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TYPES OF FOLK POLYPHONY IN UKRAINIAN SINGING FOLKLORE

ABSTRACT

In Ucraina, il canto tradizionale si è conservato fino all'inizio del 21° secolo. La maggior parte dei generi coinvolgono ensemble che cantano a cappella. L'articolo considera i tipi di polifonia popolare diventati i più diffusi e conservatisi fino ad oggi. Il canto tradizionale è costituito dai seguenti tipi di polifonia: monofonia (tradizioni sud-occidentali), diafonia con bordone (tradizioni nord-orientali) e alcune varietà di eterofonia (in altre parti del paese). Lungo il corso medio del Dnipro, le donne cantano con un doppio registro di voce-risuonatore di petto per l'insieme e di testa per la voce solista. Nelle tradizioni vocali più recenti abbiamo un altro tipo di polifonia chiamata funzionale a due parti. Questo stile si è formato nelle aree a sinistra del fiume Dnipro e a poco a poco si è diffuso in altri territori per diventare una delle caratteristiche dello stile di canto nazionale.

PAROLE CHIAVE Ucraina, canto tradizionale, polifonia, monodia, eterofonia, bordone

SUMMARY

In Ukraine, traditional singing has been preserved till the beginning of the 21st century. Most genres involve ensemble singing a cappella. The article considers the types of folk polyphony that have become the most widespread in Ukrainian ethnic lands and have preserved up to nowadays. Early traditional song genres are characterized by the following types of polyphony: monophony (southwestern traditions), bourdon diaphony (northeastern traditions) and varieties of heterophony (most other traditions). On the bank of the middle course of the Dnipro, women sing in double voice register-resonators which are of a chest-type for the whole ensemble and a head-type one. In the songs not related to ancient ceremonies, another type of polyphony was formed: functional two-part singing. This type of texture-facture was formed on the lands of Central and Left-bank Ukraine. Gradually, it has spread to other territories and become one of the features of the national singing style.

KEYWORDS Ukraine, song folklore, polyphony, monody, heterophony, bourdon, double voice, singing in different registers



1. Introduction

IN Ukraine, traditional singing performed by the villagers has been preserved till the beginning of the 21st century. Most song genres involve group singing a cappella. That is why polyphony is one of the most distinctive features of song folklore in Ukraine.

The arrangement of polyphony depends on the genre of the song and the musical style of the local folklore tradition. Different ethnographic zones of Ukraine have developed their own peculiarities of voice-leading and singing manner. Primarily, this applies to specific local genres: the ceremonial songs timed to the calendar holidays of the farming year and weddings. At the same time, there are later types of texture-facture¹ that gradually entered the song traditions of different regions acquiring characteristics of a common national marker. At the modern stage, folklore traditions demonstrate the polystaged nature of the song repertoire, its musical stylistics, and the texture-facture itself.

Ukrainian polyphony has been studied since the second half of the 1950s. This related to the intensification of expeditionary work and, as a result, the accumulation of a huge mass of recordings of folk songs. The largest phono archives of Ukrainian traditional music, which are collected systematically and according to a single methodology, are stored in the funds of the Laboratories of Ethnomusicology in Music Academies of Kyiv and Lviv,² as well as in the Kharkiv Regional Centre of Culture and Art. Large archives of recordings of musical and verbal folklore are concentrated in the The Rylsky Institute of Art Studies, Folklore and Ethnology and State Scientific Center for the Protection of Cultural Heritage from Man-made Disasters.³ Online-archives like Digital archive of folklore of Slobzhanshchyna and Poltava regions,⁴ the project «Поліфонія» [Polyphony],⁵ Digital archives «Народні пісні України» [Folk

1. As there is no definite English equivalent for the terminology of Ukrainian tradition except for one common term 'texture', 'texture-facture' for «фактура» and 'texture-syllable' for «склад» are used in the article.
2. The Problematic Scientific Research Laboratory of Ethnomusicology of Ukrainian National Tchaikovsky Academy of Music (<https://knmau.com.ua/nauka/laboratoriya-etnomuzikologiyi/>) The Problematic Scientific Research Laboratory of Music Ethnology of the Mykola Lysenko Lviv National Music Academy (<https://lnma.edu.ua/kafedry/kafedra-muzychnoji-folklorystyky-ta-pndlme/>).
3. Since the beginning of a full-scale war unleashed by the Russian Federation on February 24, 2022 all Ukrainian archives were under threat of physical destruction due to rocket and kamikaze-drone attacks (Kharkiv ethnomusicologists were evacuating the original audio cassettes directly under the fire). Currently, continuous work is underway to copy phono, video and graphic archives of these institutions and private collections into the cloud storage.
4. This includes materials from the fund of ethnographic records of The Kharkiv Regional Organizing and Methodical Center of Culture and Art, <https://folklore.kh.ua/>.
5. The material uploaded on this resource has been recorded over the past ten years and illustrates the current state of Ukrainian village song tradition, <https://www.polyphonyproject.com/>.

