

DOI: 10.31866/2410-1915.24.2023.287694

UDC 78.031.2(=161.2):398.332.4](477.81):398-051Kovalchuk

The Traditional Winter Repertoire of Rivne Polissia in Viktor Kovalchuk's Recordings: Genre and Typological Characteristics

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The aim of the article is to provide an ethnomusicological characteristic of the mostly unpublished part of Viktor Kovalchuk's collecting work, namely, the winter ritual repertoire of songs recorded on the territory of Rivne Polissia. The aim of the study is a genre and typological analysis of V. Kovalchuk's winter collection, which is based on structural and typological, as well as statistical, analytical, and comparative methods. *Results.* The article provides a brief general description of the collection, paying special attention to the geography and frequency, recording circumstances, and so on. A detailed genre and typological characterisation of the most represented melotypes is carried out, in particular, songs are systematised by origin and formal features, the main compositional, rhythmic, and tonal-melodic features within the selected typological groups are analysed, the main functional and plot-thematic components of the most common melodic forms are indicated, and the performance textural, variational and improvisational aspects of the collection are reviewed. *Scientific novelty.* The article systematises and analyses 223 recordings of winter ritual compositions of Rivne Polissia (mostly unpublished), which is a significant scientific contribution to the study of Ukrainian traditional ritual music in general and the winter ritual repertoire of Rivne Polissia in particular. *Conclusions.* Through the analysis of the recordings by Viktor Kovalchuk, the most common melodic forms of Rivne Polissia are identified, and their main local stylistic characteristics are determined. Based on the analysis, the cultural and scientific value of the collection is substantiated, which preserves and represents the music of the Christmas and New Year celebrations of Rivne Polissia, contributes to the revival of ancient songs in their contemporary sound, and continues the oral folk song tradition.

Keywords: Viktor Kovalchuk; Rivne Polissia; traditional winter repertoire; genre and typological characteristics; typological groups; meloforms

For citation

Lukashenko, L. (2023). The Traditional Winter Repertoire of Rivne Polissia in Viktor Kovalchuk's Recordings: Genre and Typological Characteristics. *Culture and Arts in the Modern World*, 24, 168-184. <https://doi.org/10.31866/2410-1915.24.2023.287694>.

Introduction

Viktor Kovalchuk is a well-known local historian, ethnographer, collector of musical folklore, and cultural and educational figure. He is the organiser and long-term head

of the ethno-cultural centre of the Rivne City Palace for Children and Youth and several international folklore festivals, and the author of folklore collections and compiler of a number of issues of scientific collections *Ethno-cultural heritage of Rivne Polissia*.

The history of V. Kovalchuk's collecting activity has more than 30 years. According to the collector, he started collecting musical and ethnographic materials back in 1986, shortly after the Chernobyl tragedy. He continues this work to this day (Kovalchuk, 2008, p. 3). The first expeditions took place in the areas affected by Chernobyl — Dubrovychytskiy, Kostopilyskiy, Volodymyretskiy, Sarnenskiy (according to the then administrative division). Over time, the research area was expanded. A significant part of the researcher's collecting heritage is made up of winter songs. Thus, the research subject is Victor Kovalchuk's collecting work, and the object is traditional winter ritual songs.

Recent research and publication analysis. Publications on the topic presented in the article cover two areas: the study of Viktor Kovalchuk's collecting work and the study of winter rituals in Rivne Polissia (in particular, parts of the ethnographic regions of Western and Middle Polissia).

As for the first topic, it is rather poorly studied and is limited to introductory articles to previous collections of folk music recorded by V. Kovalchuk (Kovalchuk, 2008, pp. 5–14, Kovalchuk, 2018, pp. 3–8). With regard to the studies on the winter genre cycle of the specified territory as a whole, it is necessary to mention the sixth issue of the series *Ethno-cultural Heritage of Polissia*, which focuses on the theme of winter traditions and rituals and includes two studies on the subject of winter melotypology of that area (Rybak, 2005; Klymenko, 2005). Melotypological characteristics of the winter repertoire of Rivne Polissia are a separate paragraph in the review article by Yu. Rybak (2009) and are part of the study by I. Klymenko (2013) devoted to the areal boundary of Western and Middle Polissia. The author partially considers the melotypology and melogeography of winter creativity of the specified territory and in the studies of large territorial massifs (Klymenko, 2012, 2020). In general, contemporary research on the traditional winter repertoire of Ukrainians is included in two thematic publications *The Issues of Ethnomusicology* (Yefremov & Klymenko, 2016, 2017).

