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Some Common Forms of Ritual Songs. Slavic-Baltic (Ukrainian-Belarusian-Polish- Lithuanian) Area

Apie kai kurias tipines ritualinių dainų formas:

slavų ir baltų (ukrainiečių-baltarusių-lenkų-lietuvių) arealas

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Abstract

The author examines more than a dozen song forms of Lithuanian folklore, which have parallels in Ukrainian folk songs. By mapping the key rhythm-syllabic forms of the ritual songs of the Ukrainians, the author established about 400 areas of distribution of typical song forms. It turned out that the many ritual areas extend beyond the Ukrainian ethnic territory to the north and east. Some of them reached the south of Lithuania (Dzūkija, Suvalkija, and to a lesser extent Aukštaitija). The article briefly comments on such polyethnic melodic forms, compares their genre and structural features.

Keywords: traditional ritual songs, musical forms, Lithuania, Ukraine, Slavonic-Balt Early Traditional Macro-area.

Anotacija

Autorė analizuoja keliolika lietuvių liaudies dainų formų, turinčių paralelių ukrainiečių liaudies dainose. Kartografuodama pagrindines ukrainiečių ritualinių dainų ritmines-skiemenines formas, autorė nustatė apie 400 tipinių dainų formų paplitimo sričių. Paaiškėjo, kad nemažai ritualinių dainų zonų driekiasi už Ukrainos etninės teritorijos ribų į šiaurę ir rytus. Dalis jų siekia Lietuvos pietus (Dzūkija, Suvalkija), kiek mažiau Aukštaitiją. Straipsnyje trumpai komentuojamos tokios polietninės melodinės formos, lyginami jų žanriniai ir struktūriniai bruožai.

Reikšminiai žodžiai: tradicinės ritualinės dainos, muzikinės formos, Lietuva, Ukraina, slavų ir baltų ankstyvasis tradicinis makroarealas.

1. Introduction

In the last decade, I have worked on a typological description of the main types of traditional ritual melodies created by Ukrainians and Belarusians. These are songs that accompany the holidays and labor seasons of the calendar cycle, wedding songs, and those that are performed at the birth of a child. The total fund of recorded melodies (audio recordings and notations) amounted to more than 50,000 samples.

Typological groups (typological families) of melodies were distinguished by methods characteristic of the Ukrainian ethnomusicological school, formed at the beginning of the twentieth century by Stanislav Ludkevich, Filaret Kolessa, and Kliment Kvitka and substantially renewed between 1990 and 2010 (Луканюк 2016; Клименко 2020: sections 5–6). Among the samples of songs that have a common ritual function (purpose), general forms were sought, namely, rhythmic schemes of the mensural (non-accent) type, consistent with the syllabic schemes of verses. These **rhythmsyllabic models** (patterns) served as the basis for

the creation of a series of melodic variations of a certain form. I have created special genre registers of melodic forms (about 160 types of key rhythm-compositional models), presented in the form of a series of typological tables. For each genre melotype, mapping was carried out (about 400 areas of distribution of typical song forms were established). These tables and maps (132) were published in the second volume of my monograph (Клименко 2020: Atlas).

Areas of melodic types – typological models (melody forms, melotypes) – were not always limited to the Ukrainian ethnic territory. Many maps of the Atlas have been found to have a continuation in the ethnic territories of the Slavic neighbors of the Ukrainians – primarily in the Belarusian ethnic territory, secondly in the Polish ethnic territory, and to a small extent in the regions of Russia adjacent to Ukraine where the rural population speaks Russian language.

It is important that several maps extended towards Lithuanian ethnic territory. I called the common polyethnic space the “Slavonic-Balt Early Traditional Macro-area.” In this article, I will use the abbreviation SBEM to denote it. Its outline is shown on map 1, published in *Lietuvos muzikologija*






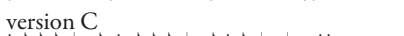






(Klymenko 2015: 158). I studied the series of academic and contemporary Lithuanian collections, primarily those representing the traditions of southeastern Lithuania (Dzūkija) and (to a lesser extent) southwestern Lithuania (Suvalkija) as well as some adjacent zones of northeastern Aukštaitija.¹ It was in these regions that ritual melodies of different genres common with Ukrainian ones were discovered.

