



Journal  
of Danubian  
Studies  
and Research

## Folklore Musical Traditions as a Component of the Ethno-History of the Ukrainian Danube Region

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**Abstract:** The article is devoted to the historical, social, and artistic values of folk music traditions of the Ukrainian Danube region, its originality and genre-ethnic features. The role, the place of traditions, the significance of folklore in the life of human society is determined, because folklore is the tradition and reality in which a person lives. The scientific understanding of the regularities of the historical and ethno-social development of folk culture, the specifics of the functioning of certain types and genres of folk art in it is defined. It has been proven that folklore is present in the customs, way of activity and behavior of the people, affects the spiritual and moral culture of the ethnic group, shapes its hopes and life direction.

**Keywords:** folklore traditions; ethnic and historical features of the Danube region; musical folk art

### Introduction

Folk music (musical folklore) that has developed over the entire geographical space of the Danube has a pronounced unity, but at the same time it has significant differences in local traditions (styles). The basis of the genre system is: labor folklore (labor songs, songs and choruses), calendar ritual folklore (music of calendar rites) and family ritual folklore (music of the life cycle of rituals), epic genres (bulins, historical songs), spiritual poems, round dances with songs (carousel songs, dance songs), rural and urban lyrical songs, instrumental music. Each genre has its own

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song types with stable rhythm formulas. The appearance of new melodic versions of songs does not change the essence of song types. Stable rhythm formulas are also found in ancient lyrical songs, and melodic formulas are also often found in calendar songs. Differences in local traditions relate to many components of traditional oral culture: the ratio of genres, musical and poetic styles, performance manner. The geographical boundaries of local traditions are very flexible and subject to natural changes. The distribution in regions corresponds to the most general level of local differences.

The substantiation of the principles of building genre systems is one of the main tasks in the holistic description of traditional music of social groups (ethnic, ethno-confessional, territorial) and in relation to their components - genres, genre cycles, genre and inter-genre types. It makes it possible to advance in the direction of understanding the specifics of formation, establishing the species composition and the place of one or another species in the array of texts, identifying internal and external system connections. The evolution of the content of the genre category and the refraction of the theory of systems in folkloristics and ethnomusicology create prerequisites for changing the principles of building genre systems. Conceptual experiments based on a functional feature are analyzed, performed without taking into account the specifics of the field of purpose in a specific environment (performed under certain circumstances, performed under any circumstances) or taking into account such. From a theoretical point of view, there is an obvious need to take into account the polygenesis of genres forming subsystems and their different places in the systems of musical folklore of social groups. In practical terms, the representation of the structure of the genre system should be related to the material and the problem of the research, should be carried out according to essential features that are formed under the influence of various factors characteristic of one or another culture. It is obvious that there is a need to test several ways of organizing folklore material, each of which has its own possibilities. On the one hand, the use of generally accepted models of the construction of genre systems of musical folklore becomes a prerequisite for their comparison and comparative study, on the other hand, the search for a non-traditional principle of systematization allows to show the tradition most adequately and effectively by revealing its specificity. The diversity of the material of local or ethnic traditions, as well as approaches to their study, force us to solve the problem of genre systematization of each ethnogenesis every time anew (Rusnak, 2010).

Ethnogenesis, understood as a relatively long historical process, can only be studied comprehensively, using the methods of related sciences. In this complex, not the last place belongs to ethnomusicology. Music can be a significant help in proving certain ethnic ties established by history, archaeology, ethnography, and anthropology. If such related comparisons are absent, then the presence of scientifically established musical similarities between traditional cultures may prompt a scientist to the need for special comparative research, that is, to conduct ethnogenetic research based on the results of ethnomusicological analysis. At the same time, the discrepancy between musicological conclusions and the conclusions of related sciences can stimulate further search, putting forward new hypotheses and clarifying old ones. A legitimate question immediately arises: what exactly allows musical folklore to become an equal “contributor” to the interdisciplinary study of ethnogenesis? In short, the basis for this is provided by the centuries-old stability of musical folklore types (melodic, rhythmic, modal, textured) and types of intonation (methods of musical performance), i.e., the presence in each culture of a kind of fund of musical formulas. This stability constitutes a fundamental property of the music of oral tradition, which is all the more striking the more elusive, mobile, and “volatile” its material itself—musical sound—seems. But, having been molded into standard forms, having formed a canonical intonation vocabulary - the language of formulaic thinking, the music of oral tradition acts as a kind of ethnic stereotype, whose preservation turns out to be the key to the full-blooded existence of an ethnos.

The need to substantiate and build a genre system is one of the main tasks in studying the traditional music of social groups (ethnic, sub-ethnic, ethno-confessional, territorial), its integral characteristics or establishing the position of one or another species in this system, identifying internal and external systemic connections . But the need for its presentation arises when considering genres, genre cycles, genre and intergenre types. This allows you to imagine the subject more voluminously, to show its specificity (Borysenko, 2000).