Aim of the article

The aim of the article is to provide an ethnomusicological characteristic of the mostly unpublished part of Viktor Kovalchuk's collecting work, namely, the winter ritual repertoire of songs recorded on the territory of Rivne Polissia.

Main research material

General characteristics of the collection. In total, the collection consists of 223 recordings, of which approximately one quarter are group songs, since in the traditional repertoire several poetic subjects were usually performed with one melody. Most of the recordings (with the exception of 20 works) have not yet been published (Kovalchuk, 2008, Kovalchuk, 2018).

The geography of winter cycle songs in Viktor Kovalchuk's recordings covers three administrative districts of Rivne Oblast: Varaskyi, Rivnenskyi, and Sarnenskyi (according to the current administrative and territorial division as of December 3, 2020). According to ethnographic classification, this territory belongs to two historical and ethnographic regions, namely: Western and Middle Polissia (Lukanyuk, 2010).

Based on accompanying information, it is known about audio recordings of the winter repertoire from 45 localities. Many villages, for example, Balashivka, Bilka, Yatskovychi (Rivnenskyi district), Hlushytsia, Zalavia, Krupove, Kurash, Liukhcha (Sarnenskyi district), Stari Koni, Khynochi (Varaskyi district) and others are represented by a repertoire of about 10 records. Recordings of two to five compositions come from villages like Mykhalyn, Sadove (Rivnenskyi district), Kukhitska Volia, Senchytsi (Varaskyi district), Perebrody, Myliach, Luhove (Sarnenskyi district), and others. The rest of the villages are represented by individual songs. This uneven distribution is apparently due to recording circumstances, which include both field trips and occasional recordings during folklore concerts, festivals, etc. The latter factor led to the fact that some works are incomplete or not documented at all.

In general, the north of the Varaskyi district, the western and eastern parts of the Sarnenskyi district, and the northern part of the Rivnenskyi district are represented. There are more records from the villages of Western Polissia than from Middle Polissia. Particularly densely populated areas are concentrated in the basins of the Horyn and Sluch rivers, that is, on the border areas between the two ethnographic centres (*Mapa doslidzhenoï terytorii*, 2023).

The first records date back to 1980–1990. In 1991, the collector documented almost 25 compositions of the winter ritual repertoire. V. Kovalchuk's collecting activities have continued with varying intensity until recently (18 recordings are dated to 2021). The recordings were made during special field expeditions as well as during folklore festivals and concerts. Therefore, the performers include both ordinary rural residents and members of rural amateur folklore ensembles. These include "Troian", "Oberih" from the village of Liukhcha, "Horlytsia" from the village of Krychylsk, "Berehynia" from the village of Krupove in the Sarnenskyi district as well as folklore ensembles from the villages of Sadove, Bilka, Vytktiv in the Rivnenskyi district, individual participants from folklore ensembles of the villages of Stari Koni, Borove, Didivka in the Varaskyi district, and others.

In the early expeditions of the 1980s and 1990s, exclusive recordings were made with informants born in the 1910s and 1920s, who were evidently active bearers of the singing tradition and participants in authentic New Year's ritual events that took place in the mid-20th century. The majority of V. Kovalchuk's respondents represent the generation born in the 1930s and 1940s, which participated in traditional Christmas and New Year's ritual activities and, during the recording period, in the late 20th to early 21st century, was in the prime of their performance abilities. Of course, there are also younger performers (born in the 1940s and 1950s) in the collection, but their number is significantly smaller.

The winter repertoire of Rivne Polissia consists of indigenous old carols, shchedrivkas, short works of a semi-declamatory nature that accompanied New Year's rituals, as well as taken works of later origin with signs of a cantus style or influences of church or written (author's) music. In other words, over the centuries, a poly-stylistic *folklore complex* of winter repertoire has been formed, reflecting the temporal stratifi-

cation of the tradition in the complex interplay of musical, poetic, performance, contextual, and other components.

