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FOLKLORE TRADITION AS A SYSTEM OF SPIRITUAL AND CULTURAL SYMBOLS OF THE UKRAINIAN DIASPORA

ABSTRACT:

The aim of this section is to reveal the specificity of the folklore tradition in the system of spiritual and cultural symbols of the Ukrainian diaspora, which can be traced in various forms of functioning (revival, preservation, transformation, transmission).

The methodology of the research lies in the synthesis of theoretical principles and methods, the leading of which are: systemic-analytical, historical, culturological, art studies, and others. The multifaceted nature of the research necessitates the application of an interdisciplinary approach and the integration of methods from humanities such as history, art studies, music art, culturology, and so on. The main principle of the work is a comprehensive approach.

The ethnocultural experience of Ukrainians, fulfilling their important cognitive, educational, and socializing functions in the process of historical development, undoubtedly undergoes changes, but the ethnocultural heritage continues to live in the spiritual culture of the present. The musical folklore tradition, which until recently was preserved in the folk memory, is one of the oldest forms of spiritual culture of Rusyn-Ukrainians and Lemkos in the Carpathian region.

In the first decades of the 21st century, the folklore tradition appears as a constantly active part of modern culture, particularly in the repertoire of artistic ensembles of many genres on the concert stage. The representation of its forms in transformed versions of folklore tradition (as folklorism) on the border between Ukraine, Slovakia, and Poland is traced in the functioning of amateur and professional artistic ensembles, the development of the festival movement, the preservation of linguistic dialects in musical genres, their popularization in compositional creativity and, undoubtedly, in concert performance.

INTRODUCTION.

Folklore as a system of cultural symbols reflects important spheres of the spiritual and social life of an ethnic group, it serves as a spiritual bridge between the past and the present, an objective criterion of cultural identity, and a defining form of ethnic consciousness. As S. Hrytsa put it, «Folklore united different spheres of human life - production, family, and public life in Ukraine, it acted like the water arteries of the land, without which the development of

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national culture would have been impossible. At all stages of its awakening and renewal, it was treated as a kind of national genetic heritage...»¹.

Folklore integrated, established and accumulated traditional information developed by an ethnic group or its local community. Modern cultural development is characterized by the interaction of trends represented by phenomena of multiculturalism, integration between countries, regions, ethnic groups, nations, which form common institutions of activity that provide more opportunities for the development of civilization. Despite the subethnic and polyethnic diversity of the cultural space of Ukraine and neighboring states with their own regional peculiarities, Ukrainians share common features of ethnic mentality, language, traditional rituals, etc.

The ethnographic diversity of the population in the Carpathian region has been and remains a contact zone for a large number of cultures. National minorities play a significant role in the political, economic, and socio-cultural life not only of Ukraine but also beyond its borders.

From the musical tradition of the ethnic groups of Ukrainians in the Carpathian region, it seems relevant given the importance of this component in the holistic «mosaic» of Ukrainian culture and understanding the problems of Ukrainian national identities in our time. Despite all historical events, they have preserved their authenticity and added to the Ukrainian rituals of their ancestors. The issue is exacerbated by the current ethnocultural situation in the conditions of globalization, which stimulates the growth of interest in the origins of traditional culture and its current state, requiring careful selection and combination of various scientific methods for each individual thematic section.

1. THE TRANSMISSION OF FOLKLORE AND FOLK TRADITIONS IN UKRAINIAN CULTURE ABROAD.

At various times, folklore – a significant component of traditional culture – has served as a spiritual bridge between the past and the present, an effective guide to the future, and can therefore be interpreted as an objective criterion of cultural identity and a defining form of ethnic consciousness. With each historical stage of development, folklore acquires new features and characteristics that depend on the nature of changes in the entire spiritual

¹ Hrytsa S. (2002). Transmissiya fol'klornoyi tradytsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston. P. 27 (in Ukrainian)

culture². In this regard, folklore is a dynamic and changeable phenomenon. Folklore itself, as well as its perception and understanding, is extremely diverse, as it is both a language, knowledge, thinking, and art. «Some perceive it as a whole, deductively emphasizing attention on dominant features that determine its essence, others resort to individual components of its elements, studying them inductively, while others use folklore as material in the study of language, philosophy, religion, and art»³. Studying the traditional culture of Ukrainians is impossible without clarifying the peculiarities of regional manifestations of the all-Ukrainian folklore tradition. According to R. Kyrchiv, the concept of national folklore can be given real meaning only on the basis of identifying and generalizing commonalities - «universals» of regional folklore traditions – in combination with their local peculiarities, features that together create a unique, colorful flowering of national folklore unity⁴.

According to S. Hrytsa, transmission is a way of conveying information from one person to another, from one society to another orally, through print, audio, video means, and then returning it back to people. S. Hrytsa notes that folklore is the dynamics of its life and reproduction in performance, movement in anthropological and spatial-temporal dimensions⁵.

In folklore, transmission is embodied through singing, spoken word, play with variable meanings of each element depending on its main function in the informative process, in particular, in songs – word and singing, in dance – pantomime, music, in instrumental music – source of sound production – musical instrument and playing it, in fairy tales – it's the spoken story and so on.

Studying Ukrainian folklore in all its important aspects, we will focus on the ways of creation, functioning, preservation, transmission, and perception. According to S. Hrytsa, the transmission of folklore is based on an idea, an idea

² Fabryka-Protska O. (2020). Narodna muzychna kul'tura lemktiv i rusyniv Karpats'koho rehionu: tradytsiya, ransformatsiya, identyfikatsiya [Folk music culture of Lemkos and Ruthenians of the Carpathian region: tradition, transformation, identification]: monograph. State High Educational Institution «Vasyl Stefanyk Precarpathian National University». Ivano-Frankivsk: Suprun V.P. P. 233 (in Ukrainian)

³ Hrytsa S. (2002). Transmissiya fol'klornoyi tradytsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston. p. 4 (in Ukrainian)

⁴ Kyrchiv R. (2002). Iz fol'klornykh rehioniv Ukrayiny [From the folklore regions of Ukraine]: Essays and articles. Lviv: Institute of Ethnology of the National Academy of Sciences of Ukraine. P. 13. (in Ukrainian)

⁵ Hrytsa S. (2002). Transmissiya fol'klornoyi tradytsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston. p. 3 (in Ukrainian)



expressed in words and sound articulation, which serves as the foundation under any circumstances. Transmission is about how and what is passed down through the centuries⁶.

When studying the song folklore tradition as a component of the musical culture of the Lemkos in the 20th century, we identified two key stages that are crucial for understanding its essence. The first is the comprehension of the genesis of sub-ethnicity, while the second is the transition to a comprehensive study of folklore and its consideration in connection with other forms of creative activity. At the initial stage, the nature of folklore is understood in the unity of the laws of social development. The second stage is determined by penetrating the depths of the structure of folk creativity, its connections with other areas of human creative activity. It is precisely this systemic structural-functional approach that allows us to understand the mechanisms and dynamics of the folklore process, in which changes are dictated by external historical and social factors, and so on.

Ukrainian music culture is rich in regional folk song traditions that testify to its great spiritual potential. Each of these centers of traditional culture stands out among others with original talents, song styles that are created under the influence of many factors: the history and nature of the region. Revival and preservation of traditional folklore forms can only be successful through in-depth study of regional song traditions. Studying the local specificity of singing, elements of its transformation and creative use in various forms in artistic practice are necessary for the implementation of many practical tasks, as well as for understanding the origins of national culture.

The essence of the culture of any ethnic group is most vividly expressed through tradition, which is the main criterion for the truth on the path of understanding the uniqueness of the spiritual foundations of each people. With the development of humanity, all previous achievements in all spheres of life did not disappear without a trace, but became the basis, the source of spiritual self-realization of the individual and the people. The past, present and future are interconnected: the past is manifested in the present, and the present is manifested in the future. Therefore, the history of each people is primarily the biography of the human spirit.

The essential factor in the existence of folklore is the persistence of tradition, which, despite changes, depends on the geographical, cultural, and historical factors of a specific region. Folklore is a symbol of faith and unity with

⁶ Ibid.

the people for ethnic groups, an expression of symbols of national values and national dignity, which is reflected in the tendency of public display of folklore.

