

AN ANALYSIS OF KOLOMYIKA STRUCTURES

Andriy Nahachewsky

The problem

Growing up as a participant and observer in the Ukrainian community of western Canada, I had experienced diverse dance forms and contexts. The more I thought about them, the more it became clear that this cultural community's lore was complex and its dance activities varied in very fundamental ways. However, I also became increasingly sensitive to the problem that all these activities were labeled as "Ukrainian dancing" and therefore placed in a single category in most people's minds. In dictionaries, in discussions with casual observers and even for "experts" and participants in the community themselves, there was a lack of clarity and articulation about the various activities within this realm.

Part of the problem was that the different kinds of dancing were all related, and their differences were often "hidden" in unexpected dimensions of the events. Furthermore, the biases of most commentators often lead them to emphasize the unity and consistency of "Ukrainian dancing" rather than elaborate on its diversity. This led to an impoverishment of understanding, as I saw it.

The goal of my doctoral research project was to explore the diversity that I saw in the dance activity and to develop a perspective, which could demonstrate the variety in a cohesive conceptual framework [Nahachewsky 1991]. I could generally describe the diverse meanings and the contexts for the various activities, but wanted to be able to show unequivocally that the forms of the dances differed as well, how much they differed, and where these differences appeared.

The strategy

Since the whole of Ukrainian dance was too large of a field to document carefully, I selected one particular subset of this realm, namely, one single name-category. The "*kolomyika*" is a popular dance in Canada, which exists in numerous historical and contemporary contexts.

Focusing specifically on this "one" dance, I developed the hypothesis that the *kolomyika* has existed in at least five discrete "traditions" in Ukrainian Canadian culture. I named them the "Early Social Kolomyika," the "National Kolomyika," the "Children's Kolomyika," the "Spectacular Kolomyika," and the "Recent Social Kolomyika." The Early Social Kolomyika was one of the fundamental dances in the repertoire of the peasants in western Ukrainian territories at the end of the nineteenth century, and was performed in many variations [Kolberg (1889) 1963: vii-viii, 2-6; Shukhevych 1902:78-80; Harasymchuk 1939:51-62; Harasymchuk 1956:171-176, 210-223; Saban 1987:357-362; and others]. It remained popular among many of the 160,000 Ukrainians who migrated to the Canadian prairies starting in 1891 [Nahachewsky 1985:82-90; cf. Martynowych 1991]. The National Kolomyika tradition began in Europe in 1921 and spread to Canada in 1926 when ballet master Vasyl' Avramenko began establishing his dance schools all across this country [Avramenko 1928; Pritz 1984:87-88, 91-98]. He and his followers taught these dances primarily for stage performance as vehicles for inculcating respect and support for the idea of Ukrainian national independence. Children's Kolomyika and Spectacular Kolomyika traditions have become popular in western Canada since World War Two, and particularly since

the 1960s. These forms are performed on stage by members of junior and senior performing groups respectively. Literally hundreds of new dances are choreographed each year by teachers in almost three hundred Ukrainian dance groups and schools across the country. *Kolomyiky* are commonly listed in their concert programs. A tradition of Recent Social Kolomyika also developed in the 1960s. It is performed once per night at dance parties and weddings as a specifically Ukrainian dance. Active participants (mostly members of stage dance groups) take turns performing elaborate and virtuosic "solo" steps in the centre of a large circle, while others stand around them and clap.

The strategy for analysis was to focus on a specific corpus of three representative performances from each *kolomyika* tradition. Each specific performance was to be documented as fully as possible, based on video or film recordings. Each documented dance was to be described according to consistent parameters, which would hopefully elucidate the differences in form between each tradition.¹ I had four conceptual foundations for this aspect of the project.

Firstly, I recognized the value of Kinetography Laban (Labanotation) as a means to present the movement material as a series of symbols on paper. Since it allows recording of simultaneous and sequential movement, and can include the smallest details and nuances, kinetography can be comparable to a phonetic transcription of speech or a musical score. The movement material in this study was notated as a basis for analysis. Selected kinetograms were included in the appendices.

Secondly, the Study Group for Folk Dance Terminology of the International Folk Music Council worked on the problem of structural analysis and proposed a standard terminology for structural studies. Among the several documents they produced is an article referred to as "The syllabus" [IFMC Study Group 1975]. According to this system, the movement content of a dance performance can be progressively divided into parts, sections, phrases, motifs, motif cells, and kinetic elements. The flow of movement is broken into these various units at points of contrast – change in factors such as the number of participants, type of movement, direction, formation, rhythm and dynamics. These segments are combined in various ways to form the whole dance.

Thirdly, I felt that the article "Determination of motive types in dance folklore" by György Martin and Ernő Pesovár was particularly relevant to my study [1963]. These scholars were participants in the work of the IFMC Study Group and had elaborated on the study of dance motifs, which were recognized as the fundamental building blocks of dance structures. They identified motifs in certain Hungarian dances by looking at selected elements in the movements: the duration of the motifs; the number and rhythm of the supports; the support structure; the support core; and the quality of the composition. These concepts are described below as adapted for my project. These selected criteria were used to organize motifs into a definite sequence: a motif catalogue.