The first criterion for the systematisation of the entire collection is *the origin*, according to which the winter songs are primarily divided into old indigenous and taken, which include semi-folk works with a cantus style, songs of Western origin, as well as taken songs from written (church) culture. Indigenous songs are divided according to the musical genre criterion into three groups: singing, singing-verbal, and related. This approach corresponds to the methodological criteria of the Lviv Ethnomusicological School (Tsekhmistruk, 2006; Myshanych, 2017; Yarmola & Rybak, 2021).

Indigenous songs. The majority of the repertoire consists of indigenous works with compositional and rhythmic forms that are characteristic not only of the repertoire of Rivne Polissia but also of entire Ukraine and neighbouring territories. Naturally, the most widespread melodic types are represented by a large number of variants, while less common works are fewer in number. There are also isolated examples of individual forms that may be borrowed from other traditions or represent examples of individual creative work. Therefore, the melodic typological overview will primarily focus on forms that are represented quantitatively and form distinct typological groups.

Compositions based on a spondaic four-syllable are on the periphery of the local repertoire since they are only represented by a few examples that differ not only in terms of rhythmic variations but also in mode-melodic and compositional characteristics. These are works with “shchedrivka” refrains, which share common features with other common melodic types (following the chosen strategy of work, individual melodic forms will not be analysed in this article).

2. Гей, Ро_ жест_ во! Ро_ жу_ щи_ па_ ла,
до лич_ ка ров_ ня_ ла. Гей, Ро_ жест_ во!

Example 1 (Bilka Village)

The original form, which is not widely used on the territory of Ukraine (Klymenko, 2020, p. 59), is a composition framed by four-syllable refrains, which at the base of the stanza has a paired dispondee with the model structure V[...]₄444; ^sV[...]_r; abr (hereinafter, this is how the rhythmic (V) and semantic (^sV) verse structures will be referred to).

Semantically similar or nearly identical refrains (mostly “Hey, Christmas”) that frame the main structure have a different rhythmic organisation R|4224|| (rhythmic schemes (R) are represented by numerical notation, where the digit “1” corresponds to the smallest musical-rhythmic unit (beat), the digit “2” denotes a duration twice as long as the unit, and “3” represents a duration equal to three counting units, and so on). Together with the melodic component, they are perceived as a kind of beginning with a stop on the

The tonal-melodic structure of the songs is practically uniform: it is based on the fifth ratio of the supporting tones, often with the involvement of the tessitura of the sub-fourth, predominantly with the period of the contrasting structure, mainly with the tonal ratio of the II-I middle and final cadences.

Most of the works of this group are “girl’s” carols with semantically colourful refrains. There are also compositions with congratulatory refrains or with newer Christian themes addressed to the host.

The lion’s share of the traditional winter repertoire in V. Kovalchuk’s collection consists of works with a traditional five-syllable base and a four-syllable refrain, represented by one-line and two-line compositions. There are about two and a half dozen single-line songs, and their main characteristic is the stability of the rhythmic component. It applies to both its levels — time-quantitative and formal. It involves minor agogic manifestations and rhythmic variation. Also, in most works, the model form is observed.

2. Ми тво_ го дво_ ра не ми_ на_ є_ мо, Сьва_ тий ве_ чор!

4.

Example 4 (Balashivka Village)

In contrast to the rhythmic stability, the melodic variability of most songs of this type is extremely diverse. First of all, it should be noted the distinct, often complex tetrachord arrangement of carols of this type, where two or more tetrachord links are combined in various ways. This affects the width of the range, the pitch variability of the sounds, which causes a dense (semitone and smaller) sound fullness of the musical fabric. The second defining feature is the pitch variation itself, which sometimes acquires features of stability in the opening phrases, sporadically merges neighbouring stanzas into an apparent two-line or even three-line composition.

The poetic texts of this group have a secular character. They are predominantly carols addressed to a young man or a young woman with marriage themes, and less frequently, carols addressed to the host (male or female) with corresponding themes of praise or household matters.

A two-line melody with a four-syllable refrain and a mid-strophe repeat V55;45 ^sVab; rb is much more diverse in terms of rhythmic variation but simpler and more stable in melody, compared to the one-line type. The rhythmic differences primarily concern the refrain, which occurs in four rhythmic variants: normative diamb (R||1212|), ascending ionic (R||1122|), epitrite (R||1222|), and dispondeus (R||2222|). In the proposed recording order, there is clearly a tendency for rhythmic modifications from a combinatorial change in durations to a stable prolongation of syllabochrons.

