

Myron Shatulsky



**THE  
UKRAINIAN  
FOLK DANCE**

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Myron Shatulsky

# The Ukrainian Folk Dance

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To Halyna Oleksiyivna Beryozova who, with great wisdom, resolution and patience taught and guided me through the complexities of the Ukrainian folk dance.

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"Ой глибокий копадваю,  
Золоті ключі..."

"Oh, deep well,  
Golden sources . . ."  
— Ukrainian folk song

## FOREWORD

The folk dance has always played an important role in the life of the Ukrainian people. As an outstanding example of the immeasurable cultural wealth created through the centuries, it has, together with choral and instrumental music, reached a very high level of development, becoming one of the more visible forms to attain a prominent place on the amateur and professional stage. Capturing the imagination of both performers and audience, it has also helped to bring about a renewed interest in the many creatively diverse Ukrainian art forms.

Since the late '40s, the continuing increase of participation in Ukrainian folk-stage dancing in Canada has resulted in the organization of numerous dance schools and ensembles, some of which have attained a high level of technical and artistic performance. Most groups have used the Ukrainian folk dance, its stage adaptations and original choreography as the basis of existence and growth. The results have been quite positive in the main, but numerous problems have occurred due to the limited knowledge and understanding of the dance art form in general, and of the Ukrainian folk dance's specifics in particular. Confusion as to dance step nomenclature, correct costuming, appropriate melodic accompaniment, regional distinctiveness and dance characterization are some of the more evident problem areas encountered.

Eliminating these problems has not been an easy task. Steps have been taken, by the holding of summer courses and seminars, to increase dancers' and instructors' awareness of the importance of the Ukrainian folk dance's historical development. As yet, most groups have continued to devote their attention to enlarging their concert repertoire with only one or two attempting to augment their specialized endeavours with educational programs.

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 mean-

ing. 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 and yet pliable; guards its past and yet offers room for the present and the future. By altering, substituting, adding or deleting any of these basic elements or structural forms the result is substantially modified. This is what has occurred, and is still taking place, with the Ukrainian folk dance.

Each step, arm and body position, dance figure and form has gone through a process of gradual change and selection reflecting the attitudes, desires, aspirations, beliefs, character and will of the Ukrainian people through various stages of their history. During this long process the people have also created, within this specific art form, a concise and basic "vocabulary" of steps, arm and body positions, dance figures and forms, which are now regarded as the most characteristic elements, and which differentiate it from similar forms of other nations.

Richard Crum, noted folk dance teacher and authority, expressed the following views at the 1961 Ukrainian Folk Dance Symposium in Toronto:

"It's often useful to look at a cultural phenomenon from the point of view of its function, that is, the role it plays in the lives of the people who practice it. To put it more simply, a dance form simply doesn't exist in a vacuum — there are reasons and needs which it fulfills in the society where it's performed."

This viewpoint can be similarly addressed to the emergence of the folk-stage dance.

Although the folk-stage dance attained its position as a prominent art form in the Ukraine during the mid '30s, its extremely accelerated development occurred only during the past 30 years. With each successive year, more and more groups came into prominence by displaying higher levels of artistic and technical performance, specializing, diversifying their repertoire or featuring their "own" choreographic style. This resulted in the appearance of a large number of varied stage presentations which reflected the specific choreographer's creative attitude. In addition, these stage dances were principally created for superbly conditioned, highly developed and artistically proficient dancers. It was inevitable that many Ukrainian Canadian dancers would look upon these stage dances as representative of the Ukrainian folk dance.

It is this form, the folk-stage dance, which has been the dominant feature in the concert appearances of Ukrainian Canadian dance groups. Whether these dances are the creations of Ukrainian Canadian or Soviet Ukrainian choreographers, a definite need exists to objectively recognize and understand the changes, transformations, adaptations and innovations in the steps, figures, structure and form which have occurred, and to assign them their relative positions within this continuously developing art form. Ukrainian Canadian choreographers, instructors, dancers and aficionados can only hope to do this if they have a sound and extensive knowledge of all the basic elements of the Ukrainian folk dance and its parallel extension — the folk-stage dance. Then, armed with practical experience and theoretical knowledge, the opportunity will exist to not only assess the material but also, in view of the state of the Ukrainian folk-stage dance in Canada, to possibly determine its future here. This is why the fundamental elements, the "vocabulary" of the folk dance should be afforded greater attention by Ukrainian Canadian dance groups.

The use of the quotation from the Ukrainian folk song "Oh, Deep Well" as the epigram or motto for this book is not original either in concept or intent. It was first used in 1926-29 by the noted Ukrainian ethnographer Dmytro Revutsky for his three-volume collection of folk and contemporary songs, "Zoloti Kliuchi" ("Golden Sources"). Since then it has become synonymous with endeavours that turn to the history and traditions of the people as the source and base for today's contemporary creative approach. However, it can also be extended, in this instance, to signal the need for Ukrainian Canadians to know and understand their heritage, not only in its historical concept, but also as a constantly developing, vibrant and active factor in the process to consciously influence our Canadian multi-cultural personality. Whatever the final result will be, the meaning of the following points, made by Richard Crum at the Ukrainian Folk Dance Symposium, can hardly be ignored:

"Despite arguments to the contrary, a Canadian-born Ukrainian youth, molded by daily contact with Canadian life, Canadian schools, Canadian (and American — M.S.) T.V. and Canadian friends, is not the same as his Ukraine-born cousin living somewhere around Lviv or Kiev. The difference will be seen in the way he talks, the way he expresses his opinions, the way he acts with girls, the way he dresses, the way he sings, and — the way he

dances. This is often a difficult fact to face for the old-timers, for the Ukrainian leaders who dream of preservation of pure Ukrainian culture outside the boundaries of the native country, and many prefer not to face it."

Therefore, if the Ukrainian folk-stage dance is to be truly representative in Canada, those responsible for its teaching and execution must, first of all, thoroughly know the folk dance's fundamental elements, as well as the stage dance's diversely complex and creative properties. The development of technical and artistic performance must go hand in hand with the acquisition and assimilation of theoretical and historical knowledge.

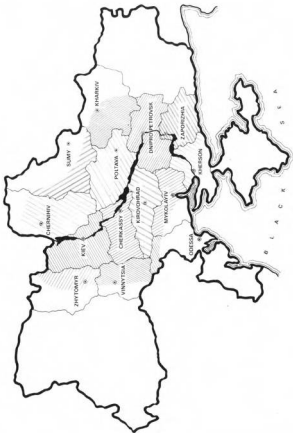
It is only in the past 30 years that the majority of material, dealing with the folk dance, has appeared. Most of the books published were in the Ukrainian language, although a few collections were issued in Canada and translated into English, which featured the choreography to a wide variety of dances. In this regard, I hope this small book may serve both as a source and as a guide for those interested in acquiring basic information about the folk dance and the folk-stage dance.

It is my intention to present the basics of the Ukrainian folk dance in an authentic way. The book deals with the dances from the following east-central regions of the Ukraine: Poltava, Kiev, Cherkassy, Dniepropetrovsk, Chernihiv, western part of Kharkiv, Zaporizhia, Kherson, Mykolayiv, north-eastern part of Zhytomyr and the eastern part of Vinnytsia. The most characteristic national traits of Ukrainian folk art are found in these regions and, because of this, form the basis of Ukrainian choreography. In a future book, I will deal with the dances from the western regions, including Zakarpattia, Bukovyna, Hutsulshchyna.

Although I will deal with the emergence and historical development of the folk-stage dance and contemporary choreographic scenes, a complete and detailed study of them would require an evaluation of not only the dances, but of the choreographers and their creative attitudes as well, which would be well beyond the purpose of the book.

The book is divided into four sections: I — Historical development and classification; II — Description of individual steps and arm positions; III — National dress; IV — Examples of folk dances.





In regards to Section II, the description of each step is developed in detail; however, because of the nature of the book, I did not include the question of preparatory training and teaching methods required to establish the proper technique. This aspect is, nonetheless, extremely important if a dancer wants to correctly perform the steps, particularly those requiring physical strength, stamina and body control. It should be noted, that the boy's role in the Ukrainian folk dance is not limited to only performing the physically demanding "prysyadky," leaps and turns. He should be equally "at home" doing the "bihunets," "tynoks" and "vykhylyasnyks".

I also did not include the more intricate combinations found in folk-stage dances. Most of these combinations usually consist of two or more steps in conjunction with preparatory and transitional movements. Steps of a clearly gymnastic origin were also omitted. One of the unique features of the men's dance is not the obvious difficulty of some of the steps, but the apparent ease with which the dancers perform them.

In compiling information for this book I utilized four main sources. "Theory of the Ukrainian Folk Dance" by Vasyl Verkhovynets, published in 1919 and 1920, is historically important, because it was the first to feature a detailed study and analysis of the Ukrainian folk dance, including complete descriptions of steps, arm positions and dances. Andriy Humeniuk developed Verkhovynets' work further in two of his many ethnographical studies, "Folk Choreographic Art of the Ukraine" (1963), and "The Ukrainian Folk Dance" (1969), providing a more extensive study of the dance, its history, steps and music. In 1971, Kim Vasylenko's "Lexicology of the Ukrainian Folk-Stage Dance" appeared on the scene. In compiling and describing 601 dance steps, Vasylenko not only enlarged the list of folk dance steps of all regions of the Ukraine, but also brought to light the huge amount of original steps and combinations created in the folk-stage dance's development. In addition to these four books, many other sources were used, which are listed in the bibliography, as well as my own experience as spectator and student of the folk dance in the Ukraine and Canada.

# I

## SECTION I

### HISTORICAL DEVELOPMENT OF THE UKRAINIAN FOLK DANCE

"... Folk dances keep appearing in different parts of the world, as you may see. The Spaniard does not dance like the Swiss, like the Scotsman, or one of Teniers' Germans, nor the Russian, like the Frenchman, or an Asian. The dance differs even in the provinces of one and the same country. The northern Russ dances neither like the Little-Russ (Ukrainian — M.S.), like the southern Slav, like the Pole, nor the Finn; while the dance of one is eloquent, that of the other is impassive; while the first may be wild and rakish, the other may be serene; while another may be tense and heavy, still another may be light and airy. How to explain this variety of dances? They were born from the character of the people, from their life and mode of occupation. The people that have led a proud and warring existence will express that pride in their dances; the people that have had a secure and free life will express unlimited freedom of will and poetic oblivion in their dances; the people that have lived in a fiery climate have ushered its voluptuousness, passion and jealousy into its dances..."

The thoughts expressed in the above quotation by the great Russian writer Nikolai Gogol are characteristic of an era which saw many of the foremost composers, dramatists, writers, poets and performing artists draw both inspiration and desire from the rich heritage of songs, melodies, dances, tales and legends of the Ukrainian people. One has only to read Kotlyarevsky's "Natalka Poltavka" and "Eneyida," Shevchenko's "Haidamaky" and "Nazar Stodolya" or Gogol's "May Night" and "Taras Bulba" to appreciate the depth of understanding, love and respect they had for the

people's heritage and traditions. Their creativity did not depend on an academician's observation or a theorist's abstractions, but reflected the soul of a people's rich culture and turbulent history. Their perseverance in searching out the origins and development of the folk arts gave their works a clarity and truth that made them everlasting. Recognizing the importance of this approach, historians and ethnographers such as I. Franko, F. Kolessa, M. Lysenko, V. Hnatiuk, V. Shukhevych, V. Verkhovynets, R. Hurasymchuk, and others went into the villages and towns, and gradually amassed a virtual treasure-house of historical material, which later was to form the basis of their published works.

Historians and philosophers have debated the origin of the arts for centuries. The ancient Greeks believed that the art of the dance was created by one of the nine Muses — Terpsichore. The 17th century gave us the theory of "imitation," which reasoned that, because people have the ability to vocally create musical sounds, they imitated the songs of birds and through the lowering and raising of these sounds were able to express their feelings, etc. This became the basis of music. This "imitation" was then extended to include the various ritualistic movements of birds, which influenced the origin of the dance.

Karl Bucher, in his book "Work and Rhythm," utilizing a large amount of factual material based on work songs and their associated movements and gestures, came to the conclusion that the origin of the arts was dependent on the human work process, although he looked upon the labour of early man as a pastime, which preceded the arts. Although there are many theories about this age-old problem today, one that should be considered claims that the arts originated in the process of work, as part of man's communal life, and that in social labour man created those prerequisites which assisted in the emergence of the arts.

In assessing the accumulated musical and dance material, by taking into account the characteristic and stylistic specifics of folk choreography we are able to arrive at three basic genre of dances, which emerged in the Ukraine: ritual ("obryadovi"), social ("pobutovi") and thematic ("siuzhetni").

Ritual dances are the oldest form of folk dance art. Their performance was once part of the traditional greeting of spring (spring cycle), observance of summer (Kupalo cycle), harvest (obzhynky)

and welcoming the New Year. In some regions they were known simply as "khorovody."

The ritual dances can be divided into three thematic groups: those which depict the work process, as in "As we sowed the millet" ("A my proso siyaly"), those which deal with socio-family relationships, "The Quail" ("Perepilka"), and those which reflect patriotism and the love of nature, "Marena." The dances combine poetry, music and dance forming one organic whole while revealing the content through the words of the accompanying song and the participants' descriptive movements.

Social dances, which reflected the manners and customs of the people, originated in the period of the formation of the Ukrainian nationality. These dances form the basis of Ukrainian folk choreography, because they carry the essential characteristic traits of the Ukrainian nation: love of freedom, heroism, courage, cleverness, tenacity, resourcefulness, ingenuity and humour. In these dances specific elements were formed, characterizing the national singularity of Ukrainian folk choreography found in the dances of other genres. These dances are an integral part of the people's everyday life. They were performed at home, during "vechornytsi" (evening social gatherings) and during "hulyanky" (outings). The "Hopak," "Kozachok" and the "Metelytsya" are some of the more popular social dances.

Thematic dances, as compared with the ritual dances, originated much later. Through the medium of their dance, the people were able to depict the various phenomena of surrounding life and nature in a very specific manner. In the dance "Shevchyk" ("Shoemaker") the making of a pair of shoes is vividly portrayed through a varied array of choreographic figures. The thematic line, which governs the order of the dance figures, is developed clearly and accurately. This genre is divided into five groups: work process, as in the above mentioned "Shevchyk" and "Kosari" ("The Reapers"); folk heroism — "Gonta"; events from everyday life — "Kateryna" and "Horlytsya" ("Turtle-dove"); phenomena of nature — "Zironka" ("Little Star"); birds and animals — "Husak" ("Gander").

### RITUAL DANCES

This dance form, although going through many changes both in content and style, remained an important facet of the people's

traditions right into the present century. As mentioned earlier, the far-sighted approach taken by ethnographers and historians in collecting a huge amount of material, enables us now to look back in time and evaluate the role these rituals, and their accompanying art forms, played in the life of the Ukrainian people. The majority of these examples have retained those elements which echo the ancient past and allow us to establish a fairly accurate picture of their development. To achieve this it is also necessary to study the rituals and those historic conditions which gave birth to them.

The Eastern Slavs lived in an area from the rivers Dniester to the Don. They grew wheat, hemp, millet and other grains while also breeding livestock. It is impossible to say how these primitive people danced. Unlike architectural remains or implements, which archeologists gradually uncover, the dance, like the song, was never recorded. We can, however, with the help of analogical examples in the cultural life, and specifically in the dances of the primitive tribes of Africa and Asia, arrive at some logical conclusions. It would be safe to assume that the thematic palette was very limited at first, and probably reflected the major events in their life, such as the constant struggle for survival and what that entailed. It was only later that the so-called "magic" dances made their appearance.

The calendar ritual is one of the oldest forms of poetic creativity, which originated and developed in close ties with the work process of the people. The rituals were divided into specific cycles which paralleled the work cycle of the agricultural year. Through the artistic images of the ritual we find the elements of the ancient pagan conception of the world, folk beliefs or religious ideas brought about by the inability to explain the phenomena of nature.

These people were unable to understand the spontaneous forces of nature and, as a result, developed cults to worship these phenomena as "dark powers." The Slavs had many gods, which they believed controlled these forces. Svaroh was the god of the heavens, Svarozhych — the god of fire, and Perun — god of thunder and lightning. In worshipping these gods, the people believed more in the actual act of magical spells to call forth the required phenomenon than in mystical phrases. Only when these verbal formulations were finally combined with descriptive movements did they achieve special meaning. Through the merging of these two factors a new form was born — the ritual dance.

The ritual dance can best be characterized as a synthesis of poetry, music and dance, which in dramatic fashion portrays a specific theme. The content is developed through song, and therefore the text becomes the most important element, determining the essence of the dance and its choreographic structure.

In antiquity the Slavs began their New Year with the awakening of nature in the spring. This was their first festive occasion and they greeted it proudly and jubilantly with songs, dances and games. These traditional ritualistic song-dances became known as "Vesnyanky" (from the word "vesna" — spring). In the western regions they were also called "Hahilky," "Hayivky," "Yahilky," and along and beyond the river Buh, were known as "Rohulky".

By ascertaining the period of origin and function, Vesnyanky can be divided into two groups: (1) the old rituals, archaic in purpose, consisting of pantomime songs and dances; and (2) more recent, lyrical and humorous songs used as an accompaniment to the old ritual dances, such as "Kryvyy tanets" ("Crooked dance") and "Kryve koleso" ("Crooked wheel"). They were all unique poetic-musical-choreographic components of the longest festive episode, which lasted from the earliest signs of spring to the summer work period.

In the past, the Vesnyanky, which retained many ancient elements, had an important mystical purpose. These primitive song-dances reflected the people's buoyant energy and happy mood, expressing their efforts to instill these feelings within nature's elements, and through imitative gestures and acts to jar its forces and to influence its powers. They called on spring to chase the winter away and bring forth summer, to bring good fortune to the young girls and boys through successful pairing and by finally ending in marriage. With these mystical acts, the people tried to win nature to their side, to make their labour easier. The reality of conditions, together with the ever present needs of the farming season, resulted in a magical function for these ancient rituals, reflecting the primitive level of understanding.

The inviolability of the ritual and the oral text were an indispensable condition for the retention of the ritual act's power. In time, these sacred demands fell to the side. Under the influence of changing social and economic conditions the primary meaning of these spring songs and song-dances was lost.

The introduction of Christianity in 988-989 A.D. had a profound

and lasting effect on the beliefs and rituals of the people. Their gods were toppled and quickly replaced by Greco-Byzantine orthodoxy. This event not only affected the people's beliefs, it also enhanced the development of the feudal socio-economic structure with its numerous regional principalities and corresponding governing entities.

While, on the one side, this new religion brought with it many important advancements, it also set out to destroy those beliefs which had, for such a long time, been the basis of the primitive Slav's understanding. Many of the ritual-festive events were banned, and those which the church could not completely eliminate, were gradually adapted to the new belief. And so, in time, the mythological, mystical-ritualistic and historical references in the Vesnyanky became, for the participants, a solely traditional element.

The personification of nature's phenomena depicted in the Vesnyanky reflects the mythological images created earlier by pre-Christian beliefs. The faint outlines of the pagan gods materialize in personified form, as "Kostrubonko," who dies with the coming of spring, or the appearance of Spring and her daughters in "Oy, vesna, vesna, vesnyachochka, de zh tvoya dochka-panyanochka" ("Oh, Spring, Spring, where is your daughter?"), or as in references to the wind, sun and rain. Even the ritual dance circle, the main figure found in the Vesnyanky, describing the external form of the sun, symbolized the coming of spring and the awakening of life. It is the call to nature, to the messengers of spring — the birds, and to the forests and glades, to the trees and flowers, and in the work impulses, which enables us to grasp that muffled echo of the mystical ritual with which the people solicited nature's assistance.

The girls would usually begin greeting spring with their Vesnyanky when the cuckoo first uttered its call or, in some regions, when the pike began breaking the ice with its tail. Holding hands and gracefully moving in circular figures, they would sing:

"Ой весна, весна, ти красна,  
Що ти, весна-красна, нам принесла?  
— Принесла я вам літчко,  
Ще й запахненню зіллячко,  
Ще й зеленую травичку  
І холодную водичку.  
Принесла я вам ягнятко,  
Ще й маленьке телятко..."

"Oh spring, beautiful spring,  
What have you brought us?  
— I have brought you summer,  
And fragrant herbs,  
And green grass  
And cold water.  
I have brought you a lamb,  
And a small calf..."



With their songs, games and dances, the girls and boys brought into the village a happy and cheerful mood as the "hulyanky" (outings) gradually gathered momentum:

"Ой хвалюлася да березонька:  
— Що на мені да кора біленька,  
Що на мені листя да широкее,  
Що на мені гілля да високее.

"Oh the birch tree boasted:  
— I have on me such white bark,  
And my leaves are wide,  
And my branches are high.

Ой одозветься зелений дубочок:  
— Не ти свою кору да білила,  
Не ти своє листя да широчила,  
Не ти своє гілля да височила.

Oh the green Oak responded:  
— You did not make your bark white,  
You did not broaden your leaves,  
You did not make your branches high.

Вбіліло кору да яснее сонце,  
Широчила листя да буйний вітер,  
Височила гілля да дрібні дошки."

The bright sun whitened your bark,  
The raging wind broadened your leaves,  
The fine rain gave your branches height."

In the ancient past, because of their dependence on agriculture, the Eastern Slavs found themselves at the mercy of the elements. A rainy and cold summer would have a disastrous effect on the crops, so the people called on the appropriate gods to bring about a bountiful and successful harvest, and yet, while bowing before the powers of the gods, they characteristically revealed a reverence towards work. It is this combination that we find in the ritual song-dance "A my proso siyaly" ("As we sowed the millet").

#### ОЙ МИ ПРОСО СІЯЛИ



"А ми просо сіяли, сіяли,  
Ой, ді-д-ла-до, сіяли, сіяли.

"As we sowed the millet, as we sowed,  
Oh, did-lado, as we sowed, as we sowed.

А ми просо витопчем, витопчем,  
Ой, ді-д-ла-до, витопчем, витопчем..."

We will tamp down the millet, we will tamp,  
Oh, did-lado, we will tamp, we will tamp..."

Lada, the god of light, was endowed with human traits by the people, and, as "did-lado" (grandfather-Lado), was repeatedly "called upon" after each descriptive work-phrase. The participants formed two rows facing each other, then each row, alternately and with appropriate illustrative movements, would create a dramatic, but primitive scene, sowing, growing and finally harvesting the millet.

Giving the gods human habits and needs can also be found in the song "Idy, idy, doschyku" ("Come, come, rain").

"Іди, іди, дощанку,  
Зварю тобі борщанку  
В попан'яній горщанку..."

"Come, come, rain,  
I will cook you some borsch (beet soup)  
In a glazed pot..."

The people believed that a well fed and satisfied "didus-dosch" (grandfather-rain) would look down benevolently on them, thereby showering the earth after planting and thus help to produce a fine crop.

The work process was reflected in those Vesnyanky which dealt with seasonal chores. These themes, as depicted by the text and amplified by the accompanying imitative gestures and movements, remained well into the 19th century. A fine example of this is the Vesnyanka "Mak" ("Poppies").

"Оя по гори льон, льон,  
По долині мак, мак,  
Любі наші маківочки,  
Просили вас соколочки  
Оріть же го так, так..."

"On the hill there's flax, flax,  
In the valley poppies, poppies,  
Our dearest "makivochky"  
(poppy-heads)  
The falcons ask you  
Flow it like this, like this!..."

Then each verse is repeated with a change in the last line:

"...Сіяте же го так, так..."  
"...Попіть же го так, так..."  
"...Салайте..."  
"...Жніть..."  
"...В'яжіть..."

"... Sow it like this, like this!..."  
"... Weed it like this, like this!..."  
"... Hoe..."  
"... Reap..."  
"... Tie..." etc.

Holding hands, the girls stand in a large circle while two girls, each with a stick, sit in the centre. These two girls are the "makivochky." Moving in the circle, the girls sing each verse, but when they reach the last line, they demonstrate the action called upon. The centre two girls then repeat the movements shown. This is continued until the last verse:

"...Чи-є не видів, горобелю,  
Як мак труть, як мак труть?  
— Оя я видів, оя я бачив,  
Що в долоні в'ють, що в долоні в'ють."

"... Dear sparrow, did you not see,  
How they rub the poppy seed?  
— Oh yes, I saw, that they pound it  
In their palm, that they pound it  
In their palm."

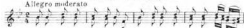
At this moment, all the girls clap their hands and break the circle. The centre two girls do not remain seated the entire time, but get up

when it is their turn to repeat the movements as shown by the large group.

Nature was depicted in many different artistic images. The song-dance "Khodyt harbuz po horodu" has the participants acting out the various vegetables, and so blending in with nature and giving it human qualities and character.

### Ходять гарбуз

*Allegro moderato*



1. Ходять гарбуз по го.ро.ду, за.та.ють.ся сво.го ро.ду,  
2. Чи. жив, чи здо.ро.в, гар. бу.зо. ви го. що. ви. всі



ві чи жи.ві, чи здо.ро.ві всі ро.до.ві гар. бу.зо. ви  
.. чи жи.ві ти здо.ро.ві всі ро.до.ві гар. бу.зо. ви

"Ходять гарбуз по городу,  
Питається своего роду.  
Ся, чи жив, чи здорові  
Всі родичі гарбузові..."

"The pumpkin walks through the  
garden,  
And asks his kin,  
Are you alive, are you well,  
Relatives of the pumpkin family..."

With the singing of this verse, a boy, depicting the pumpkin, steps proudly forward as the head of the family. Immediately after, a girl steps towards him as the melon:

"Обізвався жовта дия,  
Гарбузова господиня..."

"... The yellow melon responded,  
The mistress of the pumpkin family  
..."

After her come the:

"... огірочки,  
Гарбузові сини й дочки...  
... моркочки,  
Гарбузова сестриця...  
... буряки,  
Гарбузові свояки..."

"... cucumbers,  
The pumpkin's sons and daughters...  
... the carrot,  
The pumpkin's sister...  
... the beets,  
The pumpkin's brothers-in-law..."

Finally the "grandfather" appears:

"... Обізвався старий біб:  
Я задержав увесь рід..."

"... The old broad-bean responded:  
I have supported the entire family..."

Now that the entire family is together, their rejoicing begins.

In time, the song-dances developed more intricate figures and began to graphically illustrate the content of the accompanying song. If the text entailed dialogue then the dancers would form two or more groups, or designate a soloist-dancer who would stand in

the centre of the circle. The text also influenced the choreographic structure, so that, in a song-dance which dealt with the work process, the main element would be illustrative pantomime. Understandably, the clarity of the pantomime would depend not only on the talent of the soloist, but also on his knowledge of the technical aspects of the work being depicted. An example of this is "Bondar" ("Cooper").

"Бондарю, бондарю, що ти робиш? Стружу дошку на дубову бонку."	"Cooper, cooper, what are you making? Making a stave for an oaken barrel."
Бондарю, бондарю, що ти робиш? Стружу дощечки на малі бочечки."	Cooper, cooper, what are you making? Making small staves for small barrels."
Бондарю, бондарю, що ти робиш? Стружу донце на нові відерця.."	Cooper, cooper, what are you making? Making a bottom for a new barrel ..."
Бондарю, бондарю, куди йдеш брате? На базар у Києві бочки продавати."	Cooper, cooper, where are you going, brother? To the bazaar in Kiev to sell my barrels."

With the development of society the content of the song-dances also changed and began to reflect the work of various craftsmen: blacksmiths, coopers, tailors, shoemakers, etc. New elements also begin to make their appearance. In the example above, we see that the cooper is not making the barrels for himself, but for sale. His trade has become his method of existence. In the texts with a work theme, the process is shown as part of the social motives, which arose from the new relationships of producing material goods.

The Vesnyanky, which deal with the life of the people, thematically revealed the family relationships within patriarchal conditions. The women found themselves under the pressures of inequality, as well as economic and material needs, which would force young girls into marriage with older, but well-off men. The texts convey the deep hurt and anguish of the young girl and her dreams for a better life.

### "THE QUAIL"

#### Перепілка

*Andante*

1. Д у пе-релі-ка на го-лі, на бо-лотах, тит бі-ла, тит

пе-релі-ка на, тит бі-ла, тит на-ві, кіт-ко-ва-к

"А у перепілки  
 Та голова болить.  
 Тут була, тут  
 Перепілонька,  
 Тут була, тут  
 Сизокрилка.  
 А у перепілки  
 Та рученьки болять.  
 Тут була, тут...  
 А у перепілки  
 Та ніженьки болять.  
 Тут була, тут...  
 А у перепілки  
 Та спиньонька болить.  
 Тут була, тут..."

"Oh the quail's  
 Head aches.  
 Here was she, here  
 The quail,  
 Here was she, here  
 The grey-winged one.  
 Oh the quail's  
 Arms hurt.  
 Here was she, here . . .  
 Oh the quail's  
 Legs hurt.  
 Here was she, here . . .  
 Oh the quail's  
 Back hurts.  
 Here was she, here . . ."

Before us unfolds the image of a hard working young woman, but further we learn that:

"А у перепілки  
 Та старий мужичок,  
 Тут була, тут...  
 Із комори йде,  
 І наганку несе.  
 Тут була, тут..."

"Oh the quail  
 Has an old husband.  
 Here was she, here . . .  
 He comes out of the store-room,  
 Carrying a whip.  
 Here was she, here . . ."

Now we see the picture of an unloving, threatening husband whom the girl was forced to marry, and yet she dreams of a young and gentle husband:

"А у перепілки  
 Молодий мужичок,  
 Тут була, тут...  
 Із базару йде,  
 Черевчичи несе.  
 Тут була, тут..."

"Oh the quail  
 Has a young husband.  
 Here was she, here . . .  
 He's coming from the bazaar,  
 Bringing shoes for her.  
 Here was she, here . . ."

One girl, as the "perepilka", stands in the centre of the circle. As the rest of the girls move in their circle, the "perepilka" touches each place "where it hurts" with a kerchief as the words of the text dictate.

In the beginning of the 13th century, Genghis Khan invaded western Asia and after him, Batu Khan, with the infamous Golden Horde, conquered all the lands up to and including Poland, Hungary and Czechia. The country was constantly being plundered and the Ukrainian people were later to be subjected to the oppressive forces of the Polish "shlyakhtha" (gentry), the Austro-Hungarian empire in the west, the Turks and Tartars in the south, and by Tsarist Russia in the east.

The people's patriotism was clearly depicted in the song-dance "Vidstuptsem-vidrubtsem". The participants formed a large circle in the centre of which stood a straw dummy dressed in two costumes: on one side as a Polish "pan" (lord), on the other side as a Turkish sultan. The song, which accompanied the dance, finished with the words:

"... Вовседа турецькій,  
Пане Кремарецькій,  
Не внодьд гвлочок,  
Молодих дівочок."

"... Turkish warlord,  
Pan Kremaretsky,  
Do not take away the black-birds,  
The young maidens."

With these words the dancers move menacingly into the centre, doing the steps "vidstuptsem" and "vidrubtsem" and tear the costumes off the straw dummy.

Another example is the Vesnyanka "Zayinko" ("Rabbit"), whose "holovka bolyt" (head hurts) and "vushky bolyat" (ears hurt).

ЗАПІСКО



But the words further tell us that:

"... А нікуди зайнку  
А ні виглянути,  
А нікуди зайнку  
А ні вискочити,  
Тут городи все турецькій,  
Тут замочки все німецькій."

"... Nowhere for the rabbit  
To look out,  
Nowhere for the rabbit  
To jump out,  
The walls are all Turkish,  
The fortresses are all German."

The "rabbit" is surrounded (the circle formed by the dancers), but he begins a dance, which entralls the others, and breaks through the "zamochny" (joined hands) and escapes the "horody" (circle).

The greater portion of Vesnyanky are devoted to the themes of

love and family relationships. The awakening of spring and its beauty touched the sensitive strings of young hearts and brought out the emotions of affection, happiness, hope, and sometimes, quiet melancholy. These songs are imbued with life's tender desires. The people's strength and freedom, youth's aspirations, and nature's impulsiveness all combined to give birth to this large cycle of Vesnyanky.

The central figure in these Vesnyanky is — the girl. The songs were characterized by a simplicity of poetical imagery. The girl, unlike any other figure in Ukrainian poetry, is presented with exceptional love and tenderness and reflected the creative expression of a people endowed with a highly developed sense of lyricism and beauty. In 1843, the ethnographer M. Kostomarov had the following to say about these songs — "Here you can find: the untroubled gaiety of that period, when a girl ceases to be a child, the secretive desires of love, the self-conscious declarations before one's own heart, the first encounter, reproachment, tenderness playfulness, tears, hope, apprehension — an entire history of youth in the quiet world of the village."

#### НЕ СТІЯ, ВЕРБО, НАД ВОДОЮ



Не стій, вербо, над водою  
 Рано, рано!  
 Не стій, вербо, над водою  
 Та ранесенько.  
 Розаня, вербо, семсот квіток.  
 Рано, рано...  
 Що всім хлопцям по квіточці.  
 Рано, рано...  
 Тільки Грицьові нема квітки.  
 Рано, рано...  
 Не журися, мій Гріцю,  
 Рано, рано...  
 Буде тобі квітка красна.  
 Рано, рано...  
 Буде тобі квітка.  
 Рано, рано...  
 Буде тобі Гануся.  
 Рано, рано..."

"Do not stand, willow, beside the water  
 Early, early!  
 Do not stand, willow, beside the water  
 Very early.  
 Blossom forth, willow, seven hundred flowers.  
 Early, early ...  
 A flower for each boy.  
 Early, early ...  
 Only Gryts does not have a flower.  
 Early, early ...  
 Do not worry, dearest Gryts.  
 Early, early ...  
 "You shall have a beautiful flower.  
 Early, early ...  
 You shall have a flower.  
 Early, early ...  
 You shall have Hantusya.  
 Early, early ..."

And in this manner the girls would sing of Hanusya's love for Hryts, or it might be Marusya's love for Ivan, circling the girl in question, gently moving to the rhythm of their song.

The Eastern Slavs performed their ritual song-dances to the accompaniment of their own singing, a tradition which has remained to our day. The name of the dance was derived from the text or from the choreographic structure, as is the case with the "Kryviy tanets" ("Crooked dance"). Mykola Lysenko, the father of Ukrainian classical music, after witnessing this dance, wrote: "Three stakes are driven into the ground to form a triangle, then everyone joins hands and turns around these stakes in two lines." The line, moving around and between the stakes, would never be straight and hence the name "kryviy."