Songs of Ukraine],⁶ «Фольклор Кіровоградщини» [Folklore of Kirovohradshchyna]⁷ are also popular.

While the material has been accumulated, its theoretical ground has been interpreted.⁸ Specifically, folk polyphony has been studied in more than two dozen of theoretical works of Ukrainian ethnomusicologists. In most of the publications, the varieties of polyphonic texture-facture are studied based on the example of the songs from one definite region.⁹ At the same time, there are attempts to classify varieties of folk polyphony based on all-Ukrainian material. The most thorough generalized studies appeared only in the 21st century. These are articles by Kyiv researchers, professors of the National Music Academy of Ukraine: Olena Murzyna (2016)¹⁰ and Olena Shevchuk (2019).¹¹ But since these and other publications are in Ukrainian, they are hardly known outside of Ukraine.¹²

Therefore, both the publication of samples of traditional Ukrainian polyphony and their characterization based on the classification established in Ukrainian ethnomusicology are considered as an actual problem.

The purpose of this article is to characterize the types of folk polyphony that have been preserved to our time. They are the ones that have become the most widespread in the ethnic lands of Ukrainians. In the paper we decide to underline, out of the various historical types of polyphonies, two main groups: (1) the first type of polyphonies is characteristic of the oldest forms of

6. The site consists of the best audio samples provided by various academic institutions and natural people, <https://folk-ukraine.com/>.
7. The site contains materials of expeditions, audio editions from the territory of the modern Kirovohrad region, and the audio appendices to the scholar works done by Oleksandr Tereshchenko, <https://sites.google.com/site/muzfolkgr/>.
8. Olena Shevchuk singles out two periods in the development of scholar studies about Ukrainian polyphony: 1950–1980 and 1990–2020 (SHEVCHUK, *Shche raz pro ukrainske narodne bahatoholossia*, p. 50).
9. The researchers mainly turned to the song traditions of the central, left-bank and northern Ukrainian territories, where polyphony has acquired a special development and diversity. A list of the main works is given in the bibliography.
10. MURZYNA, *Narodne bahatoholossya*.
11. SHEVCHUK, *Shche raz pro ukrainske narodne bahatoholossia*.
12. The lack of the sufficient information about music collections, audio editions and scholar developing has caused the false opinion that Ukrainian ethnomusicologists are not very interested in their polyphonic culture (Jordania, Who Asked the First Question, pp. 68–71). In fact, the unavailability of sources is simply caused by the lack of specialists and funding. There was also the lack of special equipment that would allow for multi-channel audio recordings, which are so important for the study of polyphonic song texture-factures. All these problems were gradually solved, mainly at the own expense of the collectors themselves. The work continues, but new challenges are on the way such as Russia's brutal war against Ukraine. Many villages in the south and in the east of the country are completely destroyed. Even in those areas that are deep in the rear, there is a constant danger of rocket attacks. It is difficult for people to sing in such conditions. What is more, many families have the relatives died in war. Today, entire villages are in mourning for the fallen soldiers. And in the Ukrainian folk tradition, there is a custom not to sing for a year if someone in the family has died. Sometimes women give up singing forever if they have buried a loved one.

ensemble singing, which deals with ceremonial songs and are considered as functional unison (monophony, heterophony), and bourdon diaphony; (2) the second type of polyphonies is characteristic of the lyrical songs of later origin that we consider as functional double voicing (two-voice texture-facture with a solo independent upper voice).

The types of Ukrainian polyphony and their varieties are illustrated with note transcriptions (11 notations).¹³ Approximate localization of types of song texture-factures is shown on the sketch-maps.¹⁴

The source base of the research is the expedition recordings made in 1980–2010 (including the recordings by M. Skazhenyk). At that time it was possible to gather good singing ensembles in rural areas of all Ukrainian regions. These ensembles mainly consisted of the women born in the 1910s and 1930s, who not only knew the local traditional repertoire well but also provided the researchers with a high level of performance.¹⁵ Some of the records were made with the method of multi-channel sound recording, which makes the voice-leading of each singer in the ensemble be determined more accurately.