The folk song is inseparably linked with the native language. «<...> Language and song are the most important and expressive features of the spirituality of the people, which are the language (voice) of the people... Song is the second (after language) bright expression of the culture of the people. In the song, the soul, character, beauty and greatness of the history of the people, its ideals are revealed»⁷.

Lemko musical folklore is known for its colorful nature, preserved ancient musical elements, distinctive dialect, and so on. Lemko folklore has some features of the musical and poetic styles of Slovaks, Hungarians, Moravians, Germans, and Poles. The synthesis of cultures and ethnic elements of neighboring peoples contributed to the development of Lemko folklore, which has been and continues to be an important component of active development of Carpathian folklore.

In his research, S. Hrytsa asserts that the expressive features of the kinship of the musical folklore of Ukrainian Lemkos, Slovaks, Polish highlanders, Moravian Czechs, and the preconditions for their formation were: «1) genetic commonality, which was manifested in both material and spiritual culture; 2) similar living conditions – historical, geographical, common type of economy, connections with neighboring non-Slavic – Hungarian, Romanian people, and so on»⁸. It should be noted that various factors, including geographical, political, and social, influenced the spiritual life of the Lemkos. On the one hand, the mountainous terrain of Lemkivshchyna proved to be a reliable environment for the conservation and preservation of ancient, even primitive elements of this culture, and on the other hand, Lemkivshchyna is part of Ukrainian territory between Polish from the north and Slovak from the south and has long been subject to cultural influences from its neighbors.

In Lemko songs, Ukrainian national elements have organically merged into a unified whole with individual Slovak, Polish, and Hungarian influences. Today, a considerable body of Lemko song heritage has been collected and processed to some extent. At the same time, the diversity of Lemko culture, the emergence of new trends and directions in it, has led to growing interest in it

⁷ Pecuch M. (2009). *Tożsamość kulturowa lemków w zachodniej Polsce i na Ukrainie. Studium porównawcze*. [Cultural identity of the Lemkos in western Poland and Ukraine. A comparative study]. Goźhuv WLKP. P.115. (in Poland)

⁸ Hrytsa S. (2000). *Fol'klor u prostori ta chasi: vybrani statti* [Folklore in space and time: selected articles]. Ternopil: Aston. 228 p. (in Ukrainian)

among folklorists, ethnographers, musicologists, cultural scholars of Ukraine and other countries.

Lemko song folklore is divided into two large bodies that are quite clear and distinct in the cultural heritage of the Lemkos: ritual and non-ritual songs. Their uniqueness fully corresponds to the characteristic features of Ukrainian folk songs. Firstly, there is profound lyricism, the ability to convey the finest human emotions and love for people; epicness, a wide background of events, and reflection of the life of the people as a whole; dramatism, a deep revelation of unresolved conflicts, in some cases, between people. Compared to Ukrainian songs in general, Lemko songs are characterized by directness, impulsiveness, and so on.

«<...> The genre system of folklore is the largest typology of oral folk creativity as a whole. The typology of music-folklore texts, due to the ectosemantic (non-objective) nature of music, is carried out mainly at the level of style, determined by their historical and geographical (temporal and spatial) localization», notes L. Yefremova⁹.

The song folklore of the Lemkos consists of ritual songs (carols and shchedrivky, spring songs, sobytkovi (kupalo), and harvest songs); family ritual songs (baptismal, wedding, funeral); non-ritual songs, which are divided by genre and theme. These include historical, ballad, lyrical, humorous, and satirical songs, as well as spiritual and religious songs. A significant portion of the repertoire consists of songs of literary origin. In modern times, the Lemko folk repertoire also includes original songs. Non-ritual and ritual songs constitute the largest part of the Lemko traditional oral literature. In terms of genre structure, these songs are organically related to the overall Ukrainian folk song tradition.

Interest in the traditional and everyday culture of the Carpathian region is due to the preservation of many archaic cultural realities. It is known that traditional culture thrives better in mountainous areas because of the relative isolation of these territories, which feel the influence of social changes later and to a lesser extent. Developing S. Lyudkevych's ideas about national style as a product of cultural interconnection, we can state that the originality of Lemko song is rooted precisely in the «border» cultures in which it grew, in various versions of multiethnic folk traditions that gave rise to the defining features of Lemko music and folk singing.

⁹ Yefremova L. (2006). *Naspivy ukraïns'kykh vesil'nykh pisen* [Sing Ukrainian spring songs]. Kyiv: Nauk. Dumka, 2006, p. 15. (in Ukrainian)

An example of how folk singing tradition has changed when people entered new living conditions can be exemplified by the activity of the Lemko choir in Kherson region. Lemko songs in their performance have a wide, extensive singing style resembling the steppe singing tradition.

The situation regarding the singing tradition of the Lemkos and life in general was different in the western parts of Ukraine, particularly in the Ternopil, Lviv, and Ivano-Frankivsk regions, as compared to the eastern regions of Ukraine. The village of Hutys'ko, located in the Berezhany district of the Ternopil region, is still considered the capital of the Lemkos. Lemko songs belong to the category of individual melodies, which, as F. Kolessa noted, are «easier to transmit from place to place and are more susceptible to variation and change than group melodies, which are mainly sung by choirs and preserved by rituals and singing groups»¹⁰.

A natural condition for the vitality of Ukrainian folk song, including Lemko folk song, is the variability of the song at different levels – melodic, intonational, register, timbre-dynamic, tempo, and others. No performance of a multi-stanza song in authentic conditions can do without variations and improvisation of the melody. These features are important characteristics of oral folk art of Ukrainians. Without improvisation, the melody becomes monotonous, uniform, and is performed mechanically. If folk singers for some reason are unable to improvise, the song begins to sound lifeless. Improvisation of the melody characterizes the creative outline of the performer. Among the types of song improvisation, artists distinguish between forced and intentional, prepared and unprepared. It should be noted that when recording folk songs from Lemkos, informants approached the situation differently when they forgot the melody or lyrics during the performance. Some became confused, complained about age or memory, while others tried to improvise the melody or lyrics in the given meter and rhythm. Undoubtedly, replacing certain words in one situation or another will give the song a different sound in the environment of adults, youth, children, and in a relaxed festive atmosphere. This usually depends on the performer, their goal, skill, and ability to improvise.

One type of variation in lyrics is the replacement of individual motivational, informational, qualification, and other details in the song. «Informational» elements can become specific synonyms – «mobile» parts, the replacement of which does not affect the main plot-compositional core of the work. These are

¹⁰ Sobolevsky M. (1967). Lemkivs'ki spivanky [Lemko songs]. Kyiv, Musical Ukraine. P. 371. (in Ukrainian)

the social roles of characters, objects of action, elements of everyday life, changes in the location of the event, etc. The range of variation of such synonyms indicates the general semantic zone that enters the main content of the oral message¹¹. Sometimes toponyms alternate with generalized names in Lemko songs: river, stream, village, field, etc., as in variants of the soldier's song «V Malastovi chorna rolya»¹², «A v Myskoviy chorna rolya»¹³, «Za polyanov chorna rillya», «Tam na hori shire pole»¹⁴. Therefore, through toponyms, the geographical attachment of the work to a specific locality is blurred.

If there was no improvisation in all types of folk art, tradition would become a cliché. The work would be mechanized, losing one of its main functions – influencing listeners and viewers, and gradually should disappear from the folk repertoire. Genres and forms of ritual Lemko folklore are rarely varied in terms of form and content, which in ancient times were given a magical function (incantations, spells, wedding rituals, in particular *ladkanki*, etc.).

O. Gyzha noted that Lemko songs are characterized by the dominance of major mode and a specific recitative intonation. The specificity of Lemko songs lies in the fact that the Lemko region, due to its geographical location, was a center of interaction between song motifs from the East and the West, the South and the North¹⁵.

Unfortunately, it must be acknowledged that during the first decade of the 21st century, the genre of *ladkanka* disappears from the repertoire of Lemko singers, and their documentation in an authentic form is an extraordinary rarity for a folklore collector.