#### А КРИВОГО ТАНЦЯ



"А кривого танця,  
А кривого танця,  
Та й не знаведем кінця,  
Бо його треба вестн,  
Бо його треба вестн,  
Як віночок плести."

"To this crooked dance,  
To this crooked dance,  
We will not find the end,  
Because it must be led,  
Because it must be led,  
Like a wreath is woven."

In some instances, the external form of an ancient ritual song-dance was used in combination with a series of different texts. The above "Kryviy tanets" is such an example. Weaving through the triangular positioning of the stakes, the girls sing the Vesnyanka "Sosnova kladochka" ("The spruce footpath").

#### СОСНОВАЯ КЛАДОЧКА ЛЕЖАЛА







"Сосонова кларочка лежала, лежала,  
 По ній дівчинонька ходжала, ходжала,  
 Буйного вітровця ждала, ждала,  
 Звідки буйний вітрець повіє, повіє,  
 Звідтам мій миленький приїде, приїде,  
 Привезе шубоньку або даі, або даі,  
 Рожаву стаженку до землі, до землі,  
 Червоні чобітки на танець, на танець,  
 Золотий перстенець на палець, на палець, —  
 Ото мій миленький коханець, коханець!"

"A spruce footpath lay,  
 A girl walked upon it,  
 Waiting for the raging wind,  
 From where the raging wind will blow,  
 From there my dearest will come,  
 He will bring a fur coat, maybe two,  
 A pink ribbon that will reach the ground,  
 Red boots for the dance,  
 A gold ring for my finger, —  
 And this is my beloved!"

A very interesting period in the long spring festive season was devoted to the "appearance" of the Rusalky. This pagan ritual-festival was also connected with the cyclical calendar and fell at the end of May and beginning of June. This was one of the major festive occasions during which the people observed the transition from spring to summer.

Many of the ancient elements remained as evidence in the worshipping of the forests, meadows and waters, specific trees and flowers. The branches of the linden, maple, poplar and oak were especially significant. The people believed that these symbols had the power to repel malicious forces and to protect both person and home. It is in these beliefs that we can find the roots for the later custom of the Ukrainian people to decorate ("zamayuvannya") the outside of their houses with wreaths and garlands ("klechan-nya") of branches to ward off evil spirits. This day became known as "klechalna nedilya" or in the church's calendar as "Zelena Nedilya".

It also coincided with the Christian observance known as "Troytsya" and because of this the Vesnyanky, performed during this time, were also called "troyitski." These songs and

rituals were performed during "rusalnyi tyzhden" (Rusalka week), beginning on "Zelena Nedilya" ("green" Sunday) through to Thursday — "Rusalnyi velykden" [Rusalka Easter].

According to the beliefs, the Rusalky were nymph-spirits of drowned girls and, including later, children who had not been baptized. In some regions engaged girls, who had died before marrying, also became Rusalky. Many of the artistic images in the songs reflected the ancient assumption that the dead were capable of exerting power over their living relatives, bestowing prosperity in return for remembrance and respect, and inflicting untold hardship for inattention.

The Rusalky lived in the forests, fields, rivers and lakes. They were all young, beautiful, light and graceful, nearly transparent, with long, full, blond or green braids, and had blue eyes, appearing only during the most splendid season of the year when everything around was beginning to grow and blossom. Influenced by the vestiges of pagan ritual concepts, the creative fantasy of the Ukrainian people evolved a singularly serene atmosphere in which all elements of the old mystic cult had vanished and were replaced by the lyricism of spring, youth and the girls' everlasting beauty.

Rusalky loved dancing, music and songs. During their "week," on a bright moon-lit May night, they would play and dance along the banks of their rivers and streams, enticing girls and boys with their songs and thus luring them to their death.

In some rituals the Rusalka was depicted as a spring tree. One girl was dressed in new clothing and then led through the village, arms held above her head and her hands tied together with a red kerchief. In other regions, the game "Topolya" (poplar) was enacted. One of the girls was decorated with greenery and ribbons then led through the village while the rest of the group sang "stoyala topolya kray chystoho polya ..." ("a poplar stood at the edge of a clear field ...").

On the following Monday the village youth would "send off" the Rusalky by singing the appropriate songs and wearing wreaths of special fragrant grasses, which the Rusalky feared. This was the end of the Vesnyanka season. The summer work period was at hand.

A separate and larger group of ritual song-dances is devoted to the festive occasion known as "Kupalo", which was held just

before the beginning of harvest, on the eve of June 24 (old style). It was one of the most important festivals in pagan times.

The name "Kupalo" is first encountered in chronicles of the 13th century, but actually its roots go back further in time as witnessed by ritual symbols and songs. One such song, recorded in the western regions of the Ukraine, has retained the names of the pagan god Lada — god of fire and light, and Perun — god of thunder and lightning.

Гей, око Лада, Леле Ладове, Гей, око Ладове, Нич пропадає, Бо око Лада З води виходить, Ладове свято Нам приносить. Гей, Ладю! А ти, Перуне, Отче над Ладом. Гей, Перуне, Дай дочекати Ладе купала. Гей, купала!..."	"Hey, eye of Lada, Lada's grief, Hey, Lada's eye, Night vanishes, Because Lada's eye Rises from the water, Bringing us Lada's feast, Hey, Lado! And you, Perun, Father above Lada. Hey, Perun, Let us wait Lada's kupala. Hey, kupala!..."
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The Slavs expressed their enthusiasm and joy for the victory of the sun, warmth, beauty and nature's abundance. Glorifying life and honouring nature's life-giving powers — sun and water — were the main themes of this mid-summer festival. The typical bonfires were looked upon as the image of the sun, the heavenly fire, which had the power to ensure a rich harvest, to free a person from evil forces, illness, death, etc.

From the many accounts of this festive occasion recorded since the 16th century, we find that certain basic elements remained, although differences were noted in various regions. A straw dummy or a similar shape made from tree branches and decorated with wreaths, flowers and ribbons, was prepared during the day. This straw dummy or branched figure was known by many names — "Kupala," "Kostrubonko," "Marena," "Kozub," etc.

During the day, the boys would be occupied collecting the material needed for the fires. In some villages, each household would leave straw or dried branches in front of their yard for the boys. In the meantime, the girls were weaving wreaths of live field flowers (a symbol of virginity) and herbs in preparation for the evening's rituals, and expectantly singing:

"Зплету віночок,  
Зплету шовковий,  
На щастя, на долю,  
На чорні брови..."

"I will weave my wreath,  
My silken wreath,  
For happiness, and destiny,  
For the black eyebrows..."

In the evening the girls and boys would gather on the outskirts of the village, usually in a meadow or a clearing beside a river or stream. The boys would start numerous bonfires while the girls began their song-dances, joining hands and slowly circling the "Marena":

"Ходили дівочки коло Марночки,  
Коло мого Вудола-Купала..."

"The girls walked around Marynochka,  
Beside my Vudola-Kupala!..."

Gracefully weaving their dance, the girls smoothly changed from one figure to another, expectantly circling the "Marena." The boys would tease the girls and attempt to steal their wreaths, but to no avail. At the conclusion of their ritual dance, the girls pensively walked to the stream and, one by one, threw their wreaths into the water:

"...Ой пушу віночок  
На шструю воду,  
На щастя, на долю,  
На много вроду.  
Ой поплинь, віночку,  
Прудко за водою,  
На щастя, на долю,  
Милому зо мною."

"...Oh, I let my wreath go  
On the fast waters,  
For happiness, and destiny,  
For my dearest's good looks.  
Drift, oh wreath,  
Swiftly along the water,  
For happiness, and destiny,  
That my dearest be with me."

This prophesying act of throwing the wreath into a stream differed from region to region. In some, the direction in which the wreath floated determined whether the girl would marry that year or not. In others, the girl would push her wreath to the bottom of the stream with a long branch, and depending on whether the wreath came up or not would divine the outcome of her love. Sometimes the girl prepared two wreaths, one personifying her sweetheart, the other herself. When thrown into the water, the girl waited to see if the two wreaths would come together or not, thus predicting her future.

As the bonfires got smaller the boys began jumping over them. This symbolic act has its beginnings in the mystical beliefs of pagan times when people worshipped the cleansing powers of fire. And so, as they jumped over these fires, they rid themselves of any evil and sinister spirits. Later, this was extended to include other

ritualistic practices. If a boy and girl, holding hands, jumped over the fire together without letting go, they could then take this as an indication they would never part after marriage.

As a final act in this ritual, the straw dummy "Kupalo" was burned or, in the case of the figure "Marena," was drowned in the stream. Much later, as the ritualistic meaning slowly disappeared, the evening took on a more social character with the inclusion of popular village dances, accompanied by musicians. The revelry continued until daybreak. In those regions where the people had left material to be used in the making of the "Kupalo" or for the bonfires, they would gather the ashes the following day and scatter them about their fields and gardens.

One more theme dominates the "Kupalo" ritual — love. It is characterized by a candid declaration of adoration, with a deep feeling of tenderness and passion for a specific person. The courtship was accompanied by the presentation of gifts — wreaths, rings, and the embroidering of shirts, etc. Many of the "Kupala" songs call upon the young boy and girl to marry. In a small number of these songs, unlike in any other cycle, we find the presence of eroticism. This, in effect, is a response to the pagan mystic purpose of the "Kupala" ritual — the inducement of fertility in surrounding life.

The rites and ceremony have been lost in time. Though, as Oleksandr Koshetz, the eminent Ukrainian choral conductor and composer, wrote in his book, "About Ukrainian Song and Music":

"... The Christian church tried intensively to overcome these pagan manifestations, but could do nothing with these songs and customs and, because of them, John the Baptist, whose memory was adapted to this festive occasion, himself suffered, because in the end he became Ivan Kupaylo."

What remains today is the poetic atmosphere of a mid-summer festival, a cheerful collective mood, buoyant, captivating, comprised of dramatic and mysterious elements.

A prominent role was played by those song-dances which contained agricultural symbolism and glorified the fertile land. They reflected the practical aspects of responsible work, which directly affected the accumulation of food stores for the winter months. Through their texts and mystical acts these rituals clearly reflected the activities of the people. In the people's seasonal calendar the ritual dealing with the harvesting of the crops assumes exceptional

importance and gradually evolves into three distinctive periods: "zazhnyvni" (before the actual harvesting is started), "zhnyvni" (harvesting), and "obzhynkovi" (completion of the harvest).

Evidence was still found in a few regions of the Ukraine where the remnants of an age-old tradition existed — a girl would take the "pershiy snip" (first sheaf of wheat) and, raising it high above her head, in a recitative manner recall the plenty of past crops and ask for an abundant harvest. It is the "obzhynkovi" rituals which became the most popular and lasting.

After the crop was in, one small section of wheat or rye was left and later ceremoniously cut and bound into a sheaf with a ribbon. This was the "ostannyi snip" (last sheaf), which later became known as the "boroda." The kernels from this sheaf were scattered upon the field after which a loaf of bread and a bowl of water were placed among the stalks in the field. In the ancient past, this ritual was an expression of the belief in the soul of the fertile soil and, through this adoration and offering to the "soul," requested that future harvests be as bountiful, and consequently became a unique representation of this fertility.

The honour of "tsarivna" was then bestowed upon one of the girls as a wreath of wheat and wild flowers was placed on her head. Led by the "tsarivna," and carrying the "boroda," the column of harvesters moved towards the village jubilantly and triumphantly extolling the bountiful harvest with ritual songs. Interspersed among the ritual songs were short, humorous "tryndychky" (song phrases), which served as an accompaniment to the spontaneous and improvisational dancing within the procession. This was the beginning of the traditional harvest festival "obzhynky." In the village, the celebration was transformed into a mass banquet with songs and dances in which all participated.

The poetical ritual of "tying the boroda" was retained even when the belief in the "polyovyk" ("field spirit") no longer existed and the original pagan meaning had disappeared. The sheaf was placed in the front corner of the house where it remained until the next harvest, not in honour of the "god of the fields," but in praise of the harvest, and the fulfillment of the harvester's dream for a prosperous life, "schob v khati khliv ne vyvodyvsia" ("that the home should never be without bread"). To this day that last sheaf remains a symbol of a bountiful harvest and prosperity.

In spite of the ritualistic purpose of the song-dances the inter-

relation of the artistic images is completely realistic and is derived directly from the life of the people. The longevity of these festive occasions was due to the fact that their realization was the result of the artistic inventiveness specially dedicated to these rituals. Since the actual life of the people is reflected in these creations, the ritual meaning gradually lost its importance.

The calendar year did not end with the culmination of the "obzhynky." As O. Koshetz pointed out, autumn was the period of the wedding ritual, "which in the main, was held after the completion of the field work."

Song, solemn narration and oration, dialogue, incantations and other oral artistic forms were an integral part of this ritual — the folk wedding, which long ago publicly sanctioned marriage. The presence of unique dramatic art allows us to recognize it as an exceptional folk drama filled with deliberate hyperbolic expression of human emotions and passion.

The wedding ritual's complex nature required that preparations begin well in advance. The main personages in this human drama were the young couple, their parents, the "starosta" (the match-maker, who directed everything that took place during the wedding), the "druzhky" (the bride's girl friends), the "boyary" (the groom's friends), "svitylky" (young girls, sisters of the bride or groom), "korovaynytsi" (cooks, who prepared the special wedding bread "korovay"), and the musicians. Although the major portion of the ritual normally lasted three days, it was not unusual, in other regions, to hold longer weddings.

In addition to the family and close friends, who had been invited by the young couple, many others came from the village to watch and enjoy themselves. Young people came to dance and have a good time; the elderly, to watch the wedding and how the young pass the time; and children, to play "zhmurky" (blindman's buff), and by copying the youth in forming their own small circles, learn to dance. All this took place on the central wedding day — Sunday. While the guests sat at the tables in the house, the musicians played for the dances in the yard or in the street. As often happened, young people from neighbouring villages came to the wedding, especially if skilled musicians were to be present.

The following day the activities took place in the house with only the family and closest friends present. The character and repertoire of the ritual also changed. It now consisted of many

diverse "tryndychky," "pryspivny" (short, satirical and humorous song phrases), which accompanied the "dribushky" (improvisational "stamping" dance routines), as well as the popular hopaks, kozachoks, etc. Thematic dances, such as: "Shevchyk" and "Kozak-holyar" were also done.

The dances, being an indivisible and organic part of the wedding, made the wedding accessible to all. It brought elements from everyday life into the wedding, enriching its artistic aspect, and enhancing its joyful character. The entire wedding ritual, with its artistic essence (songs, drama, instrumental music and dances) transformed the marriage ceremony into an event which witnessed the participation of not only the young couple, their family and friends, but also a major portion of the village's population. The wedding ritual presented the young couple with a moral responsibility, which was further strengthened by the entire community.

The last festive occasion to take place, as part of the seasonal calendar, occurred around the greeting of the New Year. Particular development was achieved, in this instance, with the singing of "kolyady" (carols), during the period of the winter solstice, from December 24 to January 1 (old style), and "schedrivky" (New Year songs), which were sung on New Year's Eve.

The "kolyady" were sung by groups who visited the homes in the village and, with the permission of the "hospodar" (master of the house), glorified him and his family, and wished them a bountiful harvest, goodwill, health, etc.

An additional feature to the singing of the "schedrivky" on New Year's Eve was the performance of "Melanka," or "Malanka," and "Kozak." These scenes, whose original function was, as magical incantations, to influence the future harvest, later became expressions of goodwill.

The story-line of the "Melanka" is quite straightforward. In one variation, "baba Melanka" (old woman Melanka) or, sometimes "Melanka-molodychka" (young-Melanka) betrays the "did" (old man). "Smert" (Death) kills her with his scythe. The "did" then asks the mistress of the house for some money in order to buy medicine. Receiving the money, the "did" buys the medicine from the "feldsher" (doctor's helper) and administers it to Melanka. Melanka is saved by these medicinal drops and the scene concludes with a dance.

"Kozak" ("Goat") is a variation of "Melanka" in which the main



role is the Koza (a boy dressed in a turned-out sheep-skin coat and wearing a mask of a goat). The Koza dances with the "did," playing different tricks, kicking and bleating. Later, when the dead Koza is revived, the "did" dances with a "tsyhan" (gypsy) to a humorous song. The scene ends with the Koza dancing with the "did."

In both the "Melanka" and the "Koza," all the roles were performed by young men. The performers were always welcome guests, and sometimes both the master and mistress of the house joined in the concluding dance. The actual dances and choreography of the "Melanka" and "Koza" were never noted by past ethnographers and, because of this, we do not have any idea of their structure or form, whether they had a specific choreographic structure, or were mainly improvisational. Only the songs, used in these scenes, are able to give us some idea of the dances' general characteristics and tempos. However, dramatic action and pantomime played the major role, followed by vocal and instrumental episodes.

As a result of the changes and development of society, and as the phenomena of nature were recognized, the people began to slowly lose their belief in magical powers. With this, the ritual song-dances, which depicted the religious beliefs of primitive man, nearly all disappeared. Only those of high artistic quality, representing nature and the patriotic feelings of the people, remained.

As noted earlier, the ancient Eastern Slavs performed their "obryadovi" song-dances to the accompaniment of the participants' songs. The choreographic structure is governed by the content of the text. If the text is in the form of a dialogue, the participants divide into two groups or one person, as soloist-dancer, remains in the centre of a circle. If the text is developed in narrative fashion the performers remain in one group.

The text also influences the choreographic method of representation. Pantomime and illustrative moments assume the main role in those song-dances that reflect the work process. The actions and gestures help to develop the content. Understandably, the mastery of performance depends not only on the participants' talent, but also on the knowledge of the specific work described and the character of the people carrying out this work. This function is usually the responsibility of the soloists and rarely of the entire group.

A very interesting feature can be observed in those song-dances

dealing with the everyday life of the people. Their form can be characterized as being pantomime-illustrative or ornamental. The pantomime-illustrative form does not differ from that depicting the work process except that the actions now delineate the typical traits of the people. In addition, now all the participants take an active part. Through movement, gestures and pantomime they underline specific moments of the text that are important in disclosing the content. In the song-dance "Zayinko" all the participants extend their arms forward toward the "zayinko," who stands in the centre of the circle, then lift them upwards forming the "horody" (walls). Another example of this form is "Pletu, pletu, lisochnku" ("As I weave a fence"). One row of girls, holding hands raised up, stands in one place as a second row of girls weaves through the first line, in front and then behind each successive girl, clearly demonstrating the weaving of a fence. At other times, the girls stand in a circle without holding hands and only join them when the text demands it, as in "Lyon" ("Flax"). One girl shows the movements, the rest then duplicate her actions: arms raised up, clapping, bowing, kneeling, stamping, etc.

In the ornamental type, the participants actively develop the choreographic figures required by the text. In the song-dance "Zironka" ("Little Star") we witness the creation of many variations of the basic "star" figure. Four girls join left hands in the centre and proceed to move in a counter clock-wise direction. They also form a large "star" with the addition of four more girls. These girls hold onto the initial girls' right hands with their left. The "stars" can be reversed, in which case the movement is now in a clock-wise direction. In the Vesnyanka "Vorotar" ("Gate-keeper") two girls, holding a kerchief above their heads, form a "gate" through which the rest of the girls pass.

The choreography of the ritual song-dance was not an independent artistic-descriptive element but, with both text and music, aided in the creation of the overall image. The external forms — developed through the variety of figures: one line, circle, rows, semi-circle, two circles, etc. — established the basic choreographic-compositional structure of Ukrainian folk dancing. These elements originated in the ritual song-dances of the ancient Eastern Slavs.

## SOCIAL DANCES

The first intrusion on the traditional "obryadovi" dances was felt by the appearance of the "pobutovi" (social) dances, although originated much later, they evolved alongside the rituals as part of the cultural life of the people. It was in the social dances, more than in any other, that those elements that eventually characterized the national singularity of Ukrainian folk choreography were formed.

With the evolution of the ritual dances the emergence of numerous basic steps, such as "prostiy krok" (ordinary step), "potrynyi prytop" (triple stamp), "tynok," etc., with the addition of the energetic "prysyadka" (squat step), became the foundation of the social dances. The more active steps began to reflect a growing intensity in the development of folk dancing. The existing ritualistic limitations were not present in the social dances and, although parallel themes were evident, their treatment differed both in manner of performance and structure.

The content of the ritual dance was developed through the text of the accompanying song and corresponding movements and gestures. The theme of the social dance was usually depicted through the basic choreographic structure, and was mainly performed to instrumental accompaniment. Songs that were used with these dances played a completely different role, generally advancing the emotional development of the dance. In time, many of the social dances were performed only to the accompaniment of musical instruments, such as: "skrypka" (violin), "tymbaly" (tymbalon), "sopilka" (flute), "bubon" (drum), bass, etc. The social dances became quite flexible in form, being performed indoors during evening social gatherings ("vechornytzi") or outdoors as part of summer outings ("hulyanky").

The Ukrainian nation was formed under extremely complex socio-economic and political conditions. To defend and retain their cultural and historic identity the Ukrainian people carried on a continuous and deep-rooted struggle against Lithuanian, Polish, Russian, Ukrainian and Hungarian feudal lords, and Turkish-Tatar insurgents. In the process of this struggle, which united the people, the Ukrainian nation crystallized with its characteristic language, culture and customs. This epoch of Ukrainian history is important because, as the great Ukrainian composer and ethnographer, Filaret Kolessa, wrote, "this period was the era of

development of Ukrainian folk art which created the elements of style and form for the rest of time."

The increasing feudal exploitation, during the second half of the 15th century, forced many serfs and peasants to leave their villages. With each succeeding decade more and more fled until this flight took on the character of a mass migration. These people became known as cossacks — free people. The settling of the central areas along the Dnieper river by the cossacks was accomplished with the building of two fortresses, one in the Kaniv region and the other in Cherkassy. But the armies of the foreign feudal gentry soon colonized these areas and the cossacks were forced to move even farther south. Finally, in the beginning of the 16th century, the cossacks established a series of settlements in the steppe regions bordering the treacherous rapids of the Dnieper river. Here, on one of the most inaccessible of all the islands among the rapids, Tomakivka, the cossacks built their first central fortress, which became the home for their "Zaporizska Sich" ("za" — beyond, "porohy" — rapids, "sich" — fortress). As a result, this cossack organization quickly united all the smaller individual "siches" into one powerful unit. The Zaporizska Sich, supported by the entire nation, soon became the political centre of the Ukraine. Thus, in becoming the army of the Ukrainian people, the Visko (army) Zaporizske reflected their aspirations, influencing life both in the country and beyond its borders.

The majority of the cossacks were peasants and serfs who had brought with them the songs, dances, customs and traditions prevalent in their villages. The dances of ancient and nearly forgotten pagan rituals, whose steps portrayed the character of a people honouring nature and its seasons, were done mainly by girls while the man's role had been somewhat subordinate. It was a style that could hardly reflect the life of the cossacks.

The cossacks' internal laws forbade any amusement or diversions during battle preparations, but an entirely different picture unfolded with their return to the Sich after victory. Now the men roamed the streets shouting, singing, shooting their pistols in the air, telling everyone of their brave and heroic exploits and, of course, they danced.

The wild and tempestuous cossack character inserted a new and hitherto unknown element into the Ukrainian dance — improvisation. The ritual dance had developed along traditional paths

governed by specific seasonal events and necessities. The social dance, while looser in format, had also followed similar patterns. Now, each cossack-dancer, dressed in his "sharovary, shyroki yak Chorne more" (pants, as wide as the Black Sea), was expressing his personal feelings and emotions, unleashing his creative energy, unhindered by any preset conventions. Utilizing any accoutrement at hand, sword, lance, etc., he would imitate his fighting actions, fearlessly slashing out at his invisible opponents or, by adapting his stance in the prysyadka, demonstrate his prowess as an exceptional horseman. In friendly and exuberant competition with his fellow cossacks he would try to outdance them, dreaming up new combinations, twisting, turning and leaping.

"Грає-грає! От ажкну зараз ноги аж за спину,  
Щоб світ здивувався, який козак ядася."

"Play, play! As I kick my legs behind my back,  
The world will be amazed, what a cossack am I!"

His dance could be humorous or buoyant, intensive and deliberate, frivolous and lighthearted. Changing the tempo at will, he would move from one step to another without the slightest hesitation. Within this atmosphere the cossacks firmly established a style and form of dancing that has remained to our day — the Hopak.

As news of the cossacks' victorious battles reached the people, many villages reacted with spontaneous uprisings against the feudal landowners. It was a struggle that was to last for many, many years. But this was not the only influence to be evident in the villages. The cossack victories and feats were heralded by the Kobzari (men who played the musical instrument "kobza" or "bandurs"), travelling from village to village, immortalizing events and people in their historical songs and "dumy" (a recitative-poetic-musical form). The people also created songs about the cossacks and their leaders, creating an enormous treasure of stories and legends which were passed on from generation to generation bringing into existence a vivid and living oral history of the Ukrainian nation. In expressing their support the people adopted many of the cossack ways. This was especially evident in the development of the social dances.

The Hopak ("hopaty" — to jump) was one of the most popular dances of the cossacks and, as already noted, originated within their midst. It reflected their heroism, manliness, speed and

strength. As a result, the dance became extremely popular with the people, but in entering the general life of the village it went through a number of changes. In the Sich, the Hopak was only danced by men and had an improvisational character, but in the villages and towns both boys and girls participated — as one couple or as a large group, with individual dancers or even groups competing with each other. Understandably, the different performing mannerisms of girls and boys decidedly influenced the character and compositional structure of the dance. The leading role was retained by the boys with their traditional cossack style of performance. By introducing different nuances, movements, steps and structural elements derived from the older ritual and social dances, the girls gradually established their place in the Hopak, complementing the boys' active and energetic actions.

Musically, the Hopak is characterized by a varied number of melodies and tempi, each reflecting the immediate dance moment, always governed by the dancers' improvisational episode, with high leaps calling forth a broad melodic line while turns and prysyadky forced the rhythm into a breath-taking speed. Only after everyone had a chance to demonstrate his or her ability does the dance finally conclude with a fast and furious finale by all the participants.

In time the men began to utilize and perform the many steps that were first only done by the women: dribushky, vykhylyasy, dorizhky, different turns and variations of many other steps. And so we see that in the performance of the Hopak by villagers and townspeople two tendencies developed which laid the basis for the traditional Hopak: (1) heroism, manliness and strength, and (2) gracefulness, gaiety and jubilation.

The main musical accompaniment for the Hopak was instrumental, but the age-old ritual song-dance traditions persisted and many of the Hopak's individual episodes were done to song. This was true for the beginning of the dance where not only the melody but also the words aided in arousing the emotional spirit of the dancers. Later, many of these songs were reduced to single phrases and shouts of encouragement or "tryndychky" — short humorous and satirical verses.



### ОД СЕЛА ДО СЕЛА ТАНЦІ ТА МУЗИКИ



"Од села до села танці та музики.  
Курку, яєця продала — куплю черевички.  
Од села до села буду танцювати;  
Ні корова, ні вола — осталося хата..."

"From the village, to the village, dances and musicians;  
I sold the chicken and the eggs — now I'll buy some shoes.  
From the village, to the village, I shall dance;  
No more cow, no more ox — only the house is left..."

### ВИ, МУЗИКИ, ГРАЙТЕ



"Ви, музики грайте,  
А ви, люди, чуєте.  
Старі — мах по домках,  
Молоді — танцюйте!"

"You, musicians, play,  
And you, people, listen:  
Old ones — shoo off home,  
Young ones — dance!"

An equally popular social dance was the Kozachok ("kozak" — cossack). This dance is also closely linked with the life of the cossacks through temperament and emotion although, by its composition, we can see that it originated in the social dances of earlier times. This is evident in the role played by the girls in initiating the change of figures and steps, and also in the structured order of the various figures — reminiscent of the ancient ritual dances. The major change in this couples dance came about through the transition from a basically moderate and orderly form into an extremely quick and ornamental kaleidoscope of figure changes and step variations. This very fast tempo demanded from the dancers a high degree of technical ability. Dorizhky, tynky, prysyadky, holubtsi, vykhylyasnyky, dribushky and other steps are performed at break-neck speed. The dancers, as if taken up by a whirlwind, change from one figure to another, weaving a living tapestry of choreographic forms. The repetitive sequence of figures and rapid transi-



tions, based on the oldest of traditional ornamental figures such as "zirochky" (stars), "lantsyuzhky" (chains), etc., are what differentiate the Kozachok from the improvisational Hopak. As a couples dance the feeling of love between boy and girl is also reflected through an underlying lyrical line.

While the Hopak's tempi varied accordingly with the character of both steps and individuals, the Kozachok started off fast and gradually speeded up to the end of the dance, rarely slowing down.

As with the Hopak, the songs which sometimes accompanied the Kozachok were used to set the over-all tone of the dance. The themes of these songs encompassed virtually every event in the life of the people: courtship, love, weddings, family life, etc. The dancers did not sing these verses themselves, as was the case in the ritual song-dances. The vocal portion was supplied by interested onlookers. Unlike the Hopak songs, these were quite long, sometimes consisting of ten or more verses. Even so, the main musical accompaniment was the responsibility of the village musicians.

#### ОЙ ХОДИЛА ДІВЧИНА БЕРЕЖКОМ

"Oй ходила дівчина бережком. (2)

Заганяла селезня батожком: (2)

— Гйля, гйля, селезню, додому! (2)

Продам тебе дідові рудому... (2)

"Oh, a girl walked along the bank. (2)

Chasing a drake with a whip: (2)

— Hylya, hyla, go home, drake. (2)

I will sell you to a red-headed old man... (2)

("hylya" — an expressive call used in herding geese)

A very interesting feature of the people's cultural life at the end of the 16th and beginning of the 17th centuries was the appearance of the Ukrainian folk puppet theatre "Vertep." This theatre carried on the oral traditions, presenting them in a dramatic setting. One of

the featured "actors" in these puppet dramas was the "Zaporizskiy kozak" who played a bandura, sang and danced. His dance was called the Kozachok.

The Metelytsya (snowstorm) is the third of the pobutovi dances which has remained popular to our day. It originated in the ritual song-dances whose theme depicted the manners and customs of the people. The Metelytsya, as a song-dance, was different from the other ritual dances in that it had a more flexible form, allowing it to represent other themes. It is characterized by the basic structural and compositional elements — the circle ("kolo") and the large number of participants.

The theme of the dance is transmitted by the dynamic movements, quick figure changes, an exceptionally fast tempo and a variety of turns which imitate the swirling of a snowstorm. The dance was usually performed in early spring when the people gave way to their emotions in welcoming the re-birth of nature after a long and dreary winter. In its ritual form, the Metelytsya was accompanied by song:

ОЯ НАДВОРІ МЕТЕАНЦЯ;  
ЧОМУ СТАРИЙ НЕ ЖЕНИТЬСЯ

The musical score consists of three staves of music in a 3/4 time signature. The first staff is the vocal line, and the second and third staves are the piano accompaniment. The lyrics are written below the notes.

Ой на дворі метелиця, чому старий не жениться?  
 Ой ніколи жениться, бо нікому журиться. (2)  
 Жаль мені правельний, що логаний та сердитий.  
 Ой жаль животу, що любив сироту... (2)

"Oh, there's a snowstorm outside, why doesn't the old man marry?  
 He hasn't the time to marry, because there's no one to worry. (2)  
 To my great regret, he's both nasty and angry.  
 Pity the miserable one, for loving an orphan..." (2)

Because of its structural characteristics, the Metelytsya was one of the few social dances to be adopted to the improvisational cossack style of dancing. Although, in its social dance form, the Metelytsya had already entered a different path of development from its ritual counterpart, the unrestricted cossack movements further enhanced



its social character. In time, the Metelytsya was danced solely to instrumental music, and because of this the melodies changed tonally and rhythmically, resulting in an extension of the basic thematic line yet retaining its characteristic spontaneity.

As the ritualistic concepts of the various festive occasions gradually faded into the background the social dances began to play a more prominent role. Although they did not completely displace the remains of the mystical past, the social dances did have the effect of extending the overall character of the occasion by generating a spirit of communal gaiety and rejoicing. This became visible in the Kupalo, and harvest and wedding events, which generally concluded with the many existing social dances.

Unhindered by seasonal prerequisites or ritual timing, the social dances were decidedly more flexible than the ritual song-dances. They were performed during any part of the year. Even individual dances were adopted to changing conditions. The improvisational Hopak was especially suited for this, while the traditionally structured Kozachok could also be done by a single couple. The Metelytsya remained as the one dance in which the largest number of dancers could participate.

Some social dances, such as the "Chabarashky" and "Shumky", did not remain popular long enough to be recorded. Except for their music, virtually nothing else is known about them.

## HOPAK

Very fast

$\text{♩} = 175$

The musical notation for the Hopak dance is presented in three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Very fast" and the tempo indicator is ♩ = 175. The music is written in a single melodic line across three staves, featuring a mix of eighth and sixteenth notes with some triplets and slurs.

## HOPAK

Quickly

$\text{♩} = 128$

1

2

## HOPAK

Very Fast

$\text{♩} = 176$

1

## KOZACHOK

Extremely fast

$\text{♩} = 200$

1

## KOZACHOK

Very fast

$\text{♩} = 128$

## KOZACHOK

Fast

$\text{♩} = 100$

## KOZACHOK

Fast

$\text{♩} = 132$

## KOZACHOK

Fast

$\text{♩} = 112$

Musical score for Kozachok, featuring three staves of music in 3/4 time. The tempo is marked 'Fast' with a metronome marking of 112. The key signature has one flat. The score includes first and second endings, indicated by '1.' and '2.' above the notes.

## METELYTSYA

Quickly

$\text{♩} = 100$

Musical score for Metelytsya, featuring two staves of music in 3/4 time. The tempo is marked 'Quickly' with a metronome marking of 100. The key signature has one flat.

## METELYTSYA

Very fast

$\text{♩} = 140$

Musical score for Metelytsya, featuring four staves of music in 3/4 time. The tempo is marked 'Very fast' with a metronome marking of 140. The key signature has one flat.

## METELYTSYA

Very fast  $\text{♩} = 110$

Musical score for 'METELYTSYA' in 3/4 time, marked 'Very fast' with a tempo of 110. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by rapid sixteenth-note passages and eighth-note runs. The second and third staves continue the piece with similar rhythmic patterns and melodic lines.

## CHABARASHKY

Fast  $\text{♩} = 116$

Musical score for 'CHABARASHKY' in 3/4 time, marked 'Fast' with a tempo of 116. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody features a mix of eighth and sixteenth notes, with some longer note values. The second and third staves continue the piece with similar rhythmic patterns and melodic lines. The fourth staff concludes the piece with a final cadence.