The fourth conceptual precedent for my project was Adrienne Kaeppler's work with the morphology and structure of Tongan dance [Kaeppler 1972]. From this work I came to consider "emic" and "etic" aspects of the dance structures more carefully. Emic perceptions of the dances were clearly very important to my traditions, as different sub-sets of the community thought about their particular tradition of *kolomyika* in different ways. In the early social tradition, for example, most moves were not named and tended to blend into each other. In stage traditions, by contrast, the motifs were much more conscious and discrete. Even when structural components of the dances were conscious in the minds of the participants, they were conceived differently from community to community and from time to time. The lack of consistency between perspectives on the dance form among the various kinds of *kolomyika* dancers was part of my problem. None of the emic perspectives by themselves was appropriate for effectively comparing the traditions.

The designation of specific definitions for the structural units in my analysis was guided by two principles. On the one hand, the divisions needed to reflect those perceived by the dancing communities themselves as much as possible. In this way, the emically significant features of the dances would be highlighted and the analysis could hopefully reflect the elements through which the dancers communicated. Modifying this first principle, however, was the rule that the definitions must all be based on observable spatial and temporal criteria. Furthermore, once established, these criteria needed to be applied identically in all instances across all the different traditions. In other words, the "etic" categories were given primacy over the "emic" elements in this study to facilitate a "more objective" empirical comparison of these specific performances. I felt that adherence to these two principles would help neutralize my personal biases and allow the project to be verified or expanded by later researchers.

Motifs

Numerous publications have dealt with Ukrainian dance lexicon and attempted to provide more or less exhaustive lists of dance motifs, though most are based on relatively incidental movement features such as clicking heels or jumping [Verkhovynets' (1920) 1968:19-93; Avramenko 1947:19-26; Vasylenko 1971; Zerebecky 1977]. As Martin and Pesovár noted, such classification systems are too inconsistent for rigorous and detailed structural analysis [1963:297].

Motifs were defined in the IFMC Syllabus as the smallest structural units of the dance that existed in the consciousness of the dancer [1975:129]. In this study, basic concepts developed by Martin and Pesovár were adapted to the *kolomyika* material. Criteria were determined and applied as consistently as possible to all of the movements in the corpus. Because I was an insider to this culture, and particularly to several of the *kolomyika* traditions, I could attempt to reflect the communities' understanding of the dance structures in the definitions for the project. However, since the same movement sequence may be more conscious in the mind of a dancer in one tradition, but less explicitly recognized in another tradition, the definition of a motif was made more technical and mechanical for the purpose of this project. The defined criteria needed to be more precise and specific rather than less precise, so as not to be blind to physical differences among the five hypothesized traditions.

This strategy highlighted a contrast between the terms "motif" and "step" in this study. "Motif" (an etic category) was used in its technical sense, designating a movement pattern as defined in this study. "Step" (an emic category) was a movement pattern as perceived by the dance community itself. Often, steps and motifs were similar, so that many motifs could be given names based on community usage.² On the other hand, the exact definition of a step is rarely established by dancers. In this study, "motifs" were generally defined more narrowly, so that one "step" was often represented by a number of "motifs." The step *tynok*, for example, was commonly performed as motif "id." Versions of the step were still called *tynok* even if they were performed traveling forward (motif "ih" in the study), with an initial step to the side, (motif "ij") or high on the balls of the feet (motif "is"). The name (and the connection in the minds of the dancers) was retained when the arms performed a two-measure alternation ("oe") and when other optional elements were involved ("im," "io," "iu," "me," and so on).

After careful examination of the dances and experimentation with various options, the following definitions for the structural terms were established for this project. The terms and their definitions were intended to be compatible with the IFMC Syllabus.

Martin and Pesovár defined predominant, subordinate, and sporadic motifs. They simplified the task in their own paper by focusing on the predominant motifs and leaving the sporadic forms aside [1963:296]. A similar simplification was proposed for the *kolomyika* study. Motif repetition occurs very frequently in all the traditions of *kolomyika* in western Canada (and in the Hungarian and IFMC materials as well). Only irregular or transitional motifs occur individually.

These latter groups were de-emphasized, and only those motifs that repeat were analyzed. This strategy eliminated only some 3% of the movements in the flow of the dance. The repetition needed to be consecutive, and could be either identical or symmetrical.

Since the human body in motion can create a wide range of patterns with practically infinite variation and nuance, one of the difficult problems in identifying motifs was to establish consistent criteria to designate the point at which two movements are different enough to be treated as separate. The decisions needed to be based on comparison and contrast of observable spatial and temporal features of the motifs themselves. After experimentation with many different aspects of the movements, nine features were selected as motif-defining. These selections were based upon native concepts from the Ukrainian dance community, Martin and Pesovár's motif study, and Laban's spatial analysis. In the IFMC Syllabus, motifs were designated by lower case letters, and variants by a subsequent number. Since this project involved nearly four hundred motifs, it was necessary to use two letters. Thus, for example, the first motif was labeled "aa." Variants of motifs were defined by arm movements and positions, and occasionally by other special features: "aa1," "aa2," and so on.

