on to the ball of the right foot
& stamp left foot
8- stamp right foot

This motif occurred sporadically throughout the dance, however, it was the dominant stamping motif. It was performed for 20 bars of music by all dancers. At separate times throughout the dance the motif was performed for 4 bars by the females and 4 bars by the males. This motif was also performed as an ending (*kliuch)* to a phrase as counts five through eight in the description above.

Tropot #2 - *Dva velyki, try mali* (Two big, three small)

Formation: Closed circle
Hold: Hands on shoulders of neighbouring dancer
Movement type: Stamping
Tempo: Fast
Meter: $\frac{2}{4}$
Rhythm: ♩ ♩ ♪♪ ♩

Count Description

2/4

1 - stamp right foot
2 - stamp right foot
3 - stamp right foot
& - stamp right foot
4 - stamp right foot

This occurs once in the dance.

Tropot #3 - *Dva velyki, try mali* (Two big, three small)

Formation: Semi circle
Hold: None
Movement type: Stamping
Tempo: Fast
Meter: $\frac{2}{4}$
Rhythm: ♩ ♩ ♪♪ ♩

Count Description

2/4

1 - stamp right foot (male dancers only)
2 - stamp right foot (male dancers only)
3 - stamp right foot (female dancers only)
& - stamp right foot (female dancers only)
4 - stamp right foot (female dancers only)

This occurs once in the dance with the dancers standing in pairs in a semi circle formation. Each version of this motif is performed as a link from one melody to the next. The music that accompanies these stamps is known as a "bridge," connecting one musical section to another.

Tropot #4

Formation: Semi circle
Hold: None
Movement type: Stamping
Tempo: Fast
Meter: $\frac{2}{4}$
Rhythm: ♪ ♪ ♪ ♪

Count Description

2/4

1 - stamp right foot
i - small stamp on to the ball of the left foot

& - small stamp on to the ball of the right foot
a - small stamp on to the ball of the left foot
2 - stamp right foot
i - small stamp on to the ball of the left foot
& - small stamp on to the ball of the right foot
a - small stamp on to the ball of the left foot
3 - stamp right foot
i - small stamp on to the ball of the left foot
& - small stamp on to the ball of the right foot
a - small stamp on to the ball of the left foot
4 – stamp right foot louder
5 - stamp left foot
i - small stamp on to the ball of the right foot
& - small stamp on to the ball of the left foot
a - small stamp on to the ball of the right foot
6 - stamp left foot
i - small stamp on to the ball of the right foot
& - small stamp on to the ball of the left foot
a - small stamp on to the ball of the right foot
7 - stamp left foot
i - small stamp on to the ball of the right foot
& - small stamp on to the ball of the left foot
a - small stamp on to the ball of the right foot
8 – stamp left foot louder

This motif occurred once in the dance, repeated in a phrase that occupied 8 bars of music. It was performed with all dancers facing the audience that intensified the effect of the motif. The motif was repeated 3 times in 4 bars of music. On the fourth bar of music the dancers performed a single stamp with the right foot lasting the musical value of a quarter note.

The deep squatting motif *haiduk* was used as a display step as well as an ornamental step at the end of movement phrases. This motif has three variations performed throughout the dance.

Haiduk #1

Formation: Chain, semi-circle, closed circle, line

Hold: Closed, open, none
Movement type: Squatting
Tempo: Fast
Meter: $\frac{2}{4}$
Rhythm: ♩ ♩

Count Description

2/4

1 - keeping the legs and feet close to one another, perform a full squat, bending at the knees and keeping the body's weight over balls of the feet.
2 – rebound back to standing stamping both feet.

This motif was performed six times, separately, interspersed throughout the dance. The motif was performed with a female partner, in a closed circle of males and individually. Its function was to add ornamentation to the end of motif phrase.

Haiduk #2

Formation: Chain, semi-circle, closed circle, line
Hold: Closed, open, none
Movement type: Squatting
Tempo: Fast
Meter: $\frac{2}{4}$
Rhythm: ♩ ♩

Count Description

2/4

1 - keeping the legs and feet close to one another, perform a full squat, bending at the knees and keeping the body's weight over the balls of the feet.
& - without coming up from the squat, hop slightly off the ground
2- land on the balls of both feet.

Haiduk #3

Formation: Semi-circle
Hold: Open
Movement type: Squatting
Tempo: Fast

Meter: $\frac{2}{4}$

Rhythm: 𝅗𝅥 𝅗𝅥

Count Description

2/4

1 - keeping the legs and feet close to one another, perform a full squat, bending at the knees and keeping the body's weight over the balls of the feet. The knees are turned to the right
2- remaining in a full squat, hop on to the balls of both feet. The knees are turned to the left.