In this article, I will comment on a dozen of the most notable cases of Ukrainian-Lithuanian melotypological contact, identifying parallels that should be studied in the future.² In the description of song forms in Ukraine, their rhythmsyllabic codes are used (see Table 1), consisting of a note code that marks the type of rhythmic organization (quarter note – two-dimensional rhythms, eighth note – three-dimensional [iambo-choreic] rhythms), and from

numerical code, where the numbers show the number of syllables in syllabic groups (after modeling the original forms), and the number of numerals indicates the number of syllabic groups in the form – 2 or 3 groups (less often – another number). These designations will be clear after viewing the music samples (Figures 1–4) presented in the article. The text uses a shorter form of the code – only a conditional verse model (denoted by the letter V).³

The specificity of my approach, in addition to the main, melotypological method, is the arealogical one – the phenomena are compared simultaneously with their geographical characteristics (data on the localization of the compared melodies). Therefore, the analytical part of the article contains numerous references to the produced and published maps.

Table 1. Rhythmsyllabic codes for the description of song forms in Ukraine.

	Rhythmic pattern / model	Code	Types of compositions	Genres*	Location in Lithuania
1.	version A:  version B: 	♩557	♩557 ¹ ♩557 ² ♩5557	U: wedding, lyric songs B: wedding P: wedding L: wedding	Dzūkija, Aukštaitija
2.		♩57	♩57 ²	U: wedding, harvest, spring songs L: wedding, singing while plowing	Dzūkija, Suvalkija, Aukštaitija
3.	version A  version B  version C 	♩553	♩553 ²	U: wedding, carols B: wedding, carols P: wedding, carols L: carols	Dzūkija
4.		♩55	♩55 ²	U: wedding, spring songs, carols B: wedding, P: wedding L: wedding	Dzūkija, Suvalkija, Aukštaitija
5.		♩7	♩7 ³ , ♩7 ²	U: wedding, harvest P: wedding L: wedding, harvest	Dzūkija, Suvalkija
♩ΠΠ7;7			U: wedding, spring songs P, L: wedding B: winter games	Dzūkija, Aukštaitija	
6.	version A:  version B: 	♩*43	♩*43 ²	U: harvest, spring songs B: wedding L: various genres	Dzūkija
7.		♩433	♩433 ^{1/2} ♩4T3 ^{1/2}	U: spring songs, wedding B: wedding L: various genres	Dzūkija, Suvalkija, Aukštaitija
8.	 and other rhythmic schemes of the rubat (non-algorithmic) type	V 6	V 66 ²	U: wedding P: wedding, harvest L: wedding	

* Ethnic designations: U – Ukrainians, L – Lithuanians, B – Belarusians, P – Poles

2. The general system of ritual song genres among the ethnic groups of the SBEM

The core of the traditional musical culture of the ethnicities which are included in the SBEM (Ukrainians, Belarusians, Poles, and Lithuanians) is:

- a presence of a cycle of key calendar holidays, agricultural seasons, and socially significant moments of human life, involving the song component;
- winter and summer sun turns (accordingly, winter feasts and green feasts / *Kupalo* / *petrivka*);
- relics of the ancient spring new year (*Maslianytsia* / *Kolodii* / *volochebnyky* / *lalyshchyyky* / *rantsiuwannia* etc.);
- processes of growing and harvesting (spring-summer season), holiday at the end of harvesting;
- the birth of a person, their initiation (integration into the adult community) in the wedding ritual, death;
- the developed ritual-song arrangement, made by the rural community (family), of the main dates and seasons of the calendar and agricultural year, as well as the crucial moments of a person's life (birth, wedding [simultaneously with the elements of initiation], death). The typical (canonical) tunes were strictly assigned to certain ritual circumstances.

I will name those ritual cycles that are known to both Ukrainians and Lithuanians.

The core of the winter cycle of the SBEM (caroling) is made up of Ukrainian songs. Belarusians, Poles, and Lithuanians adjoin them in separate positions. In the repertoire of Dzukia, there are songs belonging to the song type V553 (see paragraph 3.3), common for Ukrainians, Belarusians, and Poles (КЛИМЕНКО 2020: map A16). Certain features of the Lithuanian group of carols with the refrain *Leliumoj* also allow us to consider it in the morphological system of the SBEM (see 4.1.3).

Relic songs of the old spring new year united Belarusians (*volochebnye*), Poles (*konopelky*, *dyngusy* [Juzala, 2009, 2012]), and Lithuanians (*vėlyky lalavimas*). The core of this tradition (in terms of the power of its areal manifestation) is the center and north of the Belarusian ethnic territory (Konstantinova, 2013). Among Ukrainians, this genre has survived only in local manifestations (see 4.1.2).

The summer season for harvesting grain and making hay is actively accompanied by singing among all ethnic groups of the SBEM (КЛИМЕНКО 2020: map A41). Among the summer melodies there are melodic types common for Ukrainians, Belarusians, Lithuanians, and Latvians (these are songs of the “reaping song-cry” group), for Ukrainians

and Lithuanians (songs with a verse base V7), and for Lithuanians and Belarusians (a group of framed forms of Poozerie, see 4.1.4). There are also numerous cases of penetration of Polish songs with the refrain *Plon* (see 3.10) into the neighboring territories of Lithuania, Belarusia, and Ukraine.

