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The Polesye Components of Ritual Song Tradition of the Smolensk Region*

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Abstract. The article elaborates on one of the aspects of ethno-musical areal studies—the establishment of mutual connections between different folk song traditions. The author's attention is focused on the folkloristic phenomena unifying two eastern Slavic regions of musical ethnography: the Northern (Smolensk) Near-Dnepr Region and the Eastern Polesye (the boundary area of the Bryansk, Gomel and Chernigov Regions). Comparable types of ritual melodies can be found both in collections of both calendar songs and wedding songs. They have various levels of importance and are localized in different ways in the comparable traditions. The difference in the scale of the areal regions makes it possible to conclude that the common components of the song fund of the research traditions appeared at various historical times. The genesis of calendar songs is connected with an earlier period when they were included into a single areal zone, which was later divided into two isolated parts. When developing themselves within new frameworks, the songs acquired new specific structural and functional features.

Keywords: Smolensk Region, Polesye, folk music, ritual songs, mapping

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Полесские компоненты обрядовой песенности Смоленского региона

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Аннотация. В статье затрагивается один из аспектов этномузыкальной ареалогии — установление взаимосвязей народно-песенных традиций. В центре внимания автора находятся фольклорные явления, объединяющие два крупных музыкально-этнографических региона восточных славян: северное (смоленское) Поднепровье и Восточное Полесье (пограничье Брянской, Гомельской и Черниговской областей). Сходные типы обрядовых напевов обнаруживаются как в календарном, так и в свадебном песенном фонде. Они имеют различный вес и по-разному локализованы в сопоставляемых традициях. Разница в масштабах ареалов позволяет заключить, что общие компоненты песенного фонда исследуемых традиций возникли в разное историческое время. Генезис календарных напевов связан с более ранним периодом, когда они включались в единый ареал, позднее разделённый на две изолированные части. Развиваясь в новых рамках, напевы обретали специфические структурные и функциональные черты.

Ключевые слова: Смоленский регион, Полесье, музыкальный фольклор, обрядовые песни, картографирование

Introduction

One of the important problems of studying folk songs of the Eastern Slavs is the establishment of interconnections of regional traditions by disclosing the common facts of musical ethnography. A similar angle, on the one hand, makes it possible to understand the dialectic specificities of separate local areas of a region, and on the other hand, sheds light on such difficult questions, as the genesis of the research regional culture, its historical life. The indicated aspects are topical not only for the late migratory traditions, the derivative character of which is obvious, while it is frequently not too difficult to establish the original traditions, since migratory processes were set in various documents at a comparatively late historical period. What seems to be more complex is the solution of this problem in regards to the folk cultures of early origins, the history of the appearance and development of which stems to a distant past, while not being reflected in historical sources. In such cases, a more significant informational resource may be served by the folk music material itself, especially the ritual genres examined under the angle of areal studies. The research works aimed at solving the indicated tasks are multiphase and presume a certain succession of operations: the disclosure of the structural types of melodies on the material of capacious folklore collections, the creation of special mapping projections and the establishment of areal regions of dissemination of various phenomena of folk music, finally, the interpretation of the obtained information.

The ethno-cultural region of historical formation, the shaping of which began in the early Middle Ages, includes the northern Near-Dnepr Region. It encompasses the greater part of the present-day Smolensk Region, situated in the western part of Russia. The testimony to the archaic quality of the local musical tradition is the developed character of the calendar song genres and the wedding ritual songs typologically close to the former. These two cycles laid the

foundation of the folk music culture of the Smolensk Region.

Analysis of the outer areal connections of the Northern Near-Dnepr Region found a large number of multidirectional vectors of the relations between the tradition of the Smolensk Region and those of other cultures. [1; 2; 3; 4; 5]

The diverse ethno-musical areal cultures unite the Smolensk Region with many regions of the eastern Slavs, disclosing correspondences in various Belorussian, Ukrainian and Russian ethno-cultural traditions. Such a broad spectrum of outer connections of the Near-Dnepr Region points to the heterogeneous character of this musical tradition, which is a "product of complex historical-cultural processes taking course in the eastern part of the Dnepr and Dvina region during the course of a lengthy period of time. Most likely, at various historical periods, cultural contacts with different geographic regions and ethno-cultural traditions situated to the north and south, to the east and west of it, became relevant for this territory." [2, p. 84] The possibility itself of such contacts is largely determined by the specific geo-cultural position of the Smolensk Region situated at the junction of various ethno-musical massifs of eastern Slavs—the western (its basis is comprised of the Belorussian and Ukrainian musical traditions), the northern Russian and the southern Russian. [6]

In the reserves of the ritual songs of the Smolensk Region, our attention is focused on a group of melodies, unifying the Smolensk Near-Dnepr Region with the region of eastern Polesye.[1] One of the main goals of this work is to provide characterizations for them.

The junction of the Smolensk and eastern Polesye is manifested in both cycles of ritual songs—the calendar and the wedding cycles. At the same time, the corresponding musical-ethnographic facts pertain to various levels of song systems, are of various levels of importance and are localized in the compared traditions in different ways.

Songs of the Spring Calendar Rituals

Among the common calendar-ritual phenomena, the most significant are two types of songs timed for the spring. One of them is connected with the period of the transition between spring and summer and is included in the Smolensk Region *Troitsky* (Trinity) rituals. In most of the villages, the songs exist with the characteristic definitions of the *Mayskie* (May songs) or *Dukhovskie* (Spirit Songs). The first are derived from the local name of the young verdure of trees with which homes are adorned on the eve of the Feast of the Holy Trinity (*Troitsa*)—"May," and the second—from the name of the nearest church holiday, the Feast of the Holy Spirit (*Dukhov den'*). The melodies of this type are well-known along the entire territory of the Smolensk Near-Dnepr Region (in Figure 1 it may be seen that they are absent on the northwestern part of the region, in the basin of the Western Dvina River). In most of the local traditions, the *Mayskie* (May) songs present the primary musical text not only of the *Troitsa* (Trinity) rituals, but of the entire post-Easter period, however, separate songs may also possess additional, local functions: for example, they could be sung during the planting of hemps or potatoes.

The poetic texts of the *Mayskie* (May) songs are based on poetic verses structured in 6+6, while their rhythmic model presents a mono-formula structure, in which the characteristic rhythmic pattern marked by an individual succession of long and short syllabic durations, is presented four times (Example No. 1).

