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AN ATTEMPT AT PERFORMANCE AND TEXTOLOGICAL RESEARCH ON THE HUTSULKA (BASED ON THE OLDEST AUDIO RECORDING)

Abstract

The article is devoted to an ethnomusicological, musical-textological, and performing analysis of the traditional dance the Hutsulka. The material is an audio recording of an anonymous wedding band from the Galician-Hutsul part of the Ukrainian Carpathians, made in the first half of the 20th century. This recording is included in the album ‘Music of the Ukraine’ released by the studio Folkways Records USA (vinyl, 1951). As the oldest known audio recording of the Hutsulka, the piece ‘Hutsulka and Kozachok Dances’ is characterised by an original interpretation of the genre at the musical form-building and thematic levels. Based on an analysis of the musical form, the melodic scale and the rhythmic structure, typical features of the performance style of the Kosmach-Brustury tradition are revealed. They are especially evident in the playing by the fiddler and fuyarnist. The identity of the fiddler was established hypothetically, by comparing these data with the testimonies of respondents.

KEY WORDS: Hutsulka, traditional Ukrainian instrumental music, wedding music from the Galician-Hutsul part of the Ukrainian Carpathians, local Kosmach-Brustury traditional music, traditional musical form, melodic features, musical scale, rhythmic structures.

Anotacija

Straipsnyje pateikiama etnomuzikologinė, muzikinė-tekstologinė ir interpretacinė tradicinio ukrainiečių šokio „Huculka“ analizė. Tyrimo šaltinis – Ukrainos Karpatų Galicijos-Huculų vestuvinių apeigų muzikos garso įrašas, padarytas XX amžiaus pirmojoje pusėje. Vestuvių dalyviai, deja, nėra įvardyti. Nepaisant to, šis įrašas įtrauktas į „Folkways Records“ (JAV, vinilinė plokštelė) 1951 m. albumą „Ukrainos muzika“. Ten tiražuoti kūriniai „Huculka“ ir „Kozaciok“ yra įvardijami seniausiais šiuo metu mokslininkams žinomais šio šokio garso įrašais. Jie pasižymi originalia muzikos formos ir tradicinio instrumentinės muzikos žanro interpretacija. Remdamasis šiomis ypatybėmis

ir melodikos bei ritminės struktūros analize, straipsnio autorius atskleidė būdingus vietinio Kosmač-Brustury apylinkių instrumentinio muzikavimo tradicijos stiliaus bruožus. Jie ypač ryškūs smuiko ir fujaros muzikoje. Palyginus šiuos duomenis su respondentų liudijimais, hipotetiškai buvo nustatyta ir šių įrašų atlikėjo smuikininko tapatybė.

PAGRINDINIAI ŽODŽIAI: *Huculka*; tradicinė instrumentinė ukrainiečių muzika; Ukrainos Karpatų Galicijos-Huculų regiono vestuvinės apeigos; Kosmač-Brustury apylinkių tradicinė muzika; tradicinė muzikinė forma; melodika; muzikinė dėmė; ritminės sekos.

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Traditional instrumental music from Ukraine is best preserved in the Hutsul ethnocultural region, which is located in the mountain range of the East Carpathians. It covers the southern parts of the Nadvirna, Kosiv and Verkhovyna districts of the Ivano-Frankivsk region, southern parts of the Vyzhnytsia and Putyla districts of the Chernivtsi region, and the whole of the Rakhiv district of the Transcarpathian region of Ukraine. Modern active instrumental music making in the oral tradition in the Hutsul region is primarily associated with weddings accompanied by a wedding band, which performs a ceremonial and non-ritual repertoire.

Holding a traditional Hutsul wedding, which can last up to three days, puts great demands on the musicians who play at it, in particular the fiddler, who leads the ensemble, decides what, when and how long to play, and ‘sets the tone’ for the music. The Hutsulka dance is an obligatory part of the wedding repertoire. Taking into account its scale and its functional significance, its performance is a kind of test of the professional qualities of each musician in the band, especially the lead fiddler.

The Hutsulka is the main and the largest dance of the Hutsuls. Its choreographic component combines a certain number of *kolomyika* and *kozachok* dance steps, and the musical component combines an unlimited number of thoroughly performed dance melodies of *kolomyika* (the first section in the piece) and *kozachok* (the second section in the piece) rhythmic structures. The information obtained from written scientific sources and from informants during expeditionary field research by the author of this article testifies to the local diversity of choreographic interpretations of this dance, and to the situational certainty of its musical interpretation.