Motif sequencing for the dictionary

Each of the nine motif-defining factors was "calibrated" to establish increments of significant differences in defining motifs. This type of motif definition provided a means of systematic organization of the data – the creation of a motif "dictionary" [Martin and Pesovár 1963:295]. To make the dictionary, each factor and each increment was assigned a specific order, somewhat like the letters of the alphabet. The dictionary allows a researcher to check the movement features of any named motif, to locate the name or occurrence of any given movement pattern, or to compare additional material at will.

Bodypart contacting the floor. The vast majority of *kolomyika* motifs are performed with only "the bottoms of the feet" contacting the floor. Separate categories, however, were reserved for motifs that involve other parts of the body, progressing from low to high, and including "the ankles," "lower legs," "forearms," "hands," and "head" respectively. Contact with the floor included touching as well as actually supporting body weight.

Duration. Given that two motifs have the same body part in contact with the floor, the duration of the movement was used as the second criterion to contrast them. This factor was similar to the first criterion proposed by Martin and Pesovár [1963:306]. The time from the beginning of one repetition to the beginning of the next established the duration of a motif. A "repetition" needed to include repetition of all defining factors in the motif. Motifs lasting one sixteenth of a note were listed first, followed by those danced during an eighth note, quarter note, and so on up to four whole notes (eight measures) in length. The few motifs performed "through the music" were treated as if they were performed to the beat.

Rhythm of foot contacts. The third feature used to identify motifs was the rhythm of floor contacts with the feet. Some motifs involve a single foot contact, while others involve a series of contacts. The duration of the entire motif was divided into shorter segments depending on when contact is made with each foot. Motifs were organized by the duration of each successive rhythmic segment, ascending in sixteenth note increments. This criterion was similar to the one used by Pesovár and Martin [1963:298]. An important difference, however, was that the earlier system dealt specifically with weight transferences, while the present project counts both weight transferences as well as "touching" the floor with little weight.

Index of foot contacts. An "index of foot contacts" was calculated for each motif by looking at the footwork during its performance. This concept was also taken from Martin and Pesovár's work, and applied with certain modifications [1963:299-300].³ If the dancer hopped on one foot, that "support change" was assigned an index number "*1." If the dancer changed to one foot

from the other, the support change was assigned a value of "2." If the dancer transferred to one foot from two feet, the movement was designated with an index of "3." A change to two feet from one foot was recorded as an index of "4," and a jump onto two feet from two was assigned a "*5." An asterisk "*" was placed before any number to indicate that both feet leave the floor during the change. A motif involving two changes of foot contacts was described by a two-digit index. Thus, depending on how many times the dancer contacted the floor and which feet he or she used, each motif was assigned a multi-digit number which served as its index of foot contacts.

A waltz step, for example, would be assigned an index of "222." A triple jump in athletics would be designated "*1*2*4." In the dictionary, the motifs within any one rhythmic category were arranged numerically: *1, 2, *2, 3, *3, 4, *4, *5.

An index of "2" was assigned for ordinary weight transferences to one foot from the other. In these cases, the weight is gradually released from one foot while it gradually shifts to the other. In other cases, such as a *coupé* (a movement in ballet when one foot "cuts" into the place of the other to take the dancer's weight) the shift was marked "*2" since the movement involves a jump, however minute. In yet other motifs, including stamps, weight is transferred onto the one foot much faster than it is released from the other. Here an index of "43" was deemed more appropriate. (See motif "rd1" below)

Height of centre of gravity. The three categories of "low," "medium," and "high" correspond with Laban's designation of basic levels for the centre of gravity. Given that all previous factors are equal, motifs performed in squatting positions (with more than the first degree of contraction of the knees) were listed first in the dictionary. Motifs performed while standing at normal height were listed next, while movements which involve dancing up on the balls of the feet were placed last.

Spinning. Motifs were further differentiated based on the factor of rotation. They were sorted into three categories in this regard; "no spin," "individual spin," and "group spin" respectively.

Twisting. A motif with a twist involves rotation of one end of the torso in a given direction and back. Motifs "without a twist" were listed before motifs "with a twist."

Direction of leg gestures. Martin and Pesovár noted "passivity or activity of the free leg" as a factor determining the subtypes of motifs [1963:306]. The direction and number of gestures was treated as a motif-determining feature in this study as well. When the free leg takes an active part in the dance motif, it can move in a number of directions. Using Laban's spatial analysis (but without the contrast between right and left),⁴ six basic directions were identified. These were "in place," "front," "front-side," "side," "side-back" and "back." Gestures "in place" involved bending the leg underneath oneself, turning in and out, and other movements directly below the body. Given that all previous factors were equal, motifs with no gestures were listed first in the dictionary, followed by those with a gesture in various directions following the sequence listed above. Second gestures became significant in ordering the motifs if the first ones were the same.

