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ETHNOGRAPHIC REGIONS IN THE TERRITORY OF CONTEMPORARY CHERKASY DISTRICT BY FEATURES OF RITUAL FOLK SONGS

Anotacija

Centrinėje Dniepro upės vietovių teritorijoje yra žinomi trys skirtingi Ukrainos etnografiniai regionai, pasižymintys savitomis liaudies dainavimo tradicijomis. Visi jie siekia Čerkasų rajono ribas pagal šių laikų administracinio šalies skirstymo nuostatus. Pirmasis jų – Podolės regionas su ypač archajiškais liaudies dainų žanrais ir unikaliais jų muzikinės stilstikos bruožais. Kiti du – Naddnripranščinos ir Poltavščinos etnografiniai regionai su spalvingomis ir turtingomis tradicinio dainavimo ypatybėmis, kur vyrauja polifoninės liaudies dainavimo tradicijos. Svarbiausias mūsų etnomuzikologinės veiklos tikslas čia yra rengti lokalines folklorines ekspedicijas, jų metu fiksuoti bei dokumentuoti visų trijų minėtų dainuojamojo folkloro tradicijų tęstinumą Čerkasų rajono ribose ir remiantis gautais pirminės medžiagos faktais atlikti mokslinius tyrimus jų stiliaus, žanro, ritminės ir melodinės tipologijos aspektais. Svarbu yra ir sudaryti bei nuolat tikslinti konkrečių dainavimo ypatybių makro- ir mikroelementų žemėlapius pagal įvairių minėtų parametų paplitimo ribas.

PAGRINDINIAI ŽODŽIAI: Ukrainos muzikinis folkloras, Čerkasų rajonas, Dniepro upės vidurio etnografiniai regionai, Poltavščina, Naddniproianščina, Podolė.

Abstract

We have to define at least three different regional folk singing traditions in the central part of *Dnipro* river localities in Ukraine. They are located in the territory of contemporary Cherkasy district. We have *Podillia* region with much more archaic folk songs genres and enough clear their musical stylistic features. We also have *Naddniproianshchyna* and *Poltavshchyna* regions with colourful and various way enriched polyphonic features of regional folk singing traditions. The main goal of our ethnomusicological activities we see here in recording continuity of such singing folklore traditions from all Cherkasy district followed by their scientific research studies in their style, genre, rhythmic and melodic typology aspects, as well as mapping of particular macro- and micro-zones in various mentioned above parameters.

KEY WORDS: Ukrainian musical folklore, Cherkasy district, Middle *Dnipro* river ethnographic regions, *Poltavshchyna*, *Naddniproianshchyna*, *Podillia*.

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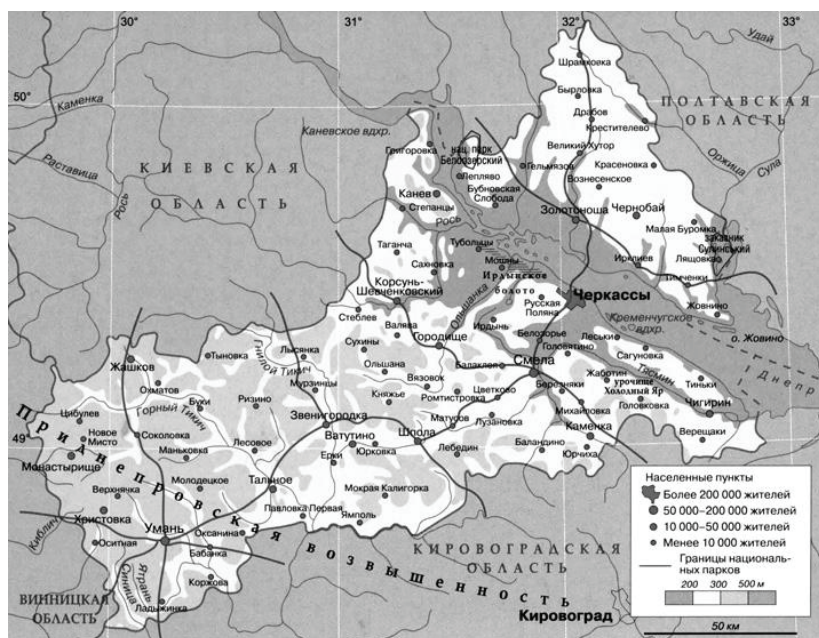
Introduction