## CHABARASHKY

Fast

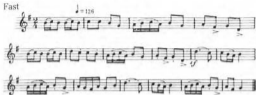
$\text{♩} = 126$

Musical score for 'CHABARASHKY' in 3/4 time, marked 'Fast' with a tempo of 126. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody is characterized by rapid sixteenth-note passages and eighth-note runs. The second and third staves continue the piece with similar rhythmic patterns and melodic lines.



## SHUMKA

Fast



## SHUMKA

Fast



Other types of social dances also found their way into the villages. The Quadrille, Polka and Waltz, although of foreign origin and entering the scene much later, nonetheless achieved a certain amount of popularity. Their dissemination was not as widespread and in those areas where they did become established, the people retained the external forms, actively adapting their own unique style and character, changing the compositional and melodic atmosphere. The aristocratic ballroom qualities were displaced by a predominantly folk style, including steps, figures and especially music.

It should be mentioned that the Quadrille has been successfully staged by contemporary Ukrainian choreographers, closely following the form developed in the villages. This dance, however, did not achieve the immense popularity of its Russian counterpart, which became a folk dance in the fullest understanding of the word.

## THEMATIC DANCES

"Siuzhetni" (thematic or topical) dances originated later than the ritual and social dances, and constitute a much smaller genre. The themes depicted in this cycle can be classified as follows: work process — "Shevchyky" (Shoemakers), "Kovali" (Blacksmiths); individual phenomena of nature — "Zironka" (Little Star); habits of birds and animals — "Husak" (Gander), "Bychok" (Steer); manners and customs — "Kateryna" (Katherine), "Kokhanochka" (Sweetheart); heroism — "Gonta".

In examining ritual and thematic dances we find many examples where dances of both genre have similar, if not identical, names. This is the case of the ritual song-dance "Shevchyk" (Shoemaker) and the thematic "Shevchyky" (Shoemakers) or as in "Koval" (Blacksmith) and "Kovali" (Blacksmiths). Besides this similarity other common elements exist, the main one being that each form depicts the same theme. In addition, the thematic dance develops the content in exactly the same order as described by the text of the similar ritual song. Both forms use illustrative pantomime as their descriptive basis. These significant features make it clear that the thematic dances are derived from the ritual song-dances and are in fact an extension of them.

The conspicuous difference, however, is that in the thematic dance the text is omitted and generally only individual phrases, sentences, words or calls are used to indicate a change in the figure. Whereas in the ritual dance the text conveyed the content, in the thematic dance it became necessary to devise such a wide range of choreographically expressive movements and such a high level of artistic execution that the content could be developed without the aid of the text. Hence it becomes abundantly clear that the thematic dance appeared much later in the cultural life of the Ukrainian people. Supporting this premise is the additional fact that many of the compositional elements, dance movements and steps, which were formed in the ritual and social dances, are found in the thematic dance.

The dances "Shevchyky," "Bondar" (Cooper) and "Kravchuk" (Tailor) and others recreate, with great artistic strength, the image of the artisans who worked in the villages and nearby towns. In these dances one more important feature stands out — the depiction of the work process represents only the background against

which, with unusual clarity, the typical image of one or another artisan is pictured.

The musicologist and historian, Mykola Hrinchenko, in his treatise, "Ukrainian Folk Instrumental Music," described his observations of the thematic folk dance "Shevchyk":

"... This dance is very popular in the Kiev region. The dance is usually performed as a solo but there are times when an entire group participates. The dance consists of two parts, of which the first, as well as the second, are to a large extent improvisational. The first part, the introduction and unique beginning of the dance, has the role of preparing the onlookers for the main dance. This is why, during the first part, the dancer, prompted by his fantasy and skill, performs a variety of steps in order to interest and entertain the onlookers.

"The second part, the actual dance, has an illustrative character within which the dancer depicts the most typical and characteristic movements of the shoemaker, all the time hopping on one foot to the rhythm of the music while the other leg, slightly bent at the knee, acts as the "shoemaker's stool." The performer, through his motions and pantomime, describes the entire work of the shoemaker, twisting the thread, cutting and stretching the leather, hitting in the tacks, etc. The performer must know the entire shoemaking process, because only then will he be able to accurately, realistically and clearly depict this process through his actions and, what is important, execute it quickly, gaily and, at the same time, emphasize its most characteristic moments.

"When a group participates in the dance, the roles are divided so that one performer acts, for example, as a half-blind shoemaker, a second — lame, a third — with a pipe, a fourth — as an old man, etc. The dance now becomes extremely varied as well as down-to-earth.

"The dance frequently comes to an abrupt end. This conscious ending, on the part of the dancer, following the different typical work movements, usually begins as if he is tired, then trips, loses his balance and, embarrassed, stops dancing.

"Sometimes, particularly during a group performance, the dance "Shevchyk" finishes, not in an improvisational manner, but in an organized fashion, as all straighten up, form a circle and, in one or another way, conclude the dance."

In representing the image of one or another artisan the dances always featured the most characteristic elements that made one dance different from another. The heavy dance "Bondar" sharply differed from the light "Kravchuk" and the happy and humorous "Shevchyky."

In the group of dances which deal with the manners and customs of the people, the content primarily develops through movements and gestures, which as a whole form an ornamental choreographic scene distinguished by a set sequence of figures, singularly characterizing the theme of the dance. The sequence of figures in the dance "Horlytsya" (Turtle-dove) are a good example of this, as they systematically unfold the picture of a lively, energetic and witty Ukrainian girl.

The heroic qualities of the cossacks are vividly and forcefully shown in the all male dance "Zaporozhets." Using their swords, the dancers portray the cossacks' mastery, fighting first in twos and then in fours, until the entire group is involved in an exciting display of daring and strength. The many prysadky, leaps and turns, all done with swords, clearly indicate the high technical level reached in the thematic dance.

It was the confluence of the themes, derived from the ritual dances, with the broad possibilities of choreographic expression developed in the social dances (Hopaks, Kozachoks, etc.), that helped to reduce the importance of the text. Through this action the highly artistic thematic dances matured, creating images through solely choreographic and musical means.

Another interesting transformation occurred in those thematic dances dealing with the everyday life of the people. These dances always have specific names which directly indicate the theme: "Mykola" (Nicholas), "Horlytsya," "Kokhanochka" (Sweetheart), etc. Before the beginning of the dance "Mykola," onlookers are treated to the following *mis-en-scene*: the boys and girls have gathered in a clearing and amongst them stands Mykola — a witty prankster. He sets the tone of the dance by showing-off his keen-wittedness and humour. The rest of the participants are not indifferent to his pranks and quickly respond to his deviltry by forcing him to flounder about helplessly. This dance, with its jokes, laughter and obvious merriment, graphically demonstrates the disposition and amusements of the village youth.

An important feature of the "siuzhetni" dances is that through

their choreographic composition they are very similar to the social dances. We find in them the steps (*dorizhka*, *vykhylyasnyk*, *tynok*, *prysyadka*), choreographic figures ("stars," "gates," "weaves"), and compositional elements (lines, circles, semi-circles, etc.) characteristic of the *Hopaks* and *Kozachoks*.

Alongside the development of the choreography we see an increasing use of additional props. Besides the traditional Ukrainian national dress, the performers utilize the garments required by the character depicted. In the dances "Shevchyky" and "Kovali" the work clothes are covered with an apron, while in "Kosari" (Reapers) a straw hat is worn. In other dances many different accoutrements are used: *sopilka* (flute), *spysy* (lances), *shabli* (swords), etc. All this strengthens the Ukrainian national tone and helps in understanding the content by underlining the most essential facets.

### SHEVCHYKY

Fast



### KOVALI

Moderato



### MYKOLA

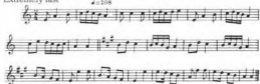
Very fast



## PLESKACH

Extremely fast

$\text{♩} = 208$



## HORLYTSYA

Very fast

$\text{♩} = 152$

The musical score for HORLYTSYA consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Very fast' with a metronome marking of quarter note = 152. The melody is characterized by rapid sixteenth-note patterns and frequent rests. The second and third staves continue the piece, maintaining the same tempo and rhythmic intensity. The fourth staff concludes the piece with a final cadence.

The geographic factor also influenced the stylistic features of the folk dance. This is particularly evident in the difference of styles between the broad and open dancing of the steppes and the sharp, quick and temperamental movements of the mountainous regions. As already mentioned in the foreword, only the dances from the central regions are dealt with in the book. In this area all genres of Ukrainian folk dancing can be found. They reflect the most characteristic national traits of folk art and because of this form the basis of Ukrainian folk choreography.

The movements in the dances of this region are distinguished by their plasticity, resulting from the manner in which the arms, body and head are used. In the lyrical dances the girls move smoothly, as if hardly touching the ground. They weave their Vesnyanky,

modestly lowering their eyes and then suddenly whirl through one or two figures and again, with a certain shyness, continue their flowing movement. Each girl, in performing her steps, tries to prominently underline each nuance of movement and, with the aid of mime and gesture, convey the qualities of gracefulness, tenderness, playfulness and honesty. The boy, on the other hand, holds his arms, head and body in such a way as to present his masculinity, quickness, humour and ingenuity. In a boys' dance, or as a soloist, he clearly demonstrates his technical and inventive qualities. Here his jests and actions are more free and open. He is not afraid to boast of his capabilities or to offer a challenge to anyone.

By the time the thematic dance had become firmly established, the folk dance had already developed a "code of conduct" mirroring the social relationships of village life. The girl would not perform steps which would in any way undermine her modesty, even in the most active dances she would retain control of both movement and feeling. These characteristics are diligently observed in the couple's dance, such as the Kozachok, where the leading role belongs to the girl. Improvising and changing the dance figures the girls signal each variation by clapping their hands. The girls do not raise their legs high nor jump up and down, even when performing the most intricate dribushky (stamps). Dancing with his partner, the boy is agile, proud, inventive, but never rude or frivolous. He does not suddenly "take hold" of the girl without first giving her the opportunity to place her hand under his, with which he encircles her waist. Taking the girl to dance he is both polite and attentive, showing how proud he is of his partner's grace and beauty. When attempting to amuse, his actions are never coarse or offensive. The boy never performs steps or movements that might in any way embarrass or ridicule the girl. The gaiety and exhilaration of the dance does not contradict the honourable relationship between boy and girl.

The Ukraine, an agrarian country, was enveloped by the oppressive shrouds of a feudal system which had effectively established a captive work force — "kripaky," serfs who were the property of the wealthy land-owners. They worked their entire life in the fields and in the mansions of their owners, never certain of their future, knowing that they could be sold or traded at the slightest whim, and died without experiencing the fortunes of life. The recruitment of young boys into the tsar's army hovered as a

black spectre above the heads of the poor and eliminated the last hopes of the mother and father.

In direct contrast, the wealthy landowners and nobility built enormous and expensive mansions, kept hundreds of thoroughbred horses and dogs and literally owned singers, musicians, actors and dancers. Many had their own private theatres constructed on the huge estates. At the end of the 18th and beginning of the 19th centuries the larger cities were already hosting French and Italian opera companies. In order to have their own theatrical groups, the gentry picked their most talented serfs and sent them to the cities and even abroad to study. Col. D.I. Shyray, a very rich landowner who lived near the village of Sprydonoviy Budi, Novozybkivskiy district, had an orchestra and theatre group of some 200 people — all serfs. One A.M. Markovych had this to write about these artists: "They played very well, dressed in proper costume, were very educated, especially the actors, knew their craft, sang and spoke in foreign languages." Another landowner, Senator Ilyinskiy, who had a theatre in the city of Romanova, not only had his own serf-artists, which he sent to Italy for musical education, but had three hired foreign opera companies — Italian, French and Polish. It cost him 100,000 rubles to maintain these groups. His theatre was so popular that he regularly hired out his own artists to many of the cities along the right-bank (of the Dnieper river) regions of the Ukraine.

Dancing also played an important part in these theatrical productions. Roman Sanhushky, whose estate was in the Slavut-Volyn region, kept a Torban (Bandura) capella. These musicians had learned to play their instruments and dance at the same time. O. Rusov wrote about this group: "the dances — 14 figures of the "Kozak," in which the step "prysyadka" was featured — were first learned in a special room. The boys held onto ropes that were suspended from the ceiling while doing the "prysyadky." Then, when they had learned all the figures of the "Kozak," studied the appropriate melodies to accompany the dance. This corps-de-ballet of six boys played and danced holding the Torbans in their hands."

Besides providing the accompaniment in the theatres the serf orchestras also played at many of the balls and other social events. The dances "Metelytsya," "Kozachok" and "Holubets" became quite popular and were regularly included in the balls in Kiev,



hosted by the Russian, Polish and Ukrainian nobility. The festivities held in the mansion of N.V. Kapnista, near the city of Myrhorod, in 1812, always concluded with the dance "Horlytsya." The "malorossiyskiye" ("little-Russian") dances also found favour at the Imperial court. During the time of Catherine II, the "Metelytsya" was danced at the conclusion of many masquerades in St. Petersburg.

In 1808, in the city of Poltava, the first permanent Ukrainian drama theatre was founded. Ivan Kotlyarevsky, poet, teacher and now regarded as the father of classicism in this new era of Ukrainian literature, became director of this theatre in 1818, and one year later produced his immortal "Natalka Poltavka" — "a Ukrainian opera in two acts," as Kotlyarevsky himself characterized it. This first production also featured the participation of the famous serf-actor Mykhailo Schepkin. Kotlyarevsky and Schepkin became close friends and through Kotlyarevsky's initiative a group was organized to buy Schepkin his freedom. A special performance was held in the Poltava theatre to gather the necessary funds and, together with the financial and moral support of such dignitaries as Prince Ryepnin and Col. Serhiy Volkonsky (a hero of the 1812 war), Schepkin, his wife, daughters, father and brother were freed with the paying of 10,000 roubles to the Countess Volkenstein in 1821.

The founding of the Poltava theatre and the writing and staging of "Natalka Poltavka" hold specific importance in the development of the Ukrainian theatre. They both took place in the midst of social upheaval. Large peasant uprisings were hammering at the walls of serfdom and national oppression and became an integral part of the overall movement for democratic and social change. It was inevitable that contemporary Ukrainian literature would have to reflect the people's aspirations. Whether through direct and open agitation or subtle inference the strength of this new literature, poetry and drama lay in the establishment of its roots in the language, traditions and art of the Ukrainian nation.

The greatest literary proponent in awakening the national consciousness of the Ukrainian people was Taras Shevchenko. Born a serf in 1814, he obtained his freedom 24 years later through the direct help of the poet V. Zhukovsky and the painter K. Bryulov, who raised the necessary 2,500 roubles. Later, because of his membership in the secret Cyril-Methodius Fraternity in Kiev, he was arrested in 1847, imprisoned and finally sent into exile. He

spent 10 years in forced military service in the Far East before being released. He died on March 10, 1861.

Through his poems, plays and novels he epitomized the innermost feelings of the common people. His hatred of tyranny, injustice and hypocrisy reflected the concrete struggle against tsarist social and economic oppression and national subjugation. Even though Shevchenko's works were suppressed by tsarist censorship his words reached the villages and towns, stirring both young and old, and quickly became a vibrant part of the nation's soul.

The increasing peasant uprisings aided by intellectual groups and radical organizations, and the weakening of the tsarist regime due to the Crimean War, finally forced the tsar to proclaim the emancipation of the serfs in 1861. As a result, some of the peasants were able to buy small parcels of land while the majority of the former serfs were forced to seek employment with their original owners or became itinerant workers. In spite of this change economic and national oppression continued.

Within this atmosphere the most progressive literary, drama, musical and dance cadres begin to creatively heighten the stature of the Ukrainian theatre. Under the active guidance of such eminent actors, writers and composers as the brothers Tobilevych (Ivan Karpenko-Kariy, Panas Saksahansky and Mykola Sadovsky), M. Kropyvynsky, M. Starytsky, Maria Zankovetska, Semen Hulak-Artemovsky, Petro Nischynsky, Mykola Lysenko and later Oleksander Koshets, a wide range of outstanding productions were presented. In these productions the folk dance took its place as an indivisible element, helping to achieve a truthful portrayal of Ukrainian life. The dance was used to great effect as witnessed by the *Vesnyanky* in the plays "Marusya Bohuslavka" by M. Starytsky, "Bondarivna" by I. Karpenko-Kariy and "Nevolnyk" by M. Kropyvynsky, the *Kozachok* in "Sorochynskiy Yarmarok" by M. Starytsky.

The folk dance now found itself in surroundings which would, in time, dramatically affect its form and future development. Although stage dances were not a new experience they rarely (in the past) transcended their divertissemental functions. With the introduction of the folk dance onto the stage it now became necessary to adapt its structure and theme for presentation before a non-participating audience and, while retaining its entertainment qual-

ities, make it correspond with and fully reflect the dramatic requirements of each specific setting.

The popularity achieved by these productions was largely due to the deep understanding and extensive knowledge of the folk arts by the actors, writers and directors. These successes also stirred some Ukrainian entrepreneurs to exploit the situation by staging low quality melodramas and musical plays which, devoid of any substantial meaning, turned the folk dance into a pseudo-folk parody consisting of Gypsy, Russian, Polish and acrobatic elements. The diverse requirements of the theatre and the limited number of knowledgeable people gradually began to threaten the quality of the stage dance. Reacting to this situation, V. Verkhovynets started his ethnographical career by actively gathering all available information and material on the Ukrainian folk dance.

Vasyl Verkhovynets (Kostiv) was born in 1880 in the western Ukrainian village of Myzun. At the age of 26 he was accepted into Mykola Sadovsky's famous theatrical troupe in Kiev as an actor, although by profession he was a vocal teacher and choral conductor. Soon after he returned to his favorite specialty and became choral director of the theatre. The head conductor at this time was O. Koshets but, when Koshets left in 1916 to assume similar duties with the Kiev opera, Verkhovynets took his place, carrying out these responsibilities until 1918. The theatrical group made many tours in the Ukraine and Verkhovynets utilized these opportunities to go into the villages, and diligently study the people's creativity. He gathered a large amount of ethnographical material which served as a basis for his theoretical and practical activities. In 1912 he published his first work — "Ukrainian Wedding", but during this period he also began devoting more time to the presentation of the folk dance on the professional stage. Verkhovynets organized a small amateur dance group and on the evening of April 21, 1912, the group participated in a concert at the Sadovsky theatre, appearing in the dance "Arkan" from the third act of the opera "Halka," and in the dances "Roman," "Hopak" and two Kherson dances from the first act of "Pisni v lytsyakh."

After leaving the theatre, Verkhovynets continued to assemble material and, in articles to several publications, appealed to folklore enthusiasts to send him any available information on the folk dance. Then, in 1919, Verkhovynets' efforts were finally realized with the publication of his "Theory of the Ukrainian Folk Dance."

This became the first book to be devoted to this complex art form, breaking new ground with every chapter. With this book, Verkhovynets was the first to: (1) give a detailed description of steps and dances with accompanying illustrations; (2) through careful and thoughtful analysis, give names to some thirty steps, many of which are now accepted as classic, such as "tynok," "vykhylyasnyk" and "vybyvanets"; (3) develop a notational system for the transcribing of choreography, which became the basis for the most popular method used today; (4) suggest the use of movies in recording the folk dance. Realizing the practical needs of both teachers and performers, Verkhovynets created 52 combinations of various steps, for boys and girls, as an aid in learning and developing the required technique. He also devoted an entire chapter to the questions of dance presentation and offered 71 recommendations for the gathering of folk dance material. A second edition was published in 1920 containing new information and a more defined breakdown of step combinations.

In the preface to the first edition, Verkhovynets clearly stated his position in gathering Ukrainian folk dances:

"... the gathering of dance material, as part of Ukrainian ethnography, is our collective responsibility, because only through collective work will we be able to show the beauty, richness and diversity in this section of folk ethnography; secondly, we will be able in the future to disgrace those teachers who have never been in a Ukrainian village and do not know the traditions of our people, who dare to write that the "khokhol" (a derogatory name for a Ukrainian — M.S.) is lazy, stubborn and coarse; and thirdly, when we, ourselves, learn and entice others to learn the true folk dance, will the dance retain its true beauty, and its greatness, which has been tramped down by the so-called "malorussskiye" dancers (actually, parodists of the Ukrainian dance), will return."

In 1925, Verkhovynets published one more important book — "Vesnyanochka." Described as an "explanation of methodics of games with songs for children of pre-school and for younger school children," the book contained the detail descriptions complete with the music and words, of 210 games, many of them actually based on ancient traditional ritual song-dances.

Verkhovynets' practical activities did not stop with the publication of his books. His many trips into the villages made him acutely aware of the close relationship between folk dance, song and

music. He saw that these individual elements actually represented a unified whole in which one form did not exist without the other. Because of this, Verkhovynets saw the need to stage dances in conjunction with the appropriate songs and music so as to reflect their actual formative base and, in so doing, present an emotionally and creatively descriptive image. With this idea in mind, he organized in the city of Poltava, in 1930, a women's theatrical ensemble "Zhinkhorans" (acronym of "Zhinochiy khoroviy ansambl" — "Women's choral ensemble"). The theatrical presentation of folk songs combined with rhythmical movements and dances was quickly adopted by other groups.

Verkhovynets devoted a considerable portion of his life to pedagogical work. From 1920 to 1932 he headed the faculty of art studies in the Poltava Institute for Public Education, for over a year held classes in conducting in the M.V. Lysenko Music-Drama Institute in Kiev, and lastly taught Ukrainian folk dancing in the I. P. Kotlyarevsky workers' school in Poltava. In 1936, Verkhovynets received the Medal of Honour for his outstanding contribution to the development of the folk arts. Vasyl Verkhovynets died on April 11, 1938.

Besides his many practical and theoretical achievements, Verkhovynets was also an active propagandist of folk choreography and persistently fought for correct interpretation, constantly calling on performers and instructors alike to disassociate themselves from all false and pseudo-folk imagery in the dance art.

The Russian Revolution of 1917 had a monumental effect on the social, economic, political, industrial and cultural life of the Ukrainian people. It was not an easy time. Beside the enormous task of establishing a new social system, the nation was also faced with rebuilding the many towns and villages destroyed by the Civil War. Only after the country began to regain its strength were the people able to devote more time to the problems of the arts.

Many ballet and dance studios, schools and concert groups emerged after the Revolution which, between themselves, expressed fairly divergent and contradictory artistic principles. Schools and studios, in the field of free-rhythmical dancing and pantomime, were organized alongside the exclusively classical choreographic studios, such as those conducted by N. Talyori-Dudinska in Kharkiv, and I. Chyshiakov in Kiev.

In the noisy, studio-concert whirlpool of the early '20s, a number

of Ukrainian, or as they called themselves, Cossack dance ensembles and groups existed whose appearances, in the words of V. Verkhovynets, suggested "equilibristics in Ukrainian dress." Only the virtuoso dance trio "Orbyebol" (Orlyk, Byelov-Dubin and Boldenko), and the small ensemble of "Ukrainian cossacks with swords," led by the knowledgeable Mykhailo Sobol, truly represented the theatrical and technically complex men's Ukrainian folk dance.

During this period, the Ukrainian dance sometimes appeared on the stage of the opera theatre in a twisted, grotesque or modernistic form. However, in the many different existent approaches, two tendencies in the interpretation of the Ukrainian folk dance clearly emerged: (1) the vivid theatricalization of the folk dance, aided by the use of virtuoso technique and modified acrobatic tricks; (2) the careful transferring, onto the stage, of folkloric dance examples in their nearly primitive form. Each of these two tendencies was, in its own way, fruitful and perspective. Nevertheless, the path of theatrical interpretation, as demonstrated by Pavlo Virksy's staging of the "Kozachok," in the Odessa opera theatre's production of Mykola Lysenko's opera "Taras Bulba," in the early '30s, received instant recognition and popularity among choreographers and artists of the ballet theatre, and gradually laid down the principles of the Ukrainian folk-stage dance during the next ten years.

V. Verkhovynets first raised the question of creating a national ballet in 1919, when he wrote:

"Our ballet, if ever fate decrees its birth, must be national, original, and it will become this when the wealth of the folk dance, with its colourful figures, broad and unbridled conceptional fantasy, will be utilized, and when it will be overwhelmed by the spirit of joyful dances and songs, full of boiling energy, cheerful and unconfined sincerity of the people's actual life."

It was not until 1931 that this ballet made its appearance. On April 19, the ballet "Pan Kanyovsky," music by Mykhailo Verykivsky, libretto by M. Verykivsky and Yu. Tkachenko, was presented on the stage of the Kharkiv opera theatre. From the very outset, a complex problem faced the choreographer, V. Lytvynenko. How to combine the seemingly incompatible stylistic features of the classical ballet and the folk dance, and thereby create a Ukrainian national ballet on the basis of classical choreography?

To help resolve this problem, Lytvynenko, who was well versed in the classics, brought in Verkhovynets, the specialist in the field of folk choreography. Lytvynenko was convinced of the need to establish a strong classical base, while Verkhovynets sought folkloric authenticity. A unified approach was finally adopted, and Lytvynenko implemented many of Verkhovynets' suggestions regarding particular steps, arm positions and figures.

In the spring of 1935, the All-Union Organization of Cultural Relations with Foreign Countries received an invitation from the Organizational Committee of the First International Festival of the Folk Dance to send a delegation to London. The head ballet-master of the T.H. Shevchenko Kiev opera and ballet theatre, Leonid Zhukov, was given the responsibility of organizing a dance group, which would represent the Ukraine at the Festival. V. Verkhovynets was invited to assist, and worked with the group for nearly two months. He taught the artists how to conduct themselves in the folk dance, and brought to their attention the proper positions of the arms, body and legs, as well as the relationship between partners in the dance circle. These professional dancers, ballet artists from the Kiev and Kharkiv opera theatres, were expected to demonstrate the Ukrainian folk dance in all its beauty.

The completed dance consisted of two main segments. The first segment, which was choreographed by Verkhovynets, was in the form of a "three-part Hopak": a men's dance, a women's dance and finally, a combined Hopak. The second segment was staged by Zhukov in the form of a fiery and tempestuous finale in which the dancers demonstrated their virtuosity. Both sections were combined to create a harmonious entity.

This Ukrainian dance group received the Festival's First Prize, and their dance became known as the "Londonskiy Hopak." As Oleksandr Sobol, one of the original participants, later recalled:

"... The success of the "three-part Hopak" was entirely justified, because it was demonstrated by a dance group which was the first choreographic group to raise the performance of the folk dance to such a high professional level. This event greatly influenced the future development of our country's folk dance art in that it provided the incentive for the creation of folk dance ensembles."

After the success of "Pan Karyovsky," in 1931, which should have called forth the creation of more new national ballets, many years passed before the ballet theatres again enhanced their reper-

toire with a Ukrainian ballet. However, alongside the classical ballet, the Ukrainian folk-stage dance continued to develop on the theatre stages of the country, particularly in the performances of the national operas, "Zaporozhets za Dunayem," "Natalka Poltavka" and "Taras Bulba."

Developing the principles of the folk-stage dance, through the implementation of theatrical and technical innovation, Pavlo Virsky and Mykola Bolotov successfully staged the dance episodes in the opera "Zaporozhets za Dunayem" in 1936. In the program notes of this production, they explained their approach:

"The individual is represented emotionally in the dance, and therefore, in staging our dances, we turned our particular attention to the typical in the character of the Ukrainian people, to the source of the Ukrainian folk dance's creative and stylistic specifics. . . . Folk primitivism has been passed through the prism of vivid theatrical emphasis. . . . We received a great deal of assistance from Verkhovynets, the expert of Ukrainian song and dance, and also from the masters of the Ukrainian dance and artists of the theatre, Byelov and Sobol, who rendered particular assistance with their experience in the art of using the sword in the dance."

In their search of a new choreographic language for the Ukrainian folk-stage dance, the choreographers and ballet-masters of the country infused their dances with graphic theatrical and technical elements from the classical and contemporary repertoire. Verkhovynets opposed many of these tendencies, and declared in 1936:

"That period has now arrived, in working with the folk dance: to demonstrate the primitive dances in their original beauty, and at the same time to retain and stylize the smaller, or larger dance scenes, folk games, spring games, weddings, etc."

In 1935 the first Folk Dance Festival was held in Moscow with the participation of over 40 national groups. As a direct result, the first two professional folk-stage dance ensembles were organized in 1937: the State Folk Dance Ensemble of the USSR under the direction of Igor Moiseyev, and the State Folk Dance Ensemble of the Ukrainian SSR directed by Mykola Bolotov and Pavlo Virsky.

The development of the folk-stage dance accelerated for many reasons, not the least of which was the primary concept behind the formation of the two professional ensembles. This concept is per-



haps best described by one of the founders, Igor Moiseyev, who wrote in 1937:

"It is the purpose of the ensemble to create classical examples of the folk dance, to screen it of dross and everything alien, to elevate the performing skill of folk dancing to a high artistic level, to develop and perfect a number of the old dances and creatively influence the formation of new ones.

"We are pursuing two paths. Firstly, the path of creative, interpretation based on the extant folk dance with its definite plot, accepted forms and traditions. Secondly, we are creating new dances based on the folk traditions not yet embodied in dance form: the idea and theme alive in the folk song. We give the folk play and epics its choreographic expression.

"At the same time we are striving to embody contemporary imagery in the dance."

This basic idea became the force behind the development of the many dance ensembles in the Ukraine as well as the rest of the USSR. N. Sheremetevskaya expanded Moiseyev's concept further:

"... The true artist must explore the entire process of the origin of the dance, the idea and thought behind it, the conditions that brought it into being, and the way of life that shaped its form. Guided by such 'subtle discrimination' and fathoming the nature of a folk dance, the ballet-master has sometimes discovered that the intricate process of its formation is not yet finished, that the idea behind it has not yet been fully conveyed by its expressive media, by its movement and imagery, that the dance has not yet achieved the perfection for which the people have been striving.

"Years may pass, and perhaps even decades, before the people can polish and enrich their creation. But the artist who has made a thorough study of the character and the life of the people can and must apply his talent, his creative imagination to accelerate that complex process. The ballet-master thus engaged will have to surmount considerable difficulties: he will have to make a profound analysis of the dance and gauge its meaning; he will have to capture all the shadings of national emotion in it and understand its character and style. Like a subtle pathfinder he must be able to recognize the most fleeting signs, to penetrate to the soul of the people and thus reach the source of the dance.

"It is only then that the ballet-master is justified in staging a folk dance, only then that the dance will really come to be part and

parcel of the people, though he has not made a photographic copy faithfully reproducing all the movements and imagery of the dance as it is performed by the people. The latter will be sure to seize upon the dance enriched by artistic imagination and usher it into its own festivities and life."

With the founding of the first two professional dance ensembles, accompanied by the rapid growth of amateur groups, the folk-stage dance assumed constantly increasing importance, in fact, it had already become a viable stage art form. More and more amateur groups, following the path of the professional ensembles, entered the arena of creative choreography. Some dance groups, due to the lack of qualified instructional personnel, by-passed the analytical process and staged dances devoid of logical progression and development of traditional elements. One of the more common examples of this tendency, were the numerous, varied stagings of the Hopak, featuring the combination of individual elements and figures of completely different, unrelated genres into one, single choreographic spectacle. Others, superficially adapted the process of natural inter-relationship between the cultures of different nations, and inserted unknown or uncharacteristic elements into traditional forms.

However, on the positive side, the professional groups greatly influenced the amateur groups in one very important area — technical training. For the first time, choreographers and instructors who had received all of their formal training in the classical dance, and who had already staged classical and contemporary ballets, were directly participating in, and guiding the creative direction of the folk-stage dance. As masters of the classical dance, Virsky, Bolotov, Moiseyev, and others, saw the need to raise the technical level of individual and group performance. From this period on, the classical and character dance school became the back-bone of the folk-stage dance's training program.

In 1939, during the commemorative year honouring the 125th Anniversary of the birth of Taras Shevchenko, work began on the production of the second Ukrainian national ballet. The ballet "Lileya," music by Konstantin Dankevych, libretto by Vsevolod Chahovets, and choreography by Halyna Byerozova, was premiered on the stage of the Kiev state opera and ballet theatre in August, 1940, and proved to be a milestone in the development of an original choreographic lexicology of Ukrainian classical ballet.

Halyna Oleksiyivna Beryozova received her training in the Leningrad School of Choreography as a pupil in the class of the world-famous authority and teacher of Russian classical ballet, Agrippina Vaganova. In 1937, Beryozova assumed the position of head ballet-master and choreographer of the Kiev opera and ballet theatre, holding this position until 1941. She successfully staged many ballets from the classical repertoire including Tchaikovsky's "Swan Lake" and "Sleeping Beauty," as well as a number of contemporary ballets. During this period Beryozova became a serious and knowledgeable student of the Ukrainian folk dance.

In "Lileya," demonstrating a unique talent for creative insight and sensitivity, Beryozova utilized her solid classical background and extensive knowledge of the folk dance to develop a distinctive choreographic language. She transformed the diverse elements of the classical dance to conform with the traditions of Ukrainian choreographic art, which she had intently learned from V. Verkhovynets and in direct consultation with M. Sobol. Igor Belza, the critic and historian, wrote in 1940:

"Ballet-master Beryozova was able to combine the entire arsenal of contemporary ballet's complex technique with the poetical expressiveness of the Ukrainian folk dance, and the result of this union was entirely justified."

Thus, in "Lileya," we witnessed the fresh breath of the folk dance, with its original interpretation, giving birth to new dance forms, necessary for the embodiment of national themes and images.

The emergence of other professional and amateur groups, led by talented instructors and choreographers, greatly enhanced the further development of the folk-stage dance. In 1943, in the city of Kharkiv, the now famous Ukrainian Folk Choir, conducted by Hryhoriy Veryovka, was founded. Consisting mainly of amateur performers recruited from village and town, the ensemble established a unique format of song, music and dance that closely followed the traditional forms of the Ukrainian people. The first choreographer-instructor of this group was Oleksander Dmytrenko, who retained the folklore traditions of Verkhovynets and staged numerous song-dance works. One of his most popular creative efforts was the dance set to the song "My Girl from Pereyaslav." Within a few years he was succeeded by Leonid Kalinin, who further developed the repertoire of the dance group successfully

staging such dances and scenes as "Kozachok," "Marena" and "Zaporozhtsi." In the 1960s, the position of choreographer was held by the versatile Lydia Cherneshova. At the present time, the dance director is O. Homyn.

Many groups were formed during the war years to entertain the troops. Most of them disbanded with the end of the war, but one that continued to perform until 1951 was the Ukrainian Song and Dance Ensemble led by artistic director Lydia Cherneshova. Although the ensemble had a relatively short life, it nonetheless did stage a number of very effective and innovative song-dance combinations utilizing traditional forms, such as their excellent adaptation to the humorous folk song "Oy, dub, duba" ("Oh, the Oak").