All types of texture-facture have many varieties and transitional forms. Here are the most common of them.

2. Types of Polyphony

Researchers consider *the most ancient types of song texture-factures* (primarily monophony and heterophony) as functional monophony.¹⁶ Mostly, these types of group singing characterize early traditional song genres: primarily ceremonial, as well as everyday vocal ones of early stylistics.

Ceremonial songs are characterized by a homogeneous cast of performers with a clear gender distribution. Men (parubky) were the main participants in winter ceremonies (primarily New Year's carnival processions). Men often accompanied their singing by playing musical instruments (mostly the violin that duplicated the vocal part of the song).¹⁷ Women (divchata) sang in the

13. The music transcriptions are made in accordance with the modern requirements for transcribing folk music accepted in Ukrainian ethnomusicology. Most of the notations are published for the first time.

14. In general terms, the song traditions located throughout Ukraine are going to be studied. The exception is the Crimean peninsula, the indigenous people of which are the Crimean Tatars. Their song culture is not included in the subject of this research.

15. Additional audio examples of the types of song textures discussed in the article are given in the online lectures by Yevhen Yefremov, Iryna Danileiko, Margarita Skazhenyk, and Halyna Pshenichkina on the YouTube channel «Рись». Available at YouTube: Рись: <https://youtu.be/ipswJIAgmQ4>; <https://youtu.be/PxMj5kGEiSw>, https://youtu.be/PxMj5kGEiSw?si=YusPB78aa_WjB5jM, <https://www.youtube.com/playlist?list=PLsTaJA-O7X-eWEzOxkCgXk7AS7ohwCH2fe>, <https://youtu.be/1uWzhXFbjok?si=QbByDOfooe-2Znq-g>, https://youtu.be/GqPVkqcBBjk?si=QX56xgkLDcb_hFb- (accessed January 2024).

16. SHEVCHUK, *Shche raz pro ukrainske narodne bahatoholossia*, p. 53.

17. In the Carpathians, men's caroling and the Malanka rite still exist today. Available at: колядники. YouTube: Kryvorivnia, <https://youtu.be/-ayx-Vibzko?si=sbj6lvvqAzukJAYH> (accessed January 2024).

Example 1. *Christmas Carol*. Sloboda village (Novoselytsia district, Chernivtsi region). Two women born in the late 1930s are singing (in the past, this song was caroled by young men for unmarried girls). Recorded by A. Strezhak, 2021. Musical transcription by M. Skazhenyk

♩ = 166 Solo Duo

3. При-йшов до не-ї ми-ле-нький і-ї. Ви-но...

Ви-но на я-блунь че-рво-не я-боко зро-див.

ceremonies of the spring and summer cycles (as the main participants they sang exclusively a cappella).¹⁸ Women also sang at weddings (sometimes accompanied by the violin).

GROUP MONOPHONY (monody) «сформувалася на основі принципу строгого унісону» [was formed on the basis of the principle of perfect unison],¹⁹ although in live performance unison may undergo minor deviations due to tertiary splits or differences in ornamentation (Example 1²⁰).

Samples in which similar vertical splits of unison occur not once are defined by O. Murzyna as a *unison-heterophonic version of group monody* which is based on unison thinking.²¹

Even richly ornamented traditions in the Dniester basin are characterized by monolithic sound. It has been noticed that the graphics of the ornamental figures inside the chanting of the syllables may be slightly different for different performers.²² But at the same time, the individual melodic lines of all performers are subordinated to the single outline of the melody (Example 2²³).

The dominance of unison is a feature of the song traditions of southwestern Ukrainian lands: this is the Carpathian region and adjacent territories, as well as western and Transnistrian Podillia (Sketch-map 1).²⁴ In other traditions, singing in unison is found mainly in the genres of the children's repertoire.

18. In some regions young girls also took part in winter rounds of the yards, but always separately from the young men.

19. MURZYNA, *Narodne bahatoholossya*, p. 343.

20. All musical notations are written at a uniform pitch so that the main support corresponds to the 'g' sound of the first octave. The original pitch of the first note of the melody is indicated by a diamond-shaped note after the signature. The size is expressed by a single number on the staff (the number of counting units in the bar), the note above the number indicates the duration of one counting unit.