[1] The eastern Polesye region is understood here in a broad sense—as a historical-cultural region comprised not only of the eastern part of the Pripyat' River Polesye, but also of the Desna River Polesye, localized in the boundary area of the Gomel Region in Belarus, the Bryansk Region in Russia and the Chernigov Region in Ukraine.

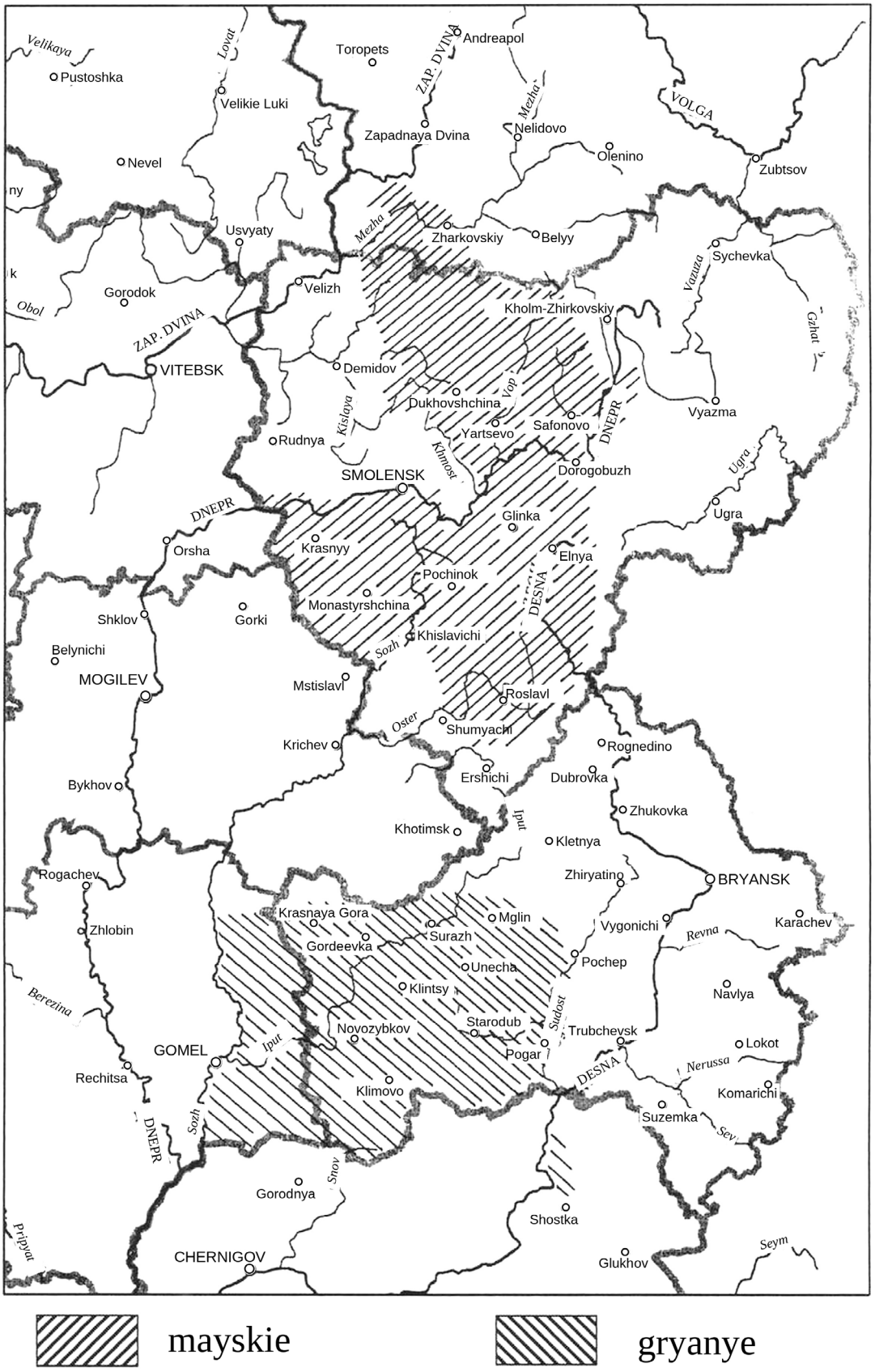
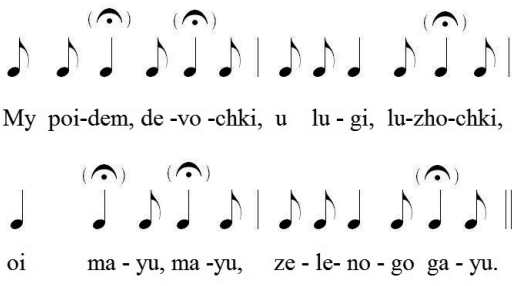


Fig. 1. Areal Regions of the *Mayskie* (May) and *Gryanye* Songs

Example No. 1

Example of a Rhythmic Model of a Poetic Text of a *Mayskaya* (May) Song



In a real manifestation, as a rule, the long durations of the musical-rhythmic pattern are significantly augmented, especially the next-to-last ones in each group, as well as the first strong syllable of the second rhythmic period, the prolongation of which is frequently accompanied by a successive pause, creating a more significant caesura within a song stanza. Possible modifications of the typified pattern are connected with the reduction of the third syllable group to 5–4 syllables, as well as with a curtailment of the final syllabic duration.

Versions of the strophic composition of the *Mayskie* (May) songs depend on the size of the refrain mandatory for the given rhythmic type: the large duration takes up the second rhythmic period in its entirety (ab/R), while the small duration takes up third quarter of the form (ab/rb). The two strophic versions are answered by diverse verbal filling of the refrains: the small durations are always based on asemantic combinations, such as *"ay-li, ay-lyoli,"* while the large durations are based on the meaning-bearing lexis. Worthy of attention is the emphatically symbolic character of the verbal texts in the large refrains. Almost all of them make use of growing motives, so characteristic for the *Troitsa* (Trinity) ritual, in which the epithet "green" is constantly present: *"Oy mayu-mayu, mayu zeleno"* (*"zeleno"* and *"zelyonny"* means "green" in Russian)," *"Gayu-gayu zelyonogo mayu"* (the last two words mean "of green may"), *"Lugi-lugi, lugi zelyonye"* ("Green meadows, meadows-meadows"), *"Du… dubrova shumit zelyonaya"* ("The green leafy grove is rustling"). Let us note a very rare, but no less significant text endowed with sacred symbolism *"Slava Bogu i Duhu svyatomy"* ("Glory to God and to the Holy Spirit").