In his work ‘Hutsul Dances’, the ethnochoreologist Roman Harasymchuk points out the lack of a stable holistic structure in the Hutsulka, and gives all the known options for its structuring. The researcher emphasises the process of deformation of the circular choreographic structure, as a result of which, in

the modern traditional environment, the dance is mainly performed as a pair¹ (Harasymczuk 1939, 118–143). In his article ‘Music of the Hutsul Region’, the musicologist Michal Kondracki shows two types of classic Hutsulka: the usual Hutsulka and with a *kozachok* (Kondracki 1935, 188). The ethnoorganologist Stanisław Mierczyński, in his monograph ‘Music of the Hutsul region’, attributes the Hutsulka to cyclical forms. He gives his own numerous transcriptions of melodies with the *kolomyika* and *kozachok* structure² (Mierczyński 1965, 48–111). In one of his articles, the ethnoorganologist, composer and researcher of traditional Hutsul performance Igor Matsievsky gives the whole solo version of the Hutsulka ‘for listening’, transcribed by him, which was performed by a fiddler from the Verkhovyna tradition in 1960³ (Мациевский 1972, 288–291). Given the fluidity of the compositional structure, the presence of a significant number and variety of themes, and signs of conceptual dramaturgy, etc, the researcher interprets the Hutsulka as a suitepoe (Мациевский 1972, 294). The ethnoorganologist, composer, and bearer of the *myshyn hutsul* instrumental tradition Mykhailo Tymofiiyiv, in his article for the ‘Encyclopedia of the Kolomyia Region’, defines the Hutsulka as a *kolomyiak kozachok* dance, which can consist of more than 30 ‘knees’.⁴ He outlines a scheme of tonal movements that represent a ‘tonally closed cycle of melodic constructions’, and argues that this dance used to be performed more slowly than it is now, and could last for more than half an hour (Тимофіїв 2006, 166–177). Respondents from among the inhabitants of the mountainous part of the Hutsul region consider the Hutsulka an autochthonous dance, genetically rooted in ancient times, and distinguish it from the Kolomyika by particular melodicrhythmic choreographic and tempo features. They state that the presence or absence of imported *kozachok* melodies in the Hutsulka may depend on the specific situational conditions and the purpose of the performance,

¹ Mykhailo Tymofiiyiv fixed the circular choreographic structure of the Hutsulka in expeditions in the left-bank Kolomyia region (the transitional zone between the Hutsul region and Pokuttia). He stated that the *kolomyika* is not a circular but a paired structure.

² The titles of episodes in the Hutsulka, including specific themes, are given in the documentation of musical examples in S. Merchynski’s monograph. In the modern environment of KosmachBrustury and the neighbouring traditions, there are similar names for episodes of the Hutsulka. This fact indicates the existence of the full version of the dance with *kolomyika* and *kozachokvoloshka* sections, and the presence of thematically combined episodes in it at the beginning of the 20th century.

³ The peculiarity of V. Halamasyuk’s solo Hutsulka are cadences atypical of *kolomyika themes in some periods of its first kolomyika section*. The researcher explains this by penetrating to the *kolomyika themes of typical kozachok rhythms* of the Hutsulka, in particular in the halfcadence and cadence places.

⁴ In the terminology of folk instrumentalists, the ‘knee’ corresponds to the musical period.

but the *kolomyika*⁵ melodies are ‘theirs’ (of local origin), and some of them are often associated with famous musicians or with the names of certain villages. In addition, in the Hutsulka there may be dance themes closely related to those of ‘singing’,⁶ which are suitable for both dancing and singing, because the dancers like to sing along with the music.

This article is devoted to a study of the interpretations of the Hutsulka genre by musicians of the older generation, whose artistic activity was well developed in the first half of the 20th century. The aim is to trace the stable factors of formbuilding, the melodic and rhythmic organisation of themes, intonations, timbre and sound aesthetics in the performance of the Hutsulka by older musicians, as well as to determine the degree of improvisational mobility and the personal interpretative contribution of the fiddler to the interpretation of the genre.

The research was carried out by systemethnophonical, cognitive and comparative methods on the material of an audio recording of the piece ‘Hutsulka and Kozachok Dances’ by an anonymous Hutsul wedding band in the first half of 20th century, which was published in 1951 in the United States, and transcribed by the author of the article in 2020. This piece is compared with episodic fragments of largescale dance transcribed by S. Mierczyński in the 1930s from the best wedding ensembles of the Galician Hutsul region, as well as with transcriptions of a structurally complete Hutsulka performed by fiddlers of the middle (1927–2009) and younger (since 1944) generations.⁷ The scientific novelty of the article consists in: the retrospective coverage of the performance of the Hutsulka by musicians of the KosmachBrustury tradition; the determination of local traditional stylistics in the performance of the piece ‘Hutsulka and Kozachok Dances’; assumptions about the identity of the fiddlerperformer in the piece; and a comparison of the formbuilding of the Hutsulka in interpretations by musicians of the older, middle and younger generations.