The most prominent position among the professional groups is held by the State Dance Ensemble of the Ukrainian SSR. As mentioned earlier, it was organized in 1937 by M. Bolotov and P. Virsky, but was disbanded in 1941 with the outbreak of World War II. The task of organizing the group again in 1951 was given to Lydia Cherneshova. The following year, Vakhtang Vronsky, of the Odessa opera theatre became the artistic director and remained in this post until 1955, when Pavlo Virsky was again called upon to lead the group, which he did up to his death in 1975. His place was taken, for a time, by Kim Vasylenko, but the ensemble is now under the direction of Myroslav Vantukh.

It was during P. Virsky's period of leadership that the group reached the unprecedented heights of both artistic and technical development. Virsky was the unequalled master of the folk-stage dance. His greatest talent lay in his ability to take a folk dance, whether traditional or contemporary, and adapt it in such a way as to retain the primary essence of the people's creativity. He did not limit his creative energy to traditional dances but readily presented many characteristic scenes from Ukrainian life. Combining lyricism, humour, gaiety and unbounded exuberance in the simplest and the most complex steps and movements, Virsky developed this form into a compelling vehicle of choreographic expression. Characterizing his work with the ensemble, Virsky wrote in 1966:

"... the main principle of our work is not just to copy ethnographic patterns of national dances, but to give them creative interpretation and enrich them... The close ties we have with national folk art have determined the style of our company and have developed its original artistic manner of performance which

clearly shows our aspiration to creatively combine the national form of dance with the achievements of classical dance school, which brings high technique of performance and harmonious beauty of presentation."

Through his dances and scenes Virsky demonstrated his ability to capture the emotional and creative diversity of the Ukrainian dance.

Among the many amateur groups which displayed an affinity to the folk-stage dance, three are worth singling out. Because of their direct identification with the customs and traditions of a specific region their repertoire reflects this singularity with unusual clarity. The "Yatran" Dance Ensemble, of Kirovohrad, was organized in 1949, and has been successfully led since 1957 by its artistic director Anatoliy Krivokhyzha. Krivokhyzha has, by studying the history of the Kirovohrad region, searched out and effectively recreated a rich heritage of games, songs and dances. Particularly well done is the group's presentation of the spring cycle of Vesnyanky in the suite "Yatran Games" and the festive dance "Vasylechky" ("Cornflowers"). The second group to develop a similar approach is the "Dnipro" Dance Ensemble from the city of Dniprodzerzhynsk. Although organized before the Second World War, it began its innovative work in 1947 with Kim Vasylenko. A very vigorous exponent of the folk-stage dance, Vasylenko has written numerous books, pamphlets, articles and critiques on this subject, including a thesis for a candidacy in the Ukrainian Academy of Sciences. He has put his extensive knowledge to practical use as well, creating many dance suites and scenes comprising dances collected in the surrounding Dnipropetrovsk region. Some of these dances, such as "Metelytsya" and "Obzhynky" ("Harvest"), have been published and subsequently staged by other groups. The folkloric-ethnographical ensemble "Vesnyanka" was organized in 1959 in the Kiev State T.H. Shevchenko University by Volodymyr Nerodenko. First as a student in the geological faculty and then during his post-graduate studies, Nerodenko combined the dance group and the choir of this faculty to stage his composition "Nich na Ivana Kupala" ("On the Eve of Ivana Kupala"), and other choral-choreographic scenes. Differing from the first two groups mentioned, the "Vesnyanka" Ensemble does not confine itself to one region, but has broadened its base to include the dances from the western Ukraine as well. It is also one

of the few amateur groups that has successfully combined vocal and dance elements into a unified form, creatively portraying this traditional concept.

The folk-stage dance also influenced the development of dance personnel. In the beginning, the professional ensembles had to obtain their dancers from amateur ranks but, with an increasing need for more highly trained dancers, they gradually established studios and initiated their own training programs. The Kiev School of Choreography became one of the important sources for dancers. Immediately after the Second World War, the school, under its director Halyna Beryozova, set up a special program for the instruction of folk dancing. It also established experimental classes for young talented dancers, mostly teen-agers, who had already passed the requirement age for admission to the school.

Up to the Second World War, many of the stage dances retained their folkloric character, but later, beginning with the early '50s, original choreography dominated the concert repertoire. The new generation of choreographers, led by Kim Vasylenko, Lydia Cherneshova, Leonid Kalinin, Anatoliy Kryvokhyzha and others, expanded the dance form by implementing many elements of dramatic art. They continued to base their creative concepts on the history, customs and traditions of past and contemporary life and, at the same time, further developed traditional steps and movements.

Kryvokhyzha's dance suite, "Yatran Games," effectively portrayed the ritual dances and games performed on the Eve of Ivan Kupala in the region bordering the Yatran river. He successfully created a unified spectacle by utilizing the most characteristic episodes of this traditional festival, and showing its effect on the participants.

Some choreographers employed one specific event as the basis for their theme. One such custom was used by Kim Vasylenko in his dance "Chervona Kalyna" ("Red Cranberry"). As a symbol of her undying love a girl presents her boyfriend a sprig of cranberry. Around this custom, Vasylenko created a tender and lyrical atmosphere, portraying the gentle relationships prevalent among young couples of a bygone era.

Large dance scenes, related to the thematic-folk form, appear more frequently on the concert stage. They cease to be limited by the exclusive use of traditional steps and figures, and readily utilize



classical and character dance movements, as well as pantomime, dramatic, illustrative and non-dance elements. Pavlo Virsky was a master of this dance form as witnessed by his "Zaporozhtsi" and "Lyalky."

In "Zaporozhtsi," Virsky utilized two characteristic episodes from the life of the historic Cossacks to establish his choreographic composition. The first part graphically portrays the technique and discipline required in learning the use of the lance. Although no dance movements are employed in this section of the scene the heroic Cossack character is established in a direct and impressive manner. In sharp contrast to this dramatic picture, the second part begins with a warm and relaxed atmosphere. Humorous escapades quickly develop into spontaneous dance and the entire scene ends with some of the most exhilarating, technically demanding, and virtuostic movements found in the Ukrainian men's dance.

Through his extensive knowledge of the popular folk puppet theatre "Vertep," Virsky created a unique choreographic vocabulary for his humorous dance-play "Lyalky" ("Dolls"). By having the three dancer-actors perform all steps and movements in an angular doll-like manner, complete with appropriate costumes and makeup, he artistically recreated the uniqueness of this age-old puppet drama.

Of all the stage dances performed today it is in the traditional form that we find the greatest retention of folkloric elements and dance tradition. Into this category fall the "pobutovi" (social) dances "Hopak," "Kozachok," and others. Some are created through a combination of the most dominant and characteristic elements of a specific dance from one definite region while other dances, no longer extant, have been resurrected through research and study. Nearly all folk dances are in one way or another modified and adapted, without disturbing their dramatic and basic external composition, for the purpose of creating a suitable stage performance.

These forms do not constitute folk dances in the true meaning of the word. This is not to say that stage dances do not have their basis in the traditional folk dance. It is the choreographer's creative ability, through his selection and utilization of appropriately descriptive material in developing his ideas, or in his talent for artistic adaptation that will determine the success or failure of his work.



Only by establishing a sound base of the most characteristic and explicit folk elements, including steps, figures and structure, will he be able to produce a compelling artistic image of Ukrainian life.

After the Second World War, composers and choreographers continue creating more national ballets, beginning with the premiere of "Lisova pisnya" ("Forest Song"), based on a story of the same name by Lesy Ukrainka, music by Mykhaylo Skorulsky, libretto by Natalya Skorulska (daughter of the composer) and choreography by Serhiy Serheyev, on the stage of the Kiev opera in 1946. This was quickly followed by the staging in 1951 of A. Svochnikov's "Marusya Bohuslavka" with libretto by N. Skorulska and V. Chahovets, and choreography again by S. Serheyev. The same year, in the city of Lviv, the ballet "Khustka Dovbusha" ("Dovbush's Kerchief") was presented, with music by Anatoliy Kos-Anatolsky, libretto by P. Kovynyev, and choreography by M. Trehubov. Based on the legends surrounding the folk hero Oleksa Dovbush, this is the first ballet to utilize the dances of the Hutsuls from the western regions of the Ukraine. In 1957, again in Lviv, another of Kos-Anatolsky's ballets is staged, "Soychyne krylo" ("The Jay's Wing"), with libretto by O. Herunovych, and choreography by M. Trehubov, is based on a story by the great Ukrainian classicist Ivan Franko. In the city of Donetsk, in the same year, Nikolai Gogol's "Sorochynsky Yarmarok" ("Fair in Sorochynsk") is produced, with music by V. Homolyaka, libretto by B. Tayirov and B. Kamenkovych, and choreography by M. Trehubov. Finally, in 1960, the second ballet to portray a Hutsul theme, "Tini zabutykh predkiv" ("Shadows of our Forgotten Ancestors"), based on the story by Mykhailo Kotsiubynsky, was put on in Lviv, with music by the young composer V. Kyreyko, libretto by F. Kotsiubynsky and N. Skorulska, and choreographed by T. Romanova.

The social and thematic folk dances continue to develop in the villages and towns. Although their main expression is now generally found in the performances of local groups, the dance still exists in the festive occasions of the people. While the social dances have continued to follow traditional paths, the thematic dance has begun to reflect contemporary life. This can be seen in the dances "Na kukurudzyanomu poli" ("In the Cornfield") from the town of Baryshivka, Kiev region, and "Rukodilnytsi" ("Embroiderers") from the town of Reshetylivka, Poltava region. Both dances were later staged by P. Virsky with his ensemble. Some of the social and

thematic dances to be recorded in the past 20 years are "Hrechanyky" ("Buckwheat Cakes") from the village of Hlushkakh, Kiev region; "Kokhanochka" ("Sweetheart") from the village of Bokotne, Kiev region; "Harnenka molodychka" ("Pretty Young Girl") from the town of Mahdalynivka, Dnipropetrovsk region; "Chumandrykha" from the village of Voznesentsi, Zaporizhya region; and "Subota" ("Saturday") from the village of Huta-Studenetska, Chernihiv region. These are only a few examples of the many dances still popular among the people today.

The development of the stage dance and the national ballet has had a profound effect on the folk dance. Since the 1920s, and especially in the past 35 years, the stage dance has become the predominant form of presentation, replacing the ethnographic and folkloric approach with a consciously creative attitude of innovation. The individual choreographer, together with the professional and amateur group, have become the moving force in establishing this mode of choreographic expression. At the same time, the national ballet, through its combination of classical and folk dancing, has directly influenced the technical advancement of the dancer. As a result of the classical dance's carefully graduated training program, the folk dancer has developed into an articulate performer, who has attained the technical and artistic level of the ballet dancer in mobility, virtuosity and expressiveness of movement.

In this section I have attempted to describe some of the more important highlights in the development of the Ukrainian folk dance and folk-stage dance. Although, it cannot be regarded as a complete analysis, I hope it will, in combination with the following chapters, produce a clearer picture of this diverse and exciting art form. As we have seen, the folk dance has reflected the beliefs, aspirations and emotions of the Ukrainian people. It may, therefore, be worth emphasizing that one cannot hope to learn about the folk arts without knowing the complete history of the people, nor can one expect to understand a people without acknowledging their creative expression as a mirror of this history.

# II

## SECTION II

### BASIC STEPS OF THE UKRAINIAN FOLK DANCE

Hundreds of steps have already been recorded and catalogued by various ethnographers, researchers and choreographers. Many of these steps are of recent origin, others have their beginnings in the deep past. This section is devoted to the descriptions of what can be regarded as the basic and fundamental movements of the Ukrainian folk dance we know today.

All folk art forms continually develop and from the time Verkhovynets' first book appeared the folk dance has gone through many changes, especially in the manner and character of performance. This in turn has been reflected in the steps which have acquired a more vibrant and volatile quality. The following descriptions contain only the basic movements and may serve as the foundation upon which a comprehensive dance vocabulary can gradually be built.

The question of nomenclature poses a much different problem. Verkhovynets mentions in his book that as a result of his research he was only able to uncover the names of some eight steps and named nearly 30 steps himself. Many of these have remained in use to this day: "tynok," "vybyvanets," "pletinka," "kruzhaltse" and others. Some of his names have gradually been replaced by others: "zalyotny krok" became "prostiy krok" and "pokhid tankoviy skladaniy" became "potriyniy krok."

The majority of names clearly indicate either the nature and character of the step or the actual technique of performance: "bihunets" comes from the word "bihaty" — to run, while "potriyniy prytop" translated means "triple stamp."

A few choreographers and instructors, influenced by the similarity between some classical ballet movements and folk dance steps, employ ballet terms, such as: "pas de basque" instead of "tynok", or "pas de bourré" in place of "perestupannya". Another practice, which has its roots in the teaching of the folk dance during the '40s and '50s in Canada, uses descriptive English phrases as: "lame step" instead of "dorizhka", or "split leap" for "Lastivka". In my view, the above mentioned practices offer little to understanding the essential character of the Ukrainian folk dance. In addition, a highly developed and complex art form, such as this, should not be required to tolerate a mechanical or superficial approach.

I have used the most popular names in use today and have included any other names by which the particular step was, or is known. The name will be given in Ukrainian and in the phonetic transcription. Following this, all other names will be listed in their phonetic transcriptions only. The initial name will also be translated.

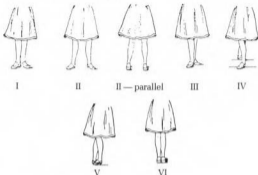
Each step's descriptive portion will be broken down in relation to bar(s) of music as the particular step is normally performed. In addition, the musical time signature will be shown (2/4, etc.) followed by the count used in establishing the rhythm. Mention will be made stating whether a step is performed by a girl, boy or both.

The steps have been assembled to form groups as to similarity of technique or specific relationships: "tynoks," "bihunets," "dorizhkas," etc.

Arm positions are not indicated in the step breakdown unless they are an integral part of the step: "prysyadka z udarom po khalyavi" — "prysyadka, hitting the boot-top". There are many different arm positions that can be used with any one step by individuals, couples or larger groups. All the basic arm positions will be listed and fully described with corresponding illustrations at the end of this section. When learning the steps, two of the more common positions that can be used are: (1) hands on the hips with fists clenched, (2) arms stretched out to the sides.

The following character dance positions are included to enable the dancer to assume the proper preparatory position indicated for each step. Dancers who are familiar with classical ballet will note

the similarity of foot placement but without the extremely turned-out pose. Although 6th position does not appear in classical ballet it is frequently found in folk dancing.



## 1. ПРОСТІЙ ТАНЦЮВАЛЬНИЙ КРОК

### PROSTIY TANTSUVALNIY KROK

(Simple dance step)

- Prostiy khid
- Zvychniy krok
- Zalyotniy krok
- Pokhid tankoviy zvychniy

2 steps to one bar of music — 2/4 time — count: 1-2

3 steps to one bar of music — 3/4 time — count: 1-2-3

Performed by both girls and boys

Feet are in 1st position

and — (before 1st bar of music) — Take a step forward with right foot, toes pointed and leg straight.

one — Step onto toes and then heel of right foot, transferring weight onto right foot. Raise heel of left foot with knee slightly bent.

and — Take a step forward with left foot, toes pointed and leg straight.

- two — Step onto toes and then heel of left foot, transferring weight onto left foot. Raise heel of right foot with knee slightly bent.
- and — Repeat step beginning from "and — one."

## 2. ПОТРИЙНИЙ КРОК

POTRIYNYI KROK (fig. 1)

(Triple step)

- a) Pereminniy krok  
 b) Zminniy krok  
 c) Pokhid tankoviy skladaniy  
 d) Pokhid tankoviy skladniy

1 step to one bar of music — 2/4 time — count: 1-and-2

1 step to one bar of music — 3/8 time — count: 1-2-3

Performed by both girls and boys

Feet in 1st position

and — (before 1st bar of music) — Take a step forward with right foot, toes pointed and leg straight.

one — Step onto toes and then heel of right foot, transferring weight onto right foot. Raise heel of left foot with knee slightly bent.

and — With heel raised and knee bent, place left foot beside right foot, with left toes by right heel. Right leg remains straight.

two — With toes pointed and leg straight, take a short step forward with right foot. Transfer weight onto right foot.

and — Repeat step beginning from "and — one" starting with left foot.



fig. 1

### 3. ПОТРІЙНИЙ КРОК НАЗАД

#### POTRIYNIY KROK NAZAD

(Triple step backwards)

a) Pereminnyi krok nazad

b) Zminnyi krok nazad

c) Pokhid tankoviy skladaniy nazad

1 step to one bar of music — 2/4 time — count: 1-and-2

1 step to one bar of music — 3/8 time — count: 1-2-3

Performed by both girls and boys

Feet in 1st position

and — (before 1st bar of music) — Take a short step backwards with right foot.

one — Step onto toes and then heel of right foot, transferring weight onto right foot. Take step backwards with left foot.

and — Step onto toes of left foot placing them beside heel of right foot. Left knee is bent while right leg remains straight. Take a step backwards with right foot.

two — Step onto toes and then heel of right foot, transferring weight onto right foot. At same time extend left foot forward with toes pointed and leg straight.

and — Repeat step beginning from "and — one" taking a step backwards with left foot.

### 4. ПОТРІЙНИЙ КРОК АКЦЕНТОВАНИЙ

#### POTRIYNIY KROK AKTSENTOVANIY

(Triple step accented)

a) Pokhid skladaniy aktsentovaniy

b) Pokhid skladniy z prystukom

1 step to one bar of music — 2/4 time — count: 1-and-2

Performed by both girls and boys

Feet in 1st position

and — (before 1st bar of music) — Take a step forward with right foot, toes pointed and leg straight.

one — Step onto toes and then heel of right foot, transferring weight onto right foot. Raise heel of left foot with knee slightly bent.

and — With heel raised and knee bent, place left foot beside right foot, with left toes beside right heel. Right leg remains straight.

- two — Taking a short step forward with right foot, stamp with right foot. Transfer weight onto right foot.  
 and — Repeat step beginning from "and — one" starting with left foot.

## 5. КОЛЫСАННЯ

KOLYSANNYA (fig. 2)

("kolysaty" — to rock)

1 step to one bar of music — 2/4 time — count: 1-and-2

1 step to one bar of music — 3/8 time — count: 1-2-3

Performed by both girls and boys

Feet in 3rd position, right foot in front

and — (before 1st bar of music) — Take a step forward with right foot, toes pointed and leg straight.

one — Step onto toes and then heel of right foot, transferring weight onto right foot. Raise heel of left foot but keep leg straight.

and — With toes pointed and leg straight, move left foot along floor in a semi-circle, out to the left and forward. At same time, keeping right leg straight, rise up onto toes of right foot.

two — Lower right heel onto floor, still keeping leg straight. At same time, place left foot, with knee bent, onto toes with raised heel over toes of the right foot.

and — Repeat step beginning from "and — one" starting with left foot.

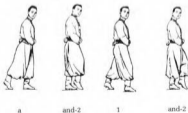


fig. 2



## 6. ПРИСУВАННЯ

PRYSUVANNYA (fig. 3)

(to draw near)

a) Prysuvannya zvy chayne

2 steps to one bar of music — 2/4 time — count: 1-and-2-and

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Take a step forward with right foot, toes pointed and leg straight.

one — Step onto toes and then heel of right foot, transferring weight onto right foot. Raise heel of left foot with knee slightly bent.

and — Bring left foot forward, with knee bent, brushing left heel against heel of right foot. Continue moving left foot forward pointing toes and straightening leg.

two — Step onto toes and then heel of left foot, transferring weight onto left foot. Raise heel of right foot with knee slightly bent.

and — Bring right foot forward, with knee bent, brushing right heel against heel of left foot. Continue moving right foot forward pointing toes and straightening leg. Repeat step beginning from "one."

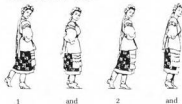


fig. 3

## 7. ПРОСТІЙ БІГ

PROSTYI BIGH

(Simple running step)

a) Tantsuvalniy bigh

b) Lekhkiy bigh

2 steps to one bar of music — 2/4 time — count: 1-2

3 steps to one bar of music — 3/4 time — count: 1-2-3

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Take a running step forward with right foot, toes pointed and leg straight.

one — Step onto toes and then heel of right foot, transferring weight onto right foot. Raise heel of left foot and knee slightly bent.

and — Take a running step forward with left foot, toes pointed and leg straight.

two — Step onto toes and then heel of left foot, transferring weight onto left foot. Raise heel of right foot and knee slightly bent.

and — Repeat step beginning from "and — one."

During this step body should be leaning forward slightly so as to obtain a smooth transfer of weight from one foot onto the other. This will also help in achieving a continuous forward motion. There should be minimum of up-and-down body movement.

### "BIHUNETS"

The most important of all the "travelling" steps, and also one of the most popular, is the "bihunets" (from the verb "bihaty" — to run). Whether the dance is a "Hopak," "Kozachok" or even a whirling "Metelytsya," it is the "bihunets" which rapidly carries the dancers from one figure to the next, and yet it demonstrates its inherent lyrical quality in the graceful "Pleskach," bringing forth all the beauty and vivacity of the girls' Ukrainian dance.

### 8. БИГУНЕЦЬ

BIHUNETS

("bihaty" — to run)

1 step to one bar of music — 2/4 time — count: 1-and-2

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Take a long running step forward with right foot, toes pointed and leg straight. Raise heel of left foot.

one — Step onto toes and then heel of right foot, transferring

weight onto right foot. Bring left foot forward, with knee bent, past right foot, gradually straightening knee and pointing toes. Take a shorter running step forward with left foot.

and — Step onto toes and then the heel of left foot, transferring weight onto left foot, bending knee slightly. Bring right foot forward, with knee bent, past left foot, straightening knee and pointing toes. Take a short running step forward with right foot.

two — Step onto toes and then heel of right foot, transferring weight onto right foot, bending knee slightly.

and — Repeat step beginning from "and — one" starting with left foot.

Body should be leaning slightly forward so as to keep a constant and smooth forward motion as well as to aid in transferring weight from one foot onto other.

## 9. БІГУНЕЦЬ РОЗШИРЕНІЙ

BIHUNETS ROZSHYRENIY

(Expanded "bihunets")

1 step to two bars of music —  $2/4$  time — count: 1-and-2, 1-and-2

Performed by both girls and boys

Feet in 6th position

1st bar: To be done exactly as described in "and-one-and-two" of step No. 8 "BIHUNETS."

2nd bar:

one — Step onto toes and then heel of left foot, transferring weight onto left foot and bending left knee slightly. Bring right foot forward with knee bent and take a short running step.

and — Stamp with right foot, transferring weight onto it and bending knee slightly. Bring left foot forward with knee bent and take a short running step.

two — Stamp with left foot, transferring weight onto it and bending knee slightly.

and — Repeat step as described in 1st and 2nd bars.

The two stamps on "and — two" of 2nd bar should be sharply accented.

## 10. БІГУНЕЦЬ З ПЕРЕХРЕЩУВАННЯМ НІГ

BIHUNETS Z PEREKHRESCHUVANNYAM NIH

("Bihunets" — crossing the feet)

1 step to one bar of music — 2/4 time — count: 1-and-2

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Take a long running step forward with right foot, toes pointed and left straight. Raise heel of left foot.

one — Step onto toes and then heel of right foot, transferring weight onto right foot. Right knee slightly bent. Bring left foot forward, with knee bent, past right foot, straightening leg and pointing toes. Take a shorter running step forward with left foot.

and — Place left foot in front and slightly to right of right foot, transferring weight onto left foot. Take a short step forward with right foot.

two — Place right foot behind and slightly to left of left foot, transferring weight onto right foot.

and — Repeat step beginning from "and — one" starting with left foot.

## 11. ВЕЛИКИЙ БІГУНЕЦЬ

VELYKIY BIHUNETS

(Large "bihunets")

a) Bih z pidstrybuvannyam

1 step to one bar of music — 2/4 time — count: 1-and-2

Performed by boys only

Feet in 3rd position with left foot in front

and — (before 1st bar of music) — Take a long running step forward with left foot onto toes and then the heel going into a "demi-plié" (bending left knee). Energetically push off left foot and kicking right foot up and forward make a high leap up and forward. Stretching right leg out bring left leg up, bent at knee and turned outwards and quickly straighten left leg forward with toes pointed.

one — Land on right foot, first onto the toes and then the heel, bending knee. Left leg is still extended forward

with toes pointed. Push off right foot and take a long running step onto left foot.

and — Step onto toes and then heel of left foot, knee slightly bent, transferring weight onto left foot. Take a long running step forward with right foot, toes pointed and leg straight.

two — Step onto toes and then heel of right foot, transferring weight onto right foot and going into a "demi-plié" (bending right knee).

and — Repeat step beginning from "and — one" starting by kicking left foot up and forward.

### "TYNOK"

The word "tyn" means — a fence or hedge, and "tynok" — a little fence or hedge, and therefore, this family of steps can best be characterized as "jumping over a little hedge", which was what Verkhovynets probably had in mind when he gave the step this name. The main movement of these steps is the jumping sideways from one foot onto the other and the dancer would be wise to imagine the "little hedge" when performing so as to retain the correct character.

## 12. ТИНОК МАЛИЙ

### TYNOK MALIY

(Small "tynok")

a) Tynok malenkiy

b) Maliy tynok

1 step to one bar of music — 2/4 time — count: 1-and-2

Performed by both girls and boys

Feet in 3rd position with right foot in front

and — (before 1st bar of music) — Bending left knee slightly, push off left foot and kick right foot, with toes pointed and leg straight, forward and to right (about 6 inches off floor) describing an arc in the air.

one — Jump onto right foot (landing about 2 feet from original position), onto the toes and then heel with knee slightly bent. Transfer weight onto right foot. At the same time left leg, with knee bent and toes pointing down, is brought over (about 6 inches off the floor) in front of right foot.

and — Place left foot in front of right foot, on the toes with raised heel over toes of right foot. Left knee is bent and turned out to the left.

two — Take a small step "on the spot" with right foot; leg is straight.

and — Repeat step beginning from "and — one" starting with left foot.

Note: Both feet must clear the imaginary "hedge."

### 13. ТИНОК СЕРЕДНІЙ

TYNOK SEREDNIY

(Intermediate "tynok")

a) Tynok

b) Seredniy tynok

c) Tynok u bik

1 step to one bar of music — 2/4 time — count: 1-and-2

Performed by both girls and boys

Feet in 3rd position with right foot in front

This step is done exactly as described in "and-one-and-two" of step No. 12 "Tynok maliy" except that during the jump to the side, the feet are brought about 12 inches above floor.

### 14. ТИНОК ВЕЛИКИЙ

TYNOK VELYKIY

(Large "Tynok")

a) Velykiy tynok

b) Pokhid kozachiy skladniy

1 step to one bar of music — 2/4 time — count: 1-and-2

Performed by boys only

Feet in 3rd position with right foot in front

This step is done exactly as described in "and-one-and-two" of step No. 12 "Tynok maliy" except that during the jump to the side, the feet are brought about 16 inches above the floor.

### 15. ТИНОК КОЗАЧИЙ НИЗЬКИЙ

TYNOK KOZACHIIY NYZKIY

(Low cossack "tynok")

a) Tynok z pidnimannyam zihnutykh u kolinakh nih do hrudey

1 step to one bar of music — 2/4 time — count: 1-and-2

Performed by boys only

Feet in 3rd position with right foot in front

and — (before 1st bar of music) — Start from a "demi-plié" position (both knees bent and turned outwards, on the toes and heels raised). Push off left foot making a short, sharp jump up, raise right foot straight up and to the right up to waist level with knee sharply bent and toes pointing down.

one — Land on toes of right foot (about 12 inches from original position) onto "demi-plié" position. At same time raise left foot up and over in front of right leg to waist level with knee sharply bent and toes pointing down.

and — Step onto toes of left foot with heel raised in front of right foot. Both knees bent and turned outwards.

two — Make a small step "on the spot" with right foot.

and — Repeat step beginning from "and-one" starting by jumping off right foot and raising left foot.

It is important that during the entire step knees are kept bent. There should be a minimum of up and down movement of the upper portion of the body.

## 16. ТИНОК КОЗАЧИЙ ВИСОКИЙ

TYNOK KOZACHYI VYSOKYI

(High cossack "tynok")

1 step to one bar of music — 2/4 time — count: 1-and-2

Performed by boys only

Feet in 3rd position with right foot in front

and — (before 1st bar of music) — Both knees are slightly bent. Push off left foot making a high jump up, raise right foot straight up and to the right up to chest level with knee sharply bent and toes pointing down. At same time bring left leg up and over in front of right leg to chest level with knee bent and toes pointing down.

one — Land on toes and then heel of right foot with knee slightly bent, transferring weight onto right foot. Continue bringing left foot over in front of right leg.

and — Step onto toes of left foot with heel raised in front of right foot.

two — Take a small step "on the spot" with right foot.

and — Repeat step beginning from "and-one" starting by jumping off right foot and raising left foot.  
During this step the jumps should be as high as possible with both knees brought up to chest height.

## 17. ВИПАД З ВЕЛИКОМ ТИНКОМ В ПОВОРОТІ

VYPAD Z VELYKYM TYNKOM V POVOROTI (fig. 4)

(Lunge with a large "tynok" in a turn)

a) Prypadannya z velykym tynkom v povoroti

b) Upadannya z velykym tynkom

1 step to two bars of music — 2/4 time — count: 1-2, 1-and-2

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — Bring right foot, with toes pointed and leg straight, along the floor forward and to the left describing an arc and crossing over in front of left foot.

1st bar:

one — Lunge onto toes and then heel of right foot with knee bent, transferring weight onto the right foot. Body should be positioned well over right foot. At same time raise left leg back with knee bent and toes pointing down.

two — Sharply step onto left foot, straightening leg and placing it behind right foot in 3rd position. At same time raise right leg up to waist level with knee bent and toes pointing down. Begin turn to the right.

and — Vigorously push off left foot making a high leap into the air and giving the necessary force for the turn. At same time raise left knee up to waist level with toes pointing down. Continue turning to the right.

2nd bar:

one — Completing 360° turn to the right, land on toes and then heel of right foot with knee slightly bent. Bring left leg over in front of right leg.

and — Step onto toes of left foot placing it in front of right foot in 3rd position.

two — Take a small step "on the spot" with right foot. Repeat step beginning from "and-one" of 1st bar lunging onto left foot and making a 360° turn to the left.



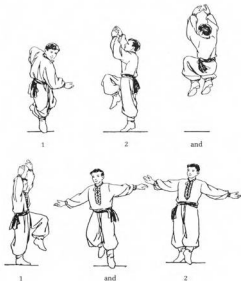


fig. 4

### "DORIZHKA"

The origin of the simple "dorizhka" has become obscured with the passing of time, but it is quite probable that its roots are in the ritual dances of the ancient past. There exist many variations of the basic step, but all retain the main characteristic elements: the small and fine individual foot movements whether done forward, to the side, backwards, in one place or turning, all are done as if travelling along "a path," i.e., "dorizhka." The series of the step done back-

wards are known today as "Viryovochka" (a rope). Verkhovynets called them "Dorizhka dribna nazad" ("dorizhka" — fine, backwards) and were known simply as "Dorizhka nazad." The name "Viryovochka" being the more popular of the two will be listed first.

## 18. ДОРИЖКА ПРЯМА

DORIZHKA PRYAMA

(Straight "dorizhka")

- a) Dorizhka vpered
- b) Dorizhka na nosok
- c) Dorizhka pryama vpered

2 steps to one bar of music — 2/4 time — count: 1-and-2 and

Performed by both girls and boys

Feet 6th position

and — (before 1st bar of music) — Take a step forward with right foot, toes pointed and leg straight.

one — Step onto toes and then heel of right foot, leg remains straight, transferring weight onto right foot. Raise heel of left foot and with knee bent take a step forward with left foot.

and — Step onto toes of left foot, knee still bent and place toes beside toes of right foot in 6th position. Transfer weight onto left foot. Take a step forward with right foot, toes pointed and leg straight.

two — and — Repeat step as described in "one-and".

During performance of the step right leg remains straight and left leg bent at knee. This step can also be done using opposite feet.

## 19. ДОРИЖКА ПРЯМА НАЗАД

DORIZHKA PRYAMA NAZAD

(Straight "dorizhka" backwards)

2 steps to one bar of music — 2/4 time — count: 1-and-2-and

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Take a step backwards with right foot, leg straight.

one — Step onto toes and then heel of right foot, leg remains

- straight, transferring weight onto right foot. Take a step backwards with left foot and bending knee.
- and — Step onto toes of left foot, knee bent and place toes beside toes of right foot in 6th position. Transfer weight onto left foot. Take a step backwards with right foot, leg straight.
- two — and — Repeat step as described in "one-and."  
This step can also be done using opposite feet.

## 20. БОКОВА ДОРИЖКА

BOKOVA DORIZHKA (fig. 5)

("Dorizhka" to the side)

- a) Dorizhka
- b) Prosta dorizhka
- c) Dorizhka pryama za nohoyu
- d) Prypadannya

2 steps to one bar of music — 2/4 time — count: 1-and-2-and

Performed by both girls and boys

Feet in 6th position

- and — (before 1st bar of music) — Take a short step sideways to the right with right foot, leg straight.
- one — Step onto right foot, leg straight and toes pointing forward. Transfer weight onto right foot. Bring left foot, with knee bent, behind right foot.
- and — Step onto toes of left foot with knee bent and turned out to the left, placing arch of left foot behind right heel. Transfer weight onto left foot. Take a short step sideways to the right with right foot, leg straight.
- two — and — Repeat step as described in "one-and."  
This step can also be done moving sideways to the left starting with left foot. Any up and down movement should be kept to a minimum. This step can also be done by the girls turning "on the spot" in either direction doing 1/4 turns to each step to a slow tempo or 1/2 turns to each step to a fast tempo. The step is then called: "Bokova dorizhka v povoroti" ("Dorizhka" in a turn).



fig. 5

## 21. БОКОВА ДОРИЖКА — НОГА ВПЕРЕД

BOKOVA DORIZHKA — NOHA VPERED

("Dorizhka" to the side — foot in front)

2 steps to one bar of music — 2/4 time — count: 1-and-2-and

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Take a short step sideways to the right with right foot, leg straight.

one — Step onto right foot, leg straight and toes pointing forward. Transfer weight onto right foot. Bring left foot with knee bent, in front of right foot.

and — Step onto toes of left foot with knee bent and turned out to the left, placing raised heel over toes of right foot. Transfer weight onto left foot. Take a short step sideways to the right with right foot, leg straight.

two — and — Repeat step as described in "one-and."