In recontextualization, there is a noticeable increase in authorial creativity. Contemporary themes that interest, trouble, and attract the attention of modern singers and listeners are added to the known themes of traditional folklore. The individual approach to performing song melodies and lyrics opens up favorable opportunities for innovation. However, in recontextualization, in

¹¹ Chaplyk K. (2013). *Ekzystentsiya lemktivs'kykh pereselentsiv v umovakh suchasnoyi Ukrainy* [Existence of Lemkos immigrants in the conditions of modern Ukraine]: monograph. Kyiv, Dmytro Burago Publishing House. P. 146. (in Ukrainian)

¹² Kolessa F. (1929). *Narodni pisni z Halyts'koyi Lemkivshchyny* [Folk songs from Galician Lemkivshchyna]. Ethnographic collection. NTSH. Vol. XXXIX - XL, Lviv. P. 144-145. (in Ukrainian)

¹³ Sobolevsky M. (1967). *Lemkivs'ki spivanky* [Lemko songs]. Kyiv, Musical Ukraine. P. 283. (in Ukrainian)

¹⁴ Baiko M. (2005) *Antolohiya lemktivs'koyi pisni* [Anthology of Lemko Songs]. Lviv: Afisha. P.436. (in Ukrainian)

¹⁵ Gyzha O. (1992). *Ukrainski narodni pisni z Lemkivshchyny* [Ukrainian folk songs from Lemkivshchyna]. Zah. redaktsiia S. Hrytsy. Horlytsi: Obiednannia lemktiv. 328 p.

the vast majority of cases, creator-performers adhere to the boundaries of tradition, not departing from the folk norm. Sometimes it is difficult to distinguish transformed works from authentic folk samples.

According to S. Hrytsa's definition, «<...> the dance character of the melody is a prerequisite for its easy assimilation and migration. The motor dance melody is a convenient rhythmic matrix for underlying new song samples... Hence the frequent inconsistencies between the semantics of the verbal text, which has often been imbued with tragic moods, and the "light" dance character and major inclination of the melodies...»¹⁶. At present, the proportion of reduced works is increasing in Lemko singing. Since the works are mainly performed from memory rather than based on fixed sources, certain details and parts of the verbal text of the works are omitted. For example, H. Tantsiura's recording of the 15-verse Ukrainian song «Oi pyla ya, pyla ya» from the collection «Lemko Songs» by M. Sobolevsky was reduced to 6 verses with variations. Usually, the verses that carry the main plot line of the work are retained in reduced versions. Reduced songs indicate the fading of the work and its transition to the passive memory of the singer. This tendency is observed in numerous recordings of Lemko songs, in which verses are shortened to the minimum amount. This applies primarily to some ritual songs, as well as certain lyrical, military, forgotten songs of Polish origin, and so on¹⁷.

The long affiliation of both Slovak lands and Transcarpathia and Galicia to the Habsburg Empire, Slavic common roots, the proximity of Ukrainian and Slovak ethnic territories, and the similarity of the type of economy and life, which contributed to intensive contacts between Ukrainians and Slovaks, stimulated the emergence of new scholarly research.

The necessity of studying the folk musical instruments of the Rusyns of Eastern Slovakia is conditioned by several factors. The Ukrainian population of the Przemyśl region has lived for many centuries under extremely difficult conditions of national and social oppression, which has led to a significant slowing of its cultural and national development. The geographic and economic conditions of the Rusyn-Ukrainian people, as well as their prolonged isolation due to the location of the region, have contributed to the preservation of archaisms in their folk culture, which creates favorable conditions for studying

¹⁶ Hrytsa S. (1991) Bud' zdrava, zemlytse. Ukrayins'ki narodni pisni pro emihratsiyu [Be healthy, land. Ukrainian folk songs about emigration]. Kyiv, Musical Ukraine. P. 20. (in Ukrainian)

¹⁷ Chaplyk K. (2013) Ekzstentsiya lemkiivs'kykh pereselentsiv v umovakh suchasnoyi Ukrayiny [Existence of Lemkos immigrants in the conditions of modern Ukraine]: monograph. Kyiv, Dmytro Burago Publishing House. P. 114. (in Ukrainian)



the Rusyn-Ukrainians from the perspective of ethnology, folklore studies, cultural studies, and so on. A comprehensive overview of the functioning of the folk music of the Rusyn-Ukrainians in our time will contribute to the expansion of the source base necessary for the further development of folklore studies. Despite the fact that this population has been rejected from the indigenous people for almost a millennium, they have been able to preserve the ancient Russian and Ukrainian character of their traditional culture, albeit with some new original elements. Although the culture of the Rusyn-Ukrainians is related to the mother culture of the Ukrainian people, it is still intertwined with cultural influences from the Slovaks due to the shared territory.

In the current mosaic of amateur folk singing, according to researchers, there are levels of performance folklorism that sometimes go beyond the aesthetic and are classified as pseudo-folklore. It should be noted that today a significant number of leaders of artistic groups in Ukraine do not distinguish between folklorism and folklore, neither in the manner of performance nor in the selection of repertoire.

The main directions of reproducing folklore samples by artists include reproducing musical folklore through a deep study of the stylistic features of traditional performance, adhering to the most important criteria of reproduction, among which there are elements of melismatic, improvisational, dynamic, tempo-agogic, textural, timbral, and coloristic techniques and means.

In the 21st century, it has become common to sing folk melodies and reproduce simple textures of popular songs in the youth environment, which, according to I. Pavlenko, is largely emancipated from folk singing traditions. This form of music contributes to the popularization of folk songs in modern society. Singing in this way does not require mastery of a specific singing style using melisma or variations. This method of sound production is not difficult, but it requires clear articulation of the verbal text and a natural reproduction of the song material with the voice¹⁸.

When examining the traditional musical culture of the Ukrainian diaspora, (according to N. Fedorniak), arranged folklorism can be traced in the works of groups that perform musical folklore in arrangements and transformations in accordance with contemporary performance trends, synthesizing it with various

¹⁸ Pavlenko I. (2013). Vokal'ni ansamblі suchasnoho pobutuvannya (zhanrovi osoblyvosti) [Vocal ensembles of contemporary life (genre features)]. *Folklore notebooks*. No. 4 (112). P. 725. URL: http://nbuv.gov.ua/UJRN/NaZo_2013_4_25 (in Ukrainian)

performance directions in popular mass music¹⁹.

H. Breslavets notes that experimental folk groups represent ethnographic folklorism, reconstructing recordings of traditional musical material in their work²⁰.

The current state of interpretation of song and dance folklore on stage occurs in the comparison and interaction of two main trends in preserving and transforming folk traditions. An interesting idea is expressed by Yu. Churko that there is a kind of idealization and fetishization of folklore today, an attempt to preserve it in its original form, while on the other hand, there is a process of transformation that leads to the leveling of tradition.

Agreeing with the statement of I. Pavlenko, it should be noted that the modern perception of traditional cultural contexts can be traced in the introduction of its elements into the daily lives of movement participants, the formation of stable «ritual» complexes (singing, dancing, language, behavior, ceremony), which are regularly cultivated in groups, ensembles, choirs, clubs, societies, where traditional cultural values are affirmed²¹.

Folklore festivals as a large-scale artistic phenomenon in the context of ethnocultural borderlands facilitate dialogue between countries, showcasing national and ethnocultural achievements, and become a manifestation of new relationships with audiences and participants who are often involved in the events that take place. «Intercultural communication solves many spiritual, moral-aesthetic, value-based, and humanistic tasks. In addition to communication, this is a mutual exchange of cultural information, which promotes respect and understanding between peoples. The massiveness and scale of the festival add to the massiveness of intercultural communication»²².