Direction of foot contacts. The direction of foot contacts generally relates to locomotion of the dancer. As with leg gestures, the motifs were ordered by the direction of their first, then second, then third contact sequentially. Motifs with contacts "in place," "forward," "forward-side," "side," "side-back," and "back" were listed in this order. The number of foot contacts equaled the number of rhythmic elements for each motif.

Each repeated movement sequence, then, that could be contrasted by any of the above features was assigned a unique motif symbol consisting of two lower case letters in alphabetical order.

Arm movements and positions. The common designation of each motif as a "step" reflects the dancing communities' concept that footwork is essential to the definition of different movements, whereas the arms might be used to embellish and vary them. In accordance with this general perception, arm movements and positions were used to designate variants of motifs. The *kolomyika* material analyzed in this project was characterized by a wide variety of arm movements and positions. Motif variants were designated by a unique number following their letter symbols.

Since the arms are often placed in a specific position and remain there while the motif is repeated, it was not difficult to identify the variants of most motifs. Forty-three positions for the arms were identified as significant, including those which involve holding onto fellow dancers in various ways. These positions were assigned a sequence following as closely as possible the order for spatial directions outlined above. All arm positions at a low level (below the shoulders) were listed first, beginning with those "in place" (straight down) then progressing "forward," "forward-side," to the "side," "side-back," and to the "back." Arm positions at a medium level (at approximately shoulder height) appeared next, in this same sequence. Finally, arm positions in a high level (above the shoulders) were listed, again in a similar order. The specific sequence of significant arm positions, their verbal descriptions, kinetograms, and abbreviations for the appendices were given in the list of abbreviations in Appendix 1.2 of the dissertation.

Motifs which are performed with asymmetrical arm positions and motifs performed with arm movements rather than static positions were listed with the position that is highest and farthest back. The lower, more forward arm position or movement became relevant secondarily. Laterally symmetrical arm positions (those with left and right reversed) were treated as identical.

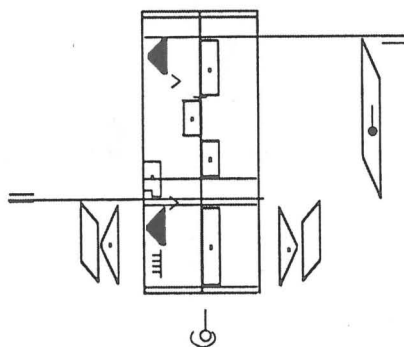
Other significant features. As noted above, an additional factor occasionally came into play when two movement patterns were identical in all the respects described above, yet could not be treated as equivalent because of dancer perceptions. Their differences involve carrying a partner, turning at different rates, or complex arm movements. In these rare cases, the movements were each designated as subvariants of the motif, and designated as "fd3a" and "fd3b," for example.

Non-significant features. Though the motifs in this study were defined by a complex series of contrasts, it is important to note that many other movement factors were not selected as relevant. Thus, head movements, leaning with the torso, directions of paths, height of leg gestures, size of steps, dynamics, and many other aspects of the dance remained insignificant as far as the motif determination is concerned. Likewise, differences in direction, level and rhythm smaller than the calibrated units were not dealt with in the present analysis.

The eleven consecutive features by which movements were compared and contrasted resulted in the identification of 391 motifs and some 650 variants in this body of data. Each was presented in a predictable order in the motif dictionary [Nahachewsky 1991:321-606]. Numerous observations were made regarding the particular role of certain specific motifs in the dances.


Here are examples of motif variants from the corpus:

hp2



hp2

obertas

Features rhythm - ; index *122; height medium; individual spin; no twist; gesture directions – back, side; support directions – place, place, place; arm positions – medium level, side.

Incidence: Early Social: none

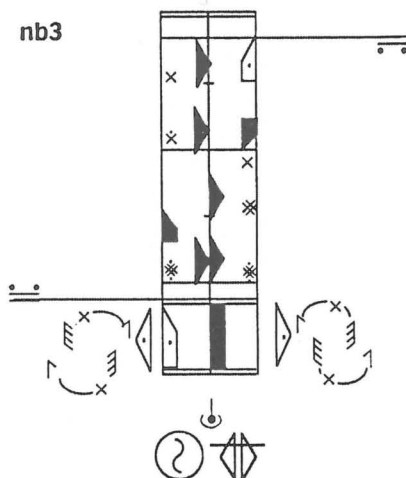
National: none

Children's: none

Spectacular: none


Recent Social: N16-17 (12.2 girls), N49-51 (17.1g), N140-142 (14.5g), P117-118 (12.3g)

Related motifs: none



nb3

prysiadka pereskok

Features: rhythm - ; index *4*3*2*1; height - low, medium; no spin; no twist; gesture directions - front-side, side-back, front-side; support directions - side, side, side, side; arm positions - medium level, side, holding shoulders of neighbor.