The refrain with a combination of the third and paired organisation (R||1222|) stands out with its distinctive rhythmic “colour” due to its unpredictable rhythmic “confusion”. The songs with such a rhythmic design of the refrain prevail.

1) *Одна*
1. Ой за сєн_ца_ми, за но_вень_ки_ми, Сьва_тий ве_чор.

2) *Дві*
2. Рос_ла бе_ре_за тон_ка, ві_со_ка, Сьва_тий ве_чор.

1) 4.,10.
1) 6.
1) 8.

2) 3.,5.,7.,9.,11.,12.
2) 4.,6.,8.,10.
3) 7.,9.,11.

Example 5 (Karasyn Village)

1. Ой че_рез по_ле да й ши_ро_ке_є,
Свя_тий ве_чор, да й ши_ро_ке_є.

1) 4.,10.
1) 6.
1) 8.

2) 3.,5.,7.,9.,11.,12.
2) 4.,6.,8.,10.
3) 7.,9.,11.

Example 6 (Vovchytsi Village)

All works of this type have a similar mode-melodic structure. These are songs based on the fifth tone ratio, mainly with a “major” third. The development of the melody in the first sentence has a wave-like direction with the general logic V-I; the refrain usually ends with the “interrogative” turn II-V, the “answer” to which is found in the last sentence, which is often a variant or exact repetition of the second. In this case, the melic and semantic components are similar. The ambitus mostly revolves around a fifth, and in some melodies, a sub-fourth is introduced in the third phrase (refrain), and then the refrain with an octave jump filled with two fourths ($d^1-g^1-a^1-d^2$, or close

intervals) clearly contrasts with other phrases, mostly with a smooth melodic movement. In terms of poetic text, these are traditional exalting compositions for the host, boy, or girl with themes related to household affairs or marriage. There are also texts that combine biblical and secular themes.

A separate group of compositions should be highlighted, which rhythmically “fit into” the typological pattern of V55;45 but stand out in terms of composition, mode-melodic structure, and theme. These are melodies with exclusively Shchedrivka texts, the semantic structure of the ^sVAR text, and the refrain “Shchedryi vechir...” (Generous Evening...), and a two- or three-line composition (depending on the size of the refrain). A distinctive feature is the iambic and trochee foundation of the refrain, where the model structure R||2112| freely combines with the derivative five-syllable R||11112|.

1. У ко_ нець се_ ла сту_ я_ ла ж вер_ ба.

Щод_ рий ве_ чор, доб_ рий ве_ чор

доб_ рим лю_ дям да й на здо_ ро_ в'я.

Example 7 (Luko Village)

The melic structure of the first phrase is with the general fret logic V-I, while in the refrain, there are two most common melic versions: either around the opposition III-I, or ascending and descending melothematic pairs with stops (supports) on the V-I steps.

The group of *microforms* is numerous (Skazhenyk, 2020, p. 103). These are songs of the simplest structure, the composition of which is made up of the repeated variational repetition of one short song-motif (phrase). V. Kovalchuk's collection includes 18 examples of such microforms. A distinctive feature is that these compositions belong not only to the children's repertoire (as in other regions of Ukraine) but can also be performed by adult Shchedrivka singers (girls, women).

The largest group is represented by works based on the dispondeus, among which there are rhythmic variants of the main syllabochrons varying in intensity, which is directly related to the poetic component. The collection presents an almost exhaustive list of rhythmic variants, ranging from the closest approximation to the model form, or with single splits through the stage of sporadic splits to the variants with the largest number of split syllables and, accordingly, syllables in poetry.

Щед_ рі_ воч_ ка щид_ ру_ ва_ ла, Щед_ рик - вед_ рик,
 до ві_ кон_ ця при_ па_ да_ ла... дай_ те ва_ ре_
 ло_ жеч_ ку каш_ ки,
 кіль_ це ков_ бас_ ки.