Kupalo is one of the dominant holidays of Ukrainians (except for in the southwest) and Belarusians. Locally, this day is accompanied by singing among the Poles (Vepr River area) and Lithuanians (more see the map A40 in КЛИМЕНКО 2020).

A very developed accompaniment of the wedding ceremony with songs without instrumental accompaniment is a common feature of all these ethnic groups. They are also united by the common morphological foundations of a large part of wedding songs – these are songs of the syllabic form, among which there are several common rhythm-syllabic models (V557, V57, V55, V77;77, V66).

3. Ukrainian-Lithuanian melotypological parallels

The mapping established the facts of the melotypological commonality of Ukrainian and Lithuanian ritual melodies of various genres (КЛИМЕНКО 2020: maps A16, A55, A56, A60, A65, A73, and A78), about which there was no information in the scientific literature before. Table 1 contains rhythmic models that are widely known in Ukrainian ritual folklore – those that were encountered in the study of Lithuanian sources. I have previously published three works in Lithuanian publications where some general groups of meloforms were described in detail. Let me remind you of their results.

3.1. Wedding type V557

Wedding melodies with verse V557 give many matches in Ukrainian, Lithuanian, Belarusian, and Polish material. They formed an unusually large geographic array – the macro area (it is shown on map 2 in the article [Klymenko 2015: 161]; there is also a table of various rhythmic variants for melodies of this type and several samples of Ukrainian and Lithuanian melodies are presented). The western boundary of the massif is the Vistula River basin (in its upper and middle reaches). The northern border occupies the basin of the Western Dvina; in the northwest it deeply penetrates the territory of Lithuania (Siauliai, Pasvilis, Birzai). The western border runs in Poland on the left bank of the upper part of the Vistula and below the Narva. The eastern border runs very close to the border of the Belarusian and Ukrainian languages. Russian speakers only use the V557 wedding model locally, in several areas adjacent to the Ukrainian language area.

It is important to note that this is almost the only meloform that in Lithuania went north from the Dzūkia-Suvalki border of the SBEM (Клименко 2020: map A60; Klymenko 2019: map 14; Klymenko 2018). A characteristic feature of many Lithuanian melodies is the “waltz (choreic) refraction” of originally iambic figures (in Table 1: formula 1B, see 3.4).

3.2. Formula V57 in various ritual genres

The article (Klymenko 2017) examines a group of Ukrainian and Lithuanian melodies of different genres (wedding, harvest, spring, timed to plowing), which are based on the verse size V57 (in Table 1: formula 2) and are arranged in two-line stanzas V57². A map of their distribution has been published. As a definite musical-rhythmic form, the type V57² was “mastered” by the Ukrainians on the right bank of the Dnieper (in different localities it has a different genre specialization). Harvest songs and songs sung when grass was mowed have dense habitats in Western Polesie (the upper part of the Pripyat, its right bank), in the northern Podlasie, as well as in small groups in other zones of Polesie and in Dzūkia (Klymenko 2019: map 10). A large hearth of V57 wedding songs has been established in southern Lithuania – the most northern samples were found near Kaunas, Kaišiadorys, and Švenčionys (Korsakas 1962: Nos. 274, 284). The total polygenre macro area of the formula V57² resembles a giant arc that covers the Belarusian-Polesie massif from the south and west.

In Lithuanian and Ukrainian wedding areas, the size of the syllabic groups is stable V57, but the rhythmic pattern can be modified due to the extension or reduction of individual syllabic times (Klymenko 2017: example 5).

3.3. Carol type V553



The Lithuanian carol repertoire is represented by a group of special meloforms (Astrauskas 1990; Слюжинскас 2016), which have little in common with Ukrainian and Belarusian ones. But about 40 Lithuanian samples showed some similarity to the Ukrainian ones.

A common melotype for Ukrainians, Belarusians, and eastern Polesie carols with the verse formula V553 and a three-syllable refrain (more than 1,000 such records have been collected). The nuclear part of their range is the southwestern segment of the Ukrainian ethnic territory (Клименко 2020: map A16). The area continues with the Poles (up to the Vistula), but this information is sparse. This form has penetrated into the Belarusian and Lithuanian Poozerie: similar patterns (although not in the classical rhythmic versions) are found among the Dzūki (Слюжинскас 2016: examples 7–9). Studied Lithuanian publications allow mapping about two dozen samples.