Incidence: Early Social: none

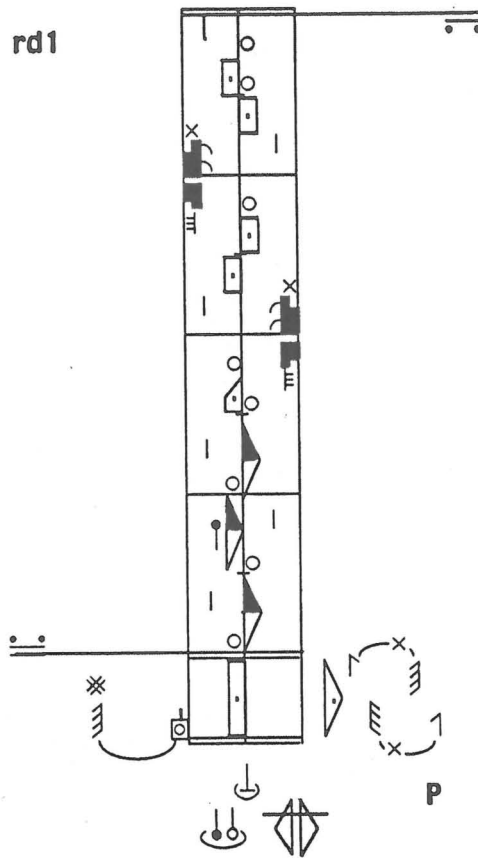
National: none

Children's: H19 (8.all boys)

Spectacular: none


Recent Social: N217-220 (32.12boys), P4-6 (20.10b), P123-127 (33.5b), Q110 (6.8b)

Related motifs: mv, na, nd



rd1

"step, behind, step, touch, *chovhanets'*, *chovhanets'*"

Features: rhythm - ; index 4343434343*1243*143; height medium; no spin; no twist; gesture directions - back, front, place, back, front, place; support directions - side, side, side, front-side, place, front, place, place, front, place, place; arm positions - medium level, side, holding shoulders, and medium level, hands on *kiptar* (vest).

Incidence: Early Social: none

National: none

Children's: none

Spectacular: M23 (8. most dancers)

Recent Social: none

Related motifs: fo, ht, pb, rc

Macrostructures

The standardized description of the macrostructural units was based primarily on the IFMC Syllabus, which referred to motifs, phrases, sections, parts, and dances. In each case, I defined each level more specifically and concretely than IFMC. This allowed a more mechanical and consistent application of the definitions and more directly comparable descriptions of the forms performed in each tradition.

Phrases. A phrase was defined as a series of one or more motif sequences which involve continuity in arm linkage, locomotion, formation and rotation. The borders of phrases, then, are made apparent by changes in the connections between dancers, differences in traveling, altering the formation, or by the beginning or end of a spin.

Changes in locomotion were defined as contrasts between stationary and moving motif sequences, as well as contrasts in the direction traveled during a given motif sequence. Gradual changes in direction or speed were not recognized as ending a given phrase. In some instances, only one of these factors changes to denote the break between two phrases. In other cases, two, three, or all four factors are involved at the same time. Dance phrases are sometimes related to musical phrases, though not always.

Sections. A section of a *kolomyika* is composed of a number of phrases performed in a given formation and as long as the character of the music remains constant. Each section, then, consists of one or more phrases in which the dancers travel into a new arrangement, followed by one or more phrases performed there.

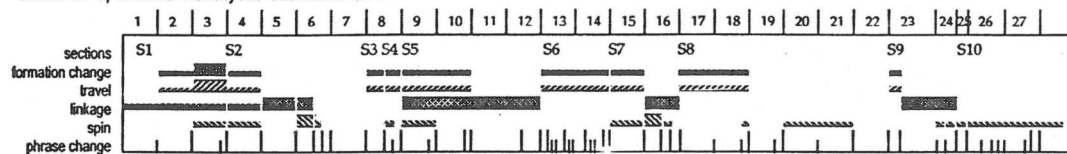
A formation is a basic arrangement of the participants of the dance in the dance space (a circle, a line, rows and columns, and so on). It is possible for the dancers to spin, shift, change places, change directions, and move in other ways without changing their formation fundamentally. Numerous variants to the basic circle formation then, (large circle, small circle, holding hands, standing in couples, and so on), do not constitute independent formations. A circle with dancers performing in its centre, however, constitutes a special formation and merits its own section. Sections are denoted in the charts by upper case "S" followed by a respective number in subscript.

Parts. A part of a dance consists of one or more sections which demonstrate consistency in the character of the music. Gradual changes in the tempo of music do not define limits of a part.