Example 8 (Zasluchchia Village)

As for the manifestations of rhythmic variability, the most common is the free syllabic model, where all four syllabochrons can be split (usually starting with the second, then the first, and subsequently the others). A subgroup consisting of more or less stable syllabic-rhythmic formulas can be distinguished separately. These can be works, for example, with a predominant splitting of the second syllabochron in combination with a five-syllable poetic text, or the first and third syllabochrons corresponding to the six-syllable with emphatic accents on the third and sixth syllables. In others, combined with the text “Vasylova maty pishla shchedruvaty” (and similar ones), a fixed syllabic pattern is observed: due to the fragmentation of the first two syllabochrons, a six-syllable structure is formed in combination with a relatively long-lasting rhythmic structure. ||111122||. There are examples with relatively stable divisions of the first three durations. In such cases, an additional caesura (V43) appears in the poetic text, which, in combination with the rhythmic form (di pirrichio+anapest), creates an original “Cossack” colour. Among the works of the collection, there are examples with contaminated texts that cause a combination of different crushing models in one work or a change in the number of model syllabochrons.

Ба_ чу, ба_ чу,
 хто_ є_ вдо_ ма...
 Те_ ли, Бо_ же, бич_ ки, те_ лич_ ки,

Example 9 (Luko Village)

Thus, it is worth noting that due to the mentioned rhythmic and variation characteristics, this typologically homogeneous group has proven to be remarkably diverse in specific examples. The tonal structure of the compositions in this group is extremely simple — the majority of songs consist of a narrow-range motive primarily based on

Thanks to the stable rhyme, the tirade sometimes turns into a two-line stanza. The melic base is a three-tone phrase within the range of a major or minor third, featuring a descending-ascending wave-like motion.

The second group encompasses compositions that can be either two-line without inter-stanza repetition or four-line with the traditional refrain “Shchedryi vechir, do-bryi vechir” (Generous evening, good evening). In terms of melody, most of the works are narrowly ambitious, mostly with a quartal scale base, some even in the volume of a third. They differ from microforms only in pitch combinatorics, which brings them closer to responsive compositions. Some of the works have a wider range due to the sub-quartile area. Traditionally, such works are performed by an ensemble in a heterophonic manner, or with the involvement of an upper third second.

3. Пер_ ший пи_ сар - я_ сьон ме_ сяц,
дру_ гий пи_ сар - яс_ не сон_ ц...

11. 12.

Example 11 (Borove Village)

Regarding the poetic text, in some works, the semantic structure of microforms is preserved. Unlike the special free rhyme of microforms, the lines here are organised strictly by paired rhyme. The text of such works is usually compiled, and its main content consists of wishes for the host's well-being and prosperity, and there are also “plot” works on household or Christian themes.

Taken compositions. Five songs represent an exceptional form (probably borrowed from western neighbours, in particular, the Poles) that has taken root on Ukrainian soil. It is a four-part rhythmically framed composition with a common logic of beginning-action-ending, combined with a simple monosyllabic verse, which in a basic form has the structure $*V_4$ and two-line semantics. Each syllable group is repeated, in addition, due to active figuration, the verse can increase by one or three syllables, most often it manifests itself in the form of a six-syllable in combination with R||221124||221111||221111||221124||. Three works have a non-narrative wishful content, while only one example represents the plot of a Christian legend of the birth of Christ, with which these forms are popular in other regions.

1. Ги_ ля на Ва_ сі_ ля, Ги_ ля на Ва_ сі_ ля.
Ва_ сі_ льо_ ва ма_ ті пош_ ла щод_ ро_ ва_ ті.

Example 12 (Kolky Village)

A favourite plot of another taken cantus meloform with a ring structure of the composition is a humorous re-singing of the carol “A khto, khto Mykolaia liubyt” with the lyrics “U pechi pyrohy sydily” / “Na dvori chorna khmara vietsia”. There are up to ten variations of this song in the collection.

The title work of the next group is perhaps the most popular Christmas Carol in Ukraine with the incipit “Dobryi vechir, tobi, pane hospodariu” and the refrain “Raduisia...”. According to its melodic and harmonic features, it can be attributed to the cantus tradition of the 17th-18th centuries, although the rhythmic form is close to the traditional one. In its general version, this piece in the collection occurs only once. The mentioned melotypological group consists mainly of works similar in form, but without a refrain.

1. У_ чо_ ра зве_ чо_ ра Син та й Бо_ жий на_ ро_ дивсь,
ой да на_ ро_ див_ ся з Пре_ свя_ то_ ї Де_ ві_ ци.

Example 13 (Bilka Village)

A characteristic feature of carols with the words “Na Yordani tykha voda stoiala” is the almost complete absence of rhythmic figures, in other cases there is a stable fragmentation of the first two syllabochrons.