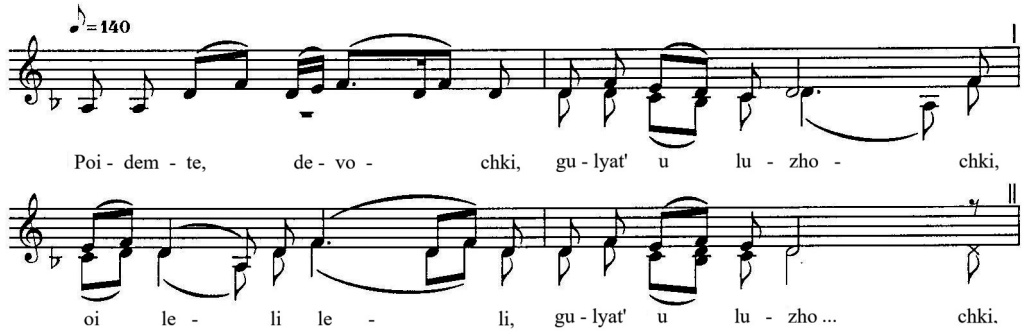
The *Mayskie* (May) melodies become manifested in two extremely close pitch forms, which are distinguished from each other only by the capacity of the range upwards from the root tone: in one case, it is a major or third with an underlying perfect fourth, and in another case—a major or minor second with an underlying perfect fourth (see Examples Nos. 2 and 3). The melodies with the tertial basis predominate in the tradition and are registered in the entire areal, but those prevalent in the south-eastern region make use of examples of the second modal version.

On the territory of the Smolensk Region, the songs form an extensive insular areal, however, it is well-known that songs with analogous structural parameters are on record in the eastern Polesye (see Figure 1). On the border areas of the Gomel and the Bryansk Regions they are also sung on the eighth week after Easter, which here is called *Gryanaya*, so, correspondingly, *Gryanye* is how the songs timed for this festivity are defined.[2] However, in its weight in the calendar tradition, the present genre succumbs considerably to the Smolensk Region *Mayskie* (May) songs. The *Gryanye* songs, even though they are regularly on record, in practice, they are always presented by singular examples with characteristic texts in which representations of

[2] *Granaya* is the Polesye appellation of the week of the Feast of the Holy Trinity. The etymology and the semantics of this definition has not been established up to the present time.

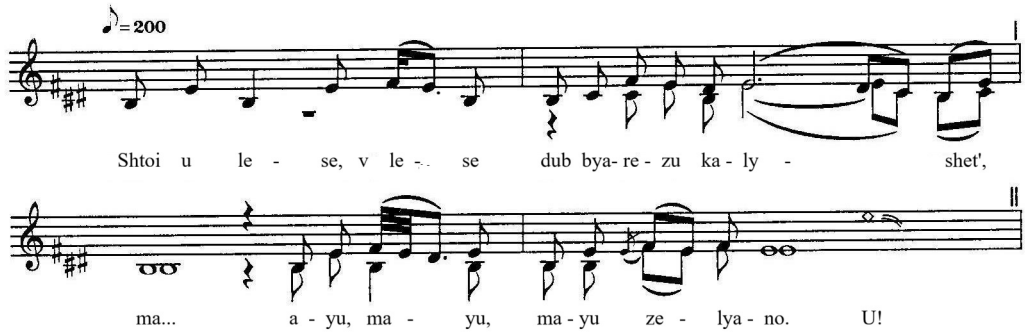
Example No. 2

Dukhovskaya (Spirit Song).
Smolensk Region, Roslavl District, Zabolotye Village.
[7, p. 376, No. 7]



Example No. 3

Mayskaya (May Song).
Smolensk Region, Krasny District, Nityazhi Village.
[7, p. 383, No. 13]



mermaids and other mythological characters are manifested (*"Na gryanoy needle rusalki sideli"* ("The Mermaids Sat on Gryanaya, i.e., Trinity Week") *"Gryanaya gryanukha vzyala bab za ukho"* ("The Trinity Substance Grabbed the Peasant Women by their Ears"), etc.).

Based on present-day publications and materials of the sound archive of the Gnesin Russian Academy of Music, the *Gryany* areal is determined in the following way. Its main area is situated on the southwestern section of the Bryansk Region—on the right bank of the Desna River. Apparently, the *Gryanye* are known on the Ukrainian territory only at the Repki and Gorodnya Districts of the Chernigov Region and in some villages of the Shostka District of the Sumy Region (according to data available in the Gnesin Russian Academy of Music). As for the Belorussian part of the areal, the information presented on two special maps created by different researchers virtually around the same time differs considerably. On the map created by Olga Pashina [8, p. 50] the western boundary of the areal passes strictly along the current of the Sozh River, while according to Zinnaida Mozheiko's data [9, p. 162] it is displaced significantly to the west and includes in its areal Belorussian territories on the basin of the Dnepr and even on the Pripyat' River. On the map included in this article, preference is given to Olga Pashina's version.

In terms of the structure, the *Mayskie* (May) and the *Gryanye* melodies have a significant similarity with each other. The rhythmic structure of the *Gryanye* songs, in comparison with the *Mayskie* (May) songs, do not have too many differences with each other. Both of them have an absolute predominance of stanzas with small refrains with a perceptible drive toward an even greater compression to 3–4 syllables; the verbal

Example No. 4 *Gryanukha*. Bryansk Region, Klimovo District, Petrova Guta Village. [10, No. 34]



structure most often is based on the lexeme *"rano"* ("early" in Russian): *rano-ru*…, *rano-rano*, *oy rany-ranen'ki,* etc. the *Gryanye* songs are realized in the sound range of a "major or minor third with a perfect fourth" and according to their modal-melodic form are exceedingly close to the Smolensk Region examples with the identical mode (Example No. 4).

As may be seen in Figure 1, the *Mayskie* (May) and *Gryanye* songs comprise two insular areal regions that are divided by a margin of a sheer absence of melodies of the types that interest us passing along the territory of the border areas between the Smolensk, Bryansk and Mogilev Regions. The spatial opposition of the areal regions is supported by a terminological juxtaposition of the songs and differences on the level of a verbal component (its own set of poetic storylines, the presence of specific genre-related refrains). However, there is an even greater number of parameters unifying the *Dukhovskie* songs from the Smolensk Region and the *Gryanye* songs from the eastern Polesye. They include such important ones as a compatible coherence (the Trinity Week), a commonness of the pitch set and rhythmic organization of the musical texts.