21. MURZYNA, *Narodne bahatoholossya*, pp. 343-344.

22. SHEVCHUK, *Shche raz pro ukrainske narodne bahatoholossia*, p. 56.

23. Unfortunately, there are no multi-channel recordings of this tradition.

24. Nowadays, there are changes in musical tastes in traditions with the dominance of unison among singers of the middle and younger generations. The aesthetic admiration for the «harmonic» singing established today in Ukraine is getting stronger and stronger, so some performers duplicate the melody with duplicates in the third on top. SHEVCHUK, *Shche raz pro ukrainske narodne bahatoholossia*, p. 58).

Example 2. *Wedding Song*. Zhvan village^(*) (Murovani Kurylivtsi district, Vinnytsia region). Unfortunately, there are no multi-channel recordings of this tradition). Five women born in 1927-1940 are singing. Recorded by T. Hrymalyuk, 2001. Musical transcription by M. Skazhenyk

rubato Solo* *Coro 3*

Бі-ле нька-я па - ва, бі-ле - нька-я па - ва (і)
 по ха - ті лі - та - ла,
 всіх дру - же-чок ми - на - ла. На На-ді йку у - пал[а].

Example 3. *Wedding Song*. Rohivka village^(**) (Novgorod-Siverskyi district, Chernihiv region). Three women born in 1930-1940 are singing. Recorded by Y. Yefremov in 2006. Musical transcription by M. Skazhenyk.

Solo

1. Ой гром гре-мить за га - ро - ю. Ра - на, ра - на.
 Ой гром гре - мить за га - ро - ю. Ра - не- сьо[нко]. І!

2. Ра - не сьо (е). Ой брат се-стре сне- дать не - се. Ра - на, ра - но.
 Ой брат се - стре сне - дать не - се. Ра - не- сьо[нко]. І!

^(*) *Bilenskaia pava*. «Bervy» project. *Ukrainian traditional music*. CD6: Podillia [AVE030], Kyiv 2017, tr. 13. Song available at on the website The digital archive «Folk Songs of Ukraine»: <https://folk-ukraine.com/regions/5fab011919842f7945fac0e7/genres/5fab0b5019842f7945fac117/> (accessed January 2024).

^(**) *Oi hrom hremyt za horoiu*. «Bervy» project. *Ukrainian traditional music*. CD: Vesillia, P. 2 [AVE023] Kyiv 2009, tr. 51. Song available at on the website The digital archive Folk Songs of Ukraine: <https://folk-ukraine.com/regions/5faaed5a19842f7945facode/genres/5fab0b5019842f7945fac117/> (accessed January 2024).

BOURDON DIAPHONY is the type when one singer is performing an ornamented melody in the range of the third interval (the fourth interval), while the group are chanting an equirhythmic bourdon at the same pitch (the first step of the scale). Singing with bourdon is characteristic only of ceremonial chants of the women's repertoire (the songs of the spring-summer and wedding cycles). They sound very high (Example 3). Perfect bourdon is mainly localized in the Desna basin (northeastern traditions of the Ukrainian-Belarusian border), in the mouth of the Pripyat (Chernobyl Polissia). The Bourdon texture-facture has local variations (in particular, there may be episodic stepping of the lower voice up or down for a second). The feachers of equirhythmic bourdon can be found further in the west (Sketch-map 1), but more often they are interspersed in the heterophonic texture-facture (see more below).

HETEROPHONY is based on the principle of imperfect unison. This is the simultaneous sounding of several versions of the melody. Heterophonic singing has a wide geography (Sketch-map 1), although it is most consistently embodied in the song traditions of the northern lands of Ukraine (the ethno-cultural region of Polissia²⁵). This type of texture-facture is represented by the largest number of varieties, which demonstrate different stages of the development of musical thinking and depend on the local song style (primarily the range and the mode). Here are the most typical varieties of heterophony.

Disordered heterophony is the type when the voices are diverging arbitrarily, spontaneously forming various vertical consonances: the thirds, the seconds, and even the clusters (more often of two seconds, less often of the third + the second within the fourth).