Contemporary Cherkasy district is located in the very centre of Ukraine, and it was established in the year 1954 as regional administrative unit [see: Map No. 1]. Some lands from neighbouring Kyiv, Kirovohrad, Vinnytsia and Poltava districts were included to it that time [see: Map No. 2]. It is enough special and unique region in ethnographic aspects. This territory became as crossroad of various regional and local ethno-musicological patterns, such as Poltava region (*Poltavshchyna*) style folk singing manner in *Dnipro* Left bank lands, and *Naddniproianshchyna*- and *Podillia*-style traditional singing ways in its right side villages in the context of actual historical factors [see: Map No. 3].

Research studies on the ethnomusicological traditions from Central Ukraine territories were provided by O. Murzina (see: Murzina 1995; 2004; 2013; 2016), O. Tereshchenko (see: Tereshchenko 2009; 2016), T. Sopilka (see: Sopilka 1996; 2004; 2009), and other Ukrainian scientists. The issues on mapping of particular ethnographic regions borderlines regarding peculiarities of singing folklore ritual genres are reflected in the publications of A. Koropnychenko (see: Koropnychenko 1998; 2009) and H. Pshenichkina (see: Kachor 2014; Pshenichkina 2010; 2015; 2016; 2017; 2018).



Map No. 1. Cherkasy district in the map of Ukraine



Map No. 2. Cherkasy district



Map No. 3. Main ethnographic regions of Ukraine

Ethnographic regions are defined by the complex features of material ethnic culture heritage, primary – traditional architecture and clothing (see: Kosmina & Kosmina 2007).

Kremenchuh water reservoir flooding disasters

The principal influence for the situation of the local traditions preservation level at present times in the territory of Cherkasy district has made the building of giant electricity hydro power station. Such project was provided here in the middle 1950-ies. The biggest water storage reservoir in whole Ukraine with huge territory of 2.250 square kilometres, called as Kremenchuh water storage reservoir was built that time on *Dnipro* River. 133.000 local people were relocated by force to other regions from those lands, and their buildings were destroyed before this area was flooded. Unique and priceless Ukrainian black earth soils together with wide localities with neolith, bronze, and *kozachchyna* times' archaeological objects including local folk singing traditions were removed from here forever. The continuity of non-written local folklore transfer from one generation to another was interrupted fatal way. The family and particular village way-of-living traditions were rived away from the motherland and from each other for such fate people. Our research studies are devoted to record and investigate the relicts of such way lost or at least diffused regional folklore traditions among the migrants from mentioned above water flooded regions.

Folklore investigations in *Dnipro* Right bank region

The *Dnipro* Right bank region was left without proper interest for complex and deep musical folklore investigations despite the fact that it is also full of interesting ethnomusicological features (see: Kachor 2014; Pshenichkina 2010; 2015; 2016; 2017; 2018; Tereshchenko 2009; 2016).

Systematic fieldwork investigations of singing folklore traditions are provided by author of this article in the Cherkasy district since 2005, and we have nice results of this work at present. Thousands of folk songs samples from over 100 villages were collected as audio and video recordings here. Because of that we have got possibility to make actual analysis of those materials, and to indicate wide features of regional folk singing styles in different local folk songs genres and types, such as calendar-ritual, family-ritual, lyrical (etc.) here at present. We are able to make updated conclusions on statistic base about regional distribution of real rhythmic and melodic types here using melo-geographic database.