Haiduk #4

Formation: Line
Hold: None
Movement type: Squatting
Tempo: Fast
Meter: $\frac{2}{4}$
Rhythm: ♩ ♩

Count Description

2/4

1 - keeping the legs and feet close to one another, perform a full squat, bending at the knees and keeping the body's weight over the balls of the feet. The knees are turned to the right
& - land on the balls of both feet. The knees turn to the left, gesturing with the right foot out slightly to the right.

This motif is performed as a display step for 6 consecutive bars of the dance. It is placed near the end of the dance with all the male dancers facing the audience.

Anca Giurchescu describes the manipulation of collected folklore and its uses in folklorism, the performance of folklore in the framework of a spectacle such as a festival. She argues that vernacular culture and staged folklore often

exist in related communities that constantly affect and influence one another. For the purpose of analysis, the two communities should be separated to see how the processes of selection operate (Giurchescu 2001, 109-121). Shay discusses these ideas as parallel traditions, contrasting folk dance in the field (vernacular and vival dance) with staged folk dance ensembles (Shay 1999, 200-203). On the concept of authenticity, Giurchescu argues that any staged reproduction of vernacular folklore is still imitation. She writes,

> Because it (authenticity) bears such connotations as originality, purity, and genuineness, the concept of authenticity was, and still is, invoked to support this theoretical confusion. However, authenticity is a romantic construction. If authenticity has the connotation of "truth", then every performance that makes sense for the people is implicitly authentic. Conversely, in the context of a stage performance even the closest reproduction of a folklore model still remains an imitation (Giurchescu 2001, 117).

Chapter Five - Analysis and Conclusions

In chapters three and four I have presented several descriptions of the four key motifs observed in the dance *hutsulka*. So far in this thesis the vival and reflective contexts have been kept separate from each other, divided into separate chapters with case studies to exemplify the motifs. In this chapter I would like to examine the connection between these motifs and explore the processes that occur as they are recontextualized. An idea I often encountered in my data is that the motif follows a linear progression from a vival dance setting to a reflective setting. Hoerburger discusses these differences through placing them into a corresponding "first" or "second existence" dance (Hoerburger 1968, 30-32). Nahachewsky builds on Vasylenko's "three principles of theatricalization," which examine the various ways a dance can be theatricalized from its vival model (Nahachewsky 2013, 168-191; Vasylenko 1983, 41-59). Through analyzing how my data applies to each of these models, I have come to understand that the theories may be used to explain the processes by which the motifs recontextualize, however, they do not always follow a linear progression.

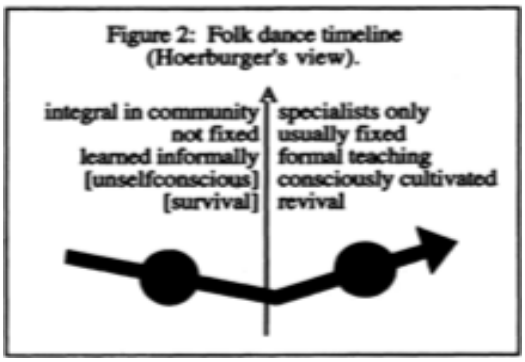


Figure 5-1: A folk dance time line attempting to illustrate Hoerburger's point of view (Nahachewsky 2001, 18).

My information suggests that the vertical line which Hoerburger might visualize to divide a dance's history into two parts, placing first existence dance on one side and second existence dance on the other, can sometimes become blurry. Nahachewsky's perception of the situation is different, modifying Hoerberger's view in important ways. He writes of a cyclical model that can apply to the *kolomyika*, and how it relates in the vival and reflective worlds, influencing each other periodically instead of only progressing from one to the other. If a dance can re-enter the vival world from the reflective context it has been performed in, as the *kolomyika* does, why can't a motif do the same? Through discussion of the relationship between motifs in vival and reflective settings as a non-linear continuum, I can explore new nuances of the processes by which they are recontextualized.

Comparison of Motifs in Diverse Contexts

Rivna

The recontextualization of *rivna* varies less in function, frequency and form than any of the other motifs studied in this thesis.

My observations of *rivna* in vival *hutsulkas* are of dancers in circles communicating with each other through verbal and non-verbal expression. I feel this was made possible due to the intimacy of the closed circle. They danced in the moment without much regard to an audience beyond the people they were dancing with. When one couple dance in the middle of the outer circle the attention often shifted to dancers in the middle.