Close to the previous one is the typological group with the chorus “Raduisia” and the text “Sviataia Varvara tserkvu zbuduvala”, which has a slightly different refrain structure *R||2222|2222|224||2222|2222|22224|| with an extended five-syllable final syllable group and a correspondingly prolonged final musical phrase.

1) $\text{♩} = 84$ Одна

1) 1. Свя_та_я Вар_ва_ра церк_ву збу_ду_ва_ла, ра_дуй_ся, ра_дуй_ся, не_бо, зем_ля, ве_се_ли_ся – Хрис_тос на_ро_див_ся.

3.

Example 14 (Kurash Village)

Usually, the first two syllabochrons are fragmented in rhythmic groups, due to which model four-syllables are most often found in the form of six-syllables R|111122|. Several works represent rhythmically transformed versions, most often with a truncation of a single rhythmic construction. In addition to the above plots, there are two other hybrid works that have a melodic beginning, similar to the traditional ones, and end with the refrain “Raduisia...”. Obviously, there was a merger of two works of different stylistics, and due to the similarity of the rhythmic structure, the performers did not have any reservations about the integrated text.

The group with V445₂ is represented by five variants, four of which have a binary rhythm organisation R|1111|1111|11114||, and one is an exact match in the R||:2121/2121/21216:| ternary rhythm.

$\text{♩} = 66$

1) 1. Ой див_не_є на_род_жен_не Бо_жо_го Си_на: по_ро_ди_ла Йсу_са Хрис_та Де_ва Ма_ри_я.

Example 15 (Senchytzi Village)

Among the taken part of the repertoire, there are forms that are close to the indigenous songs. According to I. Klymenko (2020), in the process of long-term coexistence of

the traditional indigenous and taken songs of winter creativity, a fairly numerous layer of compositions emerged in which there is no close connection between the type, stylistics of the refrain, the nature of the plot, and the semantics of the refrain (p. 201). In some places, the song is considered as a taken one only based solely on its tonal-melodic structure because the rhythmic form can perfectly correspond to the traditional one.

Another notable feature is that the majority of the taken refrains, even when they resemble the indigenous ones, are more closely related to their poetic texts, which have fewer variations compared to the traditional part of the repertoire. As a result, their rhythmic variation is less pronounced, and therefore there is less need for rhythmic modeling, as the actual rhythmic embodiment serves as the model itself. The verse structures in such compositions have slight syllabic freedom, leading to a practically static rhythmic form of the composition.

Performing stylistics. Traditional indigenous songs of the winter repertoire of Rivne Polissia are predominantly performed in unison with slight heterophonic differences (approximately one-third of the collection's recordings are in monophonic performance). The singing is group, but it happens that the leader enters solo at the beginning, and the following stanzas are sung by the group.

Some of the works are distinguished by a heterophonic texture. In some places, the second third and the octave duplication of the main voice occur fragmentarily. The texture of the taken part of the repertoire is richer, there is usually a constant second third or harmonic polyphony. A distinct performance style of the northern outskirts of the represented territory stands out from the general picture, gravitating towards melismatic singing and extremely expressive articulation of consonants, which causes frequent vocalisations.

Many compositions are characterised by the so-called atypical Polissia breathing pattern — regular breath intake in the middle of the musical-syntactic structure, resulting in a constant pause. Most often, it occurs in refrains, for example: “Sviatyi ve - chor”. Such a stylistic feature can even be found in the taken carols. Moreover, the atypical pause appears in the same places as in the indigenous compositions, mainly mostly one syllabochrone before the middle caesura. Some performers have a creative nature of thinking, which results in the abundance of melodic variations in their refrains.

In early recordings from performers born in the 1910s and 1920s, examples of the original Polissia male singing style are recorded, as well as works with rare poetic texts, for example, a Christmas Carol to an old grandmother or an ox. In the traditional ritual action of Rivne Polissia, in addition to singing, oral poetic accompaniment is also mandatory, including greetings, inquiries about permission to carolling, congratulations, sowing wishes, wishes for prosperity, and all sorts of well-being, and so on. Combined with these “small” poetic genres, the winter ritual songs create a true festive performance.