One more structural type of the spring melodies unifying the researched traditions has the following characteristic features: its song stanza is comprised of two parallel periods, each one containing two five-syllable groups each that are rhythmized by a pattern with a long middle syllable. The refrain construction is always based on asemantic lexis and is placed on the third quarter of the pattern (the construction of the stanza being ab/rb) (Example No. 5).

It is well-known that the northern Near-Dnepr Region and the eastern Polesye comprise only a small part of a vast territory extending beyond the confines of Eastern Slavic lands, wherein the melodies of the present type are on record. Its geography and diverse genre interpretations[3] comprise a separate theme in Russian ethnomusicology, as well as that in other countries [11; 12; 9]; the latest in time generalization of materials on the territory of the eastern Slavic West is contained in Irina Klimenko's article. [13]

Example No. 5 The Structural-Rhythmic Peculiarities of the Spring Melody with the Verses in the Format of 5+5



[3] For example, among the eastern Slavs this type is found in various genres of the calendar cycle and also in wedding, roundelay and dance tune songs.

Let us concentrate here on the correspondences between the Smolensk and the eastern Polesye Regions, as those that are territorially and functionally the closest.

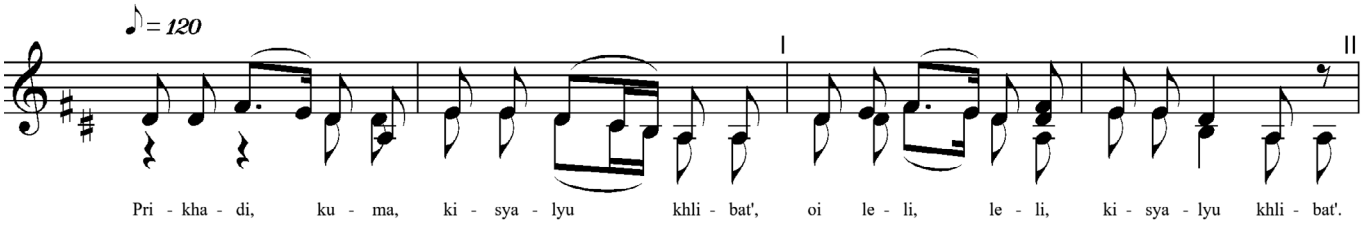
In the Smolensk Region, the Springtime melodies of the researched rhythmic type exist in two genre hypostases, being timed to coincide with the rites of greeting spring and the transition between spring and summer (see Figure 2). In the form of the *Dukhovskie* songs, they are known everywhere, with the exception of the western parts of the region and several central loci. Along with the *Mayskie* (May) songs, they form the basis of the *Troitsky* (Trinity) repertoire, sounding in various ritual settings, among which the episode of *kumlenie* (a Slavic folk ritual of entering into a ritual or spiritual sisterhood/kinship), specific to the Russian *Troitsky* (Trinity) tradition, stands out. The springtime *Zaklichki* (folk invocations, spring-welcoming songs) of the same rhythmic structure are on record, for the most part, on the territory of the left bank of the Dnepr River, where they are coordinated with a large number of poetic storylines and present the leading structural type of the present genre in the tradition of the Smolensk Region (see [7, pp. 61–91]).

In terms of the rhythmic parameter, the melodies of both varieties of genre have many things in common and are presented by a group of close versions—with an augmentation of long syllabic durations and an abbreviation of one of the constructions of a second period up to three syllables. Only the versions with iambic rhythmic patterns, characteristic for spring-welcoming songs, are endowed with specific features. The melodies' modal and melodic structure possesses differentiating qualities in terms of genre. Of the four pitch-related forms discovered in the *Dukhovskie* songs with verses with structures of 5+5, two are identical with those disclosed in the *Mayskie* (May) melodies of the Smolensk Region (they are realized in the same modes—"major or minor thirds with perfect fourths" and "major or minor seconds with perfect fourths," see Examples Nos. 6 and 7).

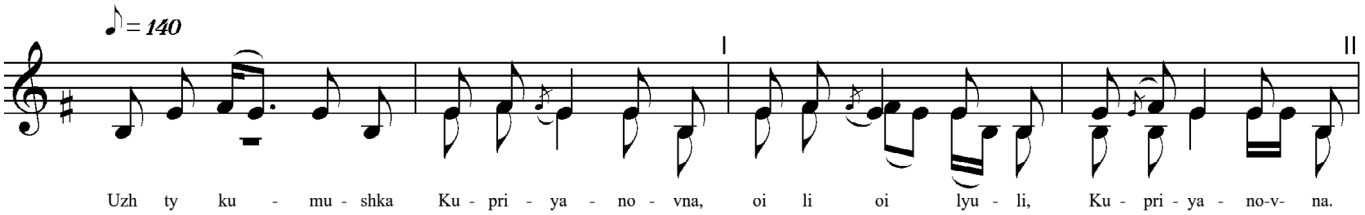
The springtime *Zaklichki* (Spring-Welcoming Songs) of the Smolensk Region of this rhythmic type in the overwhelming majority of cases, are manifested in an anhemitonic mode of a "trichord within a perfect fourth" (in other words—"a major or minor second with a major or minor third below") (Example No. 8).