This step can also be done moving to the left and placing right foot in front.

## 22. БОКОВА ДОРИЖКА — НОГА ВПЕРЕД НА КАБЛУК

BOKOVA DORIZHKA — NOHA VPERED NA KABLUK

("Dorizhka" to the side — foot in front on the heel)

2 steps to one bar of music — 2/4 time — count: 1-and-2-and

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Take a short step sideways to the right with right foot.

- one — Step onto right foot with knee bent, transferring weight onto right foot. Bring left foot, with toes pointing up, leg straight, to the right crossing over in front of right foot.
- and — Step onto heel of left foot with leg straight and toes still pointing up. Transfer weight onto left heel. Right knee is still bent. Take a short step sideways to the right with right foot.
- two — and — Repeat step as described in "one — and."  
This step can also be done moving to the left crossing right foot in front of the left.

### 23. ПЛЕТІНКА

PLETINKA (fig. 6)

(from the word "plesty" — to weave or braid)

a) Dorizhka p'yana

b) Dorizhka bokova z vynesennyam nohy poperedu i pozadu

1 step to one bar of music — 2/4 time — count: 1-and-2-and

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Take a short step sideways to the right with right foot, leg straight.

one — Step onto right foot, leg straight and toes pointing forward. Transfer weight onto right foot. Bring left foot with knee bent, in front of right foot.

and — Step onto toes of left foot with knee bent and turned out to the left, placing raised heel over toes of right foot. Transfer weight onto left foot. Take a short step sideways to the right with right foot, leg straight.

two — Step onto right foot, leg straight and toes pointing forward. Transfer weight onto right foot. Bring left foot with knee bent, behind right foot.

and — Step onto toes of left foot with knee bent and turned out to the left, placing arch of left foot behind right heel. Transfer weight onto left foot. Take a short step sideways to the right with right foot.

Repeat step beginning from "one."

This step can also be done moving to the left starting with left foot.

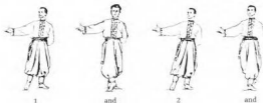


Fig. 6

## 24. ВІРЬОВОЧКА

VIRYOVUCHKA (fig. 7)

("viryoivka" — a rope)

- a) Dorizhka nazad
- b) Dorizhka dribna z pidskokom nazad
- c) Dorizhka z pidskokom nazad

2 steps to one bar of music — 2/4 time — count: and-1-and-2

Performed by both girls and boys

Feet in 3rd position with right foot in front

and — (before 1st bar of music) — With a small hop on toes of left foot with leg straight, bring right foot up, toes pointing down and right knee bent and turned out to the right, along front of left leg so that right heel just reaches below left knee. Then pass right foot behind left leg; right knee is still turned out to the right.

one — Place right foot on the toes, with leg straight, behind left foot in 3rd position. Transfer weight onto right foot.

and — With a small hop on the toes of right foot with leg straight, bring left foot up, toes pointing down and left knee bent and turned out to the left, along front of right leg so that left heel just reaches below right knee. Then pass left foot behind right leg; left knee is still turned out to the left.

two — Place left foot on the toes, with leg straight, behind right foot in 3rd position. Transfer weight onto left foot. Repeat step beginning from "and — one."

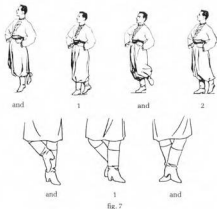


fig. 7

## 25. ПОДВІЙНА ВІРЬОВОЧКА

### PODVIYNA VIRYOVCHKA

(Double "vir'ovochka")

a) Dorizhka nazad z dvoma udaramy

2 steps to one bar of music — 2/4 time — count: and-1-and-2

Performed by both girls and boys

Feet in 3rd position with right foot in front

and — (before 1st bar of music) — With a small hop on toes of left foot with leg straight, bring right foot up, toes pointing down and right knee bent and turned out to the right, along front of left leg so that right heel just reaches below left knee. Then pass right foot behind left leg, right knee is still turned out to the right.

one — Lightly stamp twice with toes of right foot, behind left foot in 3rd position. The stamps are short, with second stamp falling on the count of "one." Transfer weight onto right foot on second stamp.

and — With a small hop on the toes of right foot with leg

straight, bring left foot up, toes pointing down and left knee bent and turned out to the left, along front of right leg so that left heel just reaches below right knee. Then pass left foot behind right leg, left knee is still turned out to the left.

two — Lightly stamp twice with toes of left foot, behind right foot in 3rd position. The stamps are short, with second stamp falling on the count of "two." Transfer weight onto left foot on second stamp.

Repeat step beginning from "and — one."

## 26. ВІРЬОВОЧКА З ПЕРЕСТУПАННЯМ ВПЕРЕД

VIRYOVOCCHKA Z PERESTUPANNYAM VPERED

("Viryovochka" with a step forward)

a) Dorizhka nazad z perestupannyam

1 step to one bar of music — 2/4 time — count: and-1-and-2

Performed by both girls and boys

Feet in 3rd position with right foot in front

and — (before 1st bar of music) — With a small hop on toes of left foot with leg straight, bring right foot up, toes pointing down and right knee bent and turned out to the right, along front of left leg so that right heel just reaches below left knee. Then pass right foot behind left leg; right knee is still turned out to the right.

one — Place right foot on toes, with leg straight, behind left foot in 3rd position. Transfer weight onto right foot.

and — Take a small step forward with left foot keeping leg straight, transferring weight onto left foot. At same time raise right foot with knee slightly bent.

two — Step back onto toes of right foot, transferring weight onto right foot.

Repeat step beginning from "and — one" hopping on right foot and raising left leg.

## 27. ВІРЬОВОЧКА З ПЕРЕСТУПАННЯМ НА КАБЛУК

VIRYOVOCCHKA Z PERESTUPANNYAM NA KABLUK

("Viryovochka" with a step forward on the heel)

a) Dorizhka nazad z perestupannyam na kabluk

1 step to one bar of music — 2/4 time — count: and-1-and-2

Performed by both girls and boys



- Feet in 3rd position with right foot in front
- and — one — To be done exactly as described in "and-one" of step No. 26 "Viryovochka z perestupannyam vpered."
- and — Take a small step forward onto heel of left foot, keeping leg straight and with toes pointing up. Transfer weight onto left heel. At same time raise right foot with knee slightly bent.
- two — Step back onto toes of right foot, transferring weight onto right foot.  
Repeat step beginning from "and-one" hopping on right foot and raising left leg.

## 28. ПОДВІЙНА ВІРЬОВОЧКА З ПЕРЕСТУПАННЯМ ВПЕРЕД

PODVIYNA VIRYOVochKA Z PERESTUPANNYAM  
VPERED

(Double "viryovochka" with a step forward)

- a) Dorizhka nazad z dvoma udaramy i perestupannyam  
1 step to one bar of music — 2/4 time — count: and-1-and-2  
Performed by both girls and boys  
Feet in 3rd position with right foot in front

- and — (before 1st bar of music) — With a small hop on toes of left foot with leg straight, bring right foot up, toes pointing down and right knee bent and turned out to the right, along the front of left leg so that right heel just reaches below left knee. Then pass right foot behind left leg; right knee is still turned out to the right.
- one — Lightly stamp twice with toes of right foot, behind left foot in 3rd position. The stamps are short, with second stamp falling on the count of "one". Transfer weight onto right foot on second stamp.
- and — Take a small step forward with left foot keeping leg straight and transferring weight onto left foot. At same time raise right foot with knee slightly bent.
- two — Step back onto toes of right foot, transferring weight onto right foot.  
Repeat step beginning from "and — one" hopping on right foot and raising left leg.

## 29. ПОДВІЙНА ВІРЬОВОЧКА З ПЕРЕСТУПАННЯМ НА КАБЛУК

### PODVIYNA VIRYOVCHKA Z PERESTUPANNYAM NA KABLUK

(Double "viryovochka" with a step forward on the heel)

a) Dorizhka nazad z dvoma udaramy i perestupannyam na kabluk

1 step to one bar of music — 2/4 time — count: and-1-and-2

Performed by both girls and boys

Feet in 3rd position with right foot in front

and — one — To be done exactly as described in "and — one" of step No. 28 "Podviyna viryovochka z perestupannyam vpered".

and — Take a small step forward onto heel of left foot keeping leg straight and with toes pointing up. Transfer weight onto left heel. At same time raise right foot with knee slightly bent.

two — Step back onto toes of right foot, transferring weight onto right foot.

Repeat step beginning from "and — one" hopping on right foot raising left leg.

### "PRYTUP" and "VYBYVANETS"

The "prytup" (to stamp) and the "vybyvanets" (to beat out) are two closely related forms of stamping steps frequently used in the Ukrainian folk dance. The variations are virtually endless, ranging from the basic single stamp to complex syncopated rhythms. The basic difference between the two forms is that the "vybyvanets" exists as an independent step while the "prytup" is normally performed in combination with another step, usually as an ending to a series. The stamping is done either with the heel, the toes or with the entire foot.

## 30. ПРІТУП

### PRYTUP

(Stamp)

a) Prybiy

b) Prybyvka

1 step to one-half bar of music — 2/4 time — count: and-1

Performed by both girls and boys

Feet in 1st, 3rd or 6th position

and — (before 1st bar of music) — Bending left leg slightly, raise right foot with knee bent.

one — Straighten left leg and at same time stamp sharply with right foot beside left foot in original position.

This step can be repeated if required as described in "and — one" or done with opposite feet.

### 31. ПОТРІЙНИЙ ПРІТУП

POTRIYNIY PRYTUP

(Triple stamp)

a) Prystuk

1 step to one bar of music — 2/4 time — count: 1-and-2

1 step to one bar of music — 3/8 time — count: 1-2-3

Performed by both girls and boys

Feet in 1st, 3rd or 6th position

and — (before 1st bar of music) — Bending left leg slightly, raise right foot with knee bent.

one — Straighten left leg and at same time stamp sharply with right foot. Raise left foot with knee bent.

and — Stamp sharply with left foot and raise right foot with knee bent.

two — Stamp sharply with right foot beside left foot in original position.

This step can be done also beginning with the left foot.

### 32. ПОТРІЙНИЙ ВИБИВАНЕЦЬ

POTRIYNIY VYBYVANETS

(Triple "vybyvanets")

1 step to one bar of music — 2/4 time — count: 1-and-2

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Bending left leg slightly, raise right foot with knee bent.

one — Lightly stamp right foot beside left foot, at same time raising left leg with knee bent.

and — Lightly stamp left foot beside right foot, at same time raising right leg with knee bent.

two — Sharply stamp right foot beside left foot, at same time kick left foot directly out to the left with toes pointed and leg straight.

Repeat step beginning from "and — one" stamping first with left foot.

The stamp on "two" should be sharply accented, in contrast to the other "quieter" stamps.

### **33. ВИБИВАНЕЦЬ ЗВИЧАЙНИЙ — ПОЛТАВСЬКИЙ**

VYBYVANETS ZVYCHAYNIY — POLTAVSKIY

(Simple "vybyvanets" — from Poltava region)

2 steps to one bar of music — 2/4 time — count: 1-and-2-and

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Take a short step forward with right foot.

one — Lightly fall onto right foot, bending knee slightly. At same time raise left leg back sharply, about 6 inches off floor, with knee bent.

and — Stamp sharply with left foot beside right foot, with knee bent. Transfer weight onto left foot. Take a short step forward with right foot.

two — and — Repeat step exactly as described in "one — and."  
This step can be done starting with left foot. All stamps should be sharply accented.

### **34. ВИБИВАНЕЦЬ ВИСОКИЙ НА НОСОК — ДНІПРОПЕТРОВСЬКИЙ**

VYBYVANETS VYSOKIY NA NOSOK —

DNIPROPETROVSKIY

(High "vybyvanets" on the toes — from Dnipropetrovsk region)

2 steps to one bar of music — 2/4 time — count: 1-and-2-and

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Take a short step forward with right foot.

one — Lightly fall onto right foot, bending knee slightly. At same time raise left leg back sharply, about 12 inches off floor, with knee bent.

and — Stamp sharply with toes of left foot beside right foot, with knee bent. Transfer weight onto left foot. Take a short step forward with right foot.

two — and — Repeat step exactly as described in "one — and." This step can be done starting with left foot. All stamps should be sharply accented.

### **35. ВИБИВАНЕЦЬ ВИСОКИЙ НА КАБЛУК — ДНІПРОПЕТРОВСЬКИЙ**

VYBYVANETS VYSOKIY NA KABLUK —  
DNIPROPETROVSKIY

(High "vybyvanets" on the heel — from Dnipropetrovsk region)

2 steps to one bar of music — 2/4 time — count: 1-and-2-and  
Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Take a short step forward with right foot.

one — Lightly fall onto right foot, bending knee slightly. At same time raise left leg back sharply, about 12 inches off floor, with knee bent.

and — Stamp sharply with heel of left foot beside right foot, straightening both knees. Transfer weight onto heel of left foot. Take a short step forward with right foot.

two — and — Repeat step exactly as described in "one — and." This step can be done starting with left foot. All stamps should be sharply accented.

### **36. ВИБИВАНЕЦЬ НИЗЬКИЙ НА КАБЛУК — ЧЕРНІГІВСЬКИЙ**

VYBYVANETS NYZKIY NA KABLUK —  
CHERNIHIVSKIY

(Low "vybyvanets" on the heel — from Chernihiv region)

2 steps to one bar of music — 2/4 time — count: 1-and-2-and  
Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Take a short step forward with right foot.

one — Lightly fall onto right foot, bending knee slightly. At

same time raise left leg back sharply, about 6 inches off floor, with knee bent.

and — Stamp sharply with heel of left foot beside right foot, straightening both knees. Transfer weight onto heel of left foot. Take a short step forward with right foot.

two — and — Repeat step exactly as described in "one — and." This step can be done starting with left foot. All stamps should be sharply accented.

### 37. СТУКАЛОЧКА

#### STUKALOCHKA

(*"stukaty"* — to knock, to stamp)

a) Podviyniy vybyvanets

2 steps to one bar of music — 2/4 time — count: 1-and-2-and

Performed by both girls and boys

Feet in 6th position

one — Stamp sharply twice with right foot beside left foot, then quickly raise left leg, with knee slightly bent.

and — Lightly step forward with left foot, and raise right leg with knee slightly bent.

two — and — Repeat step exactly as described in "one-and".

#### "VYKHYLYASNYK"

Although the name "vykhylyasnyk" is derived from "khylyty" — to lean, this step is actually characterized by the distinctive twisting action of the leg in placing it to the side first on the toes and then on the heel. The step is done by itself and also in combination with others to create a varied series of interesting movements.

### 38. ВИХИЛЯСНИК

VYKHYLYASNYK (fig. 8)

a) Prostiy vykhylyas

b) Kolupalochka

1 step to one bar of music — 2/4 time — count: 1-2

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Slightly bend both knees.

one — With a small hop on the left foot, place right foot out to the right on the toes with heel up. Right knee is bent and turned in to the left beside left knee.

two — With a small hop on left foot, turn right leg out and place it on heel with toes pointing up and leg straight. Heel should be on same place as toes were. Step is repeated by lightly jumping off left foot, landing on right foot and then placing left foot out to the left on the toes. Follow description as in "one-two" using opposite feet.



fig. 8

### 39. ВИХИЛІАСНИК НА НОСОК

VYKHLYASNYK NA NOSOK

("Vykhlyasnyk" on the toes)

1 step to one bar of music — 2/4 time — count: 1-2

Performed by girls only

Feet in 6th position

and — (before 1st bar of music) — Slightly bend both knees.

one — With a small hop on left foot, place right foot out to the right on the toes with heel up. Right knee is bent and turned in to the left beside left knee.

two — With a small hop on left foot, turn right leg out and place it again on the toes with leg straight and heel down. Step is repeated by lightly jumping off left foot, landing on right foot, then placing the left foot out to the left on the toes. Follow description as in "one-two" using opposite feet.

### 40. ВИХИЛІАСНИК З ПОТРІЙНИМ ПРІТУПОМ

VYKHLYASNYK Z POTRIYNYM PRYTUPOM

("Vykhlyasnyk" with a triple stamp)

a) Vykhlyasnyk z prystukom

b) Vykhlyas z potriynym prytupom

1 step to two bars of music — 2/4 time — count: 1-2, 1-and-2

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Slightly bend both knees.

1st bar:

one — two — To be done exactly as described in "one-two" of step No. 38 "Vykhlyasnyk."

and — Bring right foot, with knee bent, beside left leg.

2nd bar:

one — Stamp sharply with right foot. Raise left foot with knee bent.

and — Stamp sharply with left foot and raise right foot with knee bent.

two — Stamp sharply with right foot beside left foot in original position.

Repeat step beginning from "one-two" of 1st bar this time placing left foot out to the left. Follow description using opposite feet.

#### 41. ВИХИЛЯСНИК НА НОСОК З ПОТРИЙНИМ ПРИБУПОМ

VYKHYLYASNYK NA NOSOK Z POTRIYNYM PRYTUPOM

("Vykhlyasnyk" on the toes with a triple stamp)

a) Vykhlyasnyk na nosok z prystukom

b) Vykhlyas na nosok z potriynym prytupom

1 step to two bars of music — 2/4 time — count: 1-2, 1-and-2

Performed by girls only

Feet in 6th position

and — (before 1st bar of music) — Slightly bend both knees.

1st bar:

one — two — To be done exactly as described in "one-two" of step No. 39 "Vykhlyasnyk na nosok."

and — Bring right foot, with knee bent, beside left leg.

2nd bar:

one — Stamp sharply with right foot; raise left foot with knee bent.

and — Stamp sharply with left foot and raise right foot with knee bent.

two — Stamp sharply with right foot beside left foot in original position.



Repeat step beginning from "one-two" of 1st bar, this time placing left foot out to the left. Follow description using opposite feet.

#### 42. ВИХИЛІСНИК З УГІНАННЯМ

VYKHLYASNYK Z UHYNANNYAM (fig. 9)

("Vykhlyasnyk" with a bend)

a) Vykhlyas z vyhynanniam nohy

1 step to two bars of music — 2/4 time — count: 1-2, 1-2

Performed by girls only

Feet in 6th position

and — (before 1st bar of music) — Slightly bend both knees.

1st bar:

one — two — To be done exactly as described in "one-two" of step No. 38 "Vykhlyasnyk."

2nd bar:

one — With a small hop on left foot bring right foot up to left leg, with toes pointing down just in front and above left ankle, and right knee bent and turned out to the right.

two — With a small hop on left foot, extend right leg forward and to the right in a diagonal from the body, with toes pointed and leg straight.

Repeat step as described in "one-two" of 1st bar lightly jumping onto right foot and then placing left foot out to the left side.



fig. 9

#### 43. ВИХИЛ'ЯСНИК З ПОТРІЙНИМ ПРИТУПОМ В ПОВОРОТІ

VYKHLYYASNYK Z POTRIYNYM PRYTUPOM  
V POVOROTI

("Vykhlyyasnyk" with a triple stamp in a turn)

a) Vykhlyyasnyk z prystukom v povoroti

1 step to two bars of music — 2/4 time — count: 1-2, 1-and-2

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Slightly bend both knees.

1st bar:

one — two — To be done exactly as described in "one-two" of step No. 38 "Vykhlyyasnyk".

and — Energetically bring back right foot directly behind left leg and jump off left foot. At same time make 360° turn to the right.

2nd bar:

one — Land on right foot, knee slightly bent, facing forward. Bring left foot beside right leg.

and — Straightening right leg, stamp sharply with left foot beside right foot in 6th position. Raise right foot slightly.

two — Sharply stamp with right foot beside left foot in 6th position.

Repeat step beginning from "one-two" of 1st bar this time hopping on right foot and placing left foot out to the left side. Follow description using opposite feet.

#### 44. ВИХИЛ'ЯСНИК НА НОСОК З ПОТРІЙНИМ ПРИТУПОМ В ПОВОРОТІ

VYKHLYYASNYK NA NOSOK Z POTRIYNYM PRYTUPOM  
V POVOROTI

("Vykhlyyasnyk" on the toes with a triple stamp in a turn)

a) Vykhlyyasnyk na nosok z prystukom v povoroti

1 step to two bars of music — 2/4 time — count: 1-2, 1-and-2

Performed by girls only

Feet in 6th position

and — (before 1st bar of music) — Slightly bend both knees.

1st bar:

one — two — To be done exactly as described in "one-two" of step No. 39 "Vykhylasnyk na nosok."

and — Energetically bring back right foot directly behind left leg and jump off left foot. At the same time make 360° turn to the right.

2nd bar:

one — Land on right foot, knee slightly bent, facing forward. Bring left foot beside right leg.

and — Straightening right leg, stamp sharply with left foot beside right foot in 6th position. Raise right foot slightly.

two — Sharply stamp with right foot beside left foot in 6th position.

Repeat step beginning from "one-two" of 1st bar this time hopping on right foot and placing left foot out to the left side. Follow description using opposite feet.

#### 45. УГІНАННЯ

UHYNANNYA (fig. 10)  
("Vyhynaty" — to bend)

a) Vyhynannya

1 step to one bar of music — 2/4 time — count: 1-2

Performed mainly by girls

Feet in 3rd position with right foot in front

and — (before 1st bar of music) — Slightly bend both knees.

one — With a small hop on left foot bring right foot up to left leg, with toes pointing down just in front and above left ankle, and right knee bent and turned out to the right.

two — With a small hop on left foot, extend right leg forward and to the right in a diagonal from the body, with toes pointed and leg straight.

To repeat step bring right foot back beside left leg and with a small jump onto right foot, raise left foot in front as described in "one-two."



fig. 10

This step is usually done in combination with other steps.

#### 46. ВИПАД

VYPAD (fig. 11)

(to lunge)

a) Upadannya

1 step to one bar of music — 2/4 time — count: 1-2

Performed by both girls and boys

Feet in 1st position

and — (before 1st bar of music) — Bring right foot, with toes pointed and leg straight, along the floor forward and to the left describing an arc and crossing over in front of left foot.

one — Lunge onto toes and then heel of right foot with knee bent, transferring weight onto right foot. Body should be positioned well over right foot. At the same time raise left leg back with knee bent and toes pointing down.

two — Sharply place left foot on floor directly behind right foot and at the same time extend right leg forward and to the right in a diagonal from the body, with toes pointed and leg straight.

This step is usually done in combination with other steps, primarily as a preparatory movement.



fig. 11

#### 47. НОСОК-КАБЛУК

NOSOK-KABLUK (fig. 12)

(Toe-heel)

1 step to one bar of music —  $2/4$  time — count: 1-2

Performed by both girls and boys

Feet in 6th position

and — (before 1st bar of music) — Both knees are slightly bent.

one — With a small hop on toes of the left foot place right foot on toes directly beside the heel of left foot.

two — With a small hop on toes of left foot place right foot on the heel directly beside toes of left foot. Repeat step with opposite feet by jumping onto toes of right foot and placing left foot on toes as described in "one-two." This step is normally done to a very fast tempo.



fig. 12

## "HOLUBTSI"

This step probably originated during that time when the virile and tempestuous cossack manner of dancing found its way into the villages. This style had a profound effect on both the men's and women's dances, bringing forth many new aggressive movements. We also find reference to this step in some of the older folk songs, which clearly depict its nature:

"...Туп, туп ніженьками,  
Цок, цок, підківками..."

"... Stamp, stamp, go the feet,  
Click, click, with the heels..."

The name "Holubtsi" has its root in the word "Holub" — a dove or pigeon, but it remains unclear as to how the step got this name. One element remains constant in all variations — the hitting away of one foot by the other during a jump into the air.

### 48. ГОЛУБЦІ

HOLUBTSI (fig. 13)

2 steps to one bar of music — 2/4 time — count: 1-2

Performed by both girls and boys

Feet in 1st position

and — (before 1st bar of music) — With left knee bent, extend right leg directly to the right side with toes pointed, about 6 inches off the floor, and leg straight.

one — Jump straight up, pushing off left foot and then quickly and sharply bring left foot, toes pointed and leg straight, up to extended right leg and hit heels of both feet together. Land on left foot with knee bent. Right leg remains extended to the right with toes pointed and leg straight.

two — Repeat step exactly as described above in "one."

The step can also be done with left leg extended to the left side. This step is usually done in a series of at least two in a row.



fig. 13

#### 49. ГОЛУБЦІ З ПОТРІЙНИМ ПРИТУПОМ

##### HOLUBTSI Z POTRIYNYM PRYTUPOM

("Holubtsi" with a triple stamp)

a) Holubtsi z prystukom

1 step to two bars of music — 2/4 time — count: 1-2, 1-and-2

Performed by both girls and boys, but mainly by the girls

Feet in 1st position

and — (before 1st bar of music) — With left knee bent, extend right leg directly to the right side with toes pointed, about 6 inches off the floor, and leg straight.

1st bar:

one — two — To be done exactly as described in "one-two" of step No. 48 "Holubtsi."

and — Bring right foot, slightly bent at the knee, beside left leg.

2nd bar:

one — Stamp sharply with right foot beside left foot. Raise left foot with knee bent.

and — Stamp sharply with left foot beside right foot. Raise right foot with knee bent.

two — Stamp sharply with right foot beside left foot in 6th position.

and — The step can now be repeated by quickly extending the left leg out to the left side and then doing the entire step with opposite feet. The step can also be done moving to

the side, in the direction to which the extended leg points. The triple stamp is then done "on the spot."

## 50. НИЗЬКИЙ ГОЛУБЕЦЬ

NYZKIY HOLUBETS (fig. 14)

(Low "holubets")

a) Maliy holubets

1 step to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 1st position

one — With left knee bent, extend right leg directly to the right side with toes pointed, about 16 inches off the floor, and leg straight.

two — Jump straight up, energetically pushing off left foot and then hit the soles of both feet together with knees turned out. Immediately after hitting the soles together again sharply extend right leg out to the right side with toes pointed and leg straight. Land on left foot with knee bent.

This step may be repeated as described, but usually it is followed by an accompanying step.



fig. 14

## 51. ВИСОКИЙ ГОЛУБЕЦЬ

VYSOKIY HOLUBETS (fig. 15)

(High "holubets")

a) Velykiy holubets

b) Vysokiy kabriol



1 step to one bar of music — 2/4 time — count: and-1-2

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) Bring right foot, with toes pointed and leg straight, along the floor forward and to the left describing an arc and crossing over in front of left foot.

one — Bend right knee deeply and at same time kick left foot, with toes pointed and leg straight, directly out to the left side as high as possible.

and — Pushing very energetically off right foot, jump straight up as high as possible. Hit soles of both feet together with knees turned out. Immediately after hitting the soles of both feet sharply extend left leg out to the left side with toes pointed and leg straight.

two — Land on right foot with knee bent.

Repeat step from beginning as in "and-one" crossing left foot over in front and kicking right leg out to the right side. Fig. 15 demonstrates the manner in which this step can first be attempted at the bar.



Fig. 15

### "PRYSYADKA"

The name "prysyadka" comes from "prysyadyt" — to squat. This most popular step of the Ukrainian men's dance is also one of the more difficult to perform correctly. The countless variations have one element in common — the full squat position. Some steps are

done continuously in the full squat positions while others alternate with a half squat. Some are done "on the spot" and others moving forward, sideways or even backwards; there are those that are done in a variety of turns while others are used in combination with leaps. It is without doubt one of the most colourful, exciting and physically demanding steps in folk dancing today.

The teaching and learning of the "prysyadka" must not be a haphazard affair. A careful and well thought out training program consisting of preparatory and specific exercises must be established in order to methodically and consistently develop the muscles, tendons and proper body position required to lay a sound foundation for future development.

## 52. ЗВИЧАЙНА ПРИСЯДКА

ZVYCHAYNA PRYSYADKA (fig. 16)

(Ordinary "prysyadka")

a) Prosta prysyadka

b) Prysíd

c) Prysídka zvychayna

1 step to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — With both knees bent slightly make a small hop off both feet.

one — Land on toes of both feet with heels raised off the floor and nearly touching, into a full squat position and knees turned out to the sides as much as possible.

and — Make a small hop off both feet, but still retaining the full squat position.

two — Land on the toes of left foot with heel raised and at the same time bring right leg up so that the heel is directly in front of left knee. The toes of right foot are pointing down with knee bent and turned out. Repeat step exactly as described in "and-one-and-two." The step can also be done by alternating feet with every bar of music.

Note: When in the full squat position for the above type of "prysyadka", do not sit on the calf muscles. There should be a space of 1" — 2" between the calves and the back of the thighs. There should also be a minimum of

up and down movement. The position of the raised leg at the count "two" should be held so as to "fix" this pose.



Fig. 16

### 53. ПРИСЯДКА З ВИНЕСЕННЯМ НОГИ В СТОРОНУ

#### PRYSYADKA Z VYNESENNYAM NOHY

#### V STORONU (fig. 17)

("Prysyadka" and extending the leg to the side)

a) Prysyadka, noha v storonu

b) Bokova prysyadka z pidnimannyam nohy v storonu

1 step to one bar of music —  $2/4$  time — count: 1-2

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — With both knees bent slightly make a small hop off both feet.

one — Land on toes of both feet with heels raised off the floor and nearly touching, into a full squat position and knees turned out to the sides as much as possible.

and — Make a small hop off both feet, but still retaining the full squat position.

two — Land on toes of the left foot with heel raised and at the same time extend right foot out directly to the right side with toes pointed and leg straight. The leg should be just about parallel to the floor. Repeat step exactly as described in "and-one-and-two." The step can also be done by alternating feet with every bar of music.



fig. 17

#### 54. ПРИСЯДКА З ВИНЕСЕННЯМ НОГИ ВПЕРЕД

PRYSYADKA Z VYNESENNYAM NOHY VPERED

(fig. 18)

("Prysyadka" and extending the leg forward)

a) Prysyadka, noha vpered

1 step to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 1st position

and — one — To be done exactly as described in "and-one" of step No. 52 "Zvychayna prysyadka."

and — Make a small hop off both feet, but still retaining the full squat position.

two — Land on toes of left foot with heel raised and at the same time extend right foot out sharply forward and to the right at a diagonal from the body, with toes pointed and leg straight. The extended leg should be just about parallel with the floor. The left knee remains turned out to the left.

Repeat step exactly as described in

"and-one-and-two."

The step can also be done by alternating feet with every bar of music.



Fig. 18

## 55. БОКОВА ПРИСЯДКА — ВИСОКА

BOKOVA PRYSYAKDA — VYSOKA

("Prysyadka" to the side — high)

a) Prysyadka z vynesennyam nohy na kabluk

1 step to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 1st position

and — one — To be done exactly as described in "and-one" of step No. 52 "Zvychayna prysyadka."

and — With a hop off both feet move directly to the right.

two — Land on right foot (heel on the floor) with knee bent in a semi-squat position (*demi-plié*). Right knee remains turned out. At the same time extend left foot directly out to the left side placing heel on floor, with toes pointing up and leg straight.

Repeat step as described in "and-one-and-two," but this time moving to the left and extending right leg to the right side. The step can also be done without alternating feet and moving in the same direction two or more times in a row.

## 56. БОКОВА ПРИСЯДКА — НИЗЬКА

BOKOVA PRYSYAKDA — NYZKA (fig. 19)

("Prysyadka" to the side — low)

a) Bokova prysyadka

b) Prysyadka-roztyazhka vbik

c) Prosta prysyadka i roztyazhka na odnu nohu v storonu

d) Prysadka roskydna

1 step to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 1st position

and — one — To be done exactly as described in "and-one" of step No. 52 "Zvychayna prysyadka."

and — With a hop off both feet move directly to the right.

two — Land on toes of right foot (heel raised) with knee bent, in a full squat position. Right knee remains turned out. At the same time extend left foot directly out to the left side placing heel on the floor, with toes pointing up and leg straight.

Repeat step as described in "and-one-and-two," but this time moving to the left and extending right leg. The step can also be done without alternating feet and moving in the same direction two or more times in a row. The full squat position is to be retained during the entire step with a minimum of up and down movement.



fig. 19

## 57. ПРИСЯДКА НА КАБЛУКИ

PRYSYADKA NA KABLUKY (fig. 20)

("Prysyadka" on the heels)

- Zvychayna prysyadka-roznizhka
- Roztyazhka vnyzu
- Prysidka pidborna
- Prysidka z stavannyam na pidbory

1 step to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 1st position

and — one — To be done exactly as described in "and-one" of step No. 52 "Zvychayna prysyadka."

and — With a hop off both feet, quickly extend feet out to each side as wide as possible.

two — Land on heels of both feet with toes pointing up and legs straight.

Repeat step exactly as described in "and-one-and-two."

On the count of "two" with legs straight both knees must be "locked," and the body centered over the feet to maintain balance.



Fig. 20

## 58. ПРИСЯДКА З ВИНЕСЕННЯМ НОГИ НАВХРЕСТ НА КАБЛУК

PRYSYADKA Z VYNESENNYAM NOHY NAVKHREST NA KABLUK

("Prysyadka" and extending the leg, crossing over on the heel)

1 step to one bar of music —  $\frac{2}{4}$  time — count: 1-2

Performed by boys only

Feet in 1st position

and — one — To be done exactly as described in "and-one" of step No. 52 "Zvychayna prysyadka."

and — With a hop off both feet, quickly extend right foot directly to the left. At the same time extend left foot directly to the right.

two — Simultaneously land on heel of right foot, with toes pointing up and leg straight, and on toes of left foot, with heel pointing up and leg straight. Repeat step from beginning, but this time extending the left foot to

the right, etc. When doing this step the hips will twist with the crossing of the legs, but the upper portion of the body and the head should remain facing forward. On the count of "two" with legs straight both knees must be "locked," and the body centered over the feet to maintain balance.

### 59. ПРІСЯДКА-ВИХИЛІАСНИК

PRYSYADKA-VYKHYLYASNYK (fig. 21)

("Prysyadka-vykhlyasnyk")

a) Prysyadka z vykhlyasom

b) Vykhlyas na prysyadtsi

c) Prysidka vykhlyasna

1 step to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 1st position

one — two — (before 1st bar of music) — To be done exactly as described in "and-one" of step No. 52 "Zvychayna prysyadka."

and — (before 1st bar of music) — Hop off both feet, quickly extending right foot directly out to the right side, remaining in the full squat position.

one — Twist right leg and place foot on toes with heel pointing up and leg straight. Left knee remains turned out.

and — Hop off left foot.

two — Twist right leg back to original position and place it on heel with toes pointing up and leg straight. Left knee remains turned out.