⁵ According to the local terminology, *kolomyika melodies* were called *hutsulka melodies* (*hutsulky, hutsul melodies* ‘for singing’ and ‘for dancing’ of the *kolomyika* structure).

⁶ In documenting the musical material in the monograph ‘Hutsul Music’, S. Mierczyński named some themes from the Hutsulka as ‘Hutsulka for dancing’ and ‘Hutsulka for singing’, and certain melodies ‘for singing’.

⁷ Ivan Labachuk, ‘Shevchukiv’ (1927–2009) (8, p. 119–132). Transcription of the Hutsulka suite, recorded in 1964 by the folk group from the village of Brustury. Kyrylo Lyndiuk, ‘Vityshyn’ (1929–2003) (7, p. 91–99), (4, p. 142–177). Transcriptions of two versions of the Hutsulka, recorded by Professor B. Lukaniuk in 1991 and by Professor B. Yaremko in 2003. Ivan Sokolyuk (1944–2021) (5, p. 153–169), (4, p. 142–177). Transcription of a rare Hutsulka solo performed in 2017. Mykola Siredzhuk (b. 1957) (6, p. 388–390). Transcriptions of three versions of the Hutsulka ensemble, recorded in 2004.

The piece 'Hutsulka and Kozachok Dances' was recorded anonymously in Ukraine in the first half of the 20th century by the Hutsul wedding band the CarpathoUkrainian Village Orchestra (the members of the band and their origin have not been established),⁸ and released in the album *Music of the Ukraine* (track B) by Folkways Records USA (1951, USA, vinyl).⁹ The recording is considered to be the oldest audio recording of the *kolomyika-kozachok* Hutsulka available today. The ratio of the duration between the *kolomyika* and *kozachok* sections in the piece is not typical of the modern KosmachBrustury tradition. It is specified by a miniature *kolomyika* section (six eight-bar periods) and a more extensive *kozachok* section (17 eight-bar periods). Due to the absence of thematic episodes, 'half-kozak' and 'transition to kozak', which was usually performed at the end of the *kolomyika* section, and 'first kozak/second kozak', which usually predominate in the *kozachok* section, the composition is far more compact compared to other examples of the large Kosmach Hutsulka.¹⁰ Instead, the theme of the *voloshka* episode¹¹ is expanded by variable, transformational and eclectic transfigurations, which are probably evidence of the fiddler's individual approach to the interpretation.¹² The atypical synthesised musical form of the *kolomyika-kozachok* composition has signs of thorough form (in the sequence of the first six themes and the presence of three episodes), three-part form with a demonstration of mirror reprise in relation to the second episode, and rondo form (T₅ as a refrain). Schematically it is depicted as follows:

Introduction – ((T1) (T2) (T3)) – Transition – ((T4) (T4v) (T4v1) (T4tr.) – (K)13 (13) – (T5) (T5v) – Predict – (T6) (T6v)) – ((T5v1) (T5v2) (T4v2) (K1) (T5v3) (T5v4) (T5v5) (T5v6)) – (coda).

The first section of the composition (the *kolomyika* section which includes T1, T2, T3) begins with a melody, the variant of which sounds like the expositional theme of the solo version of the Hutsulka by I. Menyuk in 1975:

⁸ It was apparently wrong to publish the names of the performers, given the impossibility of legally asserting their copyright amid the tense political relations between the United States and the Soviet Union at that time.

⁹ URL: <https://youtu.be/2W11KzaRx1A>.

¹⁰ See the planscheme of the traditional sequence of thematic episodes of the great Kosmach Hutsulka at the end of the article.

¹¹ The themes of the *voloshka* episode contrast on the identity level with the themes of the previous episodes in the second section of the Hutsulka. The cadence phrases of the *voloshka* theme correspond to the rhythmic structuring of the *kozachok* melodies, but the melodic-rhythmic features and etymology of the *voloshka* themes testify to their Romanian origin.

¹² The fiddler Ivan Sokoliuk believed that this order of themes and thematic episodes was peculiar only to Ivan Menyuk's interpretation of the Hutsulka.

¹³ The letter 'K' is a short designation of the cadence period which is usually performed by I. Menyuk and fiddlers of the KosmachBrustury tradition paired with an exposing theme of the *voloshka* episode.