There are two approaches in modern folk music practice to create new

¹⁹ Fedornyak N. (2020). Transformatsiya muzychnoyi fol'klornoji tradytsiji u seredovyshchi ukrajin's'koyi diaspory Pivnichnoyi Ameriky [Transformation of the musical folklore tradition in the environment of the Ukrainian diaspora of North America]: historical and performing aspect: diss. ... candidate of art history (doctor of philosophy): 17.00.03 – musical art / LNMA named after M. Lysenko, Lviv. 316 p. (in Ukrainian)

²⁰ Breslavets H. (2014). Rekonstruktsiya fol'klornoho tekstu v muzytsi ta yiyi rol' u suchasnomu kul'turnomu prostori [Reconstruction of Folklore Text in Music and Its Role in the Modern Cultural Space]. *Visnyk KHDADM*. Kharkiv. P. 68. (in Ukrainian)

²¹ Pavlenko I. (2013). Vokal'ni ansambl'i suchasnoho pobutuvannya (zhanrovi osoblyvosti) [Vocal ensembles of contemporary life (genre features)]. *Folklore notebooks*. No. 4 (112). P. 725. URL: http://nbuv.gov.ua/UJRN/NaZo_2013_4_25 (in Ukrainian)

²² Fabryka-Prottska O. (2019). Spetsyfika prezentatsiy narodnoho muzychnoho mystetstva na fol'klornykh festyvalyakh ukrajin's'koho zakhidnoho pohranychchya [Specificity of presentations of folk music art at folklore festivals of the Ukrainian western border region]. *Ethnological notebooks*. No. 1 (145) Lviv. P. 213. (in Ukrainian)



songs: transformation (modernization) of traditional songs and the creation of fundamentally new melodies based on traditional intonations for a certain environment. The first approach is mostly associated with improvisation and various forms of singing a well-known motif, while the second is associated with the ability of simple recitative melodies to emerge in the conditions of modern life. The source of creating new intonations is the collective musical practice of family centers, members of educational, social and cultural, artistic groups, as well as the musical «leaders» of such groups who often create not for professional musical interest, but rather to meet the needs of collective or solo music making, based on the specificities, possibilities, and artistic tastes of a particular performance environment.

The desire to master everyday situations led to a revival of folk traditions in Lemko amateur folklore groups, which began to emerge in the second half of the 20th century. The activity of authentic folk ensembles was intensified, but on a new cultural-psychological and socio-economic basis.

The principle of work of amateur choral groups is often not the reproduction of authentic folk sound, but its stylization, which does not always preserve the quality of the original and deep understanding of the spirit of the Lemko folk song. The activity of such choirs represents the so-called «artistic amateurism». Over time, new tendencies emerged in such groups regarding the reproduction of folklore. A noticeable peculiar reversal of the process: from stylized forms to authentic performance, when choir members are carriers of oral tradition.

Contemporary vocal art is artistically and emotionally saturated. Projects are being created on radio and television that aim to draw parallels between the past and the present using vocal folk art. In particular, in the television program «Folk-Music», the same pattern of folk vocal creativity is heard in authentic performance, and then in modern arrangement and performance by groups that convey different genres.

In our time, there have been noticeable changes in the structure of the Lemko folklore tradition itself. Over the past half-century, ritual folk poetry as an element of the ritual is increasingly ceasing to be part of active life and narrowing its functioning. From the non-ritual repertoire, songs born of past painful phenomena of social and family life disappear. Unfortunately, profound layers of folklore are falling out of the stage repertoire (for example, shepherd and shepherding repertoire, etc.). Instead, new songs are created or come from non-regional, especially all-Ukrainian, repertoire, which is, in fact, a unique



song symbiosis, enrichment, and creativity²³.

According to each music genre, a process of transformation of Ukrainian, particularly Lemko, folk song is currently taking place. It is often quite difficult to find common features between the composition that has undergone changes and the original source. When considering the transformation of Lemko songs, attention should be paid to the vocal performance styles, which will affect the character of folk music. Using an academic vocal performance style, folk songs are perceived as a sophisticated work of art, while in the folk performance style, they will acquire an open-willed character of sound. An estrada vocal performance style is capable of turning song samples into a dance or lyrical composition, depending on the style of arrangement.

The assimilation of Lemko song culture is a consequence of general tendencies that characterize the position of Ukrainian culture regarding traditional regional performance.

The actualization of the issue of preserving national identity in the context of globalization processes necessitates a reconsideration of the essence of the national worldview. The transformation of folk song characteristics defines its functioning as a syncretic cultural phenomenon, preserving the mechanisms of transmission impossible without the folk song performance tradition²⁴.

In the modern period, folk creativity should be regarded as a holistic socio-cultural phenomenon that actively interacts with adjacent spheres of human social practice. Folk song tradition is a bright example of oral creativity²⁵. According to Andriy Furdychko, it is one of the most important means of overcoming the spiritual inertness of the individual, the main condition for its full development, a guarantee of successful socialization and adaptation to complex cultural-historical conditions is folk song creativity. «It is one of the most accessible means of embodying national and universal experience», emphasizes A. Furdychko, «it allows for the preservation of the history of the people in national memory. Song creativity is also a unique phenomenal means of preserving musical culture and traditions»²⁶.

²³ Fabryka-Prottska O. (2013) *Pisenna kul'tura lemkiw Ukrayiny (XX–XXI st.)* [Song culture of the Lemkos of Ukraine (XX–XXI centuries)]: monograph. Ivano-Frankivsk: Nova Zorya. 328 p. (in Ukrainian)

²⁴ Ibid.

²⁵ Furdychko A. (2015) Tsinnisni zasady narodnoyi pisennoyi tvorchosti ta yikhnya rol' u formuvanni kul'tury osobystosti [Values principles of folk song creativity and their role in the formation of personality culture]. *Bulletin of the Kyiv National University of Culture and Arts. Series «Art History»*. Collection of scientific papers. Kyiv, Issue 32. P. 114–119. (in Ukrainian)

²⁶ Ibid. P. 115.

In the monograph «Ukrainian Melos at the Turn of the Millennium: Dynamics of Folklore Tradition», A. Furdychko rightly notes that in the 21st century, the relevance of the development, preservation, and transformation of the phenomenon of folklorism in the field of musicology is intensified by socio-political factors related to the processes of identification of modern Ukraine, outlined by the activation and interpretation of traditional national artistic attributes, among which folk song takes an important place²⁷.

The inhabitants of the green Beskids lost their native land, the environment of centuries-old habitation, historical cultural landmarks, industries, homemade clothing, and so on. «Especially unfavorable for the continuation of the Lemko folklore tradition was their chaotic resettlement in western lands after post-war Poland, which, together with the artificial intensification of anti-Ukrainian sentiments in the Polish environment, was designed for rapid assimilation»²⁸. There was a desire to destroy the Lemko folklore at the public level and narrow it down to the domestic sphere. Unfortunately, such simplification of the traditional Lemko folklore is characteristic even in our time.

The declaration of independence of Ukraine gave a significant impetus to the spiritual revival and popularization of the culture of the Lemko resettlers living in Western Ukraine. This contributed to their national and cultural revival. The richness of their folk songs plays an important role in self-identification. The Lemko singing, as an ethnographic branch of the Ukrainian people, is dynamic, expressive, emotional, sincere, and has characteristics of the lowland and partly highland singing of Western Ukraine, with a fairly clear articulation of words in connection with the prevailing recitative, monophony, and a «bright» major character. Major keys dominate over minor ones in Lemko songs, unlike other local styles in Ukraine. Today, a large number of performers, groups, and ensembles include Lemko folk songs in their repertoire.

The shared ethnographic border between Ukrainian and Slovak populations in the region of Zakarpattia and Prešov encouraged cultural, economic, and folk connections between them. Slovaks and Ukrainians in Prešov, Zakarpattia, and Galician Lemkivshchyna practically did not feel any difference in their

²⁷ Furdychko A. (2018). *Ukrayins'kyi melos na zlami tysyacholit': dynamika fol'klornoji tradytsiyi* [Ukrainian melos at the turn of the millennium: the dynamics of folklore tradition]. Kyiv National University of Culture and Arts. Kyiv, Ed. KNUKiM center. 316 p. (in Ukrainian)

²⁸ Pavlyuk S. (2002). *Lemkivshchyna. Istoryko-etnografichne doslidzhennya. Dukhovna kul'tura* [Lemkivshchyna. Historical and ethnographic research. Spiritual culture]. Lviv, Institute of Ethnology of the National Academy of Sciences of Ukraine, Vol. 2. P. 214. (in Ukrainian)



conversations or songs. The process of assimilation of Rusyn-Ukrainians leads to the loss of their unique dialect, culture, and folk heritage in general. The shared ethnographic border between Ukrainian and Slovak populations in the region of Zakarpattia and Prešov encouraged cultural, economic, and folk connections between them. Slovaks and Ukrainians in Prešov, Zakarpattia, and Galician Lemkivshchyna practically did not feel any difference in their conversations or songs. The process of assimilation of Rusyn-Ukrainians leads to the loss of their unique dialect, culture, and folk heritage in general.