In the Lithuanian-Belarusian island segment of the range of Christmas carols of type V553, it is not the five-syllable (formula 3A in Table 1) that prevails, but the original form – iambic V443 (formula 3B) in the original semantic composition <ab,r> (Константинова 2012: 11).

It is very interesting that Lithuanians do not know wedding songs with the V553 formula – their area “stopped” before the Lithuanian language border (Клименко 2020: map A16; Klymenko 2019: map 12).

3.4. The specifics of reading five-syllable and seven-syllable groups in the rhythm of a waltz in Lithuania

Comparison of the three-term formulas V553 and V557 from different ethnic parts of their vast areas showed that the already mentioned replacement of the five-syllable group  with the “waltz version”  is practiced in the Polish-Belarusian-Lithuanian segment. The area of such manifestations: Lithuania, the western part of the Belarusian Poozerie, zones around Lublin, and Kholm – in the river system these are the interfluves of the Western Dvina and Neman, Western Bug, and Vistula. For the Ukrainian wedding song morphology, this replacement is not typical.

This is more systematically expressed in the Lithuanian records from Aukštaitija, where a pair of five-syllable figures in a waltz rhythm is logically continued by a choreic seven-syllable group (Table 1: formula 1B) (Burkšaitienė 1990: No. 182, pp. 265, 293). The question remains whether these formulas are stable in one performance of a song or in one work different types of five-syllable groups coexist. To solve it, it is not enough to study the published one or two stanzas of such songs in the Belarusian, Lithuanian, and Polish collections. Complete recordings of songs are required.

To the named phenomena (3.1–3.4), which have already been studied and described quite thoroughly, I will add new objects that should be studied more deeply. Within the framework of this work, I will only designate them as the subject of future explorations.

3.5. Tunes with verse V55


An array of wedding melodies with verse V55 occupies the northern part of the SBEM (Клименко 2020: map A55; Klymenko 2019: map 9) – this is the macroregion “Belarus + Polesie” with outlets to Lithuania, Polish, and Russian territories. The subgroup of forms, where five-syllable groups of the scheme  are used (in Table 1: formula 4) unites Western Belarusians, Northwestern Ukrainians, Poles, and Lithuanians.



Figure 1. Harvest Song. Eastern Volyn (village Novye Saly, Zhytomyr region). Audio Recording (1996) and notation by the author.

A small group of Lithuanian records (9 samples) signals that this form is also used in the harvest songs (Četkauskaitė 1981: Nos. 58, 62, and 64).

3.6. Melodies with verse V7 in iambic interpretation

The seven-syllable iambic formula (Table 1: formula 5), implemented in different genres (mainly wedding), geographically gravitates towards the western borders of Ukrainians and Belarusians. It also covers adjacent Polish territories (up to the upper reaches of the Vistula) and some regions of Lithuania (Dzūkija, Suvalkija) and occurs singly in Latgale (*Tsiareshka*, winter act). It is embodied in different types of compositions. I will comment on those that are common for Ukrainians and Lithuanians.

3.6.1. Three-line stanza V7³

The three-line composition V7³ in the wedding genre formed a very large Ukrainian-Polish massif (Клименко 2020: map A49; Klymenko 2019: map 5), complicated by distant small island foci among Belarusians and on the Lithuanian-Polish borderlands (Augustów, Suwalki, Vilkauskis, Mariampolė, Lazdijai) (Burkšaitienė, Krištopaitė 1990: No. 180). Among the Ukrainians, this composition is also used in the harvest genre (Fig. 1).

Harvest songs of this type or their two-line V7² versions occur as areal islands in the Suwalki-Marijampolė-Alytus-Druskininkai sector (Клименко 2020: map A44).

3.6.2. The composition “pair of periodicities” (PP)

A statistically small group of melodies (about 180 samples of different genres) is represented by the composition “a pair of periodicities” (Mazel, Zuckerman 1967: 402). It consists of two melodic constructions, each repeated twice – in

accordance with the scheme AA;BB (Fig. 2, code PP7;7). This form is known by Ukrainians, Poles, Belarusians (in the form of a local winter game *Tsiareshka*), and Lithuanians. The specificity of its geographical distribution is such that, apart from the game *Tsiareshka*, large areas of distribution did not form on it (Клименко 2020: maps A3, A73, A74). They are localized by islands or pointwise. The melody of about 100 samples (80 of them are wedding) has a late origin associated with the Polish dance *Oberok*. Let’s compare the Ukrainian (Fig. 2) and Lithuanian (Burkšaitienė, Krištopaitė 1990: No. 278 and others) options.