Repeat step from "and-one" by quickly returning right foot back to original "prysyadka" position and at same time extending left foot out to the left side and placing it on toes with heel pointing up and leg straight.



fig. 21



## 60. ПРИСЯДКА-БИГУНЕЦЬ

PRYSYADKA-BIHUNETS

("Prysyadka-bihunets")

1 step to one bar of music — 2/4 time — count: 1-and-2

Performed by boys only

Feet in 6th position

and — (before 1st bar of music) — With a slight hop off both feet drop down into a full squat position with feet and knees together.

one — Without rising from squat position take a step forward with right foot, transferring weight onto right foot.

and — Take a step forward with left foot, placing toes beside right instep. Transfer weight onto left foot.

two — Take a step forward with right foot, transferring weight onto right foot.

Repeat step beginning from "one," but starting with left foot. This is a fast moving travelling step and is done entirely in the full squat position. There should be no up and down movement.

## 61. ПРИСЯДКА З УДАРОМ ПО ХАЛЯВІ

PRYSYADKA Z UDAROM PO KHALYAVI

("Prysyadka" and hitting the top of the boot)

1 step to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 1st position

and — one — To be done exactly as described in "and-one" of step No. 52 "Zvychayna prysyadka." Arms are extended out to the sides at shoulder height.

and — Make a small hop off both feet, but still retaining the full squat position. At the same time begin swinging the left arm down.

two — Land on toes of left foot with heel raised and at the same time bring right leg up so that heel is directly in front of left knee. The toes of right foot are pointing down with knee bent and turned out. Continue bringing left arm down and as right foot is raised slap boot-top with an upward motion. The right arm is raised up to a near perpendicular position.

Repeat the "prysyadka" this time raising left foot and hitting boot-top with right hand.

## 62. ПРИСЯДКА З УДАРОМ ПО ПІДОШВІ

PRYSYADKA Z UDAROM PO PIDOSHVI

("Prysyadka" and hitting the sole of the boot)

1 step to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 1st position

The step is done as described in step No. 61 "Prysyadka z udarom po khalyavi" with the exception that on the count of "two" the right foot is raised higher with toes pointing forward instead of down. The sole of right boot is slapped with an upward motion of the left hand. The step is repeated raising left foot and hitting the sole with the right hand.

## 63. ПОВЗУНЕЦЬ

POVZUNETS (fig. 22)

(Slide)

a) Plazunets

b) Schupak

2 steps to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 6th position

and — (before 1st bar of music) — With a slight hop off both feet drop down into a full squat position with feet and knees together. Weight is on toes with heels raised.

one — Sharply extend right foot forward with toes pointed and leg straight so that leg is parallel to floor. Transfer weight onto toes of left foot.

two — Bring right foot back to original position on toes with heel raised, transferring weight onto right foot. At the same time sharply extend left foot forward with toes pointed and leg straight so that leg is parallel to the floor.

Repeat step beginning from "one."

Note: Do not sit on the calf muscles. The full squat position must be retained during the entire step with

no up and down movement. The extended leg has to be perfectly straight.

This step is normally done in a series of 8 and more in a row, usually to a very fast tempo. It is also done moving forwards or sideways.



#### 64. БОКОВИЙ ПОВЗУНЕЦЬ

BOKOVYI POVZUNETS

(“Povzunets” to the side)

a) Povzunets v storonu

2 steps to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — With a slight hop off both feet drop down into a full squat position onto toes of both feet with heels raised and both knees turned out as far as possible.

one — Sharply extend right foot directly to the right side with toes pointed and leg straight so that leg is parallel to the floor. Weight is on left foot.

two — Bring right foot back to original position on toes with heel raised, transferring weight onto right foot. At same time sharply extend left foot directly out to the left side with toes pointed and the leg straight so that leg is parallel to the floor.

Repeat step beginning from “one.”

The full squat position is retained during the entire step with no up or down movement. There can be some body lean opposite to the extended leg to help main-

tain balance. This step is also done in a series of at least 8 steps in a row.

### 65. ПОВЗУНЕЦЬ З УПОРОМ НА ОДНУ РУКУ

POVZUNETS Z UPOROM NA ODNU RUKU (fig. 23)

("Povzunets" supported with one hand)

2 steps to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 6th position

and — (before 1st bar of music) — With a slight hop off both feet drop down into a full squat position with feet and knees together. Weight is on the toes with heels raised.

one — Sharply extend right foot forward with toes pointed and leg straight. At the same time lean back and place right hand on the floor. Both right leg and body should be parallel to the floor. Left arm is held up in a perpendicular position. Weight is on toes on left foot, and right hand.

two — Without straightening up bring back right foot to original position on toes with heel raised. At the same time sharply extend left foot forward, with toes pointed and leg straight, and place left hand on the floor, raising the right arm up in a perpendicular position. Weight should be on toes of the right foot, and left hand.

Repeat step beginning from "one."

The step is usually done in a series of at least 8 in a row. It can also be done moving sideways.



fig. 23

## 66. ПОВЗУНЕЦЬ З УПОРОМ НА ОДНУ РУКУ І ПЛЕСКАЧЕМ У ДОЛОНІ

POVZUNETS Z UPOROM NA ODNU RUKU I PLESKACHEM  
U DOLONI

("Povzunets" supported with one hand and clapping hands)

1 step to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 6th position

and — (before 1st bar of music) — With a slight hop off both feet drop down into a full squat position with feet and knees together. Weight is on the toes with heels raised.

one — Sharply extend right foot forward with toes pointed and leg straight. At the same time lean back and clap both hands together and immediately place right hand on the floor, and raise left arm up. Weight is on toes of left foot, and right hand.

two — Without straightening up bring back right foot to original position on the toes with heel raised. At the same time sharply extend left foot forward, with toes pointed and leg straight, and clap both hands together. Immediately place left hand on the floor and raise right arm up. Weight is on toes of right foot, and left hand.

Repeat step beginning from "one."

The step is usually done in a series of at least 8 in a row. It can also be done moving sideways. The step can also be done (especially in an extremely fast tempo) clapping the hands on every other step, i.e. one clap to one bar of music while the feet move as described.

## 67. МІТЕЛОЧКА

MITELOCHKA (fig. 24)

("Mitelka" — Whisk broom)

a) Metelytsya-mitla

2 steps to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 6th position

and — (before 1st bar of music) — With a small hop off both feet drop down into a full squat position with feet and knees together.

one — Lightly push off right foot and take a short step forward onto toes of left foot, transferring weight onto left foot.

- and — Move right foot out and forward describing an arc, sliding inner "rib" of foot along the floor and pointing toes. Lightly push off left foot.
- two — Step onto right foot, about 12 inches in front of left foot, transferring weight onto right foot.
- and — Move left foot out and forward describing an arc, sliding inner "rib" of foot along the floor and pointing toes. Lightly push off right foot.
- Repeat step by stepping onto the left foot, about 12 inches in front of right foot, transferring weight onto left foot. Then continue doing step as described in "and-two-and." This step should be done very smoothly with a continuous forward movement.



fig. 24

## 68. ПІДСІЧКА

PIDSICHKA (fig. 25)

("Pidsikaty" — to undercut)

a) Mlyn

1 step to one bar of music — 2/4 time — count: and-1

Performed by boys only

Feet in 6th position, in full squat position with feet and knees together.

and — (before 1st bar of music) — Bend forward and place both hands on the floor, one on each side of the left leg. Extend right foot directly out to the right side with the inner "rib" of the foot resting on the floor, toes pointed and leg straight. Weight is on toes of the left foot, and both hands.

one — two — Describe a circle with right foot bringing it

forward and around to the left. Raise both hands to allow the leg to pass under them, then quickly place hands back onto the floor and leaning over them, raise left leg off the floor allowing right leg to pass under. Step back onto left foot and continue moving right leg back and around, gradually straightening it out until reaching the original position out to the right side. Repeat step as described in "one — two."

The circular movement of the leg should be smooth and continuous. The more technically advanced dancer can do the step without having the moving leg touch the floor. The step is usually done as a solo and for at least 8 bars of music.



## 69. ВИКІДКИ — НОГИ В СТОРОНУ

VYKIDKY — NOHY V STORONU

("Vykydaty" — to throw out, feet to the side)

2 steps to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — With a small hop off both feet drop down into a full squat position, on the toes with heels raised, and knees spread wide apart.

one — With a small hop off both feet, kick both feet out to the sides and immediately bring them back.

and — Land on toes of both feet in the original position.

two — and — Repeat step exactly as described in "one — and." Within the boundaries of the tempo try to kick both feet out as far as possible. Do not jump high as this will definitely slow the tempo of the step.

## 70. ВИКІДКИ — НОГИ ВПЕРЕД

VYKIDKY — NOHY VPERED

("Vykidky," feet forward)

2 steps to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 6th position

and — (before 1st bar of music) — With a small hop off both feet drop down into a full squat position, on the toes with heels raised, and both knees and feet together.

one — With a small hop off both feet, kick both feet forward and immediately bring them back.

and — Land on the toes of both feet in the original position.

two — and — Repeat step exactly as described in "one — and."

## 71. ВИКІДКИ — НОГИ НАВХРЕСТ

VYKIDKY — NOHY NAVKHREST

("Vykidky," feet crossed)

2 steps to one bar of music — 2/4 time — count: 1-2

Performed by boys only

and — (before 1st bar of music) — With a small hop off both feet drop down into a full squat position, on the toes with heels raised, and knees spread wide apart.

one — With a small hop off both feet, bring both feet under the body, crossing right foot in front of left, and immediately bring them back.

and — Land on the toes of both feet in the original position.

two — and — Repeat step exactly as described in "one — and" this time crossing left foot in front of right.

## "STRYBKU"

High leaping movements are another important as well as difficult element of the Ukrainian men's dance. From the popular "Lastivka" to the "Velykiy holubets" the many diverse forms of leaps have become a desired goal for male dancers. Although it is necessary to attain the greatest possible height in these leaps it is even more important to develop the ability to "fix" or hold the required pose at the highest point of the leap. This not only adds



precision to the leap but also creates the illusion of remaining in the air, as if suspended, before descending.

## 72. ПАСТІВКА

LASTIVKA (fig. 26)

(a Swallow)

a) Povitryana roznychka

b) Roztyazhka v povitri

1 step to one bar of music — 2/4 time — count: and-1

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — With a small hop off both feet drop down into a full squat position onto the toes of both feet, heels raised (and close together) with the knees spread wide apart.

one — With an extremely strong push off both feet, leap straight up into the air as high as possible, first straightening both legs and then spreading them apart as much as possible with toes pointed and legs straight. With both legs extended to the sides, bend forward and touch the toes of both feet. Hold this pose as long as possible before descending.

two — Land on the toes of both feet in the original full squat position.

Repeat the step exactly as described in "one — two." The step is usually done as a solo in a series of 4 or more in a row.

Instead of doing the leap from a full squat position it can also be done from a semi-squat (*demi-plié*).



fig. 26

### 73. ЯСТРУБ

YASTRUB (fig. 27)

(a Hawk)

1 step to one bar of music — 2/4 time — count: and-1

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — With a small hop off both feet drop down into a full squat position onto the toes of both feet, heels raised (and close together) with the knees spread wide apart.

one — With an extremely strong push off both feet, leap straight up into the air as high as possible, first straightening both legs and then bring both feet up as high as possible, with knees bent and toes pointing down, crossing right foot in front of left. At the same time extend both arms out to the sides at shoulder height. With palms facing in, extend fingers down, thereby imitating the wings of a hawk in flight. Hold this pose as long as possible before descending.

two — Land on the toes of both feet in the original full squat position.

Repeat the step exactly as described in "one — two."

This leap can be done as a solo or in combination with other leaps.



fig. 27

### 74. БУБЛИК

BUBLYK

(a ring-shaped roll, similar to a doughnut)

1 step to one bar of music — 2/4 time — count: and-1

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — With a small hop off both feet drop down into a full squat position onto the toes of both feet, heels raised (and close together) with the knees spread wide apart.

one — With an extremely strong push off both feet, leap straight up into the air as high as possible, first straightening both legs and then bring both legs up, knees bent and turned out with the soles of both feet nearly touching. At the same time lean forward and grasping both feet with both hands raise the legs even higher so that they take the round form of a doughnut (soles in and knees out). Hold this pose as long as possible before descending.

two — Land on the toes of both feet in the original full squat position.

Repeat the step exactly as described in "one-two."

This step can be done in a series of 2 or more in a row or in combination with other leaps.

## 75. КИЛЬЦЕ

KILTSE (fig. 28)

(Ring)

1 step to one bar of music — 2/4 time — count: and-1

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — Take a small hop off both feet into a semi-squat position (*demi-plié*) with knees slightly apart.

one — With an extremely strong push off both feet, leap straight up into the air as high as possible. Immediately bring both legs back, bent at the knees and toes pointed. At the same time bend backwards and try to touch the back of the head with toes of both feet. Both arms should be extended back to help in bending backwards. Hold this pose as long as possible before descending.

two — Land on the toes of both feet in the original semi-squat position (*demi-plié*).

This step is done moving forwards and is preceded by a preparatory running step. Two or more leaps can be done in a row, but with the preparatory step in between.



Fig. 28

## 76. 3MIR

ZMIYA

(a Snake)

1 step to one bar of music — 2/4 time — count: and-1

Performed by boys only

Feet in 6th position

and — (before 1st bar of music) — With a small hop off both feet drop down into a full squat position onto the toes of both feet, heels raised with knees and feet together.

one — With an extremely strong push off both feet, leap straight up into the air as high as possible. Immediately bring both feet up, knees sharply bent and toes pointing down, up to waist level and at the same time begin twisting the legs from one side to the other (legs are held tight together). Continue this twisting motion without any break descending into the full squat position.

two — Land on the toes of both feet in the original full squat position.

Repeat the step beginning from "one."

The step is done in a series of 4 or more in a row, or in combination with other leaps.

## "OBERTY"

"Oberty" — turns, of which there are many varied forms in the Ukrainian folk dance, have developed into a singularly significant group, having an effect on both girls' and boys' repertoire of expressive movements. "Dorizhkas," "tynoks," "vykhylyasnyks" and "prysyadkas" are just a few of the steps that can be done in a turn. Although the main elements of the folk turn are the same as in the classical "tour," such as spotting, initiating of force and retention of balance, it differs in that there is no extremely turned out position of the legs or regulated arm movements. The boy's "tour en l'air" is done with the feet in 1st position, or with the knees bent. In addition, some of the most difficult turns are a combination of "prysyadkas" and leaps, which can become a reality after years of strenuous training.

### 77. ДОРИЖКА В ПОВОРОТІ

#### DORIZHKA V POVOROTI

("Dorizhka" in a turn)

2 steps to one bar of music — 2/4 time — count: 1-and-2-and  
1 turn to one bar of music

Performed by girls only

Feet in 3rd position, with the right foot in front

and — (before 1st bar of music) — Pivot on toes of left foot, and turn 180° clock-wise, taking a very short step with the right foot, leg straight.

one — Step onto right foot with leg straight, transferring weight onto right foot. Bring left foot, with slightly bent knee behind right leg.

and — Step onto toes of left foot and again pivoting on left foot, turn 180° clock-wise taking a very short step with right foot, leg straight.

two — Step onto right foot with leg straight, transferring weight onto right foot. Bring left foot, with slightly bent knee, behind right leg.

Repeat step as many times as necessary.

The step can be done turning counter clock-wise by pivoting on right foot and stepping onto left foot. The girls usually do this step with their arms held out to the sides and holding onto the ribbons of their wreaths.

## 78. НОСОК-КАБЛУК В ПОВОРОТІ

### NOSOK-KABLUK V POVOROTI

(Toe-heel in a turn)

1 step to one bar of music — 2/4 time — count: 1-2, 1-2

1 turn to two bars of music

Performed by girls only

Feet in 6th position

and — (before 1st bar of music) — Both knees are slightly bent.

one — With a small hop on toes of left foot make a 180° turn clock-wise and place right foot on toes directly beside heel of left foot.

two — With a small hop on toes of left foot place right foot on heel directly beside toes of left foot.

one — (2nd bar) — With a small hop on toes of right foot make a 180° turn clock-wise and place left foot on toes directly beside heel of right foot.

two — With a small hop on toes of right foot place the left foot on heel directly beside toes of right foot.

Repeat step beginning from "one-two."

The step can also be done turning counter clock-wise and with opposite feet. The step can also be done travelling along a straight path. The arms can be held out to the sides and holding onto the ribbons of the wreath.

## 79. КРУТКА НА ДВОХ НОГАХ

### KRUTKA NA DVOKH NOGAKH (fig. 29)

(Twirling on two feet)

1 step to one bar of music — 2/4 time — count: 1-2

1 turn to one bar of music

Performed by girls only

Feet in 6th position, arms out to the sides

one — Slightly bend both knees and bring right arm in front at about waist level.

two — Quickly straighten both legs and rise up onto the toes, at the same time sharply swing left arm around to meet right arm in front and make a 360° turn clock-wise, pivoting on both feet. End turn facing front with both arms open out to the sides.

Repeat step beginning from "one."

Step can be done turning counter clock-wise. As shown in fig. 29 the girls can hold onto their ribbons during the turn.



fig. 29

## 80. ОДИН ПОВОРОТ У ПОВІТРІ

ODYN POVOROT U POVITRI

(One turn in the air)

a) Tur (tour)

1 step to one bar of music — 2/4 time — count: and-1

1 turn to one bar of music

2 turns to one bar of music

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — Slightly bend both knees with arms open out to the sides.

one — Energetically push off both feet, straightening legs and pointing toes down, and at same time making a 360° turn clock-wise.

and — Land on the toes of both feet, very slightly bending the knees.

two — Energetically push off both feet, straightening legs and pointing toes down, and at same time making a 360° turn clock-wise.

Repeat step as described in "and — two."

In the variation described above, the dancer usually does at least 16 turns in a row to a very fast tempo.

When doing one turn to one bar of music it is normally combined with other steps. In the first version the arms are continually open to the sides.

### **81. ОДИН ПОВОРОТ У ПОВІТРІ З ПІДІГНУТИМИ НОГАМИ**

ODYN POVOROT U POVITRI Z PIDIHNUITYMY  
NOHAMY

(One turn in the air with raised legs)

1 step to one bar of music — 2/4 time — count: and-1

1 turn to one bar of music

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — Slightly bend both knees with right arm extended out to the right and left arm, bent at the elbow, held out in front at waist level.

one — two — Energetically push off both feet, leaping straight up into the air, raising both legs bent at the knees (turned out) and toes pointing down. At same time quickly swing right arm around to the front to meet left arm and make a 360° turn counter clock-wise. Extend both legs and land first on toes and then heels of both feet with knees slightly bent. Immediately open both arms out to the sides. Repeat step as described in "one — two."

The step is usually done in a series of 8 or more in a row. However, a single turn can be done in combination with other turns, leaps or even "prysyadky."

### **82. ОДИН ПОВОРОТ У ПРИСЯДЦІ**

ODYN POVOROT U PRYSYADTSI

(One turn in a "prysyadka")

a) Prysyadka u povoroti

1 step to one bar of music — 2/4 time — count: and-1

1 turn to one bar of music

2 turns to one bar of music

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — With both knees slightly



bent, make a small hop off both feet and land on toes, heels raised off the floor and nearly touching, into a full squat position. The knees are turned out to the sides.

one — With both arms extended out to the sides, make a small hop off both feet, still retaining the full squat position, and make a 360° turn clock-wise. Land on toes of both feet.

two — Repeat step exactly as described in "one."

As with the other turns outlined, this one can also be done in the opposite direction. This variation is normally done to a very fast tempo with the dancer doing at least 16 turns in a row. The slower version is usually combined with other "prysyadka" step.

### 83. ЗВИЧАЙНА ПРИСЯДКА У ПОВОРОТІ

#### ZVYCHAYNA PRYSYADKA U POVOROTI

(Ordinary "prysyadka" in a turn)

1 step to one bar of music — 2/4 time — count: 1-2

Performed by boys only

Feet in 1st position

and — (before 1st bar of music) — With both knees slightly bent make a small hop off both feet.

one — Land on toes of both feet, heels raised off the floor and nearly touching, into a full squat position with knees turned out to the sides. At the same time extend right arm out to the right side, and bring left arm, with elbow bent, out to the front at waist level.

and — Make a small hop off both feet, but still retaining the full squat position.

two — Land on toes of left foot with heel raised and bring right leg up so that heel is directly in front of left knee. At the same time quickly swing right arm in front to meet the left arm and, pivoting on toes of left foot, make a 360° counter clock-wise turn.

Repeat step beginning from "one."

Although the ordinary "prysyadka" is done alternating the feet, this turn is done in one direction only — either counter clock-wise or clock-wise.

### THE BASIC ARM POSITIONS OF THE UKRAINIAN FOLK DANCE

The many varied arm positions used in the Ukrainian folk dance are a result of the complex development of the dance form itself. In the ancient dances the arm movements were an explicit expression of each individual ritual, whether through the forming of a circle by joining hands or in the characteristic imitative gestures. With the changes in socio-economic conditions and relationships within the life of the community, the content and structure of the dances also changed, bringing forth elements which had a profound effect on the traditions of the past. This became clearly evident in the great influence of the cossack style of dancing. Although social-type dancing existed earlier, it now took on a more vibrant and open form as characterized by the "Kozachok" and "Hopak." This inevitably resulted in a more exuberant display of arm movement.

The arm positions may differ, in minor respects, from one region to another, but they all have one thing in common: their role as an emotionally expressive facet of each dancer remains constant, typifying his or her relationship with other dancers, individually, in couples or larger groups and determined by the specifics and traditions of the particular dance.

The arm positions have been divided into three groups: (a) girls, (b) boys, and (c) couples and larger groups. In so doing, the difference in style becomes more evident. The girls' movements are more subtle, with smooth and flowing transitional elements which underline the grace and gaiety of their dance. Their arm positions are also governed, to some extent, by their clothing. The girl can hold onto the ribbons of her wreath or place her hand to her chest to

hold back her beads. The boys, in turn, display their masculinity with broader and sharper movements, utilizing their arms to accent the high leaps and intricately combined "prysyadky."

In couples and larger groups the placement of the arms reflects the boy's respect for his partner. These positions never impede the girl's movements, which take precedence over the boy's.

The arm positions are not a mechanical addition to the dance step. They are an integral part of the entire dance form, as important as any step or figure.

#### a) Girls

1. Both hands, with fists clenched, are placed on the waist. The elbows are slightly forward of the body. (fig. 30)
2. The arms are crossed in front of the chest with one hand tucked under the armpit and the palm of the other hand resting upon the upper arm. Both arms are held away from the body. (fig. 31)
3. The arms are crossed in front of the chest with one hand tucked under the armpit and the palm of the other hand resting upon the upper arm. Both arms rest against the body. (fig. 32)



fig. 30



fig. 31



fig. 32

4. Both arms are held out to the sides and slightly forward from the body. The hands are at waist level with the palms facing up. (fig. 33)
5. Both arms are held out to the sides and slightly forward from the body. The hands are at shoulder level with palms facing up. (fig. 34)
6. Both arms are held out to the sides and slightly forward from the body. Hold onto the ends of the ribbons (which are

attached to the wreath) between the thumb and first finger.  
(fig. 35)



fig. 33



fig. 34



fig. 35

7. One arm is held out to the side at shoulder level and the other is held out to the front and to the same side as the first. The palms of both hands are turned away from the face of the girl as if she is shying away from her partner. (fig. 36)
8. One hand, with fist clenched, is placed on the waist with the elbow slightly forward from the body. With the other hand the girl holds back her beads with an open palm. (fig. 37)
9. One arm, bent at the elbow, is crossed in front of the body at waist level. With the other arm the girl rests her elbow on the back of the first hand, and places her second hand under her chin. Both hands can be either clenched or open. (fig. 38)



fig. 36



fig. 37



fig. 38

10. One hand, with fist clenched, is placed on the waist with the elbow slightly forward from the body. The other arm is held up at a slight angle to the side with the palm turned in. (fig. 39)

11. One hand, with fist clenched, is placed on the waist with the elbow slightly forward from the body. The other arm is held out to the front and angled a bit to the side with the palm up and at waist level. (fig. 40)
12. Both arms are extended down along the sides of the body with the palms facing forward. Both arms are held slightly away from the body. (fig. 41)



fig. 39



fig. 40



fig. 41

13. One hand, with fist clenched, is placed on the waist with the elbow slightly forward from the body. The other arm is extended down along the side of the body with the palm facing in. (fig. 42)
14. Both arms are extended forward and a bit to each side with the palms of the hands facing up and at waist level. Elbows are slightly bent. (fig. 43)



fig. 42



fig. 43

#### b) Boys

15. Both hands, with fists clenched, are placed on the waist with the elbows slightly forward from the body. (fig. 44)

16. With both hands in front hold onto the "poyas" (woven sash-belt). Elbows should be slightly forward from the body. (fig. 45)
17. Both arms are placed behind the back with one hand holding onto the other. (fig. 46)
18. One hand is in front holding onto the "poyas" and the other is placed behind the back with fist clenched. (fig. 47a & 47b)



fig. 44



fig. 45



fig. 46



fig. 47a



47b

19. Both arms are crossed in front of the chest with the palms of both hands resting upon the upper arms. The arms rest against the body. (fig. 48)
20. Both arms are raised, with elbows bent, and both hands with open palms are placed to the back of the head. (fig. 49)
21. One arm is extended to the side and slightly forward with the palm facing up. The other is raised up and angled to the side with the palm turned in. (fig. 50)



fig. 48



fig. 49



fig. 50

22. One hand, with the fist clenched, is placed on the waist with the elbow slightly forward from the body. With the other arm raised to the side and bent at the elbow, place the hand with open palm against the back of head. (fig. 51)
23. Extend one arm directly out to the side with the palm facing up just above waist level. The other arm can be placed behind the back or the hand can be placed on the waist with a clenched fist. (fig. 52)
24. Extend both arms out to the sides with the palms of the hands facing up at waist level. (fig. 53). This is an extremely flexible position, with the hands changing their height from waist to shoulder level or even raised above the head in a "v."



fig. 51



fig. 52



fig. 53

### c) Couples and larger groups

25. The boy holds onto his partner's left hand with his left, forward from their bodies and at waist level. With her right hand, the girl holds onto the ribbons of her wreath out to the side. The boy extends his right arm behind his partners back at shoulder level. (fig. 54)
26. The boy holds onto his partner's left hand with his left, forward from their bodies and at waist level. The girl extends her right arm out to the right side with the palm facing up. The boy places his right arm around his partner's waist. (fig. 55)
27. Boy holds onto his partner's right hand with his right, and holds onto her left with his left, arms criss-crossed in front at waist level. The boy's right arm is under his partner's left arm. (fig. 56)



fig. 54



fig. 55



fig. 56

28. The boy places his right arm around his partner's waist. The girl places her left hand on the boy's right shoulder from behind. They then place their other hands, with fists clenched, on the waists with their elbows slightly forward from their bodies. (fig. 57)
29. The boy holds onto his partner's right hand with his right above the girl's head. With his left hand he holds onto the girl's left, which is extended in front of his body at waist level. (fig. 58)



fig. 57



fig. 58

30. Facing one another, boy and girl hold onto each other's opposite hands. The boy's hands are facing up. (fig. 59). This position is used during a turning step.
31. Facing one another, boy and girl hold onto each other's hands with arms crossed between them. (fig. 60). This position is used during a turning step.





fig. 59



fig. 60

32. Turned sideways and facing in opposite directions, boy holds onto partner's left hand with his left. The girl and boy raise their other arms up and out to the sides with palms facing up. (fig. 61). This position is used when the couple turns counter clock-wise. The position can then be reversed for a clock-wise turn.
33. Facing one another, the boy places his right hand on his partner's waist. The girl places her right hand on the boy's left shoulder. Both boy and girl place their other hands, with fists clenched, on their waists. (fig. 62)



fig. 61



fig. 62

34. The boy places his right arm around his partner's waist and the girl puts her left hand on the boy's right shoulder from behind. The boy holds onto the girl's right hand with his left in front at waist level. (fig. 63)
35. Not quite facing one another, the boy holds onto the girl's left hand with his right, both arms raised high above their heads. Both boy and girl place their other hands, with fists clenched, on their waists. (fig. 64). This position is known

as "vorota" — "gate," through which other dancers pass during the dance. It can also be used with the girl turning under the boy's arm.



fig. 63



fig. 64

36. This position is identical to the one described in No. 27, fig. 56, except that it is used with three or more dancers. One note should be made: the right arm of the dancers passes under the left. (fig. 65)



fig. 65

37. The following position is called "lisa" — the folk name for the woven fence most usually found beside village huts. The final position indicated in fig. 66 is the result of a preceding figure. I will use four girls in the following description, although more usually participate. All four girls begin by standing in a straight line, facing the front and holding hands at their sides. Girl No. 1 starts off by moving to her left in front of the other girls, followed by girls No. 2 and 3. Girl No. 4 remains in her place. The first girl now goes under the raised arms of girls 3 and 4,

followed by the other girls. As they all pass under, girl No. 3 turns around "on the spot" so that she ends up with her left arm around her neck and over her right shoulder, still holding hands with the fourth girl. The first girl goes around again, this time passing under the raised arms of girls 2 and 3. Girl No. 2 now does exactly what girl No. 3 did. Girl No. 1 goes to her place and repeats girl No. 3's actions. In this way all the girls end up still holding hands but with their left arms over their right shoulders, except for girl No. 4 who places her left hand, with fist clenched, on her waist. (fig. 66)



fig. 66

38. This position is done with two girls and one boy, with the boy standing between the two girls. They all face the front, the boy holds onto the girls' inner hands. The girl on the boy's left moves in front of the boy and passes under the boy's and the other girl's raised arms and proceeds to go around the boy and ends up in her original place. At the same time the boy makes a complete turn clock-wise "on the spot." The girl on his right now repeats what the first girl did by passing under the boy's and first girl's raised arms and returning to her place. The boy makes a complete turn counter clock-wise "on the spot." (fig. 67)
39. A very popular figure is the "zirka" — star. The position depicted in fig. 68 is the "malenka zirka" or little star, because there is only one "circle" of dancers in the figure. All four dancers join left hands in the centre, with their arms extended out to the side. They then proceed to move in a circle counter clock-wise. They can also join right hands in the centre and travel clock-wise. The step can

also be done by the girls alone, and with their other hands they can hold onto the ribbons of their wreaths. The dancers can also do this figure moving backwards. To make a "velyka zirka" or a large star, we start with the "small star" and then four more dancers join hands with the out-stretched hands of the inner group. In this way we end up with four groups of two's moving in a circle. Another variation has the outer dancers facing in the opposite direction, thereby moving backwards while the inner group moves forwards. Or their positions can be reversed, with the inner group moving backwards and the outer — forwards. (fig. 68)



fig. 67



fig. 68

# III

## SECTION III

### UKRAINIAN NATIONAL DRESS

The characteristic features of national clothing are directly connected with the specific events in the life of the Ukrainian people: festivals, weddings, rituals, customs, and all aspects of everyday life. The people have invested a great deal of creative ingenuity and fantasy into the development of their clothing and, with remarkable mastery, have utilized a myriad of ornamental embellishments. This clothing has become a synthesis of many different art forms: pattern design, weaving, embroidery, appliqué, fabric making, leather and metal work, which constitute a complete artistic and utilitarian ensemble. In determining this original silhouette of dress, the folk artisans have effectively and economically utilized the materials at their disposal.

National dress is not something "frozen" for all time. The complex variety of clothing, footwear and ornamentation, which we call Ukrainian folk costume, was developed through many centuries. Although original and imaginative in its basic concept, Ukrainian clothing did not develop isolated from the influences of Slavic and other nations of Eastern Europe.

Up until the 1870s, most clothing was made from homewoven materials. With the increasing development of industrial production, inexpensive manufactured fabrics appeared in the villages and were adapted to traditional forms. Later, even more fundamental changes occur. We see the demise of the men's wide pants, while decorative fabrics gradually squeeze out embroidery. The characteristic geometric designs are frequently displaced by plant and floral designs. As a result, the integral completeness of the artistic concept in the national dress is disrupted.

As has been already pointed out in Section I, the stage dance has gone far beyond the framework of the village folk dance. The costumes likewise began to reflect this transition. Because of the unique environment confronting the performance of the dance on the concert stage, numerous changes have been made in the Ukrainian costume. Although most have resulted in the use of lighter materials, some changes have occurred in the actual form, towards a contemporary style. This is readily seen in the shorter lengths of the girl's "plakhta," "sorochka," "koresetka" and "zapasky," which allow a greater freedom of movement. Visual and economic factors have also influenced the decorative features of the costume. Traditional embroidery has been replaced by various screening techniques resulting in a stylistic ornamentation, which presents a clearer and more distinct image to the audience. This process is also more economical, and easier to produce than the time consuming, fine needlework required by the traditional method. It also allows a dance group to enlarge its wardrobe, enhancing its ability to present the diverse picture of Ukrainian national clothing.

Whatever changes are finally adopted, the characteristic features of one or another region's style of dress must be retained. All adaptations, therefore, whether in design or form, must have as their basis the historically developed specifics of traditional clothing.

In the past, Ukrainian national dress was one of the least understood and, at times, misrepresented aspects of the folk dance as presented by some groups in Canada and the U.S. To a great extent this situation has been corrected, but the measures taken have resulted, in some cases, in the use of one standard form of clothing, thereby eliminating any consideration of regional and geographic distinctiveness. I am not referring to the more obvious differences between the clothing of the Eastern and Western regions of the Ukraine, but to the characteristics within the Central region itself. Each area in the Central Region has its own particular form and style. It is true that there are many similarities, but the exceptional beauty in the creative expression of the distinguishing features found in each region, when clearly depicted, will greatly assist in the accurate presentation of the people's dances.

There is no doubt that extensive research is required to fully understand and recognize the complex forms of clothing developed by the Ukrainian people. Only then will one confidently

and seriously question the use of ersatz costuming, such as the wearing of white boots and the employment of unusual colour combinations which, now and then, appear in Ukrainian Canadian dance groups.

The historical development of Ukrainian national dress can be divided into three major periods: (1) the earliest — when the body was enveloped by a single rectangular piece of woven fabric; (2) when clothing consisted of several pieces of rectangular fabric sewn together, and (3) when pieces of fabric were first cut to the shape of the body, then sewn together. Examples of all three are found in Ukrainian clothing. From the first period we have the "plakhta"; from the second, the "sorochka," and "shtany"; and from the third, the "karsotka," and "chumarka."