Example No 1

This melody differs in tonal inclination, separate intonations and submotifs, halfcadences and rhythmic patterns of phrases. If the first theme of the 1975 version sounds in the scale conditions of a major hexachord with the main tone D, variable IV, low VI degrees and subquarte (s4), then in the composition of the 1940s, in the minor hexachord with the main tone d, natural VI degree, sub-second (s2), and functionally, majorplagal and tonic basis. Melodicintonational and rhythmic differences are concretised by the moving halfcadence in the 1940s version (which combines both musical sentences) and the constant caesuration on a tonic functional basis in the 1975 version.

T2 with its rhythmic organisation and articulatory manner is close to the *kozachok* themes:



Example No 2

Its linear development, inlaid with short melisms, is enriched by the variability of III and IV degrees and melodic inversions with insignificant signs of subdominante, enhanced signs of dominante, and at the performance level by the nonlegato articulation of sounds.

The third and last period of the *kolomyika* section is based on the theme T₃ of autochthonous origin:¹⁴

¹⁴ The assumption of the ancient origins of this theme is related to the rhythmic organisation of its melody in purely Hutsul singing and dancing features.



Example No 3

Its melodichrhythmic structure, typical leitintonations and manner of articulation of tones correspond with the style of ancient Hutsul dance melodies. Scale conditions T_3 are specified by the expansion to the minor heptachord (with reference tone d, variable IV and natural VI degrees).

After the third period there is a transition.¹⁵ Beginning with the octave of the subquarte tone of the previous *kolomyika* theme (D minor), it serves as an impulse for the beginning of the *voloshka* theme in the dominant key (A major), which is characteristic of most *voloshka* periods of the next section.

The *kozachokvoloshka* section begins with a *voloshka* episode, which covers three related themes, T_4 , T_5 and T_6 . They variably and transformatively unfold on the principle of gradual departure from the melodichrhythmic material of the exposing *voloshka* T_4 in its next three reproductions (T_{4v} , T_{4v1} , T_{4tr}), and in T_5 – T_6 derived from it. Then there is a return to T_5 in six variants, the sequential approval of which is accompanied by a temporary (after T_{5v2}) repetition of T_4 , fixed by the cadence period (K1). Reproductions of T_4 and T_5 in the conditions of variable, transformational and tonal changes demonstrate the remarkable improvisational ingenuity of the fiddler, as a result of which there is interpenetration on intonation, submotif, motif and rhythmicformula levels of intonation not only of the *voloshka* episode but also of the whole composition. One such manifestation of improvisational ingenuity is an alliance within one theme of *voloshka* and *kolomyika* rhythmic structures, or within one of its reproductions. Thus, the availability of the *kolomyika* cadence in the first *voloshka* T_4 can be explained by a rather sharp change of dance genres from *kolomyika* to *kozachok*, which occurs after the transition, and apparently is caused by the situational need to perform the Hutsulka for listening of a more compact duration. This alliance of *voloshka* and *kolomyika* contributes to a smoother change of dance genres, which compensates for the lack of a transitional *kolomyika* episode between them, and

¹⁵ Similar motifs with repetition from one to eight times are usually performed before the beginning of the Hutsulka as the entry, and are called 'for tuning'.

at the same time enriches the *voloshka* episode with extraordinary cadence in the first theme.

Another example of the alliance of *voloshka* and *kolomyika* is T_6 , which is derived from the *voloshka*'s T_4 and T_5 , but has the *kolomyika*'s rhythmic structure. Being the culmination of a gradual melodicrhythmic, tonal and scale departure from the exposing *voloshka*'s T_4 , T_6 is the culmination of the composition at the same time. In addition to the scaleintonation changes (the ambitus expands from the pentachord E major in T_5 to the heptachord E major with sharp IV in T_6) and the quintaincrease of the tessitura in relation to the previous theme, the melodic framework of T_6 is permeated with ornamental groups which sound close to the sung character of *kolomyika* themes. The presence of the *voloshka*'s rhythmic basis, as well as leitintonations and extended ornamental groups typical of *kolomyika* melodies, finally the *kolomyika*'s cadence, confirms the interaction at motif levels of the *voloshka*'s and *kolomyika*'s themes in T_6 . Combined with the *voloshka*'s and the *kolomyika*'s melodies, this theme acquires the culmination of the whole composition, and is provided not only for the instrumental but also for the vocal accompaniment of the dance.