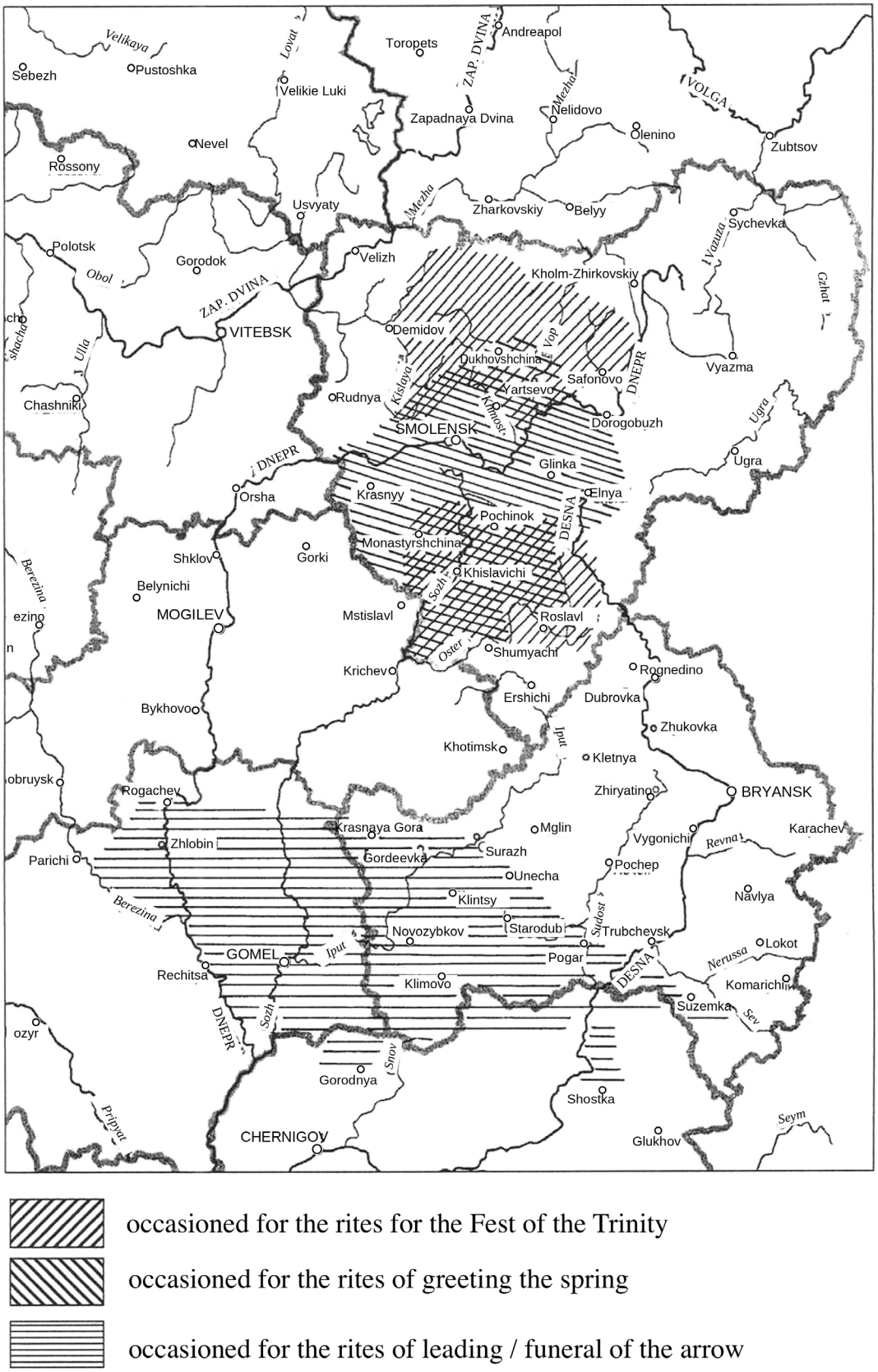
Thereby, despite possessing an identical rhythmic structure, the spring songs of various

Example No. 6 *Dukhovskaya Song.* Smolensk Region, Dukhovshchina District, Bulgakovo Village. [7, p. 406, No. 88]



Example No. 7 *Dukhovskaya Song.* Smolensk Region, Yel'nya District, Maloye Pavlovo Village. [7, p. 409, No. 91]





occasioned for the rites for the Fest of the Trinity

occasioned for the rites of greeting the spring

occasioned for the rites of leading / funeral of the arrow

Fig. 2. The Areal Regions of the Calendar Songs of the Rhythmic Type with the Verse of the Structure of 5+5

Example No. 8 *Vesnyanka*. Smolensk Region, Krasny District, Nityazhi Village [7, p. 62, No. 43]



genres from the Smolensk Region and the military songs of various genres are extremely distinct on the level of pitch organization.

In eastern Polesye the calendar melodies of the researched rhythmic type, just as those of the Smolensk Region are assigned to the spring season, tending towards one of its boundaries. Most frequently, they form the rite of *vozhdenie* (leading) or *pokhorony strely* (funeral of an arrow), carried out, as a rule, on the Feast of Ascension, sometimes on Annunciation or Easter.[4] The song with a characteristic incipit *"Yak pushchu strelu po vsemu selu"* ("I shall Send an Arrow Across the Whole Village") is perceived as a musical symbol of the ritual, even though its melody, similar to many calendar melodies of the eastern Slavic West is polytextual.

It must be stated that the ritual itself, as well as its musical arrangement have frequently attracted the attention of Russian researchers, including ethnomusicologists, among which mention must be made of specialists in the culture of the Russian-Belorussian-Ukrainian border area Nina Savelieva and Yuri Marchenko. Their works, providing generalizations to an immense amount of field material, [14; 15] significantly ease the task of providing comparative analysis.

As Yuri Marchenko showed, an array of eastern Polesye melodies pertaining to the researched rhythmic type is variegated in regards to musical style. Considering the broad range of characteristic features (the type of polyphony, the mode, the musical-rhythmic form), the researcher highlighted two groups of melodies in it: 1) those that are close in their style to the local calendar-ritual songs and 2) those containing vividly expressed elements of the late song style. [14, p. 140]

As could be expected, the greatest similarity to the calendar songs of the Smolensk Region are observed in the melodies of the first group. The stanzas of such songs are also comprised of two periods, however, their poetic structures are more diverse. Along with the broad circulation of the stanza with the refrain at the beginning of the second poetic period (ab/rb) the number of structures with a large refrain (ab/R). It is noteworthy that these are almost always refrains with a semantically laden lexis, such as, for instance, *"Oy lugi-lugi, lug zelyonye"* (*"zelyonye*