In Lithuania (Dzukija, Aukštaitija) there is a more developed version of the composition – V7²,557, where the penultimate seven-syllable group is replaced by two five-syllable groups (in waltz rhythm) V55. This violates the original periodicity. Nineteen such samples were found (Četkauskaitė 1990: Nos. 236–239, 243, 278, 299–300, 321–324, 382 etc.; Korsakas 1962: Nos. 324, 382, 395, 420, 431, and 478) from the localities of Varėna, Širvintos, Šalčininkai, Ukmergė, Molėtai, Marijampolė, Vilkauskis, Trakai, Kretinga, and Anykščiai. The Lithuanian records have other ways of changing the rhythm, which should be studied and mapped separately.

3.7. Tunes with base V*43

Songs with a model basis V*43 (table 1, formula 6A) and derived secondary syllabic forms V {44} 3 (formula 6B) occupy a prominent place in the ritual song folklore of ethnic groups of the SBEM (≈ 1160 records).

They have large distribution areas (Клименко 2020: maps A51, A67; Klymenko 2019: map 13). The genre spectrum of using this model in the calendar and wedding cycles is as follows: harvest songs (Ukrainians, singly – Belarusians, Lithuanians), spring songs (Ukrainians, Belarusians),

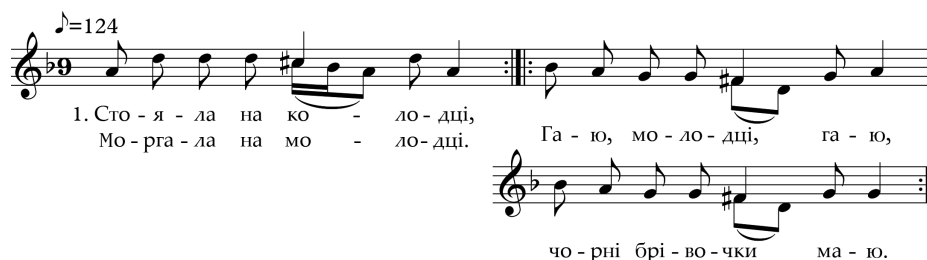


Figure 2. Spring song (wedding songs are sung to the same melody). Eastern Podillia (Kamen village, Uman district). Recorded from the funds of the Laboratory of Ethnomusicology of the National Academy of Sciences of Ukraine (1985), transcription by Svetlana Kopyl.



Figure 3. Harvest song from the river Goryn basin. Consolidated melodic model (based on materials from the author's expeditions).

wedding songs (Belarusians, to a lesser extent Poles and Lithuanians, singly Ukrainians), Kupala songs (Belarusians, singly Ukrainians), winter songs (Ukrainians, Belarusians, Lithuanians), singly – Maslenitsa, working songs (Lithuania / Šalčininkai), Latvia (Kurzeme, Ludza; see Vitolin 1969: p. 19, No. 8; p. 32, No. 26), harvest songs and lyrics. It will be necessary to conduct a special study of such a variant of the melody, which has a dense habitat in the harvest genre on the Ukrainian river Goryn (Fig. 3). The harvest song created a chain of genre-geographical metamorphoses in different regions, for example, among Lithuanians, it is found as a carol (Слюжинскас 2016: No. 2).

3.8. Tunes with a base V443

More than 900 samples of ritual melodies within the SBEM use the V433 (abb) rhythm, which, according to the incipit of the well-known Ukrainian-Belarusian spring game *We Sowed Millet*, received the code name “millet” (Table 1: formula 7).

Ukrainians use this rhythm only in songs of springtime. In the extreme northeast of Ukraine (ethnographic zone Sivershchina), they are found in wedding songs (Fig. 4). Lithuanian samples of such a rhythm are only for weddings (Četkauskaitė 1981: Nos. 225, 253). Such recordings were made in the zone of Belarusian-Lithuanian contact and in the deep Lithuanian territories. While Belarusians mainly use this rhythm in the songs of the winter and *Maslenitsa* cycles. The entire genre palette is reflected on the map (Клименко 2020: map A78).

3.9. Formula V66

A special group of melodies in the western – Polish-Ukrainian – segment of the SBEM are songs with a verse basis V66. Their syllabic formula V66² is almost stable, but such verses have different rhythmic incarnations (Table 1: formulas of group 8), and quite often (especially among the Poles) these are rhythmically free (*rubato*) figures with blurred (not formulaic) outlines. About 400 examples of wedding and, to a small extent, harvest (among the Poles) genres have been recorded. Island records are available for Western Belarusians and Western Lithuanians (Burkšaitienė, Krištopaitė 1990: No. 217).⁴

3.10. Harvest songs with the refrain *Plon niesiem, plon*

Harvest songs with the refrain *Plon niesiem, plon* are a well-known ethnic marker of Polish folk culture (Клименко 2020: maps A41, A44; Sliužinskas 2006: 51–52, 254–255, Nos. 25–26). The massif has a huge area in eastern Poland (Krakow, Lublin, Sandomierz, Kholm, Bielsk, Bialystok, Suwalki), and is also known to the Kashubians living on the Baltic coast (Bielawski, Mioduchowska 1997). Such melodies were also transferred to the neighboring Ukrainian Podlyasia (Pidlyashshya), Belarusian (between the Narva and Neman rivers), and Lithuanian (Seiny, Trakai, Kaisiadoris, Vilnius, Shirvintos, Ukmerge) territories, where they were assimilated in multilingual translations.