In contemporary folk singing, vocal ensembles function based on organizational, regional, stylistic, and local features, which distinguish them by the following characteristics: 1) folk (authentic) ensembles (singing groups), whose members are carriers of singing traditions (territorial, local, regional); 2) secondary folk ensembles – those that reconstruct the performance of recorded folk songs and are divided into: scientific-ethnographic, professional, children's folk ensembles, and amateur ones. Folk ensembles are those that perform folk songs according to the manner and performance style of the local oral tradition, and their main feature is authenticity. Such ensembles mainly function in rural areas, inheriting the song culture of their ancestors²⁹.

According to Ye. Yefremov, a secondary folklore ensemble consists mainly of people who are far from folk sources in their daily lives but seek to emulate the traditions of the primary folk environment in their work³⁰. Among them, scientific-ethnographic folklore ensembles occupy a significant place, which are divided into vocal, ethnochoreological (according to Ye. Yefremov) mixed-type ensembles that encompass folk genres in their practice. Typically, such ensembles are created on the basis of music schools, scientific institutions, cultural centers with the participation of naturally gifted amateur performers. Their activities have a scientific character.

Vocal ensembles mainly model the a cappella (without instrumental accompaniment) singing of their chosen performing folk (usually regional) tradition. Their activity initially has an expeditionary character (collecting, archiving), further studying and mastering the peculiarities of singing (local, regional, territorial) and, as a result, reproducing folklore samples in a manner

²⁹ Pavlenko I. (2013). Vokal'ni ansamblі suchasnoho pobutuvannya (zhanrovi osoblyvosti) [Vocal ensembles of contemporary life (genre features)]. *Folklore notebooks*. No. 4 (112). P. 725. URL: http://nbuv.gov.ua/UJRN/NaZo_2013_4_25 (in Ukrainian)

³⁰ Yefremov Ye. (1989). Doslidzhennya lokal'noyi narodnopenennoyi tradytsiyi yak osnova diyal'nosti vtorynnoho fol'klornoho ansamblu [Research of the local folk song tradition as the basis of the activity of the secondary folklore ensemble]. *Ukrainian musicology*. Kyiv: Musical Ukraine, Vol. 24. P. 3–16. (in Ukrainian)

as close to the original as possible. The leader of such a collective most often becomes a professional folklorist who possesses the theory of folklore and the methodology of mastering folk singing styles³¹. A common form of performance is the representation of folk songs in the form of concert performances at various festivals and the publication of audio recordings.

Contemporary vocal-instrumental ensembles have folk songs with instrumental accompaniment in their repertoire, which are often supplemented with dance. The instrumental accompaniment is based on the triple structure of music. According to Y. Churko, two forms of folk choreography have emerged in the 21st century: authentic (in the natural folk environment) and staged. Ethnographic groups consist of traditional carriers who interpret local folklore. There are also amateur groups whose activities are directed by a professional leader and are represented on stage. Professional dance ensembles reproduce local and regional dance styles. It should be noted that in dance performance, the most common way of using folk samples is by adapting the dance, using modern expressive means (complex patterns, technical techniques, expressive dynamics, developing new dramaturgy, including plot types, introducing directing, arranging the musical accompaniment)³².

In Ukraine, Poland, and Slovakia, there are folk music and dance ensembles operating in the artistic sphere, which include various folk genres, namely: dance, group singing, folk instruments, folk costumes, solo singing, mass scenes, artistic speech, attributes, and theatrical forms. Such artistic groups are purely stage-oriented, tending towards spectacle and showiness. According to I. Pavlenko, guided by the demands of stage effect (popular works, contrasting stage embodiment, which levels the authentic original), professional folk music ensembles build their repertoire from folk sources of different traditions. The researcher notes that professional artists master the technique of playing folk musical instruments flawlessly, having proper vocal training, appropriate artistry, but their performance is often uniform and non-identical to tradition, sometimes marked by the artificiality of repertoire and interpretation, which leads to performance folklorism³³.

Today, in addition to authentic folklore, a wide range of genres and varieties

³¹ Hrytsa S. (2002). Transmissiya fol'klornoyi tradytsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston. P. 210 (in Ukrainian)

³² Pavlenko I. (2013). Vokal'ni ansamblі suchasnoho pobutuvannya (zhanrovi osoblyvosti). [Vocal ensembles of contemporary life (genre features)]. *Folklore notebooks*. No. 4 (112). P. 722 URL: http://nbuv.gov.ua/UJRN/NaZo_2013_4_25 (in Ukrainian)

³³ Ibid.



are widely represented at folklore festivals, which are worked on by amateurs in choreographic, instrumental, choral, theatrical, and vocal compositions, with a preference for the folk basis. Concert programs at these events feature works that are examples of folklorism («secondary folklorism» by S. Hrytsa), i.e. composer's arrangements of Lemko and Rusyn folk songs, choreographic and theatrical productions, arrangements of instrumental and choral works, and so on. According to I. Zemtsovsky, «in such a “competition” of two related but fundamentally different phenomena – different social and aesthetic ones – there is a real transformation of the folk song tradition, a real development of the folk song culture»³⁴. In particular, Iryna Bermes notes that, «being in an atmosphere of uplift, festival participants and guests learn and spread artifacts of the Lemko cultural field, expand the genre range of the performance repertoire palette in a harmonious combination of song, dance, and instrumental music...»³⁵.

In the context of the modern folk movement, the performance of folk ritual acts by youth, children, and mixed folk-ethnographic groups is being popularized. This includes calendar rituals (especially Christmas-New Year's), children's and adolescent ritual and play forms (spring welcoming, caroling, children's shchedrivkas, vinshuvannya), as well as family rituals (fragments of christenings, weddings); the representation of youth customs in theatrical forms at gatherings (evenings, dawn celebrations, parties, games) and more.

The most common and popular forms of music in contemporary Ukrainian folk singing are amateur vocal ensembles and choir groups. This category reflects the most diverse picture of singing in different styles. They are not carriers of folk traditions. Characteristic of them, above all, is stylization, which pertains to singing, stage costume, composition of participants, use of folk musical instruments for accompaniment, sometimes not typical for folk tradition.

It should be noted that in our time, the principles of aesthetic stylization, modern interpretation, the use of modern technical means of sound and tonal coloring, sound production methods, computer technology, the use of modern

³⁴ Zemtsovsky I. (1989) *Ot narodnoy pesni k narodnomu khoru: igra slov ili problema? Traditsionnyy fol'klor i sovremennyye narodnyye khory i ansambli* [From folk song to folk choir: play on words or problem? *Traditional Folklore and Modern Folk Choirs and Ensembles*]. Leningrad, LGITMiK. p. 12 (in Russian)

³⁵ Bermes I. (2018) *Festyval' «Lemkivs'ka Vatra» v Zhdyni v istoriyi ta kul'turi subetnosu* [«Lemkivska Vatra» festival in Zhdyna in the history and culture of the subethnic group]. *Visnyk Natsional'noyi akademiyi kerivnykh kadrov kul'tury i mystetstv № 1, Mystetstvoznavstvo*, Kyiv. P. 104 (in Ukrainian)



choreographic elements, lighting effects, etc. are present in the processing of folk songs in musical folklore. Therefore, folk songs are transformed into new pop forms of performance, using modern dramaturgy of stage embodiment.

Thus, it should be emphasized that despite numerous layers, the Lemko musical-linguistic dialect is characterized by a certain degree of conservatism and at the same time openness to innovation. In our time, there is a process of shortening the verbal text and omitting its separate details, as works are performed mostly from memory rather than based on fixed sources. The modernization of the language of Lemko song samples developed during the post-war period. This is a period of the assimilation of deported Lemkos as an ethnographic group of Ukrainians in a new socio-cultural environment among the Ukrainian population. Lemko expressions of Slovak and Polish origin in the speech of carriers were replaced by Ukrainian ones: *vshystko* – everything, *besiduvaty*, *hvaryty* – to speak, *bandurky*, *hruly* – potatoes, *yuzh* – already, etc.