In the next two periods, which start the mirror reprise of the *voloshka* episode (T_{5v1} , T_{5v2}), the intonationrhythmic elements of the melody are skilfully varied through the tonal comparison in the presentation of these periods: the pentachord in system E with sharp IV degree (T_{5v1}) and the hexachord in system A (T_{5v2}). Due to the alteration of the IV degree in T_{5v1} the dominance of the intonational conditions formed by the previous T_6 continues. In the tonally opposite next version of T_{5v2} , there are changes in the organisation of the rhythmic pattern, associated with the syncopated fusion of the second and third eighth durations in odd bars. As a consequence of these rhythmic changes in T_{5v2} , the *voloshka* melody T_5 turns into a melody of the marching Hutsul dance the Resheto (10, p. 188–202), thus introducing a very unexpected 'quote' from another non-Hutsulka dance genre. All these changes, as well as the manifestations of multi-genre 'diffusion' within one or more periods mentioned above, suggest that the performing practice of traditional Hutsul fiddlers of the older generation was characterised by an improvisational approach. This approach implied various (multiple)¹⁶ interpretations of phrases from many themes of the Hutsulka, which made it possible to perceive the whole composition as an individually updated work.

The consistent reproduction of different themes in this composition is an important factor in the formbuilding process. For example, T_5 in the *voloshka* episode acts as a refrain, repeated in six versions, of which T_{5v1} and T_{5v3} sound 'at

¹⁶ The term is borrowed from mathematical theory.

a distance' after other themes. Tonal comparisons between individual variants of T5 conductions contribute to the process of development, up to the approach to a new, culminating topic. The subsequent domination T₅, due to its repetition in different variants, creates logical conditions for the final coda. Stability factors in the interpretation of the Hutsulka genre are expressed by the synthesised coda of this composition. It is based on the material of two typical 'final melodies': the first one is transitional from *voloshka* to *kozachok* in the system A, and the other the *kozachok* theme in the system D from the *kolomyika* section.

It is known that the tempo, articulation, dynamic and aesthetic characteristics of the ensemble sound of the composition 'Hutsulka and Kozachok Dances', as well as the specifics of formbuilding and the interpretation manner of its *kolomyika*, *voloshka* and *kozachok* themes, are an expression of the individual performance style of the fiddlerbandmaster. Based on the results of a comparative ethnomusicological analysis of solo interpretations of Hutsulka, Kozachok and Voloshka dances by I. Menyuk, in three recordings from 1975, and the ensemble composition 'Hutsulka and Kozachok Dances', published in 1951, we can assume that during the anonymous recording of the ensemble composition in 1951, Ivan Menyuk was the fiddlerbandmaster. Common features of the individual performance style of the fiddler from two different audio records are best expressed by the single organisation of rhythmic models in exposing the *kolomyika* and *voloshka* melodies. The use of common signs of performance and ornamentation techniques in certain areas of melodies also indicates the 'handwriting' of one fiddler. Thus, in each version of the audio recordings, the *kolomyika* T₁ is decorated with the same tones and submotifs of melisms, which usually alternate with melodic and harmonic figures. Similarly, commonality is found in the accentuation and syncopation of certain tones of musical sentences.

In addition to the exposing themes of the *kolomyika* and *voloshka* episodes, there is another common feature to both versions, the transition. In the composition from 1951, it serves as an impulse and modulation to an extended *voloshka* episode, and in the composition 'Voloshky' of 1975 it serves as a link between the first and the second variational cycles. The further development of the *kolomyika* and *voloshka* themes in both interpretations, as well as in the tempo, the specificity of the violinperforming articulation, and the character and aesthetics of the sound are uniquely individualised. The themes of the three solo renditions of 1975 do not go beyond specific genres (Hutsulka, Kozachok and Voloshka), limited to a small number of mono- or different thematic periods,¹⁷ the related melodies of which are combined into blocks.

¹⁷ The solo composition 'Voloshky' is based on the variablevariational development of one theme and its cadenceaffirming period.

One of the features of I. Menyuk's individual style is the peculiar formbuilding of the whole composition, as an intuitive desire to synthesise melodies of almost all dance genres typical of the traditional Hutsul instrumental music in it. He coped with this brilliantly, including material from many of the most characteristic dance themes in a process of continuous virtuoso combinatorial development. The Hutsulka based on the *kolomyika*, *voloshka* and *kozachok* of 1951 is an example of the synthesised interpenetration of thematic formations from three dance genres, expressed by the melodies of different themes, namely: culminating T_6 from the *voloshka* and *kolomyika*, decorated with melismatic groups of a *kolomyika* character; T_2 of continued development from the *kolomyika*, which is rhythmically close to the *kozachok* articulatory dashed techniques; exposing the T_4 and T_5 from the *voloshka*, whose phrases are rhythmically close to the hutsul march dance the Resheto; two final *kozachok* melodies of the coda, where the intonationrhythmic elements from the previous *voloshka* T_4 and T_5 in the initial *kolomyika* key of Dmajor (in T_5) are affirmed.