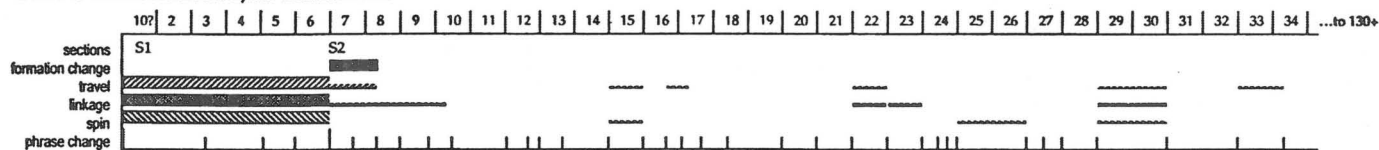
Dances. In this study, a dance consists of one or more parts, and is bounded by the beginning and end of the musical accompaniment. The dance is perceived as a self-sufficient whole and has a name – "*kolomyika*" in our cases.

Dance Cycles. A dance cycle is a series of dances which are perceived and performed in a regular relationship in a given cultural community (compare Giurchescu 1987). Dance cycles, although not included in the original IFMC Syllabus (but are included in this volume), form a natural continuation of the structural units and are of some relevance to the study of *kolomyiky*.

Dance M. Spectacular Kolomyika. Saskatoon 1975



Dance Q. Recent Social Kolomyika. Edmonton 1988



The charts show macrostructures of a sample dance from each of the different *kolomyika* traditions. Since the Early Social and the Recent Social *kolomyiky* are quite lengthy, only the first part of these dances is shown here. Sections are indicated by numbers. Sequences of motifs are evident from the horizontal bars indicating formation change, travel, arm linkage, and spin. Thinner bars indicate that some of the dancers are involved, but not others. Phrase changes are indicated by short vertical lines at the bottom of each chart.

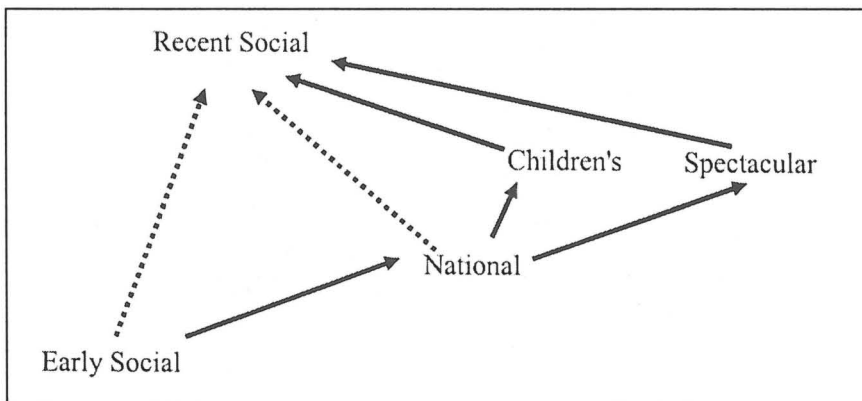
A constellation of Kolomyika traditions

In general, the structural analysis supported the hypothesis established for the project. Each of the five *kolomyika* traditions is quite different in form. Each dance shared more motifs with the other dances in the same tradition (average 27.6%) than with dances in the other four traditions (average 11.8%). Many motifs were found to be performed in only one *kolomyika* tradition, and not in the other four. The macrostructure charts also show strong similarities within each tradition but consistent contrasts across traditions. Each tradition of *kolomyika* is quite specific. Indeed, it is striking that these clearly different kinds of dancing are all called by the same name – *kolomyika*.

Some traditions contrasted sharply in terms of both their motif lexicon and their macrostructure (Spectacular and National do not have much in common, nor do Spectacular and Children's). Other pairs of traditions shared relatively more motifs, but differed greatly in macrostructure (Recent Social and Children's, Recent Social and National). Yet other pairs of traditions appeared to be more closely related through both lexicon and macrostructural features (Children's and National).

Since the data sample included only two or three dances for each tradition, the majority of the observations for the dissertation project remained qualitative. The technical aspects of the analysis served primarily to neutralize the emic assumption that "all *kolomyiky* are the same dance," somewhat as an x-ray allows a specialist to see what is not visible to people with their naked eyes. The technical analysis also helped gauge the degree of difference among the *kolomyika* traditions.

The five *kolomyika* traditions can be imagined as a constellation, each point situated in certain relationships with the others, as represented in the figure below. Important patterns relating to genealogical relations, theatricality and individualism are suggested by the research.



Genealogical Relationships. Four "generations" of *kolomyika* traditions can be discerned in the constellation, based on the time of emergence of each tradition and its relationships with the tradition(s) that existed before. The diagram above involves an implicit time line moving from bottom to top. Some of the features of each *kolomyika* tradition were inherited from their "parent" tradition. Thus, for example, the National *Kolomyika* tends to involve a repeated pattern of group circling phrases that is characteristic for the Early Social *Kolomyika*. Children's *Kolomyiky* inherited many motifs from the National *Kolomyika* tradition. Recent Social *Kolomyiky* likewise involve the use of many motifs from Children's and Spectacular *Kolomyiky*. Each new tradition also contrasts from its parent tradition in some clear and important ways.