Therefore, by moving away from dialects and towards literary norms (although among the older generation, authentic Lemko dialects are mostly preserved), the language in Lemko immigrant songs in Ukraine is modernized. In the Lemko community in the early 21st century, many new patriotic songs are being created. Calendar and family ritual songs, which constituted a significant part of Lemko song heritage, unfortunately, are being pushed to the periphery of daily life, reduced and transformed. In the modern period in the Lemko immigrant community in Ukraine, there are actively used social and household, family and humorous songs.

In summary, it should be noted that among the listed types of transformation, improvisation, contamination, reduction of the verbal text of the song, modernization of the language, retextualization, development of authorship, etc. should be highlighted. All these tools demonstrate the vitality and dynamic development of the folklore tradition of Lemko immigrants from the post-war years to the present day.

At the present stage, Lemko folk songs are undergoing a new wave of processing of authentic samples. Popular Lemko songs are performed on concert stages in modern author's harmonizations, author's stylistic treatments, and arrangements. The representation of folk works in stage performance requires a deeper understanding of the historical subtext of ancient song traditions, taking into account the psychological attitudes of the listener and modern demands. Superficial, general reproduction carries the danger of a corrupted representation of the Lemko song heritage, and the interference of non-professionals in the spontaneous folk process causes



enormous damage to authentic creativity, brings it closer to a template, and leads to the disappearance of distinctive musical and linguistic features. According to researchers' claims, such an artistic self-made form of work results in a distant imitation of folklore, levels the ethnic uniqueness of artistic authenticity, and destroys its natural property of interpersonal communication³⁶.

In the modern period, folklore has important significance as an important source of cultural and spiritual heritage of the Lemkos. According to K. Chaplyk, «close ties with oral folk art helped immigrants to draw strength for resisting Polonization, Slovakization, Russification, preserving ethnic identity and ethnocultural unity with the Ukrainian people, and was a powerful catalyst and factor of self-identification for the Lemko group, who were separated from the core of the Ukrainian people»³⁷.

2. TRANSFORMATION OF UKRAINIAN MUSICAL FOLKLORE TRADITIONS OF THE CARPATHIAN REGION (BOTH RITUAL AND NON-RITUAL) IN THE CONTEXT OF ETHNOCULTURAL BORDERLANDS.

The disclosure of the issue of transformation of the Ukrainian musical folklore tradition of the Carpathian region in the conditions of the ethnocultural borderland has become extremely relevant in the modern period. It is precisely the borderland that has become an extremely important space not only for mutual understanding but also for the mutual influence of traditions, their transition to another linguistic environment, where cultures and especially folklore of different nations interacted, enriched each other, and even synthesized. Living in a multi-ethnic environment, in her opinion, already brings a new understanding of other cultures, languages, and religions, allowing them to coexist without conflict³⁸.

M. Shepansky notes that regions that were located near state borders in the past have often acquired the characteristics of a cultural borderland, gradually transforming into cultural borderland regions. In his opinion, for

³⁶ Chaplyk K. (2013). *Ekzystentsiya lemkiwskykh pereselentsiv v umovakh suchasnoyi Ukrainy* [Existence of Lemkos immigrants in the conditions of modern Ukraine]: monograph. Kyiv, Dmytro Burago Publishing House. P. 55. (in Ukrainian)

³⁷ Chaplyk K. (2010). *Transformatsiya pisennoho fol'kloru lemkiwskykh pereselentsiv u Zakhidniy Ukraini (povoyennyi period)* [Transformation of the song folklore of Lemki immigrants in Western Ukraine (post-war period)]. Autoref. thesis Ph.D. of arts Kyiv, IMFE named after M. T. Rylsky National Academy of Sciences of Ukraine. P. 12. (in Ukrainian)

³⁸ Vakhnina L. (2010). *Suchasna model' identychnosti narodnoyi kul'tury slovyan v yevropeys'komu konteksti* [Modern model of identity of the Slavic folk culture in the European context]. Kyiv. P. 286. (in Ukrainian)

border territories that perfectly fit the typology of cultural borderland, a characteristic localization on the periphery of large political and administrative centers is typical, which sometimes can indicate political, economic, and social marginalization. Such a region can be peripheral both in geographical and economic terms, and it can be distinguished by a significant cultural difference; a conscious social sense of difference from others (us and them, ours and theirs, local and non-local)³⁹.

M. Golka notes that «border regions clearly know the differences between themselves and similarities, are accustomed to their coexistence, teach coexistence and collaboration of different groups and require constant training in cooperation, forcing to change standard schemes and discard stereotypes»⁴⁰. According to S. Hrytsa, in the environment of folklore creativity on the borders, it is not very effective to pose questions about national priority in creating a particular cultural artifact, which is present in the works of migrants who prioritize the question of who and what they borrowed from, or supporters of autochthonism who ignore creative connections and focus on issues of self-origination. The territories of interethnic borders seem to model the dialectical interaction of interethnic and national, unity and diversity, dynamics and statics.

The environment is measured by the scales of family, community, sub-ethnicity, and ethnicity. Thanks to the specific mode of thinking, the environment influences the character, content, and style of folklore, distinguishing it from others that are similar. According to S. Hrytsa, «the paradigmatic accentuation of folklore indicates its internal dynamics, constant transitions that oppose canonicity, and, in particular, the concept of genre in folklore. The dynamics of life and movement in folklore are always more active in border and interethnic contact zones»⁴¹.

Scientists from various fields pay considerable attention to issues of self-

³⁹ Szczepański M. (2001). Na peryferii switovoyi systemy? Sotsiologichna refleksiya mistysya kul'turnoho pohranychchya v hlobal'niy systemi. *Etnichne prykordonnnya v Yevropi. Harmoniya i konflikty* [On the periphery of the world system? Sociological reflection on the place of the cultural borderline in the global system. *Ethnic borderlands in Europe. Harmony and conflicts*]. Edited by K. Krzysztofek, A. Sadowski. Bialystok: Publishing House of the University of Bialystok. P. 35–49. (in Poland)

⁴⁰ Golka M. (1999). Pohranychchya – Transborderal'nist' – Transkul'tural'nist'. *Transkordonnist' u sotsiologichniy perspektyvi* [Borderlands – Transborderality – Transculturality. *Transfrontierality in sociological perspective*]. Continuations. Zielona Góra: Lubuskie Towarzystwo Naukowe, p.13–26. (in Poland)

⁴¹ Hrytsa S. (2002). Transmisiiya fol'klornoyi tradytsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston, p. 5. (in Ukrainian)



awareness, preservation, and protection of national cultures, and interethnic processes that take place in border areas.

The genre diversity of musical folklore in the forms of household functioning is an integral component of the traditional culture of an ethnicity. Over the decades, Ukrainians, despite prolonged statelessness and difficult, tragic pages of history, have formed and preserved a complex system of musical folklore based on their family and species parameters. It is the preservation of musical folklore tradition that has become a manifestation of their cultural mentality and one of the means of national self-identification of Ukrainians in the ethnocultural environment of border countries.

In recent decades, the functioning of the musical folklore of the Lemkos and Ukrainian Rusyns in an ethno-linguistic environment, particularly in Poland and eastern Slovakia, has become increasingly relevant, especially when art is viewed as an integral component not only of foreign cultures, but primarily of national culture.