Cherkasy district Right bank region is known as ethnographic region with cross-cultural features from two clear and quite different ethnographic regions of Ukraine, such as *Naddniprianshchyna* (East direct, closer to *Dnipro* river) and *Podillia* in the Western part of the district. Conventional borders between both mentioned above Ukrainian ethnographic regions is marked by the *Hnylyy Tykych* river mainstream.

Podillia ethnographic region

Podillia region is known as the largest ethnographic region in Ukraine. We know large scale of folk songs genres here, including the most archaic ones. The leading position take here calendar folk songs, devoted to the most important dates of pre-Christian and Christian feasts, such as Christmas and Winter-Time ritual songs (*kolyádky*, *shchedrivky*), Spring-Time ritual songs (*vesnyánky*), round-games and dances (*khovoródy*), Midsummer-Night (*Kupalo*) and St. Peter (*kupálski*, *petrivky*) ritual songs, together with rye-cutting songs (*zhnyvni*), tightly connected with archaic rituals from the deep past.

Calendar folk songs here (such as in the most part of Ukrainian territory) belong to female – women's and girl's – singing tradition as a rule. Male folk singing tradition is known only in some Winter-Time rituals.

The main features of melodic lines in Cherkasy district *Podillia* region singing tradition are the following ones:

1. One-voice (monody) melodies with heterophony episodes.
2. Medium slow – close to fast tempo.
3. Clear rhythm-melodic structure – one melodic note to one text syllable.

Melodic scales in Cherkasy district *Podillia* region ritual folk songs performing tradition are based on narrow 3–5 tones scale structures with one the main tone – usually the first one. Such scales may have sub-tones (sub-second and sub-quart ones) [*Examples No. 1–4*].

Одна *Удвох*

1. На - ші хло - пці не - дбай - ли - ці,

Не ви - ру - ба - ли ку - пай - ли - ці

Example No. 1: Midsummer-Night ritual song (Kupalo)

Одна

Ду - май ти, до - но, ду - май, Ду - май ти, до - но, ду - май,

Чи пе - ре - пли - веш Ду - [най].

Example No. 2: Wedding ritual song

Одна *Гурт (6)*

1. Ой у - чо - ра і - зве - чо - ра Па - сла Ме - ла - нка

два ка - чо - ра, Па - сла Ме - ла - нка два ка - чо... [ра].

2. Ой па - сла, па - сла, за - гу - би - ла

Example No. 3: Winter-Time ritual song (Melanka)

Одна *Всі*

По-підго-ро-ю ру - та - (га), по-підго-ро-ю ру - та

а в го - ро ді м'я - та. Ска - жі - те, лю - ди доб - рі, де сва - то - ва ха - [та]?

Example No. 4: Wedding ritual song

♩ = 45 *Одна*

(♯̄) Ма-мо мо-я, та не лай ме - не, Ма - мо мо - я, та не лай ме - не,

До - ку - чи - ла, то ві - длай ме - [не].

Example No. 5: Wedding ritual song

Minor scales are known in lyric episodes of wedding ritual songs here. We noticed possible appearance of high 4th, 6th and 7th tones in such melodic lines. And there are more mainstay tones in such minor scales – the 1st, the 2nd, and the 5th ones, and this way such melodies from *Podillia* region have some similarity with neighbouring *Naddniprianshchyna* region folk singing tradition. Wedding folk songs on minor scales and medium slow or slow tempo are typical in *Podillia* region among other local ritual folk singing traditions here [Example No. 5].

Cross-border ethnographic zone

It is complicated to provide the clear borders, mapping both mentioned above different folk singing traditions, belonging to *Podillia* and *Naddniprianshchyna* regions. So called cross-border ethno-cultural zone takes place in the central part of *Dnipro* Right bank lands, and it is found in some administrative units. So, we have to take in account, that local folk singing tradition was formed from both neighbouring regional folk singing traditional styles here. And archaic genres of calendar folk songs gradually become as not the most known ones. Lyric folk songs from not so archaic origin step by step took the prevailed position in the repertoire of local folk singers in this cross-border zone. This process may be illustrated by following features:

1. Engrossing popularity of wide scales with three main tones instead of one, the lowest.
2. Diversity and gradual priority of slower singing tempo.
3. Gradually more prolonged and enriched melodic lines for one syllable in the localities closer to *Dnipro* river.
4. Gradual appearance of upper octave ‘thin voice’ in heterophony style melodic lines of regional wedding, *Kupalo* (Midsummer-Night) and some Christmas folk songs. This tradition comes from *Naddniprianshchyna* ethnographic region. We think the appearance of new independent voice in such polyphony or heterophony is the first step to new understanding of whole musical thinking,

Одна $\text{♩} = 72$ $\text{♩} = 66$ *Удвох*
А брат се-стри-ці кі-сонь-ку роз-плі- тас - є. Ой де цей ро-зпліт та й вінпо ді-ва-(га) -[є].
 $\text{♩} = 100$
Та по-ніс на ба- зар -- не про- дав. Ме- ній се-стри-ці-(гі) по- да- ру- вав.
 $\text{♩} = 80$ *Одна* $\text{♩} = 126$ *Удвох* $\text{♩} = 140$
Ой на ж то-бі, сес- три- це, цей роз-пліт, Щоб ти ді- жда- ла та- ких літ.

Example No. 6: Wedding ritual song

Одна $\text{♩} = 36$ *Гурт*
Ой хо- ди- ла та Га- нну- ся - (га) по-(го) ла-(га)- ну
 $\text{♩} = 84$
та по-ло-ла пше-ни-че- ньку з бу- р'я- ну.

Example No. 7: Midsummer-Night ritual song (*Kupalo*)

called as harmonic polyphony (or multipart singing), even if it is just high octave dubbing of some lower voice (see: Koropnychenko 1998). And such formations of harmonic polyphony are well-known in *Naddniprianshchyna* region firstly [Examples No. 6, 7].

Naddniprianshchyna ethnographic region

Naddniprianshchyna region is quite wide. It is situated in the very centre of whole Ukraine, and consists from some administrative districts on both *Dnipro* river banks. Contemporary Cherkasy district folk singing tradition takes the predominant role in the region (see: Kachor 2014; Murzina 2004; 2013).

Historically all the times we know regular ethnic migration process across *Dnipro* river. Possibly this way were built common elements of cultural sameness of *Naddniprianshchyna* and *Poltavshchyna* regions (see: Sopilka 1996; 2004; 2009). In the context of contemporary cultural diffusions the archaic calendar folk singing layer was lost here and another folk singing traditions with perfor-

Одна $\text{♩} = 180$

Ой у - чо - ра із-ве - чо - ра Пас-ла Ме-лан-ка два ка - чу - ра,

Гурт

Пас-ла Ме-лан-ка два ка - чу [ра].

Example No. 8: Winter-Time ritual song (Melanka)

$\text{♩} = 60$ *Одна*

Слав ний ве - чі - (гі) р, ді вит ве - чі - р, та ра но ра (га) - но.

Всі

accel.

Сла(га)-вний ве(ге) чір, ді - (гі) - вич-ве - (ге) - чір, та ра не - (ге) - се-[нью].

Example No. 9: Wedding ritual song

ming enriched melodic lines of comparatively late lyric-style elements in the ritual (firstly – in wedding) folk songs appeared here step by step.

Musical and stylistic features of singing tradition of *Naddniprianshchyna* ethnographic region include:

1. Harmonic polyphony as the main peculiarity of the traditional singing style here. Each voice is independent, having its own function.

2. Upper octave ‘thin voice’ is obligatory in wedding and some Winter-Time (*Melanka*) songs.

3. Broad melodic scales in range of 5–6 or even more tones.

4. Ritual wedding folk songs often have 3 main tones in their melodic scales.

5. Performing tempo of such songs became slower, to compare with *Podillia* tradition, and this way wide possibilities to enrich musical lines of some real syllables appeared, including wide melismatic structures and additional vocalized ‘under-syllables’ in the poetic texts [*Examples No. 8, 9*].