Conclusions

The composition 'Hutsulka and Kozachok Dances' is one of the most original interpretations of the genre, which shows clearly the aesthetic and stylistic features of the KosmachBrustury tradition. It is specified by the following:

1. The preserved contours of melodic linearity in the improvisational flow of the sound.
2. The melodic character of specific Hutsul dance themes, such as singing and dancing the *kolomyika* (T_1 and partially T_3).
3. The motor, rhythmically sharpened and articulated mainly nonlegato performance style of newer *kolomyika* themes, formed under the influence of the *kozachok* (T_2).
4. The variability of the scaleintonation conditions, which during each thematic update, as a rule, acquires particular changes and nuances.
5. Harmonic figurations that arise in the melodic linearity of some *voloshka* or *kolomyika* themes, which brings them closer to the *kozachok* style and reveals the harmonic thinking of the performers.
6. Laconic, 'finely crafted' ornamentation, which frames the main tones of the melody with melisms and melismatic groups, intensifies the melodic line with figurations, dynamising and embellishing it up to the auditory representation of 'lace'vibrated sound.
7. The coherent or, less often, marked articulation of melodic tones, the accentuation of certain strong and weak sounds, the reduced intonations of

half-tone altered unstable tones, which together give the violin timbre sonority and a refined 'delicacy'.

These performance qualities are important components of the aesthetics of the sound of the Hutsulka once formed and approved by the best instrumentalists of the past in the Galician Hutsul region, and in particular its local Kosmach-Brustury tradition. Rare for modern traditional performance, but characteristic of the interpretation of 1951, the synthesis of melodic-rhythmic, intonation, ornamental and articulatory elements of *kolomyika*, *voloshka* and *kozachok* themes in the second section of the composition 'Hutsulka and Kozachok Dances' testifies to its free improvisational manner. We can assume that the flexible sequence of themes in each section of the Hutsulka, the variety of their reproduction, and even the creation of new melodies based on the synthesis of previous thematic material, all these qualities in our opinion are inherent in many talented folk fiddlers of the older generation. Through their efforts, traditional instrumental music was formed, affirmed, enriched, and fortunately has survived to the present day in separate individual examples. Various interpretations by fiddlers of related themes fixed in fragmentary notations by R. Harasymchuk and S. Merchynski (in the 1930s), as well as the masterly well-coordinated ensemble performance of the composition 'Hutsulka and Kozachok Dances' in the 1951 album 'Music of the Ukraine', are examples of the improvisational construction of the Hutsulka. From this holistic audiosample, ethnomusic work presents as a logical, harmonious and dynamic composition, a multi-genre dance of which the themes are revealed, transformed, compared and developed in different ways, obeying the constant tradition and improvisation applied by the individual creative intuition of the fiddler-bandmaster.

A planscheme of the traditional sequence of thematic episodes of the great Kosmach Hutsulka

– 'To the Tuning' (Harasymczuk 1939, lithographic appendix, 1, Nos 1–10): an introduction of one to eight bars, built on the tones of the main key of the dance;

– 'Hutsulky' (Mierczyński 1965, 111, Nos 149, 150): autochthonous *kolomyika* dance themes (often with refrains) of Pokuttia and Hutsul origin;

– 'Transition to the *Kozak* or Half-*Kozak*' (Mierczyński 1965, 74, Nos 72, 73; 103, No 133): *kolomyika* dance themes, rhythmically-intonationally organised in the instrumental '*kozachok*' style. They complete the first section of the composition. Tonally and melodically, these themes transfer the composition to the second '*kozachok-voloshka*' section;

– ‘The First Kozak’ (Mierczyński 1965, 119–123, Nos 160, 161): exposition and variable variational development of the exposing *kozachok* theme in the key of Fdur;

– ‘The Second *kozak*’ (Mierczyński 1965, 126–127, No 164; 133, No 169): continuation of variational development of the first theme in Cdur;

– ‘Hopak and Old Kozachky’ (Mierczyński 1965, 136–137, No 171): other *kozachok* themes in the keys of C major and G major;

– ‘Transition to Voloshky’ (Mierczyński 1965, 125, No 163): two periods, in the first of which the thematic development of the episode in C major (or G major) ends, and in the second the melody changes from *kozachok* to *kozachokvoloshka*, which sounds in A minor (or E minor/major) with a decreasing rhythmic and intonational intensity;

– ‘Voloshky’ (Mierczyński 1965, 144–146, Nos 179, 180): an episode with features of Romanian dance music,¹⁸ structured from an arbitrary number of related periods, the melodies of which are performed mainly in the majorminor system of the same name with the main tones ‘A’ and ‘E’. Rhythmically, they are organised into groups of 16th and eighth durations;

– ‘Final Melodies’ (Mierczyński 1965, 134–135, No 170): *kozachok* themes in the initial tonality of the composition (mostly in D major/minor).¹⁹ They are based on the functional tonic dominant subdominant basis of harmonic and melodic figurations organised by typical rhythmic groups.