Theatricality. The diagram of *kolomyika* traditions can be seen as representing a continuum from less theatricality to greater theatricality as one scans from left to right across the page. Particularly in terms of their macrostructure, the participatory traditions are quite distinct from the presentational (stage) traditions [compare Nahachewsky 1995]. Participants in the Spectacular *Kolomyika* tradition are most concerned with artistry and communication to an external audience, and demonstrate the general Canadian aesthetic values esteeming virtuosity, novelty and high energy. This emphasis leads to increasingly complex macrostructures. The motifs also tend to be longer, more complicated and more diverse. Repetition of any kind is eschewed. The National and Children's *Kolomyiky* share this tendency, but to a lesser degree. Among the participatory traditions, the Recent Social *Kolomyika* shows more tendencies to theatricality than the earlier tradition.

Individualism. The various *kolomyika* traditions reflect a concern for group unity in some cases, and individualism in others. The constellation figure reflects a continuum from greater unity to greater individualism as one follows from bottom to top. The structures of Early Social *Kolomyiky* reveal a strong emphasis on group dynamics, as the phrases and formations require overall conformity from all participants. National *Kolomyiky*, as well as the Children's and Spectacular *Kolomyiky* require a degree of group unity as well, expressed in the disciplined execution of the motifs in unison, and the creation of straight lines, round circles, and other formations. Indeed, these traditions involve an increasing commitment to attend rehearsals to unify the dancing of each participant. However, the Children's and Spectacular *Kolomyika* traditions belie a tendency to greater individualism by the increasing incidence of polykinetic passages – phrases or sections where one subgroup of the dancers perform one series of motifs while other dancers perform contrasting ones. These are evident in the macrostructural charts as half-height phrase lines and horizontal bars.

In the participatory Recent Social tradition, individualism is expressed most clearly by each performer as he or she decides which motifs to perform and when. In the staged traditions, the individualism of the dancers is submerged to allow for personal expression by the group's choreographer. This is especially clear in the Spectacular *Kolomyika* tradition.⁵ Choreographers' individualism for each tradition also increases with time on the diagram.

The constellation figure, reflecting the patterns of genealogy, theatricality and individualism, indicates meaningful relationships between the five *kolomyika* traditions. This suggestion is strengthened by the fact that the Children's and National *Kolomyiky*, the two traditions that are located in the centre of the constellation, share the highest frequency of motifs across traditions,⁶ and display the most hybrid macrostructures in relation to the others.

I argue that the tool for structural analysis developed for this project is useful for comparing related dance traditions as they are manifested in documented performances. The analysis can reveal elements that are shared among many variants of the dance, as well as those that are characteristic of only some sub-groups within the researched material. The tool for analysis can also be useful for testing or challenging emic perceptions about similarity and difference. Interview methods would not have been as effective in revealing the diversity of the "*kolomyika*"

phenomenon and its internal relationships because of the participants' tendency to see it all more or less as one.

This tool for analysis could be applied to the forms of additional dance traditions to identify similarities and differences. The dictionary of motifs and macrostructural units can be adapted and expanded to include other *kolomyika* performances, other Ukrainian dances and to the repertoires of other cultural groups.



"Kolomyika from the ballet *The Calling*, 1984" Ukrainian Shumka Dancers, Edmonton, Canada
(Major 1991: 24; photograph by Ed Ellis).

The structure of a spectacular kolomyika is characterized by the absence of improvisation, many short non-repeating phrases with complex motifs, and dense choreographic texture.



"Kolomyika." Beginning of the dance with the women, from Chortovets', near Obertyn, western Ukraine.

Reproduced from Oskar Kolber, *Pokucie 3* (Krakow: Uniwersytet Jagiellonski, 1888), page xii.

The structure of an early social kolomyika is characterized by frequent improvisations in selection of motifs and sections of the dance. Many phrases are extended and repeated, often using short and simple motifs.

ENDNOTES

1. I encountered some difficulty in securing three complete documentations for the historical genres (Early Social Kolomyiky and National Kolomyiky were not being performed any more in Canada by the time of my research). I had to settle for incomplete or substitute materials in a few cases.
2. Names were associated with the motifs where possible in Appendix 1.1 of the dissertation [Nahachewsky 1991:330-352].
3. The indexing system used here differed in several ways from that of Martin and Pesovár. Firstly the numbering of changes "3" and "4" is reversed to emphasize the landing in each case. This strategy, connected with the requirement of repetition, simplifies the problem they have with the initial number for each motif. Rather than reducing the system to only three index numbers, I retained separate numbers for all five possibilities of foot contacts. Together with the use of the asterisk, this system differentiates motifs into more, rather than fewer groups.
4. "Right" and "left" were not significant here because motifs in this study could be repeated symmetrically.
5. This is reflected in the structural analysis data, since very different motifs were used by choreographers in each of the three spectacular *kolomyiky*. The internal consistency of the Spectacular Kolomyika was lowest in terms of shared motifs (only 5.1%), but very strong in terms of macrostructural features (mid-length, fixed, complex dances with a chain composition, many phrases, many sections, an increased incidence of multiple parts, a strong tendency to polykiny, and so on).
6. The cumulated average of shared motifs across to other traditions for the Children's and National *kolomyiky* were 21.7% and 17.3%, while the cumulated averages for the Early Social, Recent Social and Spectacular traditions were 9.3%, 7.3% and 5.4% respectively.