One more feature is typical for regional folk singing tradition in *Naddniprianshchyna*. Local folk songs performers use deep breath resonator while singing, and this way the sound becomes ‘round-shape’ and very deep, as a rule.

Folk singing features of *Dnipro* Left bank region

Dnipro river Left bank Cherkasy region, historically belonged to Poltava province, is known as area with especially rich and unique folk singing traditions. Ancient singing folklore has the following stylistic features here:

1. Intensive fragmentation of basic syllable-notes (“rhythmic ornamentation”), which gives rise to large number of syllable chants. Appearance of the chanting “additional” syllables, shouts, etc.

2. *Rubato* in tempo while singing. Musical notes (rhythmic units) in transcription of such tunes use to become as very subjective ones.

3. Complicating of the musical form by building up new combinations of various structural elements (see: Sopilka 2009, 119).

4. Musical scales of ritual folk songs as a rule have one the mainstay in the 1st tone and have the range from quint to septime, or trichord (three tones in range) with sub-tones (sub-steps).

5. The musical texture of ritual songs can be implemented in different ways here; from unison with some heterophony branching to a multi-register polyphony with a functional distribution of voices. Ritual calendar and wedding folk songs here are performed quite special way on extremely high register with typical parallel voices in octave ‘*tonkyy holos*’ (‘thin voice’) and with special way interrupted last sound of the strophe ‘*hukannia*’ (in calendar folk songs).

6. Significant melodic ornamentation, melismatic, especially in the upper solo voice.

Dnipro Left bank Cherkasy region became as catchy field of local folk songs recording expeditions as the object of ethno-musicological research studies from the 20th C. (see: Kvitka 1971; 1973; Koropnychenko 1998; 2009; Murzina 2016; Sopilka 1996; 2004; 2009). Lyric folk songs from the later times are performed in slow tempo, in harmonic polyphony with functional allocation of each voice, and numerous long chants of the actual syllables [Example No. 10].

Example No. 10: Lyric song

Conclusions

As it is stated above, we have to define at least three different regional folk singing traditions in the middle part of *Dnipro* river localities. We have *Podillia* with more archaic folk songs genres and enough clear their musical stylistic features. We also have *Naddniprianshchyna* and *Poltavshchyna* with colourful and variously enriched polyphonic features of regional folk singing tradition.

We have to find new measures to explain and to put into some system all possible various rhythm-melodic forms of traditional folk songs from this region. And we find the methodology, proposed by famous Ukrainian ethnomusicologist Klyment Kvitka, enough usable for this task. It is widely developed in contemporary Ukrainian school of ethnomusicology. Such methodology is based on rhythmically summarized syllable formulas for one metric unit, as primary models for classification of various folk songs melodies (see: Kvitka 1971; 1973; Lukanyuk 1989). Thanks to such rhythm-structural analysis of local folk songs we enable to make additional conclusions on updated mapping and bordering of neighbouring ethnographic regions.

The continue of recording and scientific research studies of this region singing folklore traditions in the context of their style, genre, rhythmic and melodic typology aspects, as well as mapping of particular macro- and micro-zones in various mentioned above parameters we see as the main goal of our ethnomusicological activities.