Rivna is more frequent in vival dance settings. In the vival performances of this step one may notice small groups of participants dancing *rivna* for an extended period of time without any formation changes (see videos from case studies in chapter three).

Dancers in vival settings attempt to be in unison with their partner's feet when dancing *rivna*. In the video example in chapter three you are able to observe attempts by participants to correct themselves if they are stepping at a different time than rest of the circle. The shape of the step as defined in chapter three and four change very little. The form of *rivna* has continuity from the vival to reflective contexts whereas the function and frequency differ.

When reflective dancers perform *rivna* the functions found in a vival *rivna* probably continue to some degree with new layers added. The dancers are using this motif as a connection with or symbol of their Hutsul identity, mannerism or heritage.

This motif is found less frequently in the stage dance community. When a choreographer uses *rivna*, it is in large formations or as a transitional motif (see videos from case studies in chapter four).

Stage dance choreography utilizing *rivna* may differ from vival performance due to aspects such as synchronization, larger performance space and floor pattern variations. A common figure involving *rivna* that I have observed in stage dance performances is a large circle, progressively splitting off in to smaller circles by dividing the circle's participants in half with the transition into each new circle. For example, a circle may start with twelve couples and then break off into two separate circles each consisting of 6 couples. These two circles can then further split in to four circles, each consisting of three couples, which then further splits in to twelve pairs performing *krutytysia.* This is a choreographic technique utilized by staged folk dance choreographers. The choreographed floor patterns tend to be more complex and spectacular than floor patterns in vival settings. The staged effect of this motif lies in the creativity of the formation it is being performed in and the power of many people on stage doing the step in unison.

Krutytysia

The motif *krutytysia* has some fairly strong continuity between its vival and reflective contexts but also some differences. The motif variants *krutytysia nyzko* and *krutytysia dribna* are relatively similar in form in the vival and reflective contexts respectively, while *krutytysia vysoka* can have a special form in reflective contexts.

The dancers communicated with their partners while dancing *krutytysia* in a vival setting. Partners within each couple danced in unison. However, they were not particularly engaged with other pairs in the dance space, and each couple performed independently in terms of energy level, footwork, rotation, speed and

duration.

A number of variations were observed in the vival case studies when observing *krutytysia vysoka*. The "high point" of the gesturing leg while performing *krutytysia vysoka* in vival setting involves the heel swinging behind the body and towards the direction of rotation.

Krutytysia nyzko and *krutytysia dribna* are notably different in the reflective dances observed in chapter four since all the couples are turning at the same time, facing the same angles, have the same arm linkages and perform this for the same duration as each other. The strong unison of the group as a whole is characteristic of the two *Hutsulkas* observed in chapter four.

The reflective model *krutytysia vysoka* has a different "high point" of the gesturing leg. As observed in case studies in chapter four, the knee always lifts up in front of the body and towards the direction of rotation in the circle. The Iliuk family group does not perform *krutytysia vysoka* in their *hutsulka*. The Hutsul Song and Dance Ensemble perform *krutytysia vysoka* once in a circle with only the male dancers.

Tropot

Tropot acts a subordinate motif, as it does not affect the overall structure of the dance, instead it acts ornamentally through repetition and to link motifs.

Tropot functions as a sporadic motif in vival contexts. It can show off a dancer's ability in solo improvisation or function as a linking motifs. The *hutsulka* in Zamahora had the highest density of *tropot* among the vival examples. The frequency of *tropot* motifs in the other two dances in my data was sparse. I did not

observe two or more people in unison with one another while performing a *tropot*.

Tropot occurs more frequently in reflective dances. The Hutsul Song and Dance Ensemble had four variations of *tropot* while the Iliuk family has one *tropot* pattern that is repeated five times and another *tropot* pattern that is performed once in their *hutsulka*. This second *tropot* pattern is identical to one performed by the Hutsul Song and Dance Company. Both the ensembles perform the same *tropot* pattern as a display step in a semi circle and the Hutsul Song and Dance Ensemble also performs it once in unison facing the audience.

Tropot is performed as a linking step during the two musical bridges in the Hutsul Song and Dance Ensemble *Hutsulka.* During this four bar bridge in the music, the dancers perform a motif line called *dva velyki try mali* (two big stamps and three small stamps). *Tropot* also appears as a linking step in both the Iliuk and Hutsul Song and Dance Ensembles, they perform two or four alternating stamps before starting *krutytysia* and *haiduk*. In reflective contexts, unison of *tropot* among all dancers is commonplace.