A musical score in G major, 4/4 time, with two systems. The first system has two parts: 'Одна' (Solo) and 'Всі' (All). The lyrics are: 'А ми сва-та не зна-лі, не зна-лі. А ми в лю-дей пи - та-лі, пи-та-лі !!'. The second system also has two parts: 'Одна' and 'Всі'. The lyrics are: 'Пи - та - лі... А ми в лю-дей пи - та-лі, пи-та-лі !!'.

Figure 4. Wedding song. Desna basin (Kamen village, Novgorod-Siversky district). Recorded by the Laboratory of Ethnomusicology of the National Academy of Music (1992), transcribed by Dina Labinskaya.

4. Objects of future exploration

I will list some additional phenomena of morphological commonality, which, although they do not have a powerful representation among Lithuanian recordings, are still important by the very fact of typological intersections in folk music of Ukrainians and Lithuanians.

4.1. Some general rhythm-syllabic formulas and compositional techniques

4.1.1. The formula V*53

The formula V*53 among Belarusians and Ukrainians has generated huge massifs of different genres (Клименко 2020: maps A5, A54). Among Lithuanians, this formula is found locally in the reaping genre (Četkauskaitė 1981: No. 63).

4.1.2. Common features in the genre of “volochebnyye” songs (“Velykų lalavimas”)

It is necessary to study contact in the genre of “volochebnyye” songs. For Ukraine, this genre has become a relic (Galicia, Western Polesie). For example, the Upper Pripyat group of Ukrainian spring “calls” is notable for the unusual refrain *Dalalom-Dalalom*, which resembles the Lithuanian refrain *Lalym* (velyku lalavimas). In the songs of this genre, you can also see purely melomorphological intersections.

4.1.3. Songs with a six-dimensional base

In the ritual art of Belarusians and Ukrainians, huge arrays are composed of songs with a six-dimensional base (Клименко 2020: maps A19, A47). In the Lithuanian tradition, there is also a group of carols with the refrain *Leliuj* (Ūsaiytė, Žičkienė 2007: Nos. 3, 16a, b, 31a, b, 37–39), which can be interpreted as six-dimensional metric formulas.

4.1.4. “Frame compositions”

One of the original forms in the SBEM space is a “frame composition” in which the extreme parts are rhythmically identical – ABA or ABBA. Its carriers are Ukrainians, Belarusians, Poles, and Lithuanians (Četkauskaitė 1981: Nos. 55, 57). The capacity of the multi-ethnic and multi-genre array of frame forms is more than 1,100 entries (Клименко 2020: maps A6, A12, A40, A43, A51).⁵

4.2. Some common rhythm-style techniques

4.2.1. Style device “apocop”

A typical way of completing a song form in the SBEM space is apocop (Greek ἀποκοπή / apokope – “cutting off”). The term is borrowed from linguistics and denotes the

completion of a melody composition with a word break, cutting off the last syllab of a verse, which in Ukrainian traditions is replaced by an additional unison stretching of the penultimate syllab (Fig. 1: last bar, cadence). Such a cadence is very popular in the songs of Ukrainians and Belarusians (in ritual and lyrical genres) as well as in the east Polish lands and in southern Lithuania. Since this phenomenon has united all the key ethnic groups of the SBEM, it deserves a special study.

4.2.2. Reception of various rhythmization of verse

The original technique of different rhythmic reading of syllabic groups with their sequential repetition (when the verses of the AA form are rhythmized according to the AB scheme) are presented in Ukrainian traditions in various versions (Клименко 2020: §6.9, §14.9.3). For example, it is typical for the three-part composition V555 (with the semantic forms <a;ab> or <ab;b>), which is typical of Lithuanian harvest songs (Burkšaitienė, Krištopaitė 1990: Nos. 94–99; Četkauskaitė 1981: Nos. 31, 44–47) and local Ukrainian spring songs.

5. Results and perspectives of the research

Today it is possible to speak about the important results of the undertaken macro-area research, but even more about the prospects for studying the Ukrainian-Lithuanian relations in the Slavic-Baltic context.