The oldest type of disordered heterophony lives in the northern traditions, where Ukraine borders Belarus (Sketch-map 1). Local ceremonial melodies of the spring-summer and wedding cycles have narrow, mostly three-step scales, in which all steps are equal. Almost throughout the whole melody, the singer can take any step (except for the final cadence, where all the women converge in unison on the first step). The variations of the melody within the third interval (the fourth interval), as well as small ornaments in different melodic lines, lead to many dissonant consonances (Example 4). Yevhenii Yefremov calls this archaic variety of heterophony as «гетерофонія дисонантного типу» [heterophony of the dissonant type]. It should be noted that the singers themselves perceive dissonances as naturally as the final long-sustained unison. Today, such samples have become rarities, since this repertoire and the style of the melodic variation are performed by the aged singers.

HETEROPHONY with bourdon is characteristic of the local traditions of the northern part of Polissia. In such examples of dissonant heterophony, one singer (or several) is singing the text on the first step of the scale on a certain tone of the melody (Example 5). Therefore, bourdon in individual melodic lines

25. YEFREMOV, *Muzyka i rytual*.

Example 4. *Wedding song*. Borove village (Rokytno district, Rivne region). Two women born in the 1920s are singing. Recorded by Y. Yefremov and M. Skazhenyk, 1997. Musical transcription by Y. Yefremov

Example 5. *Mermaid Song*. Vilshanka village (Poliske district, Kyiv region). One woman born in the 1914 and three women born in the 1920s are singing. Recorded in 1998. Musical transcription by Y. Yefremov

appears episodically, which made some researchers interpret all samples with bourdon (including perfectly sustained ones) as a type of heterophony.²⁶

CONSONANT-TYPE HETEROPHONY involves the division of voices into intervals between consonants, mostly tertiary consonances. It has been observed that the attraction to consonance is related to the expansion of the range (there is some room for the formation of several thirds in a row). In general, moving from the north to the south (in the direction of southern Polissia traditions and further) the range of ceremonial songs in the women's repertoire gradually increases (up to the fifth-sixth).²⁷ The divergence of voices from unison can occur either spontaneously and accidentally, or completely consciously and expectedly (ordered heterophony), as in Example 6. In this sample, one woman is singing the lower version of the melody, the second woman singer joins her in unison, and then switches to the upper version variant of the melody (forming a tertiary thickening of the lower voice).

26. SHEVCHUK, *Shche raz pro ukrainske narodne bahatoholossia*, p. 55.

27. YEFREMOV, *Muzyka i rytual*.

Example 6. *Petrivka* (sung during St. Peter's Fast and during Kupala Night rite). Serdiuky village (Olevsk district, Zhytomyr region). Two women born in the 1930s are singing. Recorded by M. Skazhenyk and O. Korobov, 2023. Musical transcription by M. Skazhenyk

1. Пе- тро - во - чка. Пе-тро-во-чка ма - ла но - чка,
а на Пе - тра да ще й ме - - - нча.

ORNAMENTAL HETEROPHONY is another type of heterophony, singled out by Olena Murzyna. The singing out of the texture-syllables in a small rhythm is one of the specific stylistic features of Polissia singing. In the ensemble, the melodic lines of individual performers often complement each other when one singer is holding the sound, while another one is singing out the texture-syllables ornamentally.²⁸ In the process of singing the texture-syllable (within the ornamental figure), the superimposition of variants forms a fastidious web of voices. This leads to tart dissonant consonances. But most often the ornamental decorations of the melody are arranged vertically. Thus, there are consonant intervals at the beginning of taking each texture-syllable (at the beginning of an ornamental figure) (Example 7).

The degree of ornamentation depends on the skill of the singer, the genre of the song, and partly on the range of the melody. Ornamental stylistics is most evident in the melodies of early lyrical songs. They have a wider range (mainly fifth). In comparison to the ceremonial songs they are performed more slowly and calmly.²⁹

Developed heterophony demonstrates stabilization in the divergence of voices into variants, layering (differentiation) of texture-facture into two main layers. «В еволюційному плані цей тип гетерофонії становить вищий ступінь її розвитку. Розвинену гетерофонію характеризує досить насичена вертикаль, переважно консонантного типу, зі змінною кількістю звуків – від одного до трьох, а також наявність верхнього сольного голосу <...>» [In evolutionary terms, this type of heterophony is the highest stage of its development. Developed heterophony is characterized by a rather saturated vertical mostly of a consonant type with a variable number of sounds – from one to three, as well as the presence of an upper solo voice].³⁰ In this texture-facture, a certain differentiation of female singers along melodic lines is observed, when the lower voice is sung by a group, and the upper voice is always sung solo. Despite the differentiation of melodic lines and singers

28. A similar principle is demonstrated by the solo Carpathian songs with ornamental instrumental violin accompaniment (MURZYNA, *Narodne bahatoholossya*, p. 349).