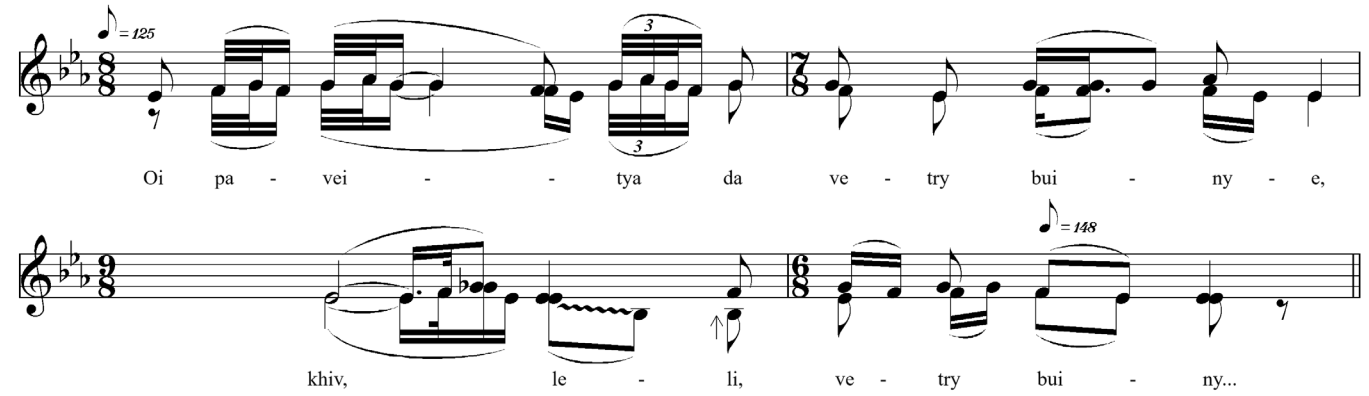
[4] Performances of the ritual of "Funeral of an Arrow" mark the boundary of two calendar seasons—spring and summer. Its funereal elements (the participants bury some small items: a needle, some salt, or a piece of bread in a field) are connected with the semantics of the farewell ceremony to spring and, in particular, spring songs, which it would no longer be possible to sing after the completion of the rite. Along with this, the ritual includes many other actions of diverse semantics: veneration of the bread fields and green verdure, elements of comicalness and eroticism, etc.

lugi" means "green meadows") or *"Oy lyaley voda kolo goroda"* (*"voda okolo goroda"* means "water near the city"). Let us note the analogies to the poetic motives of the Smolensk spring ritual song tradition: *"Lugi ..."* is one of the refrain texts in May songs, while the text *"Ne lyaley vada ..."* may be found at the beginnings of the *Zaklichki* (Spring-Welcoming Songs) of the southern Smolensk Region. Incidentally, among the Smolensk Region mid-spring songs of the given rhythmic type, a conspicuous position is assumed by the storyline of the "Arrow" proper—about the mourning of a killed young man, included in the extensive collection of songs about the rites of hailing the spring (Examples Nos. 9 and 10).

In the rhythmic organization of the *Strela* ("Arrow") melodies of the eastern Polesye, the same means of transformation of the typical model are singled out as in the *Dukhovskie* and the Lenten songs of the Smolensk Region: augmentation of the long syllabic durations and curtailment of the conclusive structure, the latter possessing the characteristic local trait: the final syllabic-rhythmic group is reduced not to three syllables, as it is in the Smolensk Region, but to four. Among the specific features of the eastern Polesye, we must add the rubato manner of performance on record in certain places: it is distinguished by an unstable correlation between the long and short durations and the speed of the tempo—as a rule, an acceleration of the motion towards the end of the song stanza (see: [15]).

In the group of the diverse pitch structures of the *Strela* melodies, our attention is caught by the perceptible role of the modes in the ranges of the major or minor thirds or the perfect fourth, always with the addition of a perfect fourth beneath. First of all, they inscribe the melodies of this rhythmic type into the circles of the spring

Example No. 9 *Strela (Arrow).* Bryansk Region, Krasnaya Gora District, Yalovka Village [15, p. 42]



Example No. 10 *Strela (Arrow).* Sumy Region, Shostka District, Kaleyevka Village [15, p. 42]



and summer calendar-ritual genres of the eastern Polesye, and, second, they are closer to the modal parameters of the Smolensk Region *Dukhovskie* songs. In essence, the main distinction from the latter is provided by the peculiar local texture—the narrow-range heterophony with the presence of elements of bourdon, as well as such a component of the Polesye song style as *gukaniya*—special types of exclamations in the higher register arrayed in the various sections of the song stanza.

The object of permanent research interest is the geography of the eastern Polesye springtime melodies of the examined rhythmic type. In recent years, the most updated maps have been published especially devoted to this theme, which pertain both to the Bryansk [13] and the Gomel [16] territories. Together they trace the following areal of dissemination of songs of the given type in eastern Polesye: the southern boundary corresponds approximately to the line of Loyev–Gorodnya–Semyonovka–Shostka, the northern boundary begins on the west from Rogachev-Korma and on the territory of the Bryansk Region and has a sharp slant towards the southwest along the line of Surazh–Unecha–Suzemka, while the western boundary is to a large degree oriented on Berezina in its lower flow and the Dnepr River before the Sozh River pours into it. Thereby, a considerable part of the areal is situated in the southwestern parts of the Bryansk Region, and a somewhat smaller one—in the eastern section of the Gomel Region, on the Ukrainian territory the areal includes only a narrow boundary zone.

The main problem upon mapping the *Strela* songs, in our opinion, is connected with a not entirely distinctly indicated position on the part of the map creators regarding what in particular is indicated on them: whether they are the melodies of the rhythmical type included in the ritual of "leading / funeral of the arrow," or the melodies of the given rhythmic type despite their ritual coherence. In a number of cases, it is unclear whether the examples of this rhythmic type are considered with other texts, or whether the songs particularly with the storyline of "the Arrow" are mapped. It is unclear, how evenly the areal is filled up inside: it is perceived that the heightened density of melodies in the interfluve area between the Iput and the Besed Rivers observed on the maps is explained by the heightened attention of the song collectors particularly to this region. Further prospects of determining the inner structure of the areal, on the one hand, and specifying its outer boundaries, on the other hand, may be connected with the involvement into the work of materials from the Bryansk collection of the Gnesin Russian Academy of Music, not mastered up to now.

However, already at the present stage of the cartographic study, a particular correlation of the territories of the dissemination of the spring-calendar songs of two types: the *Gryanye* and the *Strelovye* ("Arrow") songs in the eastern Polesye, the *Mayskie* (May) and the *Dukhovskie* with ten-syllable verses in the region of the northern Near-Dnepr Region. If we add to this the correspondences of the functional and substantial plan and the commonness in the organization of the musical structure between the eastern Polesye and the Smolensk Region calendar-ritual melodies of each rhythmic type, then there are all the foundations to presume not only a typological, but also a genetic interconnection between the musical-poetic texts. It is not implausible that in the past the melodies of each rhythmic type existed within the framework of each continuous areal, which subsequently fell apart into two sections, for what still are unexplainable reasons. Later, already in the conditions of isolation, the specific features of the melody may have developed within them.