Haiduk

There are similarities and differences in the squatting movement *haiduk* in its vival and reflective settings. Some continuity exists in the descriptions provided in chapter three and four. In all variants, the motif starts from a standing position, followed by a sit down to a squat and ending by standing up from the squatting position. Similarities in *haiduk* between the two settings occur in function whereas differences exist in form and frequency.

Throughout my data the performerd of *haiduk* motifd in vival settings only

danced with their partner. I felt sometimes that the presence of my camera and myself as a researcher may have also been a motivator for at least one of the dancers to perform *haiduk*, as he made sure the camera was filming him when he performed the step (see case study three in chapter three). Regardless of the performer's motivations, the motif still remained occasional and was intended as a display step.

In my data there are only a few individuals who performed *haiduk* at vival dance events. Each time a dancer performed a haiduk his dance partner was standing by his side watching him or supporting him by holding his hand(s). *Haiduk* acts as a sporadic motif in the vival setting.

In vival *hutsulkas haiduks* had a bouncing quality with no twisting of the legs or upper torso. They typically ended with the dancers standing out of the squat and performing a stamp, then joining with their partners to continue *krutytysia*. The elact position of the legs, feet and posture did not seem to be a conscious concern of the performers.

In vival *haiduks* the dancers may hold on to their partners with one or both hands. Hands and arms may also be free from their partner. This was not a constant and differed for each performer. The one constant was that a dance partner was beside or in front of the dancer and received most of the focus of the performer. Although I did not observe it much in my fieldwork, Harasymchuk writes about *haiduk* as a dance as well as a motif (Harasymchuk 2009, 135-137).

Haiduk acts as a display step as well in the reflective setting and is a highlight to the structural make up of the dance. In my opinion, a choreographer

may use *haiduk* in repetition and in unison with the male dancers in the group, creating a motif line to add virtuosic elements to a dance. It may be energetic and exciting to watch from the perspective of an audience. This is exemplified in each of the case studies examined in chapter four.

The complexity and variety of the form of *haiduk* in reflective contexts may be attributed to the threatricalization of the motif. The form in which the Hutsul Song and Dance Ensemble performs *haiduk* is furthest away from its vival predecessor. Each dancer is trained in rehearsals to execute the motif the same way each time it is performed. The dancer is trained and rehearsed to have "good dance technique" according to Western dance aesthetic. This technique involves a stretched and vertical spine, extended arm and leg gestures, leg turnout from the hips, an air of comfort and ease. I feel this may be applicable to many Ukrainian staged folk dance companies.

The reflective dances in chapter four case studies each have sections with *haiduks* choreographed into the dances. Each time the dance is practiced in a rehearsal setting, or performed in a concert setting, the form and duration of the *haiduk* are the same. This repetition in unison is common among staged folk dance ensembles.

In the reflective *hutsulka* the *haiduk* also had a bouncing quality to it. Some variants included the upper torso and arms twisting in opposing direction to each other with a kick forward or side from one or both legs while down in a squat. The motif is often repeated identically many times in a row, creating a motif line. The dancers are conscious of their legs, feet, posture and orientation.

Theatricalization

Nahachewsky extrapolates on Kim Vasylenko ideas of theatricalizing Ukrainian folk dance. Vasylenko proposes three principles available to choreographers when staging folk dance (Vasylenko 1983, 41-59). The case studies in chapter four exemplify the first two principles of theatricalization.

I would argue the Iliuk family members are a good example of the first principle of theatricalization. They believe they dance the motifs performed in their *hutsulka* in the same way their ancestors danced them however this plays in to the ideology that a motif can be timeless and continue or be preserved from one generation to the next without change. As we have seen in this study, motifs do change when shifting contexts. The Iliuk's acknowledge that the arrangement of the motif lines and the formations they dance in were created for performance on a stage with the intent to be seen by an audience. Amongst many people outside of this family ensemble, their *hutsulka* dance is said to be "authentic" (Recorded interview: Kureliuk, 2009). Consistent with Vasylenko's first principle, the family associates this particular version of the *hutsulka* specifically with the village of Vipche (Recorded interview: Moroshchuk, 2009). They dance to music performed by live musicians from the area they live in and the melodies heard in the music are also specific to the Vipche area. Their costumes are made by the dancers themselves and are similar in appearance to one another. The costumes are not all identical but they do each wear all the same pieces of the costume. The choreography is frozen and unchanged from performance to performance with no

improvisation. Some of the formations in this dance are similar to those in the vival case studies of chapter three while others are not. Some additions include a semi circle opening up towards the audience with a feature couple in the middle. A second formation called a "rose" was also in the dance. The Iliuk dance group leaders set up these formations with the musicians behind them. Harasymchuk describes a similar formations with the dancers situating themselves to face the musicians. This formation is called *na vyhodu* (Harasymchuk 2008, 206).