29. YEFREMOV, *Pro tradytsiynu fakturnu budovu*, pp. 73, 74, 77.

30. MURZYNA, *Narodne bahatoholossya*, p. 349.

Example 7. *Spring Song*. The village of Osivka (Yemilchynе district, Zhytomyr region). Six women born in 1929-1947 are singing. Recorded by M. Skazhenyk and O. Korobov, 2009. Transcription by M. Skazhenyk

Solo $\text{♩} = 90$ *Coro* $\text{♩} = 76$

ве-чо-ро-ва-[ла]. Де[ў]ка ко-за-ка о-ча-рува-(о)л[а].
 Свечкаго-ре-ла-ве-чо-ро-ва-ла. Де[в]-ка на-ру-бка о-ча-ру-ва-л[а].
 ве-чо-ру-ва-л[а]. Дев-ка ко-за-ка при-ча-ру-ва-л[а].
 ве-чо-ру-ва-ла. Дев-ка ко-за-ка при-ча-ру-ва-л[а].
 [вс]чо-ро-ва-ла. Дев-ка на-руб-ка о-ча-ру-ва-л[а].
 [вс]ча-ро-ва-ла. Дев-ка ко-за-ка при-ча-ру-ва-л[а].

Example 8. *Wedding Song*. Iskra village^(*) (Velikonovoselkiv district, Donetsk region). Three women born in 1930-1940 are singing. Recorded by Ol. Tiurykova, 2001. Musical transcription by M. Skazhenyk.

Solo $\text{♩} = 80-88$ *Coro*

Сла вен ве - чір, ди-вин ве - чір. Та ра - но - ра - но.
 Сла - вен ве - чір, ди - вин ве - чір. Та ра - не - сень[ко].

(group low voice and solo high voice), performers still interpret their singing as 'singing with one voice'. the cadence in unison remains an unchanging archaic feature of the song, which each stanza of which ends this way. A vivid example of this type of texture-facture is the wedding song from Steppe Ukraine (Example 8).

(*) Slaven vechir, dyvyt-vechir. «Bervy» project. *Ukrainian traditional music. CD: Vesillia, P. 1* [AVEo22] Kyiv 2009, tr. 13. Song available at on the website The digital archive Folk Songs of Ukraine: <https://folk-ukraine.com/regions/5faboof319842f7945fac0e5/genres/5fabob5019842f7945fac117/> (accessed January 2024).

Developed heterophony is characteristic of the song traditions of the Polisia-Naddnyprianshchyna transition zone, Central and Eastern Ukraine. It, in turn, has a number of local varieties.³¹

TWO-REGISTER HETEROPHONY is an original female vocal style that involves singing simultaneously in two resonator voice registers. The ensemble of women are singing in the chest-type register, while one woman is singing in the head-type register, duplicating the melody an octave higher. The upper solo voice is based on the main resonator, that is why it is sometimes compared to a falsetto sound. In fact, the sounding of this timbre sounds quite sharp, with absolutely no vibration. Folk performers call this sound as «a thin one», «a thin voice». Singing with such a timbral color is characteristic of early stylistic songs (ceremonial and early lyrical).³²

In the local traditions of the Middle Naddnyprianshchyna region (Central Ukraine, Sketch-map 1), the researchers have discovered two types of heterophony of different registers.³³ On the right bank of the Dnipro (in particular, in the Ros basin), a double voice version is common meaning a melody with an octave double (Example 9).³⁴

The most common is the three-voice variant of heterophony in different registers, in which three melodic layers are distinguished. These are the group lower voice, the solo middle (both sounding in a chest-type register) and the solo upper voice (in head-type register), which duplicates the line of the lower voice (Example 10). The functional differentiation of texture-factural melodic lines was reflected in folk terminology and a certain specialization of female singers. For example, in the Poltava region, the lower voice is called «бас» [bass], the middle voice is called «горá» [mountain], «ви'від» [climbing up], and the upper voice is said «голо'сять» [to be voiced].³⁵ Compared to other types of heterophony, this texture-facture requires a larger number of female singers (from five to eight). Two-register, three-voice heterophony is widespread on both banks of the Dnipro, but most of all on the left bank, in the Sula basin.