The Wedding Ritual Melodies

When turning to the repertoire of wedding songs, we must note the significant typological commonality of the given genre stratum in the contrasted traditions, unified by a large number of musical-rhythmic forms of the wedding songs. This not only indicates at the deep connection

between the wedding traditions of both regions, but is explained also by their belonging to an enormous ethno-cultural massif, in which the areal zones of free rhythmic forms span various eastern Slavic traditions and can even include in themselves contiguous ethnic territories (such as the Baltic and the eastern Polish lands). [13] In such a situation, other, more specific attributes demonstrate themselves as markers of the commonality between the Smolensk Region and the Polesye. Let us cite a few examples.

Of the group of the rhythmic patterns from the Smolensk Region, presenting one of the most widespread wedding songs with a 6+6 verse in the Eastern Slavic West, only one shall be of interest to us. It is characterized by a strophic structure comprised of three links (aab), where the repetition of the verbal text in the first two syllabic groups is answered by an identical figure of a Pyrrhic foot rhythmic formula. The conclusive construction realizes a figure with long terminal durations, the last of which is virtually always reduced, while the length of the next-to-last one is enlarged (Example No. 11).

However, in its model appearance, this present pattern is absent in the Smolensk Region. The musical examples from this region are characterized by an extension of the syllabic norm of the verse and a corresponding fragmentation of the main syllabic durations. At the same time, in some of the examples, the normative and the extended syllabic groups are freely connected with each other, while in other groups one can highlight a steady enlargement of the six-syllable structure to 8–10 syllables (Example No. 12).

This kind of musical-rhythmic version is widely known in central and eastern Polesye—it is one of the chief structural types of the wedding songs of this region. [13, p. 65] At the same time, in the Smolensk Region it has had local dissemination and has been observed only within a compact zone in the western part of the region—in the interfluve between the Dnepr and the Sozh Rivers (see Fig. 3). The present territory, in all likelihood, presents a local micro-areal insulated from the inland tradition, since in the contiguous Mogilev districts melodies of this type have not been registered. The musical examples created in areas geographically the closest to the Smolensk Region are on record at rather distant geographic points—at the Mogilev right bank of the Dnepr in the Bykhov, Shklov and Bobruysk Districts.

In its modal and melodic parameters, the Smolensk Region versions of the present rhythmic and thematic type are enrooted in the local wedding tradition and present a stark contrast to the Polesye examples of the same

Example No. 11

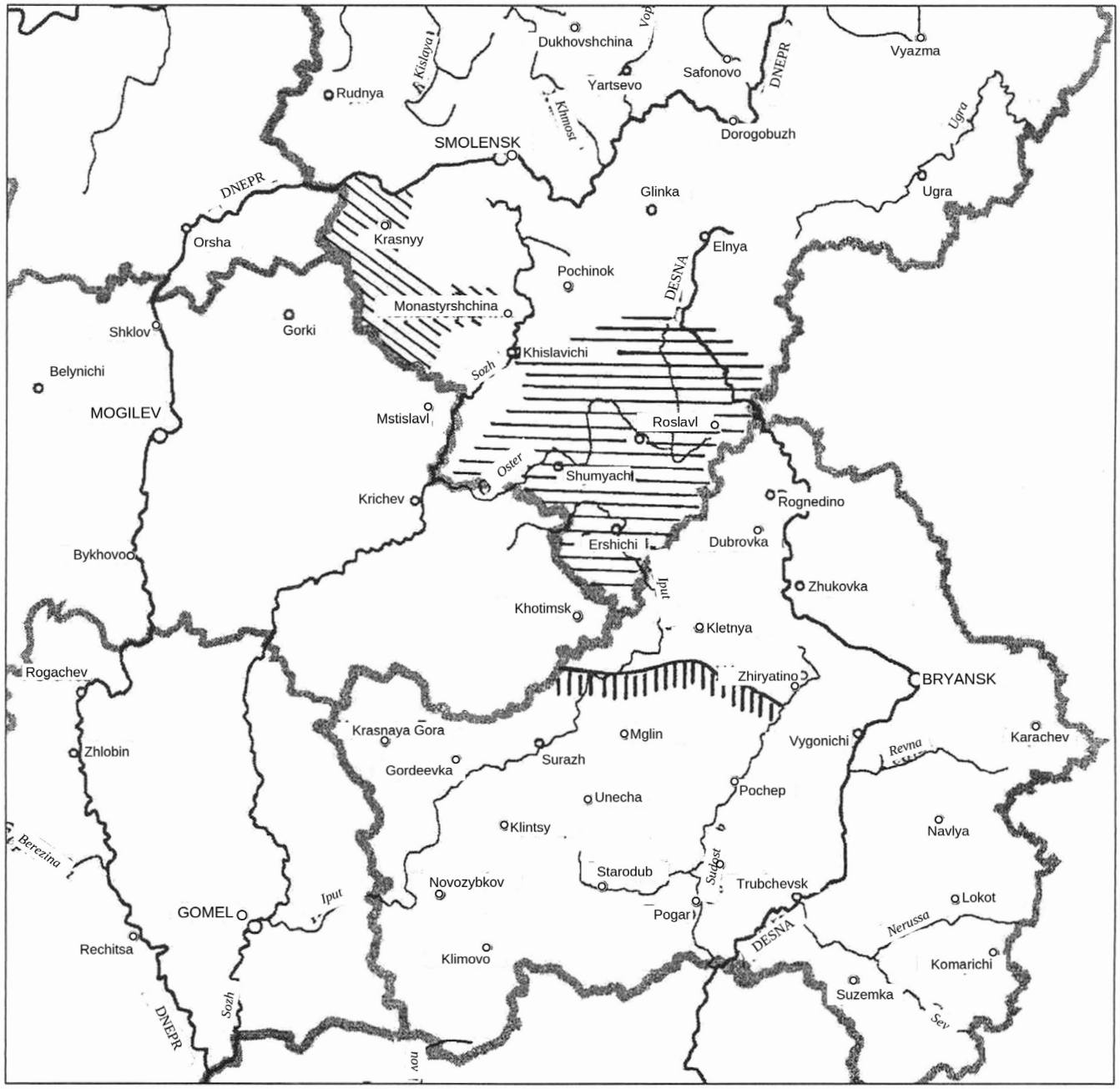
Rhythmic Pattern of a Wedding Song
of the Smolensk Region
with the Verse Structure of 6+6