Ukrainian clothing went through a long period of evolutionary change, and is characterized by its regional distinctions, even in specific differences from village to village. It would be impossible to deal with all these differences in detail, but it is necessary to isolate certain large ethnographical areas in which, for historical, economic and geographical reasons, particular complexes of national dress are to be found.

The entire Ukraine can be divided into five such ethnographical areas, but only three will be dealt with, directly corresponding to the material outlined in the first two sections of this book, that is, relating to the Central region of the country. These areas are: (1) the land bordering along the central portion of the Dnieper river, including the left and right banks, and the steppe regions, consisting of Kiev, Zhytomyr, Chernihiv, Cherkassy, Poltava, Kharkiv and part of Dniepropetrovsk; (2) the eastern portion of Polissia (northern forest region) consisting of the northern sections of Kiev, Chernihiv, Zhytomyr and Sumy; and (3) the southern steppe areas of Dniepropetrovsk, Zaporizhia, Mykolayiv and Kherson.

Because of the diversity of clothing, every important article of dress will be dealt with separately and then, within each category, the most significant regional pattern, style and decorative characteristics will be described.

### "SOROCHKA"

Although the word "sorochka" translated is — a shirt, the English term does not really give a true picture of this item of clothing. The woman's "sorochka" served both as blouse and under-skirt,

being made in one length, or in two sections and sewn together at the waist, extending from the neck to below the knees and, at times, reaching the ankles. The man's "sorochka" was much shorter, usually extending to just above the knees.

The "sorochka" is the fundamental item of Ukrainian national clothing. It was always made of undyed linen or hemp fabric. It is the oldest form of clothing and also remained in use the longest.

There are several patterns to which the Ukrainian "sorochka" is made, but these can be narrowed down to two main types: (1) the material is gathered at the neck; (2) a single piece of material is used to cover both the front and back. Both types, in different variations, have existed side by side for hundreds of years.

The woman's "sorochka," of the gathered at the neck type, can be sub-divided into two patterns; with an insert, and without an insert. An insert is a piece of fabric used, at the top of the shoulder, to join the front and back pieces and is gathered, together with the main body at the neck. In the "sorochka" without an insert, the sleeves hang parallel to the main body. Then both the upper portion of the sleeves and the body are gathered to form the neck opening.

The man's "sorochka," with inserts, is shorter than the woman's of the same type. Another popular type of man's "sorochka" had a "strilka" ("arrow"), a three-cornered wedge-shaped piece of fabric used to join the front and back pieces of the main body. This "strilka" is covered with an embroidered section of material (2 to 4 cm. wide), and is gathered, with the main body, at the neck.

The man's "sorochka," without any gathers at the neck, has also existed a long time. It is sewn with symmetrical sides and, depending on the area, may have very wide sleeves.

#### **a) Right and left bank areas of the Central Dnieper river region**

The woman's "sorochka" of the northern Poltava (fig. 1) and central Kiev (fig. 2) areas had fairly wide sleeves. The only parts normally embroidered were the upper portion of the sleeve and the bottom edge of the skirt.

The southern part of Chernihiv reflects a gradual change from the styles of Poltava and Kiev to that of Polissia. In this area the woman's "sorochka" is extremely wide. The shoulder inserts are sewn on with a characteristic wide and open diamond-shaped, coloured ornamentation.



In the areas of western Kharkiv and southern Sumy the "sorochka" is somewhat the same, but has an embroidered standing collar and cuffs.

A more distinctive style existed in the southern Kiev area. The "sorochka" had a standing collar and, besides being embroidered with linen thread, was also embroidered with coloured (red and blue) cotton thread.



fig. 1 Poltava



fig. 2 Kiev

In the extreme right bank area of eastern Vinnytsia the woman's "sorochka" featured a shorter sleeve, without cuffs, that usually ended 4 to 5 inches above the wrist (fig. 3). Besides the sleeves, the front of the chest was also embroidered.

The man's "sorochka" of the central Kiev area differed slightly from that of southern Poltava. The Kiev style (fig. 4) had narrow sleeves, and a small embroidered standing collar. The Poltava style (fig. 5) or "chumachka," as it was called, featured a wider body, with inserts along both sides, and had slightly wider sleeves. Both types had extensive embroidery along the front of the chest.

Men's "sorochkas" in the forest-steppe areas were made with inserts at the shoulders, while the sleeves were narrow and without cuffs. Earlier, they were gathered at the neck and had a standing collar. At first, the collar was embroidered directly, but later it became fashionable to sew on a previously embroidered piece. This practice further included the sewing on of a piece of embroidered material onto the chest as well.



fig. 3 Vinnytsia



fig. 4 Kiev



fig. 5 Poltava

#### b) Eastern portion of Polissia

In the northern belt of the right bank Polissia region the ancient traditions of national dress remained the longest. The woman's "sorochnka," gathered at the neck, has a standing collar, and the full sleeves end in cuffs. The collar and sleeves are both heavily embroidered, as is the chest, with narrow red and blue bands of decorative designs (fig. 6).

The man's "sorochnka" has a standing collar and fairly narrow sleeves, which end in wrist-hugging cuffs. The collar, cuffs and chest feature thickly embroidered designs (fig. 7).



fig. 6 Northern Kiev



fig. 7 Northern Chernihiv

The "sorochka" was made both with rectangular inserts and with the "strilka." One distinctive feature in this area is that the men wore their "sorochka" over the pants, with a leather belt and buckle holding the shirt in place.

### c) Southern Steppe region

Because of the agricultural character of the steppes, especially southern Poltava, Dnipropetrovsk and Zaporizhia, the clothing which developed under this influence, remained in use up to the beginning of the 20th century. In the southern Poltava region the woman's "sorochka" was sewn with a large neck opening. Wide sleeves became popular during the second half of the 1800s. The narrow collar, cuffs and chest were not embroidered — only the sleeves were. Towards the end of the 19th century, the embroidery was done with a one-colour linen thread: raw, white or back-dyed. The "sorochka" was very long and reached down to the ankles.

In the Dnipropetrovsk area the "sorochka" is very close in style to southern Poltava. Among the diverse forms found here is the "sorochka" with a square neck opening.

The man's "sorochka" of southern Poltava followed the popular pattern of the "chumachka" (fig. 5) with wide sleeves.

This southern steppe region had a great influence on men's clothing of the Central region. The mode of life in the southern regions assisted in adapting certain particularities of dress created by the conditions of semi-military (cossack) life. The long shirts of

the ancient Slavs were now tucked into wide pants ("sharovary") of the steppe pattern. The waist was then encircled with a wide, woven woolen "poyas" (sash).

In the area of the Dnieper river rapids (in Dniepropetrovsk) the man's "sorochka," with extremely wide sleeves and body, was known as the "kotsmanska" — ("River Pilot") (fig. 8).



fig. 8 Dniepropetrovsk

### "PLAKHTA"

The "plakhta" is one of the oldest forms of women's clothing, and was made from specially woven rectangular material. It is popular in all areas of the Central region, and differed only as to length, style, and ornamental design.

The "plakhta" was worn over the "sorochka" and was kept in place with a "poyas." The "plakhta" is made from two long pieces of woven, woolen checkered fabric of multi-coloured yarn. The two pieces are sewn end to end along two-thirds of their width with a special, decorative "plakhta" stitch. The "plakhta" is then folded in half, so that the open one-third is at the back. The separated ends at the back, which are called "kryla" (wings), reveal the folded half of the "plakhta". The material is woven in such a way that one half has the face of the design on one side, and the other half has the face on the opposite side. The front ends of the "plakhta" do not meet, and this space is covered with a colourful "fartukh" (apron). The front lower two corners are decorated with multi-coloured "kytytsi" (pom-poms). The decorative "plakhta" stitch was also used to finish off all edges (fig. 9).

In some areas of the Poltava region, the women wore a non-folding "plakhta" without rear "kryla." This type of "plakhta" was known as a "stanok" (fig. 10).

The length of both "plakhta" styles was determined by the length of the "sorochnka" worn underneath. The bottom, embroidered portion of the "sorochnka" was to be visible under the "plakhta."



Fig. 9 Kiev

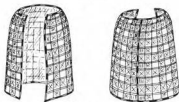


Fig. 10 Poltava

### "ZAPASKY"

The "zapasky," like the "plakhta," were also representative of the oldest form of women's clothing.

The "zapasky" of the Central region (fig. 11) consist of two individual, rectangular sections of woven, woolen material, from 60 to 70 cm. wide. In the Poltava area, the rear piece is slightly wider than the front one. Most "zapasky" were of solid colour, usually black or dark blue.

In the left bank areas, the "zapasky" were only worn during

week-days and to work. The "sorochka" worn with the "zapasky" was usually shorter, just reaching the knees, as were the "zapasky."

The "zapasky" ceased to be popular by the middle of the 19 century and only the front panel remained in use. This panel gradually became narrower and shorter in length and was worn over the "plakhta" or the "litnykh" (summer skirt) in the same manner as the "fartukh." Thus, the original two, single-coloured "zapasky" were displaced by one, woven, geometrically decorated (floral designs were also used) "zapaska."



fig. 11 Pohava

### "DERHA"

The "derha" also belongs to the same family of dress as the "plakhta" and "zapasky." Although not as widely popular as the other two, it nonetheless served as a well-wearing and practical garment, especially in the Kharkiv area (fig. 12).

The "derha" is woven in one piece, usually of the same material as the "zapasky." This single piece is made quite long, so that it completely envelopes the body, overlapping at the ends. The "derha" is made in a single dark colour, primarily black, while the edges are finished with cord or dark material. The "derha" was held in place with a "poyas" tied around the waist. As with the "zapasky," the "derha" was only worn during week-days and to work and was, therefore, shorter in length than the "plakhta."



fig. 12 Kharkiv

### "SPIDNYTSIA"

In the middle of the 19th century, the "plakhta" and "zapasky" are gradually replaced by the "spidnytsia" (skirt) of home-made fabric. With the influx of inexpensive manufactured material, the pleated Ukrainian "spidnytsia" is made from 6 to 8 pieces of coloured satin, striped or floral printed fabrics.

In the northern reaches of Kiev and Chernihiv, the skirt is called an "andarak," and is made from mainly red material. It is decorated along the bottom with embroidered or woven designs.

The "litnyk" (summer skirt), made of lighter material, has several coloured bands (mainly red) sewn horizontally along the bottom (fig. 13).



fig. 13 Kiev

### "FARTUKH"

The "fartukh" (apron) or "poperednytsia," as it was sometimes called, was worn with the "plakhta" and "spidnytsia" (including the "litnyk"). It was always shorter in length than the other items of

clothing. The "fartukh" usually had a series of decorative designs embroidered or woven on the front (fig. 14). The designs differed from village to village, and were the only distinguishing factor as to regional distinction.



fig. 14 Kiev

### "SHTANY"

"Shtany" (pants), or "sharovary" (the wide pants of Cossack fame), as they are more popularly called, were the main item of men's clothing. A number of styles existed, of which only three concern us at the present. The major regional difference is found in the width of the pant leg.

Up to the middle of the 19th century, all styles were made with a wide "ochkurnya" (hem) at the waist through which a long narrow "ochkur" (draw-string) of twisted cord or leather lace was passed and gathered the pants. The two ends of this narrow draw-string were then wrapped around the top of the pants and tied at the front. The leather draw-string served as a base to which different articles, necessary for everyday use, could be attached, such as the "hamanets" (a small pouch) and the "kresalo" (flint), used for striking a fire.

In the 16th and 17th centuries, the fashion to tuck the "sorochka" into the pants was adopted by the Cossacks of the southern steppes. In addition, the Cossacks also began to utilize the long, wide Turkish "poyas" (sash) to hold their "sharovary" and "sorochka" in place.

#### a) Right and left bank areas of the Central Dnieper river region

The "shtany" of the Dnieper style (fig. 15) were made from raw or coloured fabric. The pattern of these "shtany" consisted of two moderately narrow, and symmetrical pant-legs, joined together by



a fairly wide "matnya" (crotch). The "matnya" was shorter in the middle, and increased in length towards each pant-leg.

#### b) Southern Steppe region

As originally developed by the cossacks, the "sharovary" of this area are the widest and fullest of the three dominant styles (fig. 16).



fig. 15 Kiev



fig. 16 Zaporizhia

The pant-legs are of an extremely wide and straight-cut pattern, joined together with a vertically symmetrical, wedge-shaped "matnya," with the wide section of the insert beginning just above the knees. As with the Dnieper style, the "sharovary" were also made from raw and coloured fabrics (red and dark blue being the most popular colours).

#### c) Eastern Polissia region

The "shtany" of this area have the narrowest pant-legs of the three styles. The two pant-legs were also joined together with a "matnya," but of a fairly narrow and high pattern. A separate, narrow band was sewn on at the waist, and gathered the top of the pants. The "shtany" were made from raw fabric, or were woven with narrow, horizontal coloured stripes.

#### "POYAS"

The "poyas" (sash) was worn by both women and men. It was used to hold clothing firmly in place at the waist. The "poyas" comes in many different colourful designs, varying from village to village.

The women's "poyas" is divided into two main types: woven and braided. The woven "poyas" is made of combed wool and can be up to 3 m. long and 30 cm. wide. It is usually interwoven with coloured linen thread. The ends are finished with fringes. The braided "poyas" has the same dimensions, but instead of fringes at the ends, it is finished off with large, ball-shaped "kytytsi" (fig. 17).

Along the left bank areas, the women tied their "poyas" at the back, although in the southern Kiev region it was also tied at the side or in front. Several different knots were used, but fairly long ends were always left hanging down. When the "poyas" was used over the "svyta" (cloak), the ends were then tucked under.

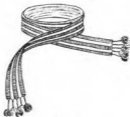


Fig. 17 Kiev

In the Eastern Polissia region, the women's "poyas," called a "krayka," was made in a stiffer weave.

Besides the popular woolen "poyas," narrow white linen "rushnyky" (towels), with interwoven red bands, were used in the Central regions as an important part of the young bride's attire.

The men's "poyas" was very similar to the women's, although it was normally wider. The cossacks adopted the long Turkish styled "poyas" of woven wool or silk. It was usually finished off at the ends with fringes, but never with "kytytsi."

The man's "poyas" was tied in two styles: "po selyansky" (in the peasant manner), with the ends hanging down along both sides (fig. 18); and "po kozatsky" (in the cossack manner), with both ends hanging down along the left side (fig's. 19a & 19b).



fig. 18



fig. 19a



fig. 19b

In the Eastern Polissia region, a narrow leather belt with a buckle was popular.

The outer, top clothing is the most difficult element of Ukrainian national dress to study. It is quite hard to follow its development, because the people often assimilated the top apparel of their neighbours. There are cases where one type of clothing has several names and, conversely, when the same name is used for different items.

Top clothing can be divided into two groups: (1) the simple pattern, which is cut without any attention to the contours of the figure; and (2) the more complex pattern, which closely follows the outline of the body.

### "KERSETKA"

The "kersetka" (sleeveless jacket) became popular along the Dnieper river areas, and west of the Central region, during the middle of the 19th century. Wide along the bottom, and with pleats at the back, it was at first sewn from homemade fabrics, usually white or dark red in colour. The "kersetka" was worn by women, and earlier by men in a few areas, but with the development of manufactured materials, slight changes took place. The number of pleats were increased, and ornamentation of embroidery and appliqué added. The "kersetka" has now become solely a woman's garment.

The Poltava "kersetka" (fig. 20) was quite long, nearly reaching the knees at times, and was not gathered at the waist in front, but hung straight down. The many pleats, arranged along the waist at the back, gave the required fullness for ease of movement. The front was usually decorated with an appliqué of velvet or other dark material.



fig. 20 Poltava

The "kersetka" of the Kharkiv and Sumy regions was quite similar to that of Poltava. It was also long, and hung loosely in front, while the back was gathered at the waist. The ornamentation was elaborate, and featured a zig-zag design on the back, as well as on the front (fig. 21).

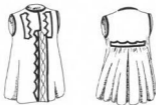


fig. 21 Kharkiv

The Kiev region "kersetka" is much shorter than that of both Poltava and Kharkiv, and is made to follow the contour of the body. It was made from manufactured fabrics of wool, silk or cotton, with red being the most popular colour. A characteristic feature of this "kersetka" was the highly decorated right front corner known as "narizhnyk" (fig. 22).



fig. 22 Kiev

In the Chernihiv region, the "kersetka" was also much shorter than the Poltava style. The pattern was cut to follow the form of the body and, without fail, had a pocket on the right side, set at the angle, embellished with appliqué. The point of each pleat, at the back, was usually accented with either decorative buttons or embroidery (fig. 23).



fig. 23 Chernihiv

### "YUPKA"

From the middle of the 1800s, the women began to wear the colourful "yupka" (jacket) of homemade cotton cloth, and later of factory produced material. White and coloured "yupkas" were, at first, made with three "vusa" (wedge-shaped inserts at the back), which gave a fullness to the skirt. Later, the number of "vusa" were increased. The "yupka" was mostly popular along the left bank areas of the Central Dnieper river region. In some villages it was known as a man's short "svyta." The line of the garment was accented with the addition of bands of embroidery, appliqué or coloured buttons (fig. 24).



fig. 24 Kharkiv

### "SVYTA"

The most widely used top garment, from the 18th to the beginning of the 20th century, was the "svyta" (cloak or overcoat). It was made in two forms: with "vusa," and with "ryasy." The style with "vusa" had two long, wedge-shaped inserts sewn into the back from the waist down to the very bottom, thus producing a decided flair to the lower portion. With time, the number of "vusa" increased to three, and then to five, and seven, always in odd numbers, with one running down the centre, and the rest evenly divided on both sides.

The "svyta" with "ryasy" (pleats) was quite similar in form to that with "vusa." The pleats, however, because of their greater number, produced a fuller "skirt," and accented the figure more.

Both styles existed in the Central region. The women usually wore white coloured "svyty," as did the men up to the beginning of



fig. 25 Kharkiv

the 19th century. The women's "svyty" were sometimes decorated with embroidery or appliqué (fig. 25).

The colour of the man's "svyta" later changed to gray or dark red, and was edged with dark coloured cord or fabric (fig. 26).



fig. 26 Kiev

Although most men's "svyty" were cut to fit the waist, some were made in a looser style (fig. 27).



fig. 27 Kharkiv

In the southern Kiev and Poltava regions, the woman's "svyta" does not have a standing collar. The back is usually embroidered, while the edges are trimmed with coloured cord or black fabric (fig. 28).



Fig. 28 Poltava

In the second half of the 19th century, both women's and men's "svyty" were made from dark coloured cloth, and had "ryasy" instead of "vusa." The predominant colour was dark red, while the men sometimes wore gray or white.

In the Eastern Polissia region, the women and men wore white "svyty," although the men sometimes wore grey. In some villages the woman's "svyta" was quite plain and only featured trim in red or black cord (fig. 29). Most "svyty," however, were decorated with embroidery on the front and back. The sleeves of the man's "svyta" usually ended with upturned cuffs (fig. 30).



fig. 29 Chernihiv





fig. 30 Zhytomyr

With the advent of lighter and thinner manufactured fabrics, a new style of cloak appeared on the scene — the “chumarka.” Instead of “vusa” or “ryasy,” it had many small gathers at the back. It was quite similar to the “svyta”, but much shorter, and was worn only by men. The colour-range included black, dark blue, and grey (fig. 31).



fig. 31 Chernihiv

Other types and styles of coats were also worn. The left bank “siryak,” and the right bank “kobeniak,” both had an attached hood, with which to cover the head. In some areas, a large, flat, shawl-shaped collar took the place of the hood.

In winter, the most popular top garment for both men and women, was the “kozhuikh” (sheepskin coat). It was made with the

skin on the outside, and whitened with chalk. The collar, cuffs and bottom were trimmed with black or white lamb's wool. The ordinary "kozuhukh" was quite large and long, but a much shorter version, the "kozhusanok," was worn by men and women in the Kharkiv area. Both styles were decorated with embroidery and appliqué of wool and leather. In the 19th century, the outer skin of the "kozhusanok" was covered with fabric and was known as a "baibarak." The large "kozuhukh" was worn loose, while the shorter "kozhusanok" was held in place with a woven or braided woolen "poyas."

### "OCHIPOK"

Until the beginning of the 20th century, girls' and married women's headdresses were strictly regulated by the customs of each individual region.

In the Central regions, the women hid their hair under an "ochipok" (cap). The traditional "ochipok" was made in different forms, depending on the locality: round-flat, globular, cylindrical and triangular. Most "ochipoks" were extensively decorated with different forms of embroidery. The "ochipok" was pulled together and tied at the back with a short draw-string.

In the Dniepropetrovsk region, the "ochipok" was called a "kapor," and had tapered sides. A similar cap was worn by women in the Kiev region, but featured a bow at the back (fig. 32).



fig. 32 Kiev

### "NAMITKA"

A white linen cloth, called a "namitka," is wound over and around the "ochipok," tied in a knot, with the ends hanging down the length of the back (fig. 33). The "namitka" was about 3 m. long, and 50 cm. wide, and was usually starched. It was then folded lengthwise a number of times, to a width of about 10-13 cm. and, in

the form of a long, wide "ribbon," was wound around the "ochipok." The ends of the "namitka" were sometimes decorated with a few red bands of simple design.

In the Dniepropetrovsk region, the "ochipok," covered at first with a "namitka," was later tied with a flowered kerchief.

The Eastern Polissia region was the only area in which the "ochipok" was worn without any covering.



fig. 33 Kiev

#### "KHUSTKA"

In the middle of the 19th century, the "namitka" was displaced by the "khustka" (kerchief). At first, the kerchiefs were white and embroidered, but with the appearance of manufactured materials, they were made from light woolen, silk or cotton prints. Towards the end of the 1800s, large, warm, dark coloured "khustky" became popular in the Central region. All were used to cover the "ochipok." As the "ochipok" fell out of use, the women began to wear the "khustka" over their heads in summer and in winter (figs. 34 & 35). The girls also began wearing the "khustka" in winter (fig. 36).



fig. 34 Zhytomyr



fig. 35 Kharkiv



fig. 36 Chernihiv

### "VINOK"

In the Ukraine, girls have gone bareheaded in summer and winter since ancient times. The most popular custom was to do one's hair in one or two long braids. A coloured ribbon, called a "kisnyk," was inter-woven towards the end of the braid, which hung down along the back. When going to work, the girl would wind her braid in a circle on top of her head, and tuck the ribbon under.

The girl's main festive decorative adornment for the head was the "vinok" (wreath). In summer, "vinky" were made from live flowers, grasses, and herbs. In winter, they consisted of artificial flowers made from wool, fibre, ribbon, metal spangles, feathers, and also from paper, and wax (fig. 37). Wedding wreaths were exceptionally rich in design, and ornamentation.

Along the left bank, during festive occasions, the girls wore a folded, dark silk kerchief tied above the forehead, instead of a wreath. During week-days, they would tie a "strichka" (ribbon) across the top of the head.

The man's headdress was less varied. The characteristic sheep or lambskin "shapka" (hat) was the most popular, and could be found



fig. 37 Poltava

in all regions. It was made in two shapes: cylindrical (fig. 38), and tapered (fig. 39), and could be either black or grey. Another popular form, found in the southern steppe regions, was the "bryl" (straw hat), which was worn mainly in summer (fig. 40).



fig. 38



fig. 39



fig. 40  
Dniepropetrovsk

#### "LYCHAKY," "POSTOLY," "CHEREVYKY," "CHOBOTY"

The most wide-spread form of footwear throughout all regions, since ancient times, were the "lychaky" and "postoly." "Lychaky" were made from strong woody plant fibres, and woven into a slipper-like form (fig. 41). They were tied to the leg and with a long cord, usually made from hemp, wound around the ankle, and up to the calf.

"Postoly," which existed alongside the "lychaky," were very similar in form, but were made of leather. They were kept in place with a cord of twisted hemp, or a long leather lace, which was

passed through a loop at the back of the heel, and then wound around the leg (fig. 42).

Until the beginning of the 20th century, the majority of women and children went barefoot in summer. Girls' "cherevyky" (shoes) became popular in the 1800s. They were usually made of black leather, sometimes trimmed with red goatskin. Shoes of red leather were more wide-spread in the southern Kiev and Poltava regions. The "cherevyky" were tied with red or green woolen cord. The heels were normally higher than those found on boots (fig. 43).



fig. 41



fig. 42



fig. 43

The Ukrainian women's and men's boots were made with "khaliavy" (boot-tops), and sewn-on "peredy" (vamps). The boots were made by the "vyvorot" method — the "khaliava," "peredy," and "pidoshva" (sole) were all sewn together inside-out. Then, after a good soaking in water, were turned right-side out, and completed by sewing on the "zakabluk" (back of the heel), and attaching the "kabluk" (heel).

The boots worn on festive occasions, by girls and young women particularly, were made of coloured goatskin — red, green and yellow. They had higher heels, which were sometimes decorated with colourful metal ornamentation, and had copper "pidkivky" (taps) (fig. 44). Coloured boots with black vamps, were known as "chornobryvtsi" (marigolds).

Men's boots were mainly black, and rarely coloured. At the end of the 1800s, boots with high "khaliavy," pushed down in the "harmoshka" (accordion) style, became very popular (fig. 45). The boots for daily use, and work, were made of heavy leather; those for festive occasions, of soft goatskin.



Fig. 44



Fig. 45

Alongside the decorative ornamentation directly connected with the national dress, there were a number of ornaments, and everyday items, which were worn by the people, and added to the external Ukrainian image.

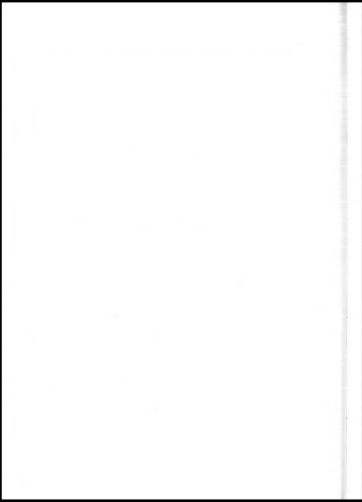
For women, this involved decorating the neck, ears, and fingers. Most items were the product of local artisans, although some were brought in from other localities and countries. The women wore a large variety of necklaces. "Namysto," or "monysto" (from the word "moneta" — coin), were made from "dukachi" — silver, and sometimes gold, coins — with small loops attached, through which a string was threaded. "Korali" were made from imported, authentic coral, and were called "dobre namysto" ("fine necklace"), and differed from the glass imitations.

Along the Dnieper river region, a very popular type of necklace was made from "burshtyn" (amber), which was found in an area near the city of Kiev. It was ground and polished in the form of fairly large flat pieces.

From the middle of the 19th century, inexpensive, factory-made necklaces of coloured glass beads became prevalent throughout all areas. In the Dniepropetrovsk region, long coloured ribbons were usually attached to the necklace, and hung down along the back.

Earrings were worn by girls and women, the most popular type having a circular form. At one time men wore an earring in one ear, but this old cossack custom died out before the end of the 19th century.

Rings on fingers were usually worn by women.





# IV

## SECTION IV

### UKRAINIAN FOLK DANCES

This concluding section features the description of dances representative of the three major genres: "Vesnyanka," a ritual ("obryadoviy") girls' dance; "Kozachok," a popular social ("pobutoviy") dance; and, "Mykola," a humorous, thematic ("siuzhetnyi") dance. As mentioned in the preface, these dances have been adapted for presentation on the stage.

"Tanets izuchayetsya, nye rasskazom, a pokazom" — "A dance is learned, not through narration, but by demonstration." Whoever coined this Russian phrase was certainly aware of the problems confronting anyone attempting to learn a dance from written or verbal descriptions. There have been many attempts made to establish a notational system, which would clearly and accurately describe all the aspects required for a complete understanding of any particular dance.

One of the first to tackle this problem was Thoinot Arbeau. In 1589, he published a notational study of 16th century dances, including the Courante, Allemande and Gavotte, calling his work "Orchésographie." In 1701, another Frenchman, Raoul Ager Feuillet, published a notational system under the title of "Choregraphie ou l'Art d'Ecrire la Danse" (Choreography or the Art of Writing Dancing). The 19th century German dance teacher, Friedrich-Albert Zorn, brought out his method "Grammatik der Tanzkunst" (Grammar of the Art of Dance) in 1887. Within a few years, in 1892, the Russian, Vladimir Stepanov, issued a notational system called "Alphabet des Mouvements du Corps Humain" (Alphabet of Movements of the Human Body). This method was soon adopted

by the St. Petersburg Imperial School of Ballet, and later by the Moscow Bolshoi Theatre. In 1928, Rudolf von Laban created a very complex system titled "Kinetographie Laban," which was further developed by New York's Dance Notation Bureau, and is now known as "Labanotation." One of the more recent methods to be adopted was published in 1956, in London, by Rudolf Benesh. His "Introduction to Benesh Dance Notation" has been included in the syllabus of the Royal Academy of Dancing Teacher's Training Course. All these systems were devoted to the notation of classical or modern ballet.

In his book, "Theory of the Ukrainian Folk Dance," V. Verkhovynets devised a practical approach to transcribing folk dances, which became the basis of the popular method used today. Instead of assigning a specific symbol to each step, arm or body position, and directional movement, he combined graphic illustrations of steps and figure movement with corresponding written descriptions, which together produced a concise and comprehensive method. In addition, he broke down the descriptive portion into a series of individual figures, coinciding with the melodic phrases of the musical accompaniment. In this way, each significant dance sequence could be viewed as part of the whole and, at the same time, contained all the necessary information (steps, arm and body positions, directional movement and musical phrases) enabling one to learn the dance in progressive stages.

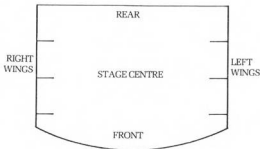
V. Verkhovynets developed his method at a time when the folk-stage dance was beginning to assume a more prominent role. In recognizing the significance of this development, he added one more element, which he felt was necessary for the notation of the dance: the movement of the dance in relation to its position on the concert stage, and to the audience.

The village folk dance, whether done indoors or outside, knew no front, back or sides. The development of its structure was not influenced by the presence of a captive audience and, therefore, could be viewed from any position. This was not possible with the performance of a dance on the concert stage with its ever present proscenium arch. Verkhovynets clearly understood this intrusion on traditional forms, and incorporated this essential adaptational descriptive element into his notational system.

A brief explanation of the method, and its accompanying graphic

symbols, used in notating the dances will be made in order to acquaint the reader with its technical features.

The page is divided into two vertical sections. The left hand side contains the diagrams illustrating the specific figures, dancers' positions on the stage, and their individual or combined movements. The diagrams, and accompanying description, will utilize the general stage practice of giving directions from the performer's viewpoint, i.e., facing the audience.



Front  Back  
GIRL

Front  Back  
BOY



Broken line: path along which dancer(s) travel.

Solid line with arrow: direction of travel.



A couple moves cw (clockwise) along a circular path, and returns to their original place.

A solid line between two or more dancers denotes a holding hands position, with details given in the corresponding description.



A couple moves ccw (counter clockwise) along a circular path, and returns to their original place.



A couple turns cw on one spot, with the girl moving backwards, and the boy forwards.



A couple turns ccw, with the girl moving forwards along a circular path while the boy turns on one spot.



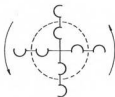
A girl turns cw on one spot.



A boy moves ccw along a circular path, and returns to his original place.



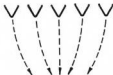
Holding left hands in the centre, the girls form a "zirochka" (small star), and move ccw.



With the addition of four more girls, they have now formed a "zirka" (star), and move ccw.



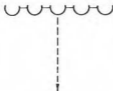
Two crossed solid lines between two or more dancers denotes arm positions 27 (fig. 56), and 36 (fig. 65), as described in Section II.



To avoid any confusion created by an excessive amount of lines, a broken line with an arrow may be used to indicate both direction and path of travel.



When the path of travel of two or more dancers intersect, a broken line is used to indicate one path, and a dotted line the other.



When a group of dancers moves as one unit in the same direction, a single broken line with an arrow may be used to indicate both direction and path of travel.

The diagrams, with their corresponding descriptive sections, will be numbered consecutively. Sub-groups and diagrams will be designated by the addition of lower case letters (a, b, c, etc.). The diagrams, and their corresponding descriptive sections will be separated by a solid line, while sub-diagrams will be separated by a broken line.

The right hand portion of the page will contain the detailed description of each choreographic figure. The total number of bars for each major figure will be shown at the beginning.

Individual steps, for each figure, will be noted in the following sequence: quantity; name; and corresponding number (as listed in Section II, where complete description of step can be found). Example: 4 — "prostiy tantsiavalniy krok" (1). Normally, all steps begin with the right foot unless otherwise noted. Some steps, such as "bokova dorizhka" (20), begin with the same foot as the direction of travel.

The position of the arms will be described in detail or will be indicated by its number (as listed in the second part of Section II).

The musical accompaniment will follow the description of each dance.

## "VESNYANKA"

This Vesnyanka, an example of a ritual ("obryadoviy") dance, personifies those tender and lyrical qualities found in the ritual dances associated with the greeting of spring, and of the gradual awakening of a young girl's emotions. Although this variation is performed only with instrumental accompaniment, it nonetheless expresses those feelings and aspirations prevalent during this most festive occasion in nature's seasonal calendar. The flowing line of the choreographic figures and their accompanying transitional movements continue uninterrupted from beginning to end. The girls' modest and graceful movements assist in underlining the lyrical theme of the entire composition, resulting in a complete synthesis of choreographic and emotional imagery.

This particular dance was adapted for the stage by P. Hryhor'yev, and typifies such elements as: arm and body positions; steps and figures, characteristic of the "obryadoviy" dance form found in the Central region of the Ukraine.

The festive dress worn by the girls is from the Kiev region, and consists of: a "sorochka," "plakhta-stanok," "fartukh," "poyas," "kersetka," "vinok" decorated with long ribbons, and red coloured "choboty."

The dance is notated for 10 girls, but the number of participants can be increased as long as the number remains even.

The girls form two lines at the rear wings of both sides of the stage. The girls at the left rear wings join hands with their right hand forward and left hand back. The girls at the right rear wings join hands with their left hand forward and the right hand back. The first and last girls of both groups place their free hands on their hips.