REFERENCES CITED

AVRAMENKO, Vasyli

1928 *Ukrains'ki natsional'ni tanky: opys* [Ukrainian national dances: a description]. Winnipeg: Shkoly ukrains'koho natsional'noho tanku.

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

GIURCHESCU, Anca

1988 "The dance discourse: dance suites and dance cycles of Romania and elsewhere in Europe." *Dance studies* 11:9-71. Jersey, Channel Islands, United Kingdom: Centre for Dance Studies.

HARASYMCHUK, Roman [Harasymczuk]

1939 *Tance huculskie* [Hutsul dances]. *Prace etnograficzne* [Ethnographic studies] 5. L'viv [Lwow]: Towarzystwo Ludoznawcze.

1956 *Rozvytok narodno-khoreohrafichnoho mystetstva radians'koho Prykarpattia* [The development of folk-choreographic art in Soviet Precarpathia] (candidate's dissertation). Kyiv: Akademiia Nauk URSR.

IFMC STUDY GROUP FOR FOLK DANCE TERMINOLOGY

1975 "Foundations for the analysis of the structure and form of folk dance: a syllabus. Report of the International Folk Music Council Study Group for Folk Dance Terminology." William C. Reynolds (translator). *Yearbook of the International Folk Music Council* 6:115-135. Kingston, Ontario, Canada: International Folk Music Council. (See chapter 2 in this 2007 volume.)

KAEPLER, Adrienne L.

1972 "Method and theory in analyzing dance structure with an analysis of Tongan dance." *Ethnomusicology* 16:173-217. Ann Arbor, Michigan: Society for Ethnomusicology. (See chapter 3, in this 2007 volume.)

KOLBERG, Oskar

1963(1889) *Pokucie* [The region of Pokuttia] 3. *Lud, jego zwyczaje, sposób zycia* [The people, its traditions, and way of life]. Kraków: Uniwersytet Jagiellonski. Reprinted in *Dzieła wszystkie* [Collected works] 33. Warsaw: Polskie Towarzystwo Ludoznawcze.

MAJOR, Alice

1991 *Ukrainian Shumka Dancers: tradition in motion*. Managing editor, Gordon Gordey. Edmonton, Canada: Reidmore Books.

MARTIN, György; PESOVÁR, Ernő

1963 "Determination of motive types in dance folklore." *Acta Ethnographica Academiae Scientiarum Hungaricae* 12:295-331. Budapest: Akadémiai Kiadó.

MARTYNOWYCH, Orest

1991 *Ukrainians in Canada: the formative period, 1891-1924*. Edmonton: Canadian Institute of Ukrainian Studies Press.

NAHACHEWSKY, Andriy

1985 *First existence folk dance forms among Ukrainians in Swan Plain, Saskatchewan and Smoky Lake, Alberta* (master's thesis). Edmonton: University of Alberta, Department of Slavic and East European Studies.

1991 *The kolomyika: change and diversity in Canadian Ukrainian folk dance* (doctoral dissertation). Edmonton: University of Alberta, Department of Slavic and East European Studies.

1995 "Participatory and presentational dance as ethnochoreological categories." *Dance research journal* 27(1):1-15. Brockport, New York: Congress on Research in Dance.

PRITZ, Alexandra

1984 "The evolution of Ukrainian dance in Canada." Manoly R. Lupul (editor), *Visible symbols: cultural expression among Canada's Ukrainians*:87-101. Edmonton: Canadian Institute of Ukrainian Studies.

SABAN, Larysa

1987 "Narodni tantsi" [Folk dances]. Iurii Hoshko (editor), *Hutsul'shchyna: istoryko-etnografichne doslidzhennia* [The Hutsul region: a historico-ethnographic study]:353-362. Kyiv: Naukova dumka.

SHUKHEVYCH, Volodymyr

1902 "Hutsuls'kyi danets'" [Hutsul dance]. *Hutsul'shchyna* [The hutsul region] 3. *Materiialy do ukrains'ko-rus'koi etnol'ogii* [Materials on Ukrainian-Ruthenian ethnology] 5:78-80. L'viv: Naukove tovarystvo im. Shevchenka.

VASYLENKO, Kim

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

VERKHOVYNETS', Vasyi'

1968(1920) *Teoria ukrains'koho narodnoho tanka* [Theory of Ukrainian folk dance]. 4th revised edition. Kyiv: Mystetstvo.

ZEREBECKY, Bohdan

1977 *A standardization of the basic Ukrainian folk dance steps*. Saskatoon, Saskatchewan: Published by the author.