Passport information of folk songs examples

- Example No. 1: «*Nashi khlopsi nedbajlytsi*», *Kupalo* (Midsummer-Night) ritual song. Recorded by H. Pshenichkina in Popivka village, Zvenyhorodka rayon, Cherkasy district, in 2017.
- Example No. 2: «*Dumaj ty, doniu, dumaj*», wedding ritual song. Recorded by H. Pshenichkina in Yatranivka village, Uman' rayon, Cherkasy district, in 2017.
- Example No. 3: «*Oj uchora izvechora*», *Melanka* (Winter-Time) ritual song. Recorded by O. and N. Tereshchenko in Oksanyne village, Uman rayon, Cherkasy district (20, № 2, P. 41).
- Example No. 4: «*Popid horoyu ruta*», wedding ritual song. Recorded by H. Pshenichkina in Ivahny village, Monastyryshche rayon, Cherkasy district, in 2008.
- Example No. 5: «*Mamo moya, ta ne laj mene*», wedding ritual song. Recorded by H. Pshenichkina in Yatranivka village, Uman' rayon, Cherkasy district, in 2017.
- Example No. 6: «*A brat sestrytsi kison'ku rozplitaje*», wedding ritual song. Recorded by H. Pshenichkina in Orlovets' village, Horodyshche rayon, Cherkasy district, in 2014.
- Example No. 7: «*Oj khodyla ta Hannusia po lanu*», wedding ritual song. Recorded by H. Pshenichkina in Ozirna village, Zvenyhorodka rayon, Cherkasy district, in 2017.
- Example No. 8: «*Oj uchora izvechora*», *Melanka* (Winter-Time) ritual song. Recorded by H. Pshenichkina in Lebedyn village, Shpola rayon, Cherkasy district, in 2015.
- Example No. 9: «*Slavnyj vechir, divyt-vechir*», wedding ritual song. Recorded by H. Pshenichkina in Poludnivka village, Chyhyryn rayon, Cherkasy district, in 2008.
- Example No. 10: «*Oj shcho v nediliu*», lyric song. Recorded by T. Sopilka in Kryachkivka village, Pyryatyn rayon, Poltava district (see: Murzina 2013, № 10, P. 34).

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ETNOGRAFINIAI REGIONAI ŠIUOLAIKINIO ČERKASŲ RAJONO TERITORIJOJE PAGAL RITUALINIO FOLKLORO DAINŲ YPATYBES

Santrauka

Centrinėje Dniepro upės vietovių teritorijoje yra žinomi trys skirtingi Ukrainos etnografiniai regionai, pasižymintys savitomis liaudies dainavimo tradicijomis. Visi jie siekia Čerkasų rajono ribas pagal šių laikų administracinio šalies skirstymo nuostatus. Pirmasis jų – Podolės regionas su ypač archajiškais liaudies dainų žanrais ir unikaliais jų muzikinės stilstikos bruožais. Kiti du – Naddniproščinos ir Poltavščinos etnografiniai regionai su spalvingomis ir turtingomis tradicinio dainavimo ypatybėmis, kur vyrauja polifoninės liaudies dainavimo tradicijos. Svarbiausias mūsų etnomuzikologinės veiklos tikslas čia yra rengti lokalias folklorines ekspedicijas, jų metu fiksuoti bei dokumentuoti visų trijų minėtų dainuojamojo folkloro tradicijų tęstinumą Čerkasų rajono ribose ir remiantis gautais pirminės medžiagos faktais atlikti mokslinius tyrimus jų stiliumais, žanro, ritminės ir melodinės tipologijos aspektais. Svarbu yra ir sudaryti bei nuolat tikslinti konkrečių dainavimo ypatybių makro- ir mikroelementų žemėlapius pagal įvairių minėtų parametų paplitimo ribas.

Nuo 2005 m. šio straipsnio autorė Čerkasų rajone atlieka sisteminius lauko tyrimus, skirtus liaudies dainavimo tradicijos analizei; šiuo metu pasiekta gerų darbo rezultatų. Lauko tyrimo metu buvo surinkta tūkstančiai liaudies dainų pavyzdžių (garso, vaizdo įrašų formatu) iš daugiau kaip 100 kaimų. Dėl šios priežasties yra galimybė atlikti surinktos medžiagos analizę ir nustatyti įvairių šiandieninių vietinių liaudies dainų žanrų ir tipų, pavyzdžiui, kalendorinių-ritualinių, šeimos-ritualinių, lyrinių dainų ir t. t., skirtingų regioninių liaudies dainavimo stilių ypatumus. Naudojant melodijų geografinę duomenų bazę, taip pat galima pateikti atnaujintas išvadas apie regioninių ritmo ir melodijų tipų pasiskirstymą.