Figure 5-2: Dancers "*na vyhodu*." Soloist couple in the middle of a closed circle. (Harasymchuk 2009, 206).

The Hutsul Song and Dance Ensemble in their *Hutsulka* exemplify the second principle of theatricalization. This ensemble no longer connects their dance with a specific village; instead it is a broad representation of the *hutsulkas*

danced in this region. Kureliuk maintains that there exists a direct continuum between the mannerisms of the Hutsul people and the style in which the Hutsul Ensemble dances (Recorded interview: Kureliuk, 2009). He feels the stage dancers reflect this in their performance and uphold a nationally Ukrainian and ethnically Hutsul identity through their dancing. He also discusses the way motifs and formations are transformed from their vival setting to a reflective setting. To illustrate this point, Kureliuk demonstrates the way he would use motifs from the Iliuk *Hutsulka*. Kureliuk acknowledges the Iliuk *Hutsulka* as "authentic" and shows how he would rework the dance and its motifs for staged folk dance (Recorded interview: Kureliuk, 2009).

The costumes used by the Hutsul Song and Dance Ensemble are identical from one dancer to the next and may represent an area of the Hutsul region instead of a specific village. An orchestra using professionally trained musicians plays the music used in the *Hutsulka*. The composition of the music is composed to accompany the dance. A choir also sings during this composition. There are more complex formations in this dance with a higher density of steps. The women in the cast of dancers have a more prominent role and perform more motifs than the women in the Iliuk ensemble. There is a clear frontal orientation right from the start of the dance and more virtuosic elements to the choreography, with a large number of couples dancing in unison. The dancers, singers and musicians in this ensemble are all compensated for their work. Many of the dancers are born in an urban environment and received their professional training at institutes, colleges and universities. Some may have a family connection to rural dwellers although

the contact is not constant. The "character" Kureliuk claims they portray on stage is somewhat invented within the genres of folk dance and character ballet.

Coda

Nahachewsky's concept of vival and reflective dance reveals a way to identify categories of dances that may be similar in some respects, but different in others (meanings related to the past). My approach furthered his research by exploring implications of these categories for the steps of *hutsulka*. I also added important nuances to the theoretical concepts insofar as I show that some steps tend to change more in the vival-reflective transition, while others change less. The concepts cannot be accepted as a universal pattern, but must be evaluated independently as they apply to each particular tradition. The data collected in my fieldwork was sufficient to detect the patterns discussed in this thesis. Further research into this topic could include exploring continuity and change of motifs over time, migration patterns of motifs, documenting motif repertoires of particular dancers over time, and others.

Hutsulka is a dance category that offers plenty to examine in relation to its form, meaning and context. It is a vival dance as well as a reflective dance that is not mutually exclusive to the two sides. It may be performed as a peasant dance, vernacular dance, authentic dance, ethnic dance and staged folk dance. Just as the dance itself can wear many hats, so can the motifs existing within the dance. The motifs can be observed through different lenses while looking at the same picture.

The idea that there is a continuum from *hutsulkas* in vival contexts to staged folk dance *Hutsulkas* – that reflective *Hutsulkas* are "authentic" – has been explored through examining motifs from each context. I feel that in this process I have neutralized my bias towards reflective folk dance and allowed for a worldview that can incorporate vival dancer perspectives better. According to theory, vival dancers are historically un-self-conscious when they dance. On the other hand, choreographers of reflective *hutsulkas* make historically self-conscious choices on how their dancers' motifs should look. The connections and processes though which *hutsulkas* recontextualize change the dances themselves. The processes and forms that occur when *hutsulkas* recontextualize are multifaceted and nuanced. The motifs are each affected in different ways and arriving at any global conclusion would be dangerous. On occasion a reflective dance motif maintains quite a bit from its vival stimulus, however, sometimes the dance motif changes quite a bit in various factors.

Overall Interview Questions List

This is a compilation of the questions I asked in the 8 different interviews. I used a semi-structured interview method and each interview was unique. The interviews were in Ukrainian so this list is a rough translation. Audio and video recordings are accessioned in the Bohdan Medwidsky Ukrainian Folklore Archives at the University of Alberta.