1a



16 bars:

Both groups enter along the back of the stage then, following a circular path, move down both sides, across the front, up the centre, and form two circles. In forming the circles, the first and last girls join hands. They all do:

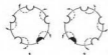
32 — "prostiy tantsiuvalniy krok"

(1)

1b



2



8 bars:

a) Circle 1 — Facing the centre of the circle, each girl places her right foot in front, in 3rd position. Then, still holding hands, all the girls slowly raise their arms above their heads and, at the same time, do on the spot:

8 — "bokova dorizhka" (20)

b) Circle 1 — Without letting go of each other's hands, each girl turns 180° to her right, and gradually brings her arms down in front, crossing the left arm over the right. They all do on the spot:

6 — "bokova dorizhka" (20)

1 — "potriyniy prytup" (31)

a) Circle 2 — These girls do the same as the others, except that they begin with their left foot in front, in 3rd position.

b) Circle 2 — the girls turn 180° to their left, and their right arm crosses over the left.

3



8 bars:

a) Circle 1 — Slowly raising their arms above their heads, from the crossed position, the girls turn 180° to their left, and at the same time do on the spot:

8 — "bokova dorizhka" (20) beginning with the left foot.



b) Circle 1 — The girls slowly bring their arms forward and down to their sides, at the same time, doing on the spot:

6 — "bokova dorizhka" (20)

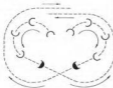
1 — "potriyniy prytup" (31)

On the "prytup," the girls let go of each other's hands, and end up facing the centre of the circle.

a) Circle 2 — These girls do the same as the others except that they begin with their right foot, and turn 180° to their right.

b) Circle 2 — They do exactly as the others.

4a



4b



16 bars:

Led by the first girls, the girls in both groups move along two diagonal paths down towards the front of the stage. The first girl of Group 2 crosses in front of the first girl of Group 1. The rest of the girls from Group 2 alternately cross in front of the respective girls of Group 1. In two lines, both groups move along a circular path up both sides of the stage. At the back of the stage, Group 1 passes in front of Group 2, and continuing along their circular paths, the first girls of both groups meet at the front of the stage. All do:

32 — "prostiy tantsiuvalniy krok" (1). During this figure the girls hold their arms out at their sides, slightly angled away from their body, and their palms facing forward.

5a



5b



5c



8 bars:

Without stopping, the girls move directly into the chain ("lantsiuzhok") figure. The two lead girls pass each other with their right shoulders, and then pass the following girls with their left, and so on, right then left. The rest of the girls follow suit. When the two lead girls meet at the back of the stage, they repeat the "lantsiuzhok." The figure is completed with the two lead girls ending up at the front of the stage. Both groups form one large circle with the girls facing each other in pairs, and placing their hands on their hips. During the entire figure, all the girls do:

16 — "prostiy tantsiavalniy krok"

(1)

6



4 bars:

As shown in the diagram, five girls move sideways into the centre doing:

6 — "bokova dorizhka" (20) beginning with the left foot, and

1 — "potriyniy pryutop" (31)

At the same time, the two pairs of girls, 1 & 2, 3 & 4, change places. They move towards each other, join right hands, turn cw in a small circle and go to their new places. They end up facing each other. These four girls do:

8 — "prostiy tantsiavalniy krok"

(1). Girl 5, at the back, turns cw once, on the spot, doing:

4 — "bokova dorizhka" (20) beginning with the right foot, and then turns ccw once, on the spot, doing:

4 — "bokova dorizhka" (20), beginning with the left foot.

7



4 bars:

The 5 girls in the centre, move sideways to their right doing:

6 — "bokova dorizhka" (20) beginning with the right foot, and

1 — "potriyniy pryup" (31)

At the same time, girls 1 & 2, 3 & 4, again change places as in fig. 6, ending up in their original places. On the last step, girls 2 & 3 turn on the spot so that they end up facing cw. These four girls do:

8 — "prosty tantsiuvalniy krok"

(1). Girl 5, repeats the combination in fig. 6, and also ends up facing cw.

At the end of this figure, the girls finish in two circles, with the inner facing ccw, and the outer — cw.

8



8 bars:

The girls in the inner circle join hands with the right hand forward and the left hand back. The girls in the outer circle place their hands on their hips. All do:

16 — "prosty tantsiuvalniy krok"

(1), with the inner circle moving ccw, and the outer circle — cw.

On the 8th bar, the girls end up in one large circle, facing each other, with the two lead girls at the front of the stage.

9

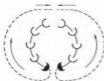


8 bars:

Facing each other, in couples, the girls join hands, with their arms extended forward. Each couple turns cw, and at the same time moves out from the centre, gradually enlarging the figure. All do:

16 — "prostiy tantsiuvalniy krok" (1), beginning with the right foot. On the last bar, the girls face the centre, forming one large circle.

10



16 bars:

The girls join hands, forming their two groups again with the first and last girl placing her free hand on her hip. Both groups move along two circular paths, as indicated in the diagram, doing:

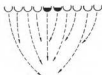
32 — "prostiy tantsiuvalniy krok" (1). Group 1 — With the first step, the girls make a  $\frac{1}{4}$  turn to their right, and at the same time raise their arms above their heads. On the 3rd step, each girl lowers her right hand onto the right shoulder of the girl in front, and places her left hand on her own right shoulder, with the left elbow bent and lightly pressing against her chest.

Group 2 — These girls do the same, except that they make a  $\frac{1}{4}$  turn to their left, and lower their left hand onto the left shoulder of the girl in front.

Moving out of their circular paths, both groups meet at the back of the stage, and form one straight line. On the last two bars the girls raise their

arms above their heads, then lower them to their sides, and turn to face the front.

11



8 bars:

The girls move forward, in two rows, to the centre of the stage, and form a star ("zirka") as indicated in the diagram. All do:

16 — "prostiy tantsiuvalniy krok" (1)

The girls in the front row form the nucleus, joining right hands in the centre, and extending their left arms out to the side. The girls of the second row hold onto the centre girls' left hands with their right, and place their left hands on their hips.

12a



8 bars:

a) The girls move cw in their "zirka" doing:

12 — "prostiy tantsiuvalniy krok" (1)

12b



b) On the last two bars, the centre girls release their right hands, placing them on their hips. Each couple now moves along a small circular path cw and again form a "zirka". Now, the former outer girls join left hands in the centre. All do:

4 — "prostiy tantsiuvalniy krok" (1)

13



4 bars:

The girls move ccw in their "zirka" doing.

8 — "prostiy tantsiuvalniy krok"

(1)

On the last bar, the centre girls release their left hands and place them on their hips.

14a



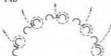
4 bars:

a) Every couple raises their joined hands above their heads. The inner girl of each pair turns cw twice under the raised arms. At the same time all gradually move towards the back of the stage. All do:

4 — "prostiy tantsiuvalniy krok"

(1)

14b



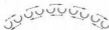
b) Now the outer girl of each pair turns ccw twice under the raised arms. All continue moving back. All do:

4 — "prostiy tantsiuvalniy krok"

(1)

At the end of the last bar, all the girls form a semi-circle, facing the centre of the stage and, releasing hands, lower them to their sides.

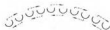
15a



8 bars:

a) The girls, of each couple, change places as indicated in the diagram. The girl moving to her right passes in front of the girl moving to the left. Each girl holds her arms out to the sides, slightly angled away from her body, and with the palms facing forward. Each girl bends her head

15b



slightly in the direction of her movement. All do:

6 — "bokova dorizhka" (20), and

1 — "potriyniy prytup" (31)

The girls moving to their right begin with their right foot, the girls moving to their left begin with their left foot.

b) The girls again change places, this time reversing their direction. Again, the girl moving to her right passes in front of the girl moving to her left. All do:

6 — "bokova dorizhka" (20)

1 — "potriyniy prytup" (31)

16

8 bars:

Repeat fig. 15a & 15 b

17



8 bars:

Without changing the position of their arms, the girls now move towards the centre of the stage, and form two straight lines, facing forward. All do:

16 — "prostiy tantsiuvalniy krok"

[1]

On the last bar, the girls place their hands on their hips.

18a



8 bars:

a) Retaining their two straight lines, the girls change places as indicated in the diagram. The girl moving to her right passes in front of the girl moving to her left. All do:

6 — "bokova dorizhka" (20)

1 — "potriyniy prytup" (31)

The girls moving to their right begin

18b



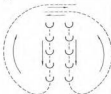
with their right foot, and the girls moving to their left begin with their left foot.

b) The girls change places again, this time reversing their direction. Again, the girl moving to her right passes in front of the girl moving to her left. All do:

6 — "bokova dorizhka" (20)

1 — "potriyniy pryup" (31)

19



16 bars:

In their two lines, the girls join hands. The girls on the left have their right hand forward and left hand back. The girls on the right have their arm positions reversed. Moving along circular paths, both lines move towards the back of the stage and then form two rows, facing forward. All do:

32 — "postiy tantsiuvalniy krok" (1). In forming the two rows, each girl in the back row, lines up between two girls of the front row.

20a



4 bars:

a) The girls in the front row raise their joined hands above their heads forming gates ("vorota"). The girls in the back row release their hands and, bending forward slightly, pass through the "vorota" of the girls in front. The back row girls do:

4 — "prostiy tantsiuvalniy krok" (1)

The front row girls stand on the spot.

20b



b) The girls who passed through



now join hands, and form "vorota".  
The other girls release their hands  
and pass through the "vorota," do-  
ing:

4 — "prosty tantsiuvalniy krok"  
(1)

21a



4 bars:

a) Repeat fig. 20a.

21b

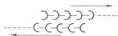


b) Instead of passing through the  
"vorota," the back row of girls move  
forward, and form one straight line  
with the front row of girls. All girls  
have their arms at their side. The  
back row of girls do:

4 — "prosty tantsiuvalniy krok"  
(1)

The front row of girls stand on the  
spot. At the end of this figure there is  
a short pause in the music as each  
girl places her right hand to her  
beads, slowly bows, and then  
straightens up.

22



8 bars:

The music begins and the girls join-  
ing hands, form two lines again and  
exit through both sides of the stage.  
All do:

16 — "prosty tantsiuvalniy krok"  
(1)

# "VESNYANKA"

Moderato

The musical score for "VESNYANKA" is presented in five systems, each with a grand staff (treble and bass clefs). The piece is in 3/4 time and begins with a *Moderato* tempo. The first system includes a piano (*mp*) dynamic marking. The second system continues the melodic and harmonic development. The third system features a first ending (marked '1') and a second ending (marked '2') with a *poco rit.* (slightly ritardando) instruction. The fourth system is marked *a tempo* and shows a change in the bass line's rhythmic pattern. The fifth system concludes the piece with a final cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex rhythmic patterns and chordal structures.

Second system of musical notation, continuing the piece with similar rhythmic complexity and harmonic progression.

Third system of musical notation, showing a continuation of the musical themes.

Fourth system of musical notation, concluding the page with a *poco riten.* marking. The notation includes a grand staff with treble and bass clefs, and the text *poco riten.* is written below the bass line.

## "KOZACHOK"

The Kozachok is one of the most popular couples dances of the social ("pobutovi") genre of Ukrainian folk dances. The many quick changing figures and the diversity of steps, all done to a very fast tempo, require a high degree of technical ability. The girls assume a prominent role in leading the group from one intricate figure to another. The boys' rapid and precise movements are performed in a manner which reflects an attitude of respect and attention to their partners. It is this lyrical theme, characteristic of the many existing variations of the Kozachok, which mirrors the social relationship of Ukrainian youth.

This Kozachok is from the southern Poltava region and features many of the popular choreographic figures, such as: "kolo" (circle), and "zirka" (star). All the figures and steps must be performed cleanly and accurately, retaining complete clarity of movement.

The rendering of "pobutovi" dances was not confined to festive occasions. Therefore, the dress worn by the participants in this particular Kozachok is of the regular workday style. The girls' dress consists of: a "sorochka" (lightly embroidered), "zapasky" — of a single colour (black or dark blue, trimmed with dark red cord), "poyas" — tied at the back, "strichka" — a red ribbon worn across the top of the head, tied at the back, and with the ends intertwined with one braid of hair, "cherevyky" — red or black shoes. The boys' dress consists of: a "sorochka" — with wide body and sleeves, with little or no embroidery; "sharovary" (dark blue); "poyas" — tied "po selyansky"; black "choboty"; and a "bryl" — wide brimmed straw hat.

1



8 bars:

Four couples, holding hands (25), except that the girls place their right hands on their hips, enter the stage through the left rear wings, and move along a circular path, doing:

8 — "bihunets" (8)

2



16 bars:

The couples continue moving along the circular path (evenly spaced), with the girls doing the following combination four times:

3 — "bihunets" (8)

1 — "potriyniy prytup" (31)

At the same time, the boys do the following combination four times:

2 — "bihunets" (8)

1 — "prysyadka z vynesennyam nohy v storonu" (53), with the right leg out.

1 — "potriyniy prytup" (31)

When doing the "prysyadka" (53), the boys turn sideways, and face their partners. On the "prytup," they return to their original position.

3



8 bars:

Ending up in a square, the couples turn ccw on the spot, holding hands (32), with the girls doing:

7 — "bihunets" (8)

1 — "potriyniy prytup" (31)

At the same time, the boys do:

7 — "zvy chayna prysyadka" (52)

1 — "potriyniy prytup" (31)

On the "prytup," all the couples face the centre of the stage.

4a



8 bars:

a) The couples, holding hands as in fig. 1, move into the centre of the stage, doing:

3 — "tynok maliy" (12)

1 — "potriyniy prytup" (31)

b) The girls form a circle, holding

4b



hands, with arms criss-crossed behind each other's back. They now move ccw, doing:

6 — "bokova dorizhka" (20)

1 — "potriyniy pryutup" (31)

The girls turn their heads in the direction of their movement, i.e. — to the right. At the same time, the boys move backwards to the corners, doing:

4 — "viryovochka" (24)

1 — "zvyhayna prysyadka" (52)

1 — "potriyniy pryutup" (31)

5a



8 bars:

a) Still in their circle, the girls now move cw, turning their heads to the left, and do:

6 — "bokova dorizhka" (20)

1 — "potriyniy pryutup" (31)

At the same time, facing the girls, the boys do, on the spot:

1 — "bokova prysyadka — vysoká" (55), slowly, i.e. — to two bars of music, with the right leg out.

2 — "vykhylyasnyk" (38), beginning with the right foot.

b) The girls release their hands, make a  $\frac{1}{4}$  turn to their right, and move in front of and past their partners, doing:

4 — "bihunets" (8)

At the same time, the boys do on the spot:

1 — "zvyhayna prysyadka" (52)

1 — "potriyniy pryutup" (31)

2 — "bihunets" (8)

With the "bihunets", the boys catch up with their partners, and hold hands as in fig. 1.

5b





8 bars:

All four couples proceed to move along a circular path *ccw*, with the girls doing the following combination twice:

3 — "bihunets" (8)

1 — "potriyniy prytup" (31)

At the same time, the boys do the following combination twice:

2 — "bihunets" (8)

1 — "prysyadka z vynesennyam nohy v storonu" (53), with the right leg out,

1 — "potriyniy prytup" (31). On the "prysyadka" the boys turn sideways, as described in fig. 2.

7a



8 bars:

a) The four couples move into the centre of stage, doing:

3 — "tynok maliy" (12)

1 — "potriyniy prytup" (31)

7b



b) The girls move backwards to the corners, doing:

6 — "viryovochka" (24)

1 — "potriyniy prytup" (31)

At the same time the boys, facing the centre of their circle, and with their arms extended out to the sides, do on the spot:

1 — "vypad z velykym tynkom v povoroti" (17), beginning with the right foot,

1 — "zyvchayna prysyadka" (52)

1 — "potriyniy prytup" (31)



8 bars:

a) Still in their circle, the boys do:

1 — "vypad z velykym tynkom v povoroti" (17), beginning with the left foot.

1 — "zvychayna prysayadka" (52)

1 — "odyn povorot u povitri" (80), turning to the left.

At the same time, the girls in their corners, do on the spot:

4 — "potriyniy vybyvanets" (32)

During this figure, the girls place their hands on their hips.

b) Making a  $\frac{1}{2}$  turn to their right, the boys move towards their partners, doing:

3 — "tynok малы" (12)

1 — "potriyniy prytup" (31)

At the same time, the girls do on the spot:

1 — "vykhylyasnyk z potriynym prytupom v povoroti" (43), with the right leg.

1 — "vykhylyasnyk z potriynym prytupom v povoroti" (43), with the left leg.



8 bars:

The dancers join hands (32) in their couples and turn ccw, with the girls doing:

7 — "bihunets" (8)

1 — "potriyniy prytup" (31)

At the same time the boys do:

7 — "zvychayna prysayadka" (52)

1 — "potriyniy prytup" (31)

8 bars:

In their couples, the dancers join hands, arms criss-crossed in front



10



(27). All move along a circular path ccw, doing:

7 — "bihunets" (8)

1 — "potriyniy prytup" (31)

The dancers form one straight line along the back of the stage, and on the "prytup" face the front.

11a



8 bars:

a) The girls place their hands on their hips and move forward, doing the following combination four times:

1 — (2) "holubtsi z potriynym prytupom" (49). This series is done to the right first, then to the left, again to the right, and to the left.

The boys stand in their places and watch the girls.

b) In their straight line, the girls do on the spot:

2 — "vykhylyasnyk" (38), beginning with right foot,

1 — "vykhylyasnyk z potriynym prytupom v povoroti" (43)

11b



12a



8 bars:

a) The girls do on the spot:

2 — "vykhylyasnyk" (38), beginning with the left foot,

1 — "vykhylyasnyk z potriynym prytupom v povoroti" (43)

At the same time, the boys move forward, with their hands on their hips doing:

3 — "tynok malyi" (12)

1 — "potriyniy prytup" (31)

On the "prytup" the boys end up

12b



between the girls in one straight line.

b) The boys, with their arms extended out to the sides, do on the spot:

1 — "vypad z velykym tynkom v povoroti" (17)

1 — "zvychayna prysyadka" (52)

1 — "odyn povorot u povitri" (80), turning to the left.

At the same time, the girls move backwards, doing:

4 — "viryovochka z perestupanyam na kabluk" (27)

13a



8 bars:

a) The girls continue moving backwards, doing:

6 — "viryovochka" (24)

1 — "potriyniy prytup" (31)

As the girls move back, they gradually form a circle, and on the "prytup," the middle two girls make a  $\frac{1}{2}$  turn to their left, and all hold hands, arms criss-crossed behind each other's back.

At the same time, the boys quickly move to their respective corners, with their hands on their hips, doing:

4 — "bihunets" (8)

b) The girls move ccw in their circle, doing:

6 — "bokova dorizhka" (20), with their heads turned to the right.

1 — "potriyniy prytup" (31)

At the same time, the boys, facing the girls, do on the spot:

4 — "potriyniy vybyvanets" (32)

13b





## 4 bars:

The girls break their circle, and extending their arms out to the sides, move sideways to their respective corners, doing:

2 — (2) "holubtsi z potriynym prytupom" (49)

All the girls do the above steps moving to their right, i.e. — the girls on the right face the front, and the girls on the left face the back.

At the same time, the boys move sideways to their right, into the centre, doing:

3 — "prysyadka z vynesennym nohy v storonu" (53)

1 — "potriyniy prytup" (31)

On the "prytup," the boys join right hands in the centre, extending their left arms out to the sides. The girls hold the boys' left hands with their left, right hands on the hips.

15a



## 8 bars:

a) The group has now formed a "zirka." In their "zirka," the dancers move ccw, with the boys going backwards, and doing:

6 — "viryovochka" (24)

1 — "potriyniy prytup" (31)

At the same time, the girls move forwards, doing:

3 — "tynok maliy" (12)

1 — "potriyniy prytup" (31)

b) The dancers break their star. The boys, with their arms extended out to the sides and facing their partners, do:

15b



1 — "vypad z velykym tynkom v povoroti" (17)

1 — "zvychayna prysyadka" (52)

1 — "odyn povorot u povitri" (80), turning to the left.

At the same time, the girls, with their hands on their hips and facing their partners, do on the spot:

4 — "potriyniy vybyvanets" (32)

16



4 bars:

Dancers form couples, joining right hands (32), and turn cw on the spot, with the girls doing:

3 — "bihunets" (8)

1 — "potriyniy prytup" (31)

At the same time, the boys do:

3 — "zvychayna prysyadka" (52)

1 — "potriyniy prytup" (31)

On the "prytup" the girls end up in the centre. They join left hands in the centre and extend their right arms out to the sides. The boys hold onto the girls' right hands with their left. Their right arms are extended out to the sides. The dancers have once more formed a "zirka."

17a



8 bars:

a) Moving ccw in their "zirka," all the dancers do:

4 — "bihunets" (8)

b) The dancers break their star, still moving ccw along a circular path. The girls move in front of

17b



their partners, and end up on the outside. Each couple joins hands, with arms criss-crossed in front (27). All dancers do:

4 — "bihunets" (8)

18a



8 bars:

a) The couples now form two groups of "fours," with alternate couples moving to the inside of the couple in front. In their "fours" the dancers join hands with arms criss-crossed in front (36). All continue moving ccw along a circular path, opposite each other, in one straight line, doing:

4 — "bihunets" (8)

18b



b) Now, each group of "four," turns ccw on the spot, doing:

4 — "bihunets" (8)

During this turn, the couples on the outside move forward, while the inner couples move backwards.

19



8 bars:

The two groups of "fours" again move along a circular path ccw, and form one straight line along the back of the stage. All do:

7 — "bihunets" (8)

1 — "potriyniy prytup" (31)

On the "prytup" all the dancers face the front, and join hands with arms criss-crossed in front (36).

20

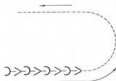


8 bars:

In one straight line, the dancers move towards the front of the stage, doing:

- 3 — "tynok maliy" (12)
- 1 — "potriyniy prytup" (31)
- 3 — "tynok maliy" (12)
- 1 — "potriyniy prytup" (31)

21



8 bars (or more if necessary):

The dancers release their hands, and making a  $\frac{3}{4}$  turn to their left, join hands by extending the right arm forward and the left arm back. In one line, the dancers move along a circular path ccw, and upon reaching the back of the stage, they exit through the right rear wings. All do:

- 8 (or more) — "bihunets rozshyreniy" (9)

## "KOZACHOK"

Allegro

## "MYKOLA"

This dance is a good example of the genre of thematic ("siuzhetni") folk dances, for it not only develops the theme in dramatic fashion but utilizes many of the popular steps in doing so.

"Mykola" is similar to the Byelorussian folk dance "Yurochka." Mykola (Nicholas), a devilish prankster, is teasingly rejected by all the girls because of his never-ending practical jokes. At the end of the dance, because of his humorous actions and open exuberance, he is accepted back as part of the group.

The dance was transcribed in the Zaporizhia region by Z. Syzonenko, and L. Bohatkova. It was adapted for the stage by Z. Syzonenko.

The festive dress worn by the girls and boys is of the Southern Steppe region of Zaporizhia. The girls' dress consists of: a "sorochka," "plakhta-stanok," "fartukh," "poyas," "kersetka," "vinok" decorated with long ribbons, and red coloured "choboty." The boys' clothing consists of: "sorochka," "sharovary" (all the boys' are coloured dark blue except Mykola's, whose are red), "poyas" (tied "po selyansky"), red coloured "choboty," and black "shapkas."

1a



16 bars:

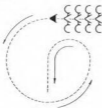
a) (12 bars) Entering the stage through the left rear wings, Mykola quickly runs around the entire area, looking it over, making sure that it will be suitable for dancing.

1b



b) (4 bars) Seeing that this spot is ideal, Mykola runs to the back of the stage, and looking to the left wings, claps his hands once, and calls out to the rest of the group: "Tut budemo tantsiuvaty" (We will dance here).

2a



16 bars:

With Mykola leading the way, the rest of the dancers enter the stage from the left rear wings. The group, consisting of eight girls and four boys, has formed four groups of "threes," with each boy between two girls. Each group holds hands criss-crossed in front (36). Following Mykola, the entire group circles the stage, and ends up in four rows down the centre, facing the audience.

2b



Mykola does:

7 — "tynok maliy" (12)

1 — "potriyniy prytup" (31)

7 — "tynok maliy" (12)

1 — "potriyniy prytup" (31)

The four groups do eight combinations of:

2 — "prosty bih" (7)

1 — "potriyniy prytup" (31)

3a



8 bars:

Placing their hands on their hips, the girls move to both sides of the stage doing:

6 — "dorizhka v povoroti" (77) turning ccw,

1 — "potriyniy prytup" (31), and end up facing the boys. Then, on the spot, they do:

3 — "potriyniy vybyvanets" (32)

1 — "potriyniy prytup" (31)

a) At the same time, the four boys extend their arms to the sides (24), and do on the spot:

1 — "prysyadka z vynesennyam nohy v storonu" (53) with the right foot,



3b



1 — "vykhylyasnyk" (38) with the right foot.

1 — "prysyadka z vynesennyam nohy v storonu" (53) with the left foot.

1 — "vykhylyasnyk" (38) with the left foot.

b) The boys now move to their new partners, as shown in the diagram, doing:

3 — "bihunets" (8)

1 — "potriyniy prytup" (31). On the "prytup" the boys end up between their new partners, facing the centre of the stage.

a) At the same time, Mykola extends his arms to the sides (24) and does on the spot:

1 — "prysyadka z vynesennyam nohy v storonu" (53) with the right foot.

1 — "vykhylyasnyk" (38) with the right foot.

1 — "zvychayna prysyadka" (52)

1 — "odyn povorot v povitri" (80)

1 — "zvychayna prysyadka" (52)

b) Mykola then moves to the centre of the stage, doing:

2 — "bihunets" (8)

1 — "potriyniy prytup" (31)

On the "prytup", Mykola faces the audience.

4



8 bars:

Mykola, in the centre of the stage, does:

8 — "prysyadky na kabluky" (57), with his arms extended out to the sides (24). At the same time, in each group of "three," the boys drop into

a full squat position, extending their right legs forward. The girl on each boy's left, has turned so that her back is to the centre of the stage. The boy holds onto her left hand with his left. The girl on his right, facing the centre of the stage, holds onto his right hand with her left hand. The girls hold onto the ribbons of their wreaths with their free hands, arms extended out to the side. In this position, all four groups turn ccw, with the girls doing:

7 — "potriyniy krok" (2)

1 — "potriyniy prytup" (31)

The boys, with their right legs extended forward, pivot on their left foot. On the last bar ("prytup") the girls end up with their backs to the centre of the stage, and place their hands on their hips, while the boys, jump up from their squat position, and do:

1 — "potriyniy prytup" (31), facing the centre of the stage.

5a



8 bars:

With their hands on their hips, the girls move behind their respective boys, and go into the centre of the stage forming a semi-circle around Mykola. They do:

3 — "bihunets" (8)

1 — "potriyniy prytup" (31)

In their semi-circle, the girls do on the spot:

3 — "nosok-kabluk" (47)

1 — "potriyniy prytup" (31)

At the same time, the boys, standing in their places, energetically clap

5b



their hands in time with the music.

At the same time, Mykola does:

4 — "prysyadky na kabluky" (57)

Then Mykola moves along a circular path in front of the girls, doing:

4 — "tynok maliy" (12)

As he moves by the girls, he tries to win their attention.

6



4 bars:

The girls hold onto their ribbons, extending their arms out to the sides, and move backwards, to both sides of the stage, doing:

8 — "viryovochka" (24)

At the same time, Mykola would like to hold back one of the girls. He looks to the right, then to the left, trying to choose the right partner for the dance, but seeing that they are all pretty, flounders undecisively.

At the same time, the four boys quickly move into the centre, doing:

2 — "bihunets" (8), and surround

Mykola. They loudly clap their hands above Mykola's head. Frightened, Mykola covers his ears, and drops into a full squat position.

7a



8 bars:

a) The girls, still holding onto their ribbons, move forward into a semi-circle again, doing:

4 — "tynok maliy" (12)

At the same time, the four boys return to both sides of the stage, doing:

8 — "prostiy bih" (7), and on the

last step turn around to face the centre of the stage. Mykola remains

7b



in the squat position still covering his ears.

b) In their semi-circle, the girls now do, with their left shoulders turned towards the centre:

2 — "vykhylyasnyk z potriynym prytopom" (40)

Upon seeing that the girls have returned, Mykola gets up, and again begins looking for a partner.

8



4 bars:

The girls, still holding onto their ribbons, move backwards to both sides of the stage, doing:

6 — "viryovochka" (24)

1 — "potriyniy prytop" (31)

As they move back, the girls bring their arms forward, up and then out to the sides. At the same time, the four boys again quickly move into the centre doing:

2 — "bihunets" (8), surrounding Mykola. Then, with their right hands, the boys make a motion, as if to hit Mykola on the head, but they hesitate, and only place their hands on his head. Seeing what is about to happen, Mykola bends over and covers his head with his hands in order to protect himself.

9a



8 bars:

The four boys, join hands forming a circle, and moving cw, do:

6 — "bokova prysyaka — vysoka" (55)

At the same time, the girls move into the centre, doing:

9b



9c



2 — "bihunets" (8), and joining hands, form a circle. In their outer circle, the girls move ccw, doing:

4 — "bihunets" (8)

Then, the four boys and eight girls break their circles, move backwards and form a semi-circle, doing:

2 — "potriyniy krok nazad" (3)

During all this, Mykola, in the centre does:

8 — "zvychayna prysyadka v povoroti" (83)

10a



8 bars:

a) One girl-soloist, holding onto her ribbons, arms extended out to the sides, moves across the front of the stage, doing:

5 — "tynok maliy" (12)

At the same time, Mykola does, first on the spot, and then following the girl:

10 — "povzunets" (63)

The girl turns around facing Mykola, who jumps up, and both do:

1 — "potriyniy pryutup" (31)

10b



b) Towards the end of the preceding action, two boys have quickly come to the front of the stage. As the girl and Mykola complete the "pryutup," one of the boys joins hands with the girl, arms criss-crossed in front (27), and takes her back into the group, both doing:

2 — "bihunets" (8)

10c



During this, the second boy puts his arm around Mykola's shoulders and

diverts his attention by whispering something in his ear. The rest of the group finds these antics amusing.

11a



8 bars:

a) two girl-soloists, with their arms around each other's waists, and free hands on the hips, move towards Mykola and the other boy, doing:

4 — "tynok maliy" (12)

11b



Mykola, who has already forgotten the first girl, sees the two girls, and wants to dance with them. The other boy holds Mykola back and continues his interesting story.

b) The two girls now move sideways to their right, looking back at Mykola, as if asking him to come and dance with them. They do:

6 — "bokova dorizhka" (20)

11c



At the same time, Mykola breaks away from the other boy and follows the girls, doing:

4 — "zvychayna prysyadka" (52)

The girls then quickly go to Mykola, one on each side of him, doing:

1 — "bihunets" (8)

12a



8 bars:

a) the two girls and Mykola join hands and face the audience. The girls place their free hands on their hips. The trio now turns cw on the spot, with the girls, one moving forwards and the other backwards, doing:

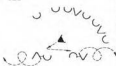
4 — "potriyniy krok" (2)

Mykola turns on the spot, doing:

12b



12c



13a



4 — "prysyadka z vynesenniam nohy vpered" (54)

Towards the end of the turning, two boys move forward, out of the semi-circle, one to each of the girls.  
b) The girls let go of Mykola's hands and hook right arms with the two boys, and all place their free hands on their hips. Turning cw, the couples move to both sides of the stage, doing:

4 — "potriyniy krok" (2), and end up facing the centre of the stage. In the meantime, Mykola doesn't know what to do. He seems lost — looking first at one couple, and then at the other. The rest of the dancers clap their hands in time with the music, laughing at Mykola's predicament and gradually move into their groups of "threes."

8 bars:

a) all dancers form their groups of "threes," joining hands, and free hands on the hips. Each group turns ccw once on the spot, with the girls, one moving forwards, and the other backwards, doing:

4 — "potriyniy krok" (2)

At the same time, the boys turn on the spot, doing:

4 — "zvychayna prysyadka" (52)

The groups end up facing the centre of the stage.

Mykola, seeing that he has been left alone, takes his hat off and gestures to the groups to come to him.

b) Still holding hands, the groups move towards Mykola, doing:

13b



4 — "potriyniy krok" (2)

As the groups move closer, Mykola puts his hat back on, raises his arms out to the side, then slowly lowering his arms, crouches into a full squat position. During this, the music is played very softly. As they approach Mykola, the groups bend forward, wondering what Mykola is up to.

14a



6 bars (or more, if necessary):

With a loud yell, Mykola leaps up into the air, doing:

1 — "lastivka" (72) (music — very loud)

The dancers, surprised by Mykola's unexpected leap, quickly straighten up and, laughing, look at each other with astonishment. Mykola, waving his hat above his head, quickly moves along a circular path, doing:

"mitelochka" (67)

The groups of "threes," join hands with arms criss-crossed in front (36) and follow Mykola, doing a continuous repetition of the combination:

2 — "prostiy bih" (7)

1 — "potriyniy pryup" (31)

The dance concludes with everyone exiting through the right rear wings.

14b





# "MYKOLA"

Allegro

The musical score for "MYKOLA" is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first system begins with a forte dynamic marking (*f*). The melody in the treble clef is characterized by eighth-note patterns, often beamed in pairs, and includes some triplet-like figures. The bass clef accompaniment provides a steady rhythmic foundation with chords and moving lines. The piece concludes with a double bar line in the final system.

# Effect of a Self-Management Program on the Performance of a Complex Task

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**Abstract:** The present study examined the effects of a self-management program on the performance of a complex task.

**Keywords:** self-management, complex task, performance

The present study examined the effects of a self-management program on the performance of a complex task.

The self-management program was designed to help participants monitor and control their performance.

Results showed that the self-management program had a positive effect on performance.

The self-management program was found to be effective in improving performance.

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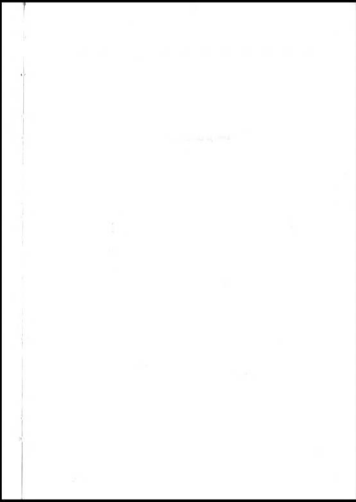
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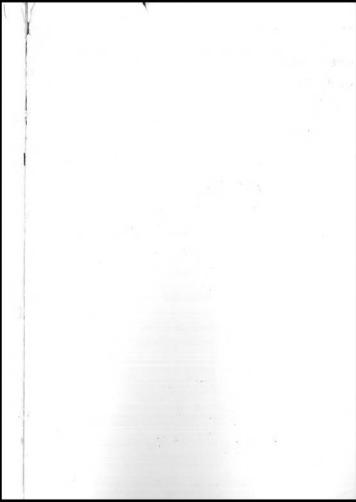
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