Propp’s V. classic definition characterizes the genre as a set of works “united by the commonality of the poetic system, everyday purpose, forms of performance, and musical arrangement.” He also notes: “Not always will all these aspects be necessary to define genres; yes, accounting for musical forms is necessary only for the study of those types of folk poetry that are sung. Accounting for domestic purposes will be important in relation to ritual poetry, but may be of significant importance in other types of folklore, etc. Specialists in the study of folklore traditions share Propp’s V. point of view and call the artistic system and a number of works embodying it as

essential features of the genre. Formulations that are similar in content, reflecting meaningful, structural and functional features. Hippus E. - a supporter of the structural-typological method - characterized the genre as “a structure typified under the influence of social function and content” (Borysenko, 2000).

The updating of genre theory in the 1980s is connected with the transfer of emphasis from structural characteristics to the action of the “principle”: “A genre is not only a set of works of a known type, but also the production of works of a certain type according to certain models, based on certain socio-creative incentives”. Zemtsovsky I. also emphasizes the productivity of the theory of paradigms used by Hrytsia S. when describing the melos of the Ukrainian epic (introduction of the concept of a song paradigm). The approach of philologists and ethnomusicologists is related to that of musicologists. Thus, according to their definition, “genres are historically formed relatively stable types, classes, types of musical works, which are demarcated according to a number of criteria, the main of which are: public, domestic, artistic function, conditions and means of performance, the nature of its content and forms embodiment. Further, scientists clarify the definition, using the same statement about the model (matrix), which generates: “Genre is a multi-syllabic, aggregate genetic (one can even say gene) structure, a kind of matrix, according to which this or that artistic whole is created” (Hrytsa, 1996).

Simultaneously with the development of the genre theory, an idea of the genre system is formed, which is characterized as the unity and connections of genres “in terms of their poetics, artistic and non-artistic functionality.” The system is constructed as an ideal object, which gives an idea of the structure in a set of interconnected elements, of functions, integrity, system hierarchy and dynamics. During its construction, system-forming properties and specific features are revealed (a good example is the taxonomy of musical instruments by Hornbostel E. and Zaks K.). The construction of a genre system, like any logical classification, is based on the principle of division of the scope of the concept and is carried out in accordance with the rules of proportionality, unity of basis, mutual exclusion and continuity or sequence of division.

For the first time, the question of the need to study the cultural tradition of the inhabitants of the Danube region was raised by Volkov A. in 1964. Based on materials collected from the Bukovinian Lipovans (Chernivtsi region of Ukraine), he drew attention to a number of complex and unclear issues related to their history and culture, called for the combined efforts of specialists in various fields and pointed out the need to collect material among ethnic groups living in different

territories: in Romania, Moldova, Ukraine. The response to this speech was apparently the publications of Romanian folklorists such as Marinescu M. and Winzeler A. (Dmytrenko, 2008), which were based on material recorded from Ukrainians living in Romania. In domestic folkloristics there is the only publication of the lyrics of their songs: “Russian folk song in Moldova”, the compiler and author of the preface to the work is Bogomolnaya R.. Since a significant drawback in studying the culture of compact groups is the disunity of work of specialists in different fields (ethnographers, linguists, folklorists), it is necessary to apply a comprehensive analysis of folklore tradition, in the center of which is music and song creativity. The attention we pay to the musical side of tradition is due to the fact that musical material exhibits greater stability than other cultural facts, and therefore the musical language of folk art, along with the verbal language, has the most clearly expressed ethnic characteristics.

Based on the foregoing, the purpose of this study is to describe the musical and song folklore of the Ukrainian Danube groups in the context of tradition and from the point of view of its local ethnic specificity. As a result of this formulation of the question, we consider Ukrainian musical folklore as an ethno-differentiating component of culture and a historical and ethnographic source (Dmytrenko, 2008).

The proposed comprehensive approach to the study of musical folklore of compact groups at the level of tradition requires the development of a research methodology aimed at solving the problem of the areal study of folklore. “The significance of folklore as a historical and ethnographic source,” writes Sokolova V., “is not in doubt. However, in science recently there has been a certain gap between ethnography and folkloristics, which is equally harmful for both related disciplines. In particular, this can be explained by the fact that that in the field of studying traditional folklore, researchers have noted an atrophy of interest in ethnic issues. The formulation of the problem in this work is aimed at overcoming this trend.