What is your name?
Where do you live?
When did you start dancing/teaching?
What is your personal history?
How do you dance?
When do you dance?
Do you dance at weddings?
Do you dance at parties? What kind of parties?
What kind of dances did you do?
What dances do you remember from your childhood?
Are there any dances specific to your home village?
What kinds of basic steps are there?
What are some of the main Hutsul steps?
What is *Hutslka*?
How long do you think has *Hutsulka* been danced for?
Where do the musician play in relation to where people dance?
Are there any solo dances?
How did people learn to dance?
Do youth nowadays dance the way you used to?
Did the dances and steps change over time?
How do people change direction while dancing?
Did these semi circles open up in front of the musicians?
Is *Hutsulka* danced the same in every village.
Is *Hutsulka* a Ukrainian dance?
Do arm linkages relate to the size of the dancing space?
How did you learn to dances?
What commands are given in difference dances?
Please explain *Hutsulka* in its first form and development.
What is *Arkan*?
How did you learn *Arkan*?
Do you know of any other Hutsul dances?
Have you heard of a dance *triasunets*?
What can you tell me about the dance *Resheto*?
Is that the main traveling step in *Resheto*?
Is there a difference between the dances *holubka* and *resheto*?
Have you heard about the dance *triasunets*?
Have you heard about the dance *kruhliak*?
Can you tell me about the dance *Arkan*?

Can you tell/show me some of the commands given in *Arkan*?
Is the emphasis of the gesture leg in *vysoka* on the up or down?
Do you know any other Hutsul dances?
What is *rivna*?
What is *vysoka*?
What is *trisunka*?
What is *holubka*?
What does *a vse kruh* and *a vsi kolo* mean?
What is *krutytysia*?
What is *krok trisunka*?
What is *krok tropot/tropitok*?
Do you know the dance *pivtorak*?
What is *na vyhodu*?
What is *pereminnyi krok*?
What is *krutka*?
What are *prytupy*?
What is *dribushka*?
What is *trisunka*?
What are some men's squatting steps?
May you show any more *tropitky*?
May you talk about the repertoire, how it was created, material gathered and the choreographers?
Do you know who Roman Harasymchuk is?
What commands does the leader give in *Resheto*?
Is there a communication between the dancers and the musicians?
When did dances such as the polka, waltz, and foxtrot start to be danced in Hutsul'shchyna?
How can you tell if someone is a 'good' dancer?
Are any 'good dancers' still alive?
Were there different *Hutsulkas*?
What do they dance at caroling?
What is a *resheto*?
Is there a dance called *plies*?
Are there *khorovods*?
Do Hutsuls dance *kolomyika*? Did you play *kolomyika*?

Videography

Hutsul Song and Dance Ensemble. Rehearsal. Ivano-Frankivs'k: August 12-13, 2009.

Iliuk Family Dance Ensemble. Concert. Vipche: July 28, 2009.

Iliuk, Mykola. Video Interview. Vipche: July 28, 2009.

Kumluk, Roman. Video Interview. Verkhovyna: July 29, 2009.

Kureliuk, Ivan. Video Interview. Ivano-Frankivs'k: August 12-13, 2009.

Moroshchuk, Paraska. Video Interview. Verkhovyna: July 28, 2009.

Moroshchuk, Paraska. Wedding. Kryvorivnia: August 1-2, 2009.

Mykyteichuk, Petro. Wedding. Zamahora: August 8-9, 2009.

Rushnychok Orchesta. Wedding. Mykulychyn: July 25-26, 2009.

Shatruk, Vasyl. Video Interview. Verkhovyna: July 23, 2009.

Sokoliuk Oksana. Video Interivew. Kosiv: June 8, 2010.

Stasko, Bohdan. Video Interview. Ivano-Frankivs'k: July , 2009.

Stasko, Bohdan. Video Interview. Ivano-Frankivs'k: June 28, 2010.

Tafichuk, Mykhailo. Video Interview. July 23-25, 2009.

Bibliography

Arsenych, et al. *Hutsul'shchyna: istoryko-etnohrafichne doslidzhennia* [Hutsul'shchyna: a historical-ethnographic dissertation]. Kyiv: Naukova Dumka, 1987.

Avramenko, Vasyl'. *Ukrains'ki natsional'ni tanky: opys* [Ukrainian national dances: a description]. Winnipeg: Ukrainian Ballet School, 1928.

Avramenko, Vasyl'. *Ukrains'ki natsional'ni tanky, muzyka i strii* [Ukrainian national dances, music and costume]. Winnipeg: Published by Author, 1947.

Baloh, Klara. *Tantsi Zakarpattia* [Dances of Transcarpathia]. Uzhorod: KP Uzhorods'ka Mis'ka Drukarnia, 2008.

Bendix, Regina. *In Search of Authenticity: The Formation of Folklore Studies*. Madison: University of Wisconsin Press, 1997.