Conclusions

Therefore, as a result of studying the collection of works from the winter ritual repertoire of Rivne Polissia in Victor Kovalchuk's recordings, it is revealed that the most common indigenous songs are represented by *seven and*, the taken compositions are

represented by five melotypological groups. The most popular indigenous songs are the melotype with a traditional five-syllable base and a four-syllable refrain with a one-line or two-line composition among the vocal parts, as well as the so-called microforms, that is, songs of the simplest structure among the singing-verbal genres (each represented by 20–30 songs). A characteristic stylistic feature of V554 single-line songs is an extremely developed melic variability and an expressive tetrachord tone structure, where different methods combine two or more tetrachordal segments. Instead, the two-line forms V55; 45 are distinguished by a rhythmic variety in the refrains. The microform group is characterised by an almost exhaustive range of rhythmic variations — from the initial dispondeo formulas to variants with the highest number of split syllables.

The most common taken melotypological groups are represented to a lesser extent (about 10 examples each), but in the taken part of the repertoire there are significantly more diverse meloforms, represented mainly by individual examples.

The scientific novelty of the study lies in the fact that the collection of winter songs in Viktor Kovalchuk's recordings is analysed in detail for the first time. The genre, typological and stylistic features of the traditional winter repertoire of Rivne Polissia as it has been practiced over the past thirty years are revealed, which is a significant scientific contribution to the study of Ukrainian traditional ritual music in general and the winter ritual repertoire of Rivne Polissia in particular.

However, the winter collection is only a small part of Victor Kovalchuk's collecting heritage; many other works recorded by him in the Rivne region remain largely in manuscripts and unknown to the scientific community. Therefore, the prospects for further research lie in the study of the collector's entire audio archive, which is becoming increasingly valuable as the traditional musical culture of this region, as well as the whole of Ukraine, is steadily declining.

It should be noted that V. Kovalchuk recorded and practically saved the songs that were preserved in the memories of elderly people (many of whom have already passed away) from disappearing. Carols and shchedrivkas, being on the verge of oblivion, were already in the passive repertoire at the time of recording. Given this, the collection of winter songs in V. Kovalchuk's recordings is extremely valuable, as it preserves and represents the music of the Christmas and New Year celebrations of Rivne Polissia. This collection also provides a unique opportunity for the younger generation and participants of folklore ensembles to revive ancient songs in their contemporary sound and continue the oral folk singing tradition.

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Традиційний зимовий репертуар Рівненського Полісся в записах Віктора Ковальчука: жанрово-типологічна характеристика

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Мета статті — здійснити етномузикологічну характеристику переважно неопублікованої частини збирацького спадку Віктора Ковальчука, а саме наспівів зимового обрядового репертуару, що записані на території Рівненського Полісся. Завданням дослідження є жанрово-типологічний аналіз зимової колекції В. Ковальчука, що ґрунтується на структурно-типологічному, а також статистичному та аналітично-порівняльному методах. *Результати дослідження.* У статті зроблена коротка загальна характеристика колекції, особливу увагу зосереджено на географії та частотності, обставинах записів тощо. Здійснено детальну жанрово-типологічну характеристику найчисленніших представлених мелотипів, зокрема систематизовано наспіви за походженням і формальними ознаками, проаналізовано основні композиційні, ритмічні та ладо-мелодичні особливості в межах виокремлених типологічних груп, означено основні функційні та сюжетно-тематичні складові найпоширеніших мелоформ, а також зроблено огляд виконавських фактурних і варіаційно-імпровізаційних аспектів колекції. *Наукова новизна.* У статті систематизовано та проаналізовано 223 записи обрядових творів зимового репертуару Рівненського Полісся (переважно неопубліковані), що є вагомим науковим внеском у дослідження української традиційної обрядової музики загалом та зимового обрядового репертуару Рівненського Полісся зокрема. *Висновки.* У результаті дослідження творів Рівненського Полісся в записах В. Ковальчука визначено найпоширеніші мелоформи та з'ясовано їх основні локальні стилістичні характеристики. На основі здійсненого аналізу обґрунтовано культурологічну та наукову цінність колекції, яка зберігає та репрезентує музику різдвяно-новорічних святкувань Рівненського Полісся, сприяє відродженню давніх наспівів у їхньому сучасному звучанні, продовжує усну народнопісенну традицію.

Ключові слова: Віктор Ковальчук; Рівненське Полісся; традиційний зимовий репертуар; жанрово-типологічна характеристика; типологічні групи; мелоформи