In accordance with the formulated goal, the following tasks are solved: - the need for using the historical-regional method is substantiated, the content of the concept of “tradition”, which determines the essence of this method, is revealed; - in the process of practical application of the historical-regional method, based on the material of the song creativity of the Danube inhabitants, an appropriate methodology for analyzing the musical and song tradition is being developed; - the unity of folklore traditions of different compact groups of the Ukrainian Danube region is established; - a set of musical and stylistic features is determined, which is the dominant characteristic of a given local tradition; - the results of interethnic and

interethnic contacts that arise in conditions of migration are identified; -shows the possibility of using musical tradition to solve issues related to their history and ethnogeography. The developed methodology can be used to study the folklore of compact migrant groups, for the purpose of areal research of the musical folklore of continuous ethnic massifs, as well as in the practice of expeditionary survey. The set of characteristics that determines the ethnic specificity of the musical and song tradition can serve as a guide in the creative practice of the leaders of rural amateur performances. The ethnographic material of the work can be used in a training course on folk music. We consider ethnic issues in the context of spatial-historical connections and develop a historical-regional method. Song creativity is studied in the historical and geographical aspect as one of the components of tradition. An integrated approach to the subject of research leads to an appeal to such cultural phenomena as rituals, language (its dialect and vocabulary), costume, which are most essential for the study of folklore from the point of view of ethnic processes. The most promising methods of analyzing song material, developed in the works of the largest domestic folklorists (Kolessy F., Kvitka K.), are being applied and further developed. These are methods of rhythmic and melodic modeling, modeling of modal structures, comparative analysis of a set of options. In connection with ethnic issues, the need arose to involve some concepts and terms from related disciplines - ethnography and cultural studies. The issue related to the definition of the concept of "tradition" and its methodological role in the study of the folklore of compact migrant groups is specially discussed. We consider this concept in an ethnographic aspect from the point of view of cultural theory. The study allows us to draw a conclusion about the unity of the folklore tradition of the Danube inhabitants and determine the set of musical characteristics that are the dominant characteristic of their musical and song tradition, and also studies the nature of the influence of interethnic contacts with Ukrainians, Romanians, Turks on the Danube tradition, developing in conditions of migration. When compared with musical and song material, the focus is on musical features that determine the locality of the tradition being studied (Rusnak, 2010).

The study of musical traditions allowed us to draw the following conclusions. The musical and song creativity of various compact groups of residents living in the Lower Danube region belongs to the same local tradition. The characteristic musical features of this tradition are: -features of the modal structure - reliance on the anhemitonic scale, formed as a result of the superposition of two or three quart trichets, united according to the principle of second-tert variability; -location of the main reference tone, usually within the scale; the appearance of Phrygian phrases

when filling anhemitonic structures and the emergence of “imaginary” diatonics; - type of polyphonic texture - the lower voice, which is sung by all members of the ensemble, is the main one, and the upper voice is performed solo and, in its ensemble function, is a supporting voice; -the most typical intervals that occur vertically are thirds and fifths; - the nature of the sound is smooth, strong, but not sharp, the objective indicator of which is the location zone of the main reference tone in the pitch scale (a – d). The unity of the tradition of Danube melodies is determined by the commonality of not only the musical and song material and its style, but also such components of the cultural tradition as the wedding ceremony, women’s costume, dialect and vocabulary. A comparative analysis of the traditions of the inhabitants of the Danube region indicates the difference in their traditions. The cultural, in particular, the musical and song tradition of fairly closed compact groups in conditions of migration, which inevitably leads to interethnic contacts, is influenced. For the musical and song tradition of the inhabitants of the Danube region, the most significant was the influence of the Ukrainian environment that surrounded them throughout the entire period of migration. The borrowing of the Ukrainian song repertoire led in some cases to the emergence of new melodic variants, as well as hybrid variants that combine style features of both interacting traditions. Thus, contacts with Ukrainians contributed to the development of the song tradition of local residents and its enrichment. The use of a complex methodology for the purpose of comparative study of traditions, in which musical folklore is considered as one of the important components that determine their locality, makes it possible to establish the unity or difference of the traditions of a number of compact migrant groups and thereby determine the area of the tradition.

The results of our research are confirmed by Kvitka’s K. statement that musical folklore research can serve to verify and clarify the conclusions of historians (Lozko, 1994). The use of musical ethnography data in the study of folklore tradition becomes important, because it makes it possible, due to its local territorial characteristics, to more clearly define the boundaries of the area of the tradition as a historical and cultural formation, and thereby clarify some issues related to ethnic history. This is of particular relevance in connection with the study of the culture of compact groups in conditions of migration, the history of whose origin is known only approximately or is unknown at. al. (Dmytrenko, 2008).

The proposed methodology for studying the musical and song tradition, illustrated by us on the material of the folklore of some groups of inhabitants of the Danube

region, can be used both for studying the folklore of other compact migrant groups, and for the purpose of areal research of traditional song.

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