Bilan, M. and Stelmachuk, H. *Ukrains'kyi striy* [Ukrainian Costumes]. Lviv: Pheonix Publishing, 2011 [2000].

Ed. Brunvand, Harold Jan. *American Folklore: An Encyclopedia*. New York: Grand Publishing, 1996.

Cocchiara, Guiseppe. *The History of Folklore in Europe*. Philadelphia: ISHI, 1971.

De Mille, Agnes. *The Book of the Dance*. New York: Golden Press, 1963.

De Mille, Agnes. *To a Young Dancer: a Handbook for Dance Students, Parents and Teachers*. London: Putnam, 1963.

Demkiv, Dana. *Iaroslav Chuperchuk: Fenomen hutsul's'koi khoreohrafii*. Kolomyia: Vydavnycho-polihrafichne tovarystvo "Vik", 2001.

Domashevs'kyi, Mykola. Istoria hutsul'shchyny. Chicago: Hutsul Research Institute, 1975.

Dorson, Richard M. *American Folklore*. Chicago: University of Chicago Press, 1959.

Dundes, Alan. *A Study of Folklore*. New Jersey: Prentice Hall, 1965.

Giurchescu, Anca. "The Power of Dance and its Social Political Uses." *Yearbook for Traditional Music*. Vol. 33. International Council for Traditional Music,

2001.

Gore, G. and Koutsouba, M. "'Airport Art' in a Sociopolitical Perspective: The Case of Greek Dance Groups of Plaka." *Proceedings. 17th Symposium of the Study Group on Ethnochoreology.* Nafpolion: 1992.

Harasymczuk, Roman. *Tańce huculskie* [Hutsul Dances]. Lwów: Nakł. Tow. Ludoznawczego, 1939.

Harasymchuk, Roman. *Narodni tantsi ukraintsiv karpat* [Folk Dances of Carpathian Ukrainians]. Lviv: Institut Narodoznavstva, 2008.

Harasymchuk, Roman. *Narodni tantsi ukraintsiv karpat: boikivs'ki i lemkivs'ki tantsi* [Folk Dances of Carpathian Ukrainians: Boiko and Lemko Dances]. Lviv: Institut Narodoznavstva, 2008.

H'Doubler, Margaret. *Dance: A Creative Art Experience*. Madison: University of Wisconsin Press, 1959.

Herman, Ann. "Vasyl Avramenko – As I Knew Him." *Ukrainian Folk Dance: A Symposium*. Toronto: Ukrainian National Federation, 1961.

Hnatiuk, Volodymyr. "Hutsuly," Podkarpatska Rus', I, 1, 2, 3, 4. Uzhhorod: 1924.

Hoerburger, Felix. Once again: on the concept of folk dance. IFMC Journal vol. 20, 1968.

Hoshko, Iurii H. ed., Hutsul'shchyna: istoryko-etnohrafichne doslidzhennia [The Hutsul region: a historicoethnographic study]. Kyiv: Naukova dumka, 1987.

Hrabovets'kyi, Volodymyr. *Hutsul'shchyna XIII-XIX stolit': istorychnyi narys*. Kyiv: 1982.

Humeniuk, Andrii. Ukrains'ki narodni tantsi. Kyiv: Naukova Dumka, 1969.

Kaindl, Raimund. Die Huzulen: Ihr Leben, ihre Sitten und ihre Volksuberlieferung. Vienna: A.
Hölder, 1894.

Kokulenko, Borys. *Stepova terpsykhora*. Kirovohrad: Step, 1999.

Kolberg, Oskar. *Pokucie*. Warszawa: Ludowa Spółdzielnia Wydawnicza, 1962.

Kozholianko, Iaroslava. *Bukovyns'kyi tradytsinyi odiah* [Bukovynian Traditional Clothing]. Saskatoon: Kanads′ke tovarystvo "Bukovyna", 1994.

Kukhta, Stepan. *Maiestro hutsul's'koho tantsiu*: Iaroslav Chuperchuk. L'viv:

Krai, 2001.

Leach, Maria (ed). Standard Dictionary of Folklore, Mythology and Legend. New York: Funk & Wagnall, 1949.

Lychak, Patricia, and Kim Nahachewsky. *Costumes of Central Ukraine and Hutsul'shchyna*. Edmonton: Alberta Culture, 1984.

Martin, G.Y., Pesovár E. "A Structural Analysis of the Hungarian Folk Dance (a methodological sketch)." *Journal of the International Folk Music Council*.
Vol. 15, 1963.

Martin, G.Y., Pesovár E. "Determination of Motive Types in Dance Folklore." Budapest: Hungary Academy of Science, 1963.