5.1. Geography of melotypological contact

By the method of mapping, multiple facts of the melotypological commonality of Ukrainian and Lithuanian ritual melodies were established which were not previously reported in the scientific literature – only cases of commonality of Lithuanian melodies with Polish and Belarusian ones were described. Identical (or similar) Ukrainian-Lithuanian musical forms (melodic types) of calendar-ritual melodies are established in the southern part of Lithuania, primarily among the Dzuk records. Suwalkia joins them in many features. Only these regions of Lithuania are distinguished by a developed culture of calendar singing. Separate wedding macro-areas, the core of which are located in Ukraine, have also found their continuation here. Two of them (with verse bases V557 i V77; 77) went beyond the borders of southern Lithuania and advanced further north, to Aukštaitija.

Separate areas of distribution of melodies, which begin in the Ukrainian Polesie and stretch throughout Belarus, have also captured the south of Latvia (Latgale) – this is Tsirashka’s play, songs of the harvest with weeping intonation (Kraslava) and others.

The Western Bug River served as a migration corridor for many Ukrainian melodies. The outpost of a dense concentration of typical Ukrainian melodies is still the northern Pidlyashya (up to the Narva River). Materials from the zone lying between Pidlyashya and Lithuania are scarce; therefore, the migration path is traced only with dotted lines on the maps. However, we see that in Lithuania there are still many melodies of Ukrainian types (Клименко 2020: cards A9, A11, A13, A15, A16, 41, A47, A48, A56, A62, A64).

In the western sectors of Ukraine, Belarus, and Lithuania, Polish influences are noticeable: these are the rhythms of the mazurka and waltz, replacing the original formulas, the method of duplicating syllabic groups (complete repetition immediately after their appearance), the consolidation of several songs of Polish origin in the ritual repertoire of these countries (*oberek* type V77;77, see 3.6.2), and some late melodies for Christmas.

5.2. Interlanguage contact

The most important conclusion from the maps obtained is that language differences did not serve as a barrier for the spread of many meloforms. This rule applies both in the environment of the Slavic languages and in the transition to the group of Baltic languages.

A unique form that unites the four key ethnic groups of the SBEM is the V557 wedding formula. A powerful unifying element for these peoples was also the apocope – a very characteristic method of ending a song stanza by not singing the last syllable.

Closely related Ukrainians and Belarusians, who have about 90% common vocabulary, have united many genres and corresponding musical forms, the areas of which go deep into both territories. The list of several dozen such forms is approaching a hundred. Several common tunes unite Belarusians, Poles, and Lithuanians – these instances of contact are manifested on adjacent interethnic lands (for example, harvest ones with the forms V53, V7³, V3;4₅4₅;3 with the refrain *Oy to-to*; Polish post-harvest songs with refrain *Płon, volochebnye / lalynty / konopel'ky*).

Belarusians and Lithuanians-dzūkai sing frame harvest songs each in their own language and have common carols and wedding carols with Ukrainians (for example, V55).

5.3. Distant territorial “replicas”

Melodies common to different ethnic groups are not always in direct territorial proximity. Many times, “typological areal replicas” distant from the indigenous massifs have been recorded which are grouped at certain loci (in

particular, in the Neman-Dvina interfluvium). “Aimed hit” of single replicas in the same area should interest the researcher in far-reaching prospects.

5.4. Division of Lithuania into contact and non-contact subzones

Comparison of some large song areas already indicates their important geographic intersections with individual ancient historical boundaries known from the maps of archaeologists (e.g., Зинкявичюс, Лухтанас, Чеснис 2006). Yet, apart from the vivid examples of typological commonality given in the article, most of the Lithuanian songs have their own stylistics, and their structures (primarily rhythm-syllabic) cannot be explained using algorithms characteristic of the Ukrainian-Belarusian macro-array (Клименко 2020: sections 5–6). It is very important in the future to separate those Lithuanian territories where certain types of rhythmic-structural organization dominate – either (a) those methods that are included in the morphological system of the SBEM, or (b) others, possibly specifically Lithuanian or related to North Polish or Latvian traditions.