The consequences of interethnic contacts in Ukrainian folklore in the Carpathians are most noticeable in the songs of Lemkivshchyna, in Slovak – Spis (Eastern Slovakia), and in Poland – in Podhale and Silesia. According to S. Hrytsa, there are a large number of song paradigms in this area, variants of which are a) identical in terms of texts and syllabic form of the verse; b) identical in terms of text or melody. If the musical folklore of the Ukrainian-Belarusian border region shows a more or less equal number of common song paradigms in genres outside of ritual and calendar-ritual singing, then in the Carpathian border region, such commonality is mainly found in new layers of non-ritual creativity: ballads about love («Zrodylsya terky», «Oy orle, orle», «Nashto, divcha, zvendalo», «Frairu, frairu», «Pryshov by ya do vas», «Khodyt myla, ruchky zalumuye», «Chervena kalyna», «Povidzh zhe mi», «Oy ty, kozache» etc.), zhovnir songs («V nedilenku yasne sonce skhodyt», «A khto khochet voyu znaty», «Tam v Horlytsiakh», «Sianytska kosarnia», «Yak ya na voyu rukuval», «V Bardiovii na mestsy», «Chom dub ne zelenyy», «Byv ya tam na rynku», «Chorna khmara nastupaye», «Tam na hori dva yavori», «Zheby-m ne byv khlopchem», «Persoho veresnya» etc.), and migrant worker (emigrant) songs («Poletyv by-m na kray svita», «U tiy Amerytsi sypana drazhochka», «Bud zdrava, zemlitse», «Koly ya shcha zbiral», «Pyshla by ya, pyshla», «Podme, khloptsi, podme do toy Hamerychky» etc.). According to Sofia Hrytsa, interethnic song paradigms can function in two or three or more language versions, and the level of their relatedness is determined by linguistic relatedness. Language as a factor is particularly important for realizing the mechanisms of connection between folk

poetry and the appearance of various song parallels, because the word and its syllabic structure dictate the poetic, partly also the musical form of the song⁴².

While exploring the folk traditions of the Lemkos in Ukraine, Poland, and Rusyn-Ukrainians in Eastern Slovakia, it should be noted that there are two main directions in which musical folklore functions in their environment today: stage reproduction of folk patterns and musical folklorism. One of them involves the reproduction of musical folklore «through deep study of the stylistic features of traditional performance, adhering to the most important criteria of reproduction: improvisation, sound creation principles, texture and timbre, sound height, dynamics, tempo and agogic means, melismatic singing, etc.»⁴³ or ethnographic folklorism (according to B. Lukanyuk). The other direction involves the transformation of folk singing performance into pop-stage forms, characterized by the unification of stylistic features of traditional performance (particularly in singing), using modern stage dramaturgy, choreographic elements, instrumental accompaniments that are not characteristic of tradition, technical sound creation and amplification means, lighting effects, etc., i.e., arranged folklorism.

According to O. Shevchuk, the possibility of popularizing ethnic music has become of great importance for both scientific and amateur folklore studies. In her opinion, interethnic connections or relationships between primary traditions rooted in their own ethnic lands either do not arise or develop very slowly in limited forms (in the form of individual repertoire borrowings such as works, genres, literary texts, individual plots, etc.). Instead, scientific-ethnographic (secondary) performance reaches a higher level of sociocultural communication, not limited to the territory of their own country in their performances, which serves the cause of active interethnic popularization of native music. Reconstructive activities, in constant dialogue with authenticity, yield far-reaching artistic results⁴⁴.

Lemko carols and shchedrivkas are qualitatively and quantitatively one of

⁴² Hrytsa S. (2002). Transmissiya fol'klornoyi tradytsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston. P. 62–63 (in Ukrainian)

⁴³ Pavlenko I. (2013). Vokal'ni ansamblі suchasnoho pobutuvannya (zhanrovi osoblyvosti) [Vocal ensembles of contemporary life (genre features)]. *Folklore notebooks*. No. 4 (112). P. 725. URL: http://nbuv.gov.ua/UJRN/NaZo_2013_4_25 (in Ukrainian)

⁴⁴ Shevchuk O. (2018). Materialy do doslidzhennya pol's'ko-ukrayins'kykh zvyazkiv (fol'klorystyka, etnomuzykolohiya) [Materials for the study of Polish-Ukrainian relations (folkloristics, ethnomusicology)]. Section I. Interethnic cultural and scientific contacts. *Problems of ethnomusicology*. Issue 13 P. 7-57. (in Ukrainian)



the most significant and well-preserved relic features of this ancient genre of Ukrainian ritual folk poetry in our time. According to Maria Horbal, it is precisely through the example of Lemko Christmas ritualism that genetic kinship can be traced with the traditions of Western Slavic material culture and with the cultures of other interacting ethnic groups in the Carpathian-Balkan region⁴⁵.

In our time, among the Lemko resettlers, a significant portion of the songs are of literary origin or authored.

In terms of stylistic features of both Lemko and Rusyn musical dialects, two groups of dialectical and stylistic differences are distinguished: ornamental and compositional-structural as specific features of oral literature⁴⁶. The first group includes the articulation of the verbal text, which involves the peculiarities of sound source (voice, instrument), agogic features of the performer, and information carrier - transfer. The second group includes logical-compositional aspects, which are the basic foundation for ornamental superstructure. All of them, in combination, reflect the mode of thinking of the environment and are best embodied by comparing different territorial variants of the same song paradigm⁴⁷.

In our time, changes have been noted in the very structure of the folklore tradition. The process of assimilation of Rusyn-Ukrainians is intensively developing, which leads to the loss of the distinctive speech of culture and folklore as a whole.

In the cultural heritage of Ukrainians in the Carpathians, a special place belongs to calendar customs and rituals, folk holidays. In the conditions of accelerated urbanization, leveling, unification, and the spread of «mass culture» (according to A. Hotsaliuk), scientific interest in traditional culture for the purpose of preserving spiritual values, especially becomes increasingly relevant. Preserving the spirituality of any ethnicity and its best traditions is not only caring for the roots of culture but also caring for its development in the

⁴⁵ Horbal M. (2004). Rizdvo na Lemkivshchyni [Christmas in Lemkivshchyna] *Folklore and Ethnographic Collection*, Lviv. P.195. (in Ukrainian)

⁴⁶ Fabryka-Prottska O. (2011). Pisennyy fol'klor lemki v konteksti natsional'noyi kul'tury Ukrainy XXI stolittya [Song folklore of the Lemki in the context of the national culture of Ukraine of the 21st century]. *Art history notes. Vol. 20*. [ed. number Shulgina V.D., Romanenkova Yu.V., Redya V.Ya., Bitayev V.A., etc.] Kyiv: National Academy of Managerial Personnel of Culture and Arts. «Millennium». P. 295–302. (in Ukrainian); Fabryka-Prottska O. (2013). Pisenna kul'tura lemki Ukrainy (XX– XXI st.) [Song culture of the Lemkos of Ukraine (XX-XXI centuries)]: monograph. Ivano-Frankivsk: Nova Zorya. 328 p. (in Ukrainian)

⁴⁷ Hrytsa S. (2002). Transmissiya fol'klornoyi tradytsiyi: Etnomuzykoznavchi rozvidky [Transmission of folklore tradition: Ethnomusicological explorations]. Kyiv–Ternopil. Aston. 236 p. (in Ukrainian)

present and future of each nation.

Rituals in tribal societies serve one function – the preservation of the tribe. Traditions and rules of behavior were created over centuries for survival and self-preservation – behavioral norms and systems of prohibitions (taboos). Tradition provided confidence and stability. Each member of the ethnic group lived according to the moral norm «be what you must be» and followed the traditions. The ritual has the characteristic features of a «ceremony-action», which includes: 1) oral transmission of cultural forms; 2) massiveness (the entire ethnic group, tribe, or collective must gather to complete the ritual); 3) syncretism of activity and communication, verbal, pictorial, rhythmic language; 4) weak differentiation between «information producers» and its «consumers»⁴⁸.

The calendar rituals reflect the ethnic, historical-cultural, and social life of the people at different stages of development. They have been and are an integral part of the cultural and domestic life of the inhabitants of different countries and borderlands. The childbirth ritual of the Lemkos and Rusyns of the Carpathians constitutes a multifaceted system of beliefs and customs where the rational is interwoven with the magical and religious-Christian. Beautiful wishes for the parents of a newborn child, the child itself, godparents, and others have not lost their folk character to this day. The baptism procedure for a child has now mostly been reduced to church tradition.