¹⁸ According to R. Harasymchuk, the melodies of the old Romanian *voloshka dance in the Galician Hutsul region in the 1930s were already forgotten*, but the choreographic aspect of it was still remembered by some respondents, and in Vorokhta they danced the *voloshka to the music of the arkan*. At the same time, among the musical examples for the second chapter of the *Hutsulka*, there are those related to the *voloshka melodies from the monograph* by S. Merchynski, and to the melodies that exist in the modern traditional *hutsul environment*. Given that the choreographic elements of the *voloshka dance were not noticed in the Hutsulka by R. Harasymchuk or other ethnochoreologists*, the *voloshka episode from the Hutsulka is probably based on significantly changed melodies of the lost dance, adapted to new musical and choreographic needs*. This is illustrated by the virtuoso melodies of the *voloshka episode from the Hutsulka*, in which the through melodic movement, sometimes combining two phrases into one, allows musicians to reach the fine motor and dynamic growth of the violin sound in the upper tessitura (secondthird octave) until the final culmination of the whole composition, the and dancers follow the burst of excitement. In our opinion, the problem of the reconstruction of lost melodic samples of the *voloshka dance in the Hutsul region* needs separate investigation, in particular at the level of a comparison of the melodic-rhythmic structures of the *hutsul voloshka with the melodic-rhythmic structures of similar dances* from Moldova, Romania, Bulgaria and other countries of CarpathianBalkan culture.

¹⁹ The final melodies performed at the end of the episodes ‘The First Kozak’ and ‘Voloshka’ as well, affirming their tonalities and themes with authentic and plagal harmonical functions. These melodies differ from the ‘final melodies’ of the episode with the same name at the end of the *Hutsulka* by their closer affinity with the exposing theme of ‘The First Kozak’ and a lower intonationalrhythmic intensity.

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UKRAINIEČIŲ TRADICINIO ŠOKIO „HUCULKA“ MELODIKOS IR INTERPRETACIJOS ANALIZĖ (REMIANTIS SENIAUSIŲ GARSO ĮRAŠŲ ŠALTINIAIS)

Santrauka

Tradicinė Ukrainos instrumentinė muzika geriausiai išsaugota huculų etnografiniame regione, kuris yra sudėtinė Rytų Karpatų kalnų sistemos dalis. Jis apima pietines Ivano-Frankivsko srities Nadvirnos, Kosovo ir Verchovynos rajonų dalis, Černivcų regiono Vyžnicos ir Putylos rajonų pietines dalis ir visą Ukrainos Užkarpatės regiono Rachivo rajoną. Šiuo metu aktyvi tradicinės instrumentinės muzikos tąsa huculų regione visų pirma siejama su unikalėmis vietinėmis

vestuvių apeigomis, kurios yra nuolat lydimos muzikos – tradicinio repertuaro kūrinų. Dažniausiai muzikantų ansamblį sudaro smuikininkas ir fujaristas – tradicinio pučiamojo instrumento *fujara* pūtėjas.

Rengiant tradicines huculų vestuves, kurios gali trukti nuo vienos iki trijų dienų, jose griežiantiems muzikantams keliami aukšti reikalavimai. Ypač smuikininkui, kuris vadovauja ansamblui. Būtent jis nusprendžia, ką, kada, kiek laiko groti, ir „nustato tonus“ pačiai muzikai. Šokis „Huculka“ tokiam vestuvių repertuare yra privalomas. Jo atlikimo lygis, atsižvelgiant į šio šokio mastą ir funkcinę reikšmę, yra savotiškas kiekvieno grupės muzikanto, ypač pagrindinio smuikininko, profesinių savybių lygio testas.

„Huculka“ yra ir pagrindinis, ir reprezentatyviausias nacionalinis huculų šokis. Jo choreografinis komponentas apima tam tikrą *kolomijkos* ir *kozačioko* šokių žingsnių santykį, o muzikinis komponentas – neribotą kiekį kruopščiai atliekamų *kolomijkos* (pirmoji kūrinio dalis) ir *kozačioko* (antroji kūrinio dalis) ritminių struktūrų melodijų. Šio straipsnio autoriaus lauko tyrimų ekspedicijose gauta informacija ir atlikta rašytinių šaltinių medžiagos mokslinė analizė liudija šio šokio choreografinės interpretacijos vietinę įvairovę ir situacinį jo muzikinės interpretacijos tikrumą.