31. ZACHIKEVICH, *Dvukhregistrovaya faktura*, pp. 8-9.

32. During her expeditions in the early 2000s, M. Skazhenyk discovered a local centre (in the river of the Middle Rosa, in the south of the Right-bank Kyiv region), where all the women sing with a thin voice in unison. Thus, it is an ordinary one-register heterophony, but sung in a high (main) register.

33. ZACHIKEVICH, *Dvukhregistrovaya faktura*; PSHENICHKINA, *Ethnographic Regions*.

34. In the singing practice of the western Ukrainian lands, there are cases when singers of different ages and genders are combined in an ensemble (MURZYNA, *Narodne bahatoholossya*, p. 350; SHEVCHUK, *Shche raz pro ukrainske narodne bahatoholossia*, pp. 56-57). Such singing causes an octave (and even a two-octave) parallelism, similar to a two-register double voicing, but by its nature it differs from the ceremonial multi-register singing of the Dnipro region.

35. MURZYNA, *Narodne bahatoholossya*, pp. 352-353; SOPILKA, *Tradytsiine vokalne vykonavstvo*, p. 45

Example 9. *Wedding Song*. Stanyshivka village (Tarascha district, Kyiv region). Three women born in the 1930s are singing. Recorded by M. Skazhenyk and O. Korobov, 2017. Musical transcription by M. Skazhenyk

Мо-лі - ться, ді - ти, Бо - гу.

Мо - лі - ться, ді - ти, Бо - гу, щоб да - вав ша - стя й до - лю.

Example 10. *Early Lyrical Song*. Khytsi village (Lubny district, Poltava region). Six women born in 1929-1948 are singing. Recorded by M. Skazhenyk and O. Korobov, 2010. Musical transcription by M. Skazhenyk

А хоч во - на й(і) зо - рне, то бу - де їй го - ре.

Да кра - ше в мо - рі ой по - то - па - ти (ги),

чи - м(и) ту - т(и) го - рю - ва - [ти].

LATE TYPES OF SONG TEXTURE-FACTURE. The majority of everyday songs not related to ancient ceremonies demonstrate a completely different way of texture-factural organization – functional two-part singing. Two contrasting melodic layers are distinguished here. The first basic layer is a group lower voice, heterophonically branched. It is joined by a solo upper voice that has an individualized melodic line and cadences with the bass in an octave (Example 11).

This type of texture-facture was called subglottal polyphony. Folk performers call the main lower voice «бас» [bass], and the upper voice – «ви'від» [climbing up], «підголо'сок» [subglotting].³⁶ The upper voice to be a kind of decoration was sung by the most virtuoso singers. The sound volume of the upper voice reaches the upper limit of the chest register, for women it is most often «а» or «h» of the first octave. The range and degree of individualization

36. The terminology used by folk singers to call the solo upper voice is extremely diversified (MURZYNA, *Narodne bahatoholossya*, p. 359).

Example 11. *Recruit Song*. Romanivka village (Popilnia district, Zhytomyr region). Three women and one man born in the late 1920s and early 1930s are singing. Recorded by M. Skazhenyk and O. Korobov, 2007. Musical transcription by M. Skazhenyk

The musical score is written in 3/4 time with a tempo of quarter note = 57. It features a Solo part and a Due part. The lyrics are in Ukrainian. The score includes a variety of musical notations such as slurs, accents, and dynamic markings.

Solo (1/16) (1/16)
 Ой ти, ду - бе, зе - ле - не - нький, ой чо - го же ти по - хи - ливсь?
 Ти, ко - за - че, мо - ло - де - нький, ой чо - го ж ти за - жу - ривсь?
 Ти, ко - за - че, мо - ло - де - нький, ой чо - го ж ти за - жу - ривсь?

Due
 ой чо - го ж ти за - жу - ривсь?
 ой чо - го ж ти за - жу - ривсь?

var.

of the upper voice depends on the vocal abilities and skill of the singer, as well as on the local and stylistic characteristics of the song tradition.

In some traditions, on the left bank of the Dnipro a solo middle voice forming a *subglottal-polyphonic triad of extended style* is also distinguished.³⁷

The subglottal texture-facture was formed in the genre of group lyrical songs in Central Ukraine. According to O. Murzyna, the formation of functional two-part singing happened in the 18th century.³⁸ These were the songs of a wide variety of everyday and social themes (love, historical, humorous, recruiting, Chumaks,³⁹ etc.), which sounded in various everyday situations: at the feasts, during resting. The songs with a subglottal texture-facture were performed with different composition like homogeneous (female or male) or mixed.