Endnotes

- ¹ I would like to note that the study of Lithuanian sources was difficult because I did not know the Lithuanian language, so I mainly focused on music (and not on analytical) publications, as well as sound editions. For help in the selection of Lithuanian materials and access to them, I thank Rytis Ambrazevičius, Daiva Vyčinienė, and Rimantas Sliužinskas; they donated collections of music and Lithuanian song collections for the Ethnomusicology Laboratory of the National Academy of Music of Ukraine.
- ² In Lithuania, morphological communities of traditional melodies of neighboring ethnic groups (including Lithuanian-Slavic folklore ties as evidence of their historical-cultural contact) are being studied today by Daiva Račiūnaitė-Vyčinienė / Вічинене (2012, 2018, 2019) and Rimantas Sliužinskas / СЛЮЖИНСКАС (2006, 2014, 2016, 2018). Several such situations concerning ritual melodies (the oldest in origin) are described in my articles published in Lithuanian magazines (Klymenko 2015: 157–161; Клименко 2017; Клименко 2018).
- ³ More detailed explanations are given in the article (Klymenko 2015: 159–160).
- ⁴ The total area of distribution of the group V66² is shown on maps (Клименко 2020: §8.5.7, map A47; Клименко 2020: map 2).
- ⁵ They deserve special research, which I have planned to do in the near future.

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Santrauka

Pastarujuo dešimtmečiu straipsnio autorė domėjosi tipologiniu ukrainietišku ir baltarusišku pagrindinių tradicinių ritualinių melodijų tipų aprašymu. Tai dainos, lydinčios kalendorines šventes ir žemės darbų sezonus, atliekamos per vestuves ir gimus vaikui. Bendras įrašytų melodijų (garso įrašų ir natų) fondas sudaro daugiau nei 50 000 pavyzdžių.

Tipologinės melodijų grupės (tipologinės šeimos) išskiriamos metodais, būdingais Ukrainos etnomuzikinei mokyklai, kurią XX a. pradžioje suformavo Stanislavas Ludkevičius, Filaretas Kolessa ir Klimentas Kvitka ir kuri iš esmės atsinaujino 1990–2010 m. Tarp dainų pavyzdžių,

turinčių bendrą ritualinę funkciją (paskirtį), buvo ieškoma bendrųjų formų, t. y. menzūrinio (nekirčiuoto) tipo ritminių modelių, atitinkančių silabinę dainų tekstų schemą. Šie ritminiai-silabiniai modeliai tapo pagrindu tam tikros formos melodinių variacijų serijoms kurti.

Autorė yra sukūrusi specialius žanrinius melodinių formų registrus (apie 160 pagrindinių ritminių-kompozicinių modelių tipų), pateiktus tipologinėse lentelėse. Kiekvienam žanro melotipui atliktas kartografavimas (nustatyta apie 400 tipinių dainų formų paplitimo sričių). 132 lentelės ir žemėlapiai buvo išspausdinti Klymenko monografijos II tome (žr. Клименко 2020).

Melodiniai tipai – tipologiniai modeliai (meloformos, melotipai) – ne visuomet apsiribojo ukrainiečių etnine teritorija. Nustatyta, kad daugelis atlaso žemėlapių turi tęsinį ukrainiečių kaimynų slavų etninėse teritorijose – pirmiausia baltarusių, paskui lenkų etninėse teritorijose, taip pat nedideliu mastu su Ukraina besiribojančiuose Rusijos regionuose, kuriuose kaimų gyventojai kalba rusiškai.

Svarbu, kad keli žemėlapiai vedė link lietuvių etninės teritorijos. Autorė bendrąją polietninę erdvę vadina „slavų

ir baltų ankstyvuojų tradiciniu arealu“. Tyrinėjant pietryčių Lietuvos (Dzūkijos) ir (kiek mažiau) pietvakarių Lietuvos (Suvalkijos), taip pat kai kurių gretimų šiaurės rytų (Aukštaitijos) zonų tradicijas, buvo aptiktos skirtingų žanrų ritualinės melodijos, bendros su ukrainiečiais.

Straipsnyje analizuojama keliolika ryškiausių Ukrainos ir Lietuvos melotipologinių kontaktų atvejų, įvardijamos paralelės, kurias reikėtų tirti ateityje. Ukrainietišku dainų formų aprašyme naudojami jų ritminiai-silabiniai kodai (žr. 1 lentelę), susidedantys iš natos kodo, žyminčio ritminės organizacijos tipą (ketvirtinė nata – dviejų taktų ritmai, aštuntinė – trijų taktų [jambo – chorėjo] ritmai), iš skaitinio kodo, kuriame skaičiai rodo skiemenų skaičių silabinėse grupėse (sumodeliavus pradines formas), o skaičių skaičius reiškia silabinių grupių skaičių formoje – dažniausiai 2 arba 3 grupes (rečiau kitokius skaičius). Greta melotipologinio, autorė remiasi ir arealoginiu metodu – reiškiniai lyginami, atsižvelgiant į jų geografines charakteristikas (duomenis apie lyginamųjų melodijų lokalizaciją), todėl analitinėje straipsnio dalyje gausu nuorodų į sudarytus ir publikuotus žemėlapius.

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