At the beginning of the 21st century, the festive and ritual culture of Ukrainians, in particular the Lemkos, underwent processes of transformation. Many changes occurred. The duration of weddings shortened, which led to a simplified structural integrity of the rituals themselves. Weddings turned into ordinary receptions that take place after the church ceremony. The unique magical and legal functions of weddings weakened; the ritual attributes and traditional folk wedding attire disappeared from everyday life. The musical accompaniment of the ceremony changed, and with it disappeared the ancient ritual songs and dances, which, according to Kateryna Chaplyk, mostly lose their temporal and spatial attachment at the beginning of the 21st century, become less regulated, experience reduction, and fall into oblivion on the

⁴⁸ Nikishenko Y. (2004). Ponyattya «etnichna kul'tura» i «tradytsiyna kul'tura» v etnokul'turolohiyi. [Concepts of «ethnic culture» and «traditional culture» in ethnocultural studies. Proceedings.] *Naukovi zapysky. Volume 24. Theory and history of culture*. URL: http://ekmair.ukma.edu.ua/bitstream/handle/123456789/8253/Nikishenko_Poniattia_etnichna_kultura.pdf (in Ukrainian)



periphery of domestic life.⁴⁹ Several transformational tendencies can be traced in the development of modern wedding rituals of Lemko immigrants in Western Ukraine that have nothing in common with ethnic traditions. For example, the making of a wedding bouquet, which the groom presents to the bride, and she throws it among young unmarried girls at the end of the wedding. They catch the bouquet of the bride, hoping to get married soon; the removal of the bride's garter for stockings to be thrown into the circle of young men; the stealing of the bride's shoes, and so on. Unfortunately, the songs of the ladka tradition quickly disappear from the repertoire of modern Lemko singers at the beginning of the 21st century, so their fixation in authentic performance is a rare phenomenon for a collector. Under the influence of migration processes and the spread of various forms of modern ritual services, the structural integrity of the wedding ceremony in Ukraine has changed significantly.

The funeral rite of the Lemkos is a complex and multifaceted ritual and worldview, which utilizes traditional wailing («yoiking»). Among the characteristic features of this genre are: a free recitative form, variable verse structure, arbitrary motifs expressing grief for the deceased, mandatory exaltation of the deceased when describing their life, calls and requests for the return of the deceased to their family, and so on⁵⁰.

However, after the deportation, the funeral rite among the Lemkos in Ukraine underwent some changes, as it fell under the jurisdiction of the Church. The ritual preparation of the deceased for placement in the coffin noticeably decreased. The custom of placing a small icon, small coins, and items used by the deceased in the coffin was preserved. However, during the Soviet period, there were no traditional processions of the deceased with church attributes (banners) and a priest from the house to the cemetery. The custom of mass participation of people staying with the deceased throughout the night with traditional entertainments to «scare away evil forces» partially disappeared. In our time, the involvement of the Church in funeral rites largely preserves their traditionality.

Calendar rituals and customs are one of the most important parts of the traditional daily life culture of the inhabitants of the Beskids throughout the

⁴⁹ Chaplyk K. (2010). Transformatsiya pisennoho fol'kloru lemkiivs'kykh pereselentsiv u Zakhidniy Ukrayini (povoyennyi period) [Transformation of the song folklore of Lemki immigrants in Western Ukraine (post-war period)]. Autoref. thesis Ph.D. of arts Kyiv, IMFE named after M. T. Rylsky National Academy of Sciences of Ukraine. P. 12. (in Ukrainian)

⁵⁰ Horbal M. (2004). Rizdvo na Lemkivshchyni [Christmas in Lemkivshchyna] *Folklore and Ethnographic Collection*, Lviv. 215 p. (in Ukrainian)



year. In particular, in the territory of the Prešov region, the customs and rituals of Ukrainians were also regulated by the liturgical cycle of the Greek Catholic and Orthodox churches, which, following the old Julian style, were observed until 1989. In some villages, as J. Varkhol expressed, the calendar of folk holidays was common. It is precisely the rituals, ceremonies, and holidays associated with a series of folk beliefs, magical actions, and superstitions that are the most important components of folk spiritual culture⁵¹. Folklorist Joseph Varkhol rightly points out that in calendar and family customs and rituals, to a much greater extent than in other regions of Slovakia, Northeastern Slovakia, due to its cultural and economic backwardness and isolation from more developed economic and cultural centers, has preserved a significant amount of traditional, and in many cases even archaic, manifestations of spiritual and material culture, which have their roots in the distant past. The cultural heritage of the Ukrainians of Northeastern Slovakia, which historically developed based on human relationships, customs, ritual actions, and important events in human life, has its unique specificity and is a convincing proof of a component of the overall Ukrainian spiritual culture⁵².

Agreeing with the opinion of A. Hotsaliuk, it should be noted that changes in the rituals of the inhabitants of the Carpathian region and the erosion of the sacred meaning in the Christmas, Malanka, and Epiphany rituals have occurred due to historical circumstances, as well as under the pressure of changes in people's way of life, influenced by accelerated urbanization and socio-economic factors that are characteristic of most peoples of the world.

In the second half of the 20th century and the beginning of the 21st century, the ritual ceremonies of the Lemkos and Rusyns were often simplified, leveled, and lost their original meaning, particularly in Ukraine, acquiring general Ukrainian characteristics of functioning. However, the components of winter holidays in the Carpathian region of Ukraine, such as caroling, dressing up, sprinkling grain for the New Year, Christmas Eve dishes and beliefs associated with Christmas, are the most firmly established.

It should be noted that after Ukraine declared independence in 1991, the persecution and prohibition of traditional Ukrainian holidays became a thing of the past. Along with the revival of traditions, there are further processes of transformation in the celebration of folk holidays, slowly returning to the

⁵¹ Varkhol J. (2019). *Kalendarna ta simeyna obryadovist' ukrayintsiv Slovachchyny* [Calendar and family rituals of Ukrainians in Slovakia]. Kyiv. 265 p. (in Ukrainian)

⁵² Ibid. P. 217. (in Ukrainian)

original spirit of family, household culture, the culture of ancestors, and respect for guests and family.

In the processes of transformation of the forms of folk instrumental, vocal art, dance culture, and ritual, as well as in the interaction of the song tradition and creativity, including the influence of the modern culture of Rusyn-Ukrainians, it has been revealed that: a) whole imaginative-poetic clichés taken from Slovak folklore are interwoven into local Rusyn songwriting; b) everything that is distinctive in the content and form of both Lemko and Rusyn folklore does not separate them from the general mass of traditional music, singing and oral literature of the Ukrainian people, but rather complements and enriches this mass with unique elements and features, providing convincing evidence of the integrity of the all-Ukrainian folklore tradition.

«By self-improvement and adapting to new ways of life, the vocal, instrumental and dance culture of Rusyn-Ukrainians in Eastern Slovakia is now an important part of the artistic process in our time. There are two groups of dialect-style differences in the stylistic features of Rusyn musical dialect: ornamental and compositional-structural as specific features of oral literature. In the post-war period, much has been done to collect, publish and popularize the spiritual culture of Rusyn-Ukrainians in the Czech Republic and Slovakia. In the modern period, this population, which for centuries was one whole, is now divided into groups: Rusyns, Ukrainians, Lemkos and Slovaks. The last group is constantly increasing at the expense of the first two. If this assimilation process continues to accelerate, they will disappear altogether from statistical surveys in the future»⁵³.

When considering the cultural traditions of Rusyn-Ukrainians in Eastern Slovakia, we observe not only innovations, but also a certain «genetic continuity» (as S. Hrytsa put it), which leads to the renewal of folkloric layers, especially in song. These and other aspects of studying the musical and singing culture of Rusyn-Ukrainians are primarily linked to the question of preserving local differences in the cultures of ethnic groups.

⁵³ Fabryka-Prottska O. (2020). Narodna muzychna kul'tura lemkyv i rusyniv Karpats'koho rehionu: tradytsiya, transformatsiya, identyfikatsiya [Folk music culture of Lemkos and Ruthenians of the Carpathian region: tradition, transformation, identification]: monograph. State High Educational Institution «Vasyl Stefanyk Precarpathian National University». Ivano-Frankivsk: Suprun V.P., p. 246. (in Ukrainian)

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