The subglottal texture-facture was most developed in the lands of Middle Dnipro region and Left-bank Ukraine. It is here that the most complex samples of the cantilena song style are used. Gradually, the subglottal texture-facture type spread to other territories, acquiring local features in each of them (Sketch-map 2).

The latest, 18th – 20th centuries types of Ukrainian folk polyphony are those that have the features of *functional-harmonic*, and even later – *homophonic-harmonic* thinking. These kinds of texture depend on whether or not

37. MURZYNA, *Narodne bahatoholossya*, pp. 360-361, Example 19; SHEVCHUK, *Shche raz pro ukrainske narodne bahatoholossia*, example 11.

38. MURZYNA, *Narodne bahatoholossya*, p. 366.

39. The playlist of the songs from the project «Чумацькі пісні» [Chumaks'songs] <https://www.youtube.com/playlist?list=PLrjZHWw7DXBEnr37q-iGYHtscKowXBcK>.

a lowest vocal part is represented marking the chords functions. The lowest part is often combined with earlier types of polyphony such as heterophony. Obviously, this type of folk polyphony can be thought of as grown under the influence of Western European musical stylistics, of the polyphony of that time Orthodox church singing and those of so called «kant» (special three-part canticle) tradition of the 17th- 18th centuries. The manifestation of functional-harmonic⁴⁰ and homophonic-harmonic thinking can be found in the pieces of the late style like Christmas carols, songs of religious themes and folk romances.

3. Conclusions

In Ukrainian singing folklore song genres of different times of formation have different types of polyphony. Early forms of polyphony (monophony, heterophony, singing with bourdon) are characteristic of the songs of ancient origin. Primarily, these are ceremonial songs of the calendar and family (wedding) cycles. These are also specific pieces of everyday content which preserve the musical and stylistic features of the ancient singing manner (in the Carpathian region – kolomyika, in Polissia – early lyrical songs). A late double voice singing style (with a group heterophonic bass and a solo upper voice-subglottal that cadences in an octave) characterizes the later-staged repertoire of song lyrics. Different song genres, and accordingly different types of texture, coexist in the repertoire of the same singers, demonstrating the polystaged nature of the modern folklore tradition.

Dissonant heterophony and bourdon diaphony have a narrow local spreading in the north of Ukraine in the zone of the Ukrainian-Belarusian border. Today, these types of texture-fatures (especially disordered dissonant heterophony) are extremely rare, since they reflect an archaic type of musical thinking in the style performed by the oldest female singers. The later-staged consonant heterophony has become the most widespread. With the local varieties, it is performed in all regions of Ukraine, except for of the southwestern lands, where monophony prevails. The original variety of multi-register heterophony (singing in two registers) and the late double voice (subglottal) texture-fature were formed on the lands of the Middle Dnipro region.

In general, functional monophony is characteristic of the lands of ancient settlement. Archaic forms of heterophony can be found in the swamp and forest covered areas of Polissia, and monophonic singing can be in the Carpathian Mountain massif and adjacent lands. Both regions are geographically remote and difficult to access, so they are not suitable for intensive industrial development. This has minimized the migration processes and contributed to the preservation of archaic features of traditional culture in general and singing in particular. Podillia is a flat area in the forest-steppe zone situated

40. MURZYNA, *Narodne bahatoholossya*, pp. 353-357.

at the intersection of these two regions mentioned above. Traditional culture has also been preserved well here. That is why the various transitional forms between heterophony and monophony prevail in the singing of ancient genres here.

On the contrary, the lands of the Middle Dnipro region and the Left-bank of Ukraine are bordering the Steppe. They were open to nomadic peoples for a long time and were populated much later.⁴¹ That is why the local singing tradition underwent significant transformations and made the musical style original influencing ceremonial songs (singing in two registers, extended (Cantus) singing at very slow tempos). It was here that the intensive development of the genre of a lyrical song happened, and the functional double voice was finally formed. In later times, the new style was peculiarly expanded to the north and west. Gradually, the subglottal composition of the texture-facture has become one of the features of the national singing style of Ukrainians.

41. MURZYNA, *Serednia Naddnyprianshchyna*, pp. 19-20.

APPENDIX



Sketch-map 1. Varieties of early polyphony in Ukrainian song folklore



Sketch-map 2. Functional two-part singing in Ukrainian song folklore

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