Etnochoreologas Romanas Harasimčiukas veikale „Huculų šokiai“ teigia, kad trūksta stabilios holistinės šokio „Huculka“ struktūros, ir pateikia visas žinomas jo struktūravimo galimybes. Mokslininkas čia pabrėžia bendrosios choreografinės struktūros deformacijos procesą, kuris lėmė, kad šiuolaikinės tradicinės aplinkos kontekste šis šokis daugiausia atliekamas jau nebe ratelio forma, o porinio vaikino ir merginos šokio būdu. Muzikologas Michalas Kondrackis straipsnyje „Huculų regiono muzika“ rodo dviejų tipų klasikinę „Huculką“: įprastą „Huculką“ ir „Huculką“ su *kozačioku*. Etnoorganologas Stanisławas Mierczyński monografijoje „Huculų regiono muzika“ nurodo „Huculkos“ ciklines formas. Šis tyrėjas pateikia daugybę jo užrašytų tradicinių muzikantų atliekamų melodijų transkripcijų su *kolomijkos* ir *kozačioko* struktūriniais elementais. Etnoorganologas, kompozitorius, huculų tradicinių apeigų tyrinėtojas Ihoris Macijevskis viename savo straipsnių pateikia išsamią „Huculkos“ šokio versijos „klausymui“ transkripciją, kurią 1960 m. atliko vietinis Verchovynos tradicijos smuikininkas.

Tyrimų metu gauti rezultatai liudija, kad kompozicijos „Huculka“ ir *kozačiok* muzikos skambesio tempas, artikuliacija, dinaminės ir estetinės savybės, taip pat formos kūrimo specifika ir jos *kolomijkos*, *vološkos* ir *kozačioko* interpretacijos būdas yra smuikininko (muzikantų grupės vadovo) individualaus atlikimo stiliaus išraiška. Remdamasis lyginamosios etnomuzikologinės analizės rezultatais, straipsnio autorius daro prielaidą, kad tiriamų anoniminių 1951 m. garso įrašo ir autorinio 1975 m. garso įrašo atlikėjas yra vienas ir tas pat talentingas smuiki-

ninkas Ivanas Meniukas. Individualius šio smuikininko atlikimo stiliaus bruožus abiejuose skirtingu laiku darytuose garso įrašuose ryškiausiai atspindi viena ir ta pati šio muzikavimo ritminio modelio sąranga, būdinga jo *kolomijkos* ir *vološkos* melodijų interpretacijoms. Bendros atlikimo ir muzikinės ornamentikos technikos ženklų analogijos tam tikrose melodijų sekose taip pat rodo vieno ir to paties smuikininko „rašyseną“. Kiekvienoje garso įrašų versijoje *kolomijką* puošia tie patys muzikinės melizmatikos submotyvai, kurie dažniausiai tarpusavyje susiję tapačiomis melodinėmis ir harmoninėmis frazėmis. Bendrais bruožais pasižymi ir atskirų muzikos sakinių bei metroritminės sanklodos tonų kirčiavimo ir sinchronizavimo ypatybės.

Be jau minėtų analogiškų smuikininko Ivano Meniuko *kolomijkos* ir *vološkos* interpretacijos bruožų, yra dar viena bendra abiejų šokio „Huculka“ versijų ypatybė. Tai perėjimo iš vienos dalies į kitą, jų jungties muzikinė forma. 1951 m. kompozicijoje ši jungtis yra tarsi impulsas ir moduliacija išplėstiniam *vološkos* epizodui, o 1975 m. kompozicijoje *vološka* atliekama kaip jungtis tarp pirmojo ir antrojo variacijos ciklą. Tolesnis abiejų *kolomijkos* ir *vološkos* temų interpretacinis vystymas, taip pat tempas, smuikavimo artikuliacija, charakteris ir garso estetika yra visiškai tapatūs ir unikaliai individualizuoti.

Vienas iš Ivano Meniuko individualaus smuikavimo stiliaus bruožų yra savotiškas visos atliekamo kūrinio kompozicijos formos kūrimas kaip intuityvus noras joje sintezuoti beveik visų šokio žanrų melodijas, būdingas tradicinei huculų instrumentinei muzikai. Jis puikiai įgyvendina šį savo sumanymą, į virtuosinio smuikavimo nuolatinio tobulinimo procesą įtraukdamas daugelio būdingiausių šokio temų sudėtinės dalis. Jo 1951 m. „Huculka“ yra tobulas trijų tradicinio šokio žanrų teminių formacijų, *kolomijka*, *vološka* ir *kozačioko*, sintezės pavyzdys, išreikštas šio smuikininko individualiomis ir unikaliomis skirtingų temų melodijų interpretacijomis.