Nahachewsky, Andriy. The Kolomyika: Change and Diversity in Canadian Ukrainian Folk Dance. Edmonton: University of Alberta, 1991.

Nahachewsky, Andriy. 1995. "Participatory and Presentational Dance as Ethnochoreological categories." Dance Research Journal 27/1:1-15

Nahachewsky, Andriy. 2008. "Folk Dance Revival Strategies." Ethnologies 30/1: 41-58.

Nahachewsky, Andriy. *Ukrainian Dance: A Cross-Cultural Approach*. Jefferson, N.C.: McFarland & Co., 2012

Nahachewsky, Andriy. *Pobutovi tantsi kanads'kykh ukraintsiv.* Kyiv: Rodovid, 2001.

Raffé, W. G., and M. E. Purdon. Dictionary of the dance. New York: A.S. Barnes, 1964.

Schnaider, Józef. *Z kraju hucuuów Materiaay étnograficzne* [Ethnographic material from the Hutsul country]. Lviv: Narodoznavtsvo, 1899.

Shanin, Teodor. Peasants and Peasant Societies: Selected Readings. Oxford [Oxfordshire]: Blackwell, 1987.

Shatulsky, Myron. The Ukrainian Folk Dance. Toronto: Kobzar Publishing Co. Ltd., 1986.

Shay, Anthony. Choreographic politics: state folk dance companies, representation, and power. Middletown, CT: Wesleyan University Press, 2002.

Shay, Anthony. Choreographing identities: folk dance, ethnicity and festival in the United States and Canada. Jefferson, N.C.: McFarland & Co., 2006.

Shukhevych, Volodymyr. *Hutsul'shchyna*, part 3. In *Materiialy do ukrains'ko-rus'koi etnol'ogii* 5. L'viv: Naukove tovarystvo im. Shevchenka, 1902.

Sorell, Walter. The dance through the ages. New York: Grosset & Dunlap, 1967.

Stas'ko, Vasyl'."*Pervynni izomorfni tantsi hutsuliv iak skladovi narodnoho tantsiu hutsulka*." *Problemy ta perspektyvy rozvytku khoreohrafichnoho mystetstva v konteksti bolons'koho protsesu.* Kherson: Kherson University, 2009. 70-80.

Stasko, Bohdan. Khoreohrafichne mystetstvo Ivano-Frankivshchyny. Ivano-Frankivs′k: Vydavnytstvo Lileia, 2004.

Stasko, B. and Marusyk, N. *Myttsi narodnoi khoreohrafii prykarpattia*. Ivano-Frankivsk: Precarpathian University, 2010.

Stasko, B. and Marusyk, N. *Roman Harasymchuk ta joho avtentychni "Tantsi huttsul's'ki" (zakhidni etnohrafichni rehiony)* [Roman Harasymchuk and his "Hutsul Dances" (western ethnographic region)]. Ivano-Frankivsk: Precarpathian University, 2010.

Staufe, Ludwig Adolf. *Völkergruppen in der Bukowina*. Reprint [der Ausg. Czernowitz 1884]. ed. Stuttgart-Büsnau: Landsmannschaft der Buchenlanddeutschen, Landesverb. Baden-Württ., 1971.

Vasyl′chuk, Mykola. *Entsyklopedia Kolomyishchyny*. Kolomyia: Vydavnycho-polihrafichne tovarystvo "Vik", 2002.

Vasylenko, Kim. *Komposytsia ukrains'koho narodno-stsenichnoho tantsiu* [Composition of Ukrainian folk-staged dace]. Raiduha: Bibliotechka khudozhnoi samodiial'nosti. Kyiv: Mystetstvo, 1983.

Vasylenko, Kim. *Leksyka ukrains'koho narodno-stsenichnoho tantsiu* [Lexicon of Ukrainian folk-staged dance]. Kyiv: Mystetstvo, 1971.

Verkhovynets, Vasyl'. Teoriia ukrains'koho narodnoho tanku. Kyiv: Mystetstvo, 1968.

Vincenz, Stanislaw. On the high uplands; sagas, songs, tales and legends of the Carpathians. New York: Roy, 1955.

Watts, Linda. Encyclopedia of American Folklore. New York: Checkmark Books, 2007.

Zaitsev, Ievhen. *Osnovy narodno-stsenichnoho tantsiu*. 1976. Reprint. Vinnytsia: Nova Knyha, 2004.

Zerebecky, Bohdan. A Survey of the History of Ukrainian Dance, Ukrainian Dance Resource Booklet, 1:1. Saskatoon: Ukrainian Canadian Congress – Saskatchewan Provincial Council, 1988.