Example No. 12

Rhythmic Pattern of the Smolensk Wedding Song
with a Fragmentation of the Syllabic Durations





Smolensk wedding songs of the rhythmic type with the poetic line of 6+6

Smolensk ritual songs of the tertial-quartal mode

Northern boundary of the Eastern Polesye areal of the wedding songs with the tertial-quartal mode

Fig. 3. Components from Polesye of the Smolensk Wedding Song Reserve

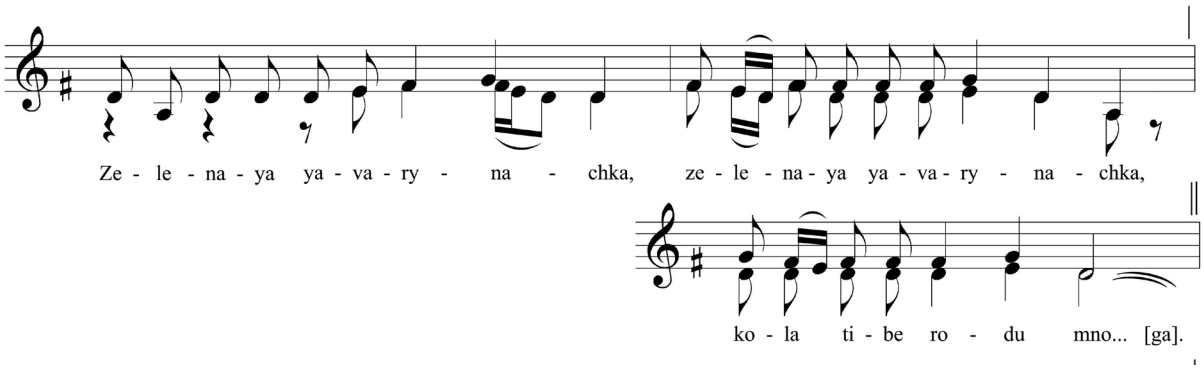
rhythmic structure that are realized in the typical scale with a major or minor third and a perfect fourth of a "major" slant typical for that region (Example No. 13). Unlike them, the melodies of the western part of the Smolensk Region are manifested in one of the modes typical for weddings in the northern Near-Dnepr area: with ranges of a perfect fourth or a perfect fifth on the basis of a minor third with a subtone, which as an additional basis concludes the intermediary structure (Example No.14).

The functional qualities of the contrasted melodies are also marked with profound differences. While in Polesye the songs of this structural type number among the predominating ones are included into the most different ritual contexts and exist with a greater number of poetic texts, in the tradition of the Smolensk Region, they are characterized by a narrow, yet exceedingly stable ritual specialization. Here they always practically manifest themselves as orphan songs and are coordinated with the storyline of *"Dubrovushka ty zelyonaya"* ("You Green Leafy Grove").

Yet another marker from East Polesye in the traditional wedding ritual of the Smolensk Region is the aforementioned modal-melodic structure in the range of a major third or a perfect fourth. As has been stated, this is the main pitch structure for the eastern Polesye, one of the consolidating components of this musical region: it is intrinsic not only to wedding songs, but also to melodies pertaining to other genres—calendar, roundelay (*khorovod*) and lyrical songs. At the same time, in the Smolensk Region, it possesses, first of all, a local territorial association and is recorded in the wedding songs of the extreme southern part of the region—in the Ostyor basin, the upstream of the Iput River and the area along the Desna River, with the exception of its northernmost stretch, beginning with the source—and approximately until the mouth of the Stryana River (see Fig. 3). According to the present-day administrative division, these are the

Example No. 13

Wedding Song. Bryansk Region, Starodub District, Litovsk Village.
Notation by A. Repina



Example No. 14

Wedding Song. Smolensk Region, Monastyrshchina District, Skreplyovo Village.
Author's notation

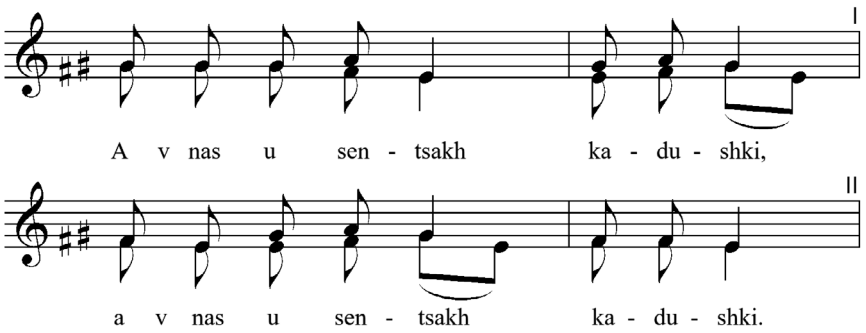


Roslavl, the Yershichi, partially the Pochinok, the Yelnya, the Shumyachi and the Khislavichi Districts of the Smolensk Region. Moreover, on the indicated territory of the Smolensk Region, the present pitch structure is registered only in the wedding folk songs, but does not span the entire repertoire, since in each locality the wedding melodies are manifested in several pitch forms.

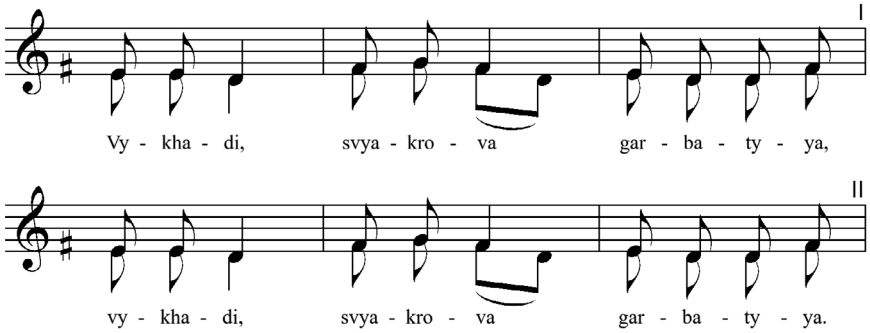
For the first time, attention to the presence in the repository of the Smolensk Region was turned by Varvara Kalyuzhnaya, [17] having noted that in the indicated areal it is coordinated with an entire group of rhythmic structures. It is noteworthy that among the later, there is a prevalence of forms of region-wide meaning, known in the immense space of the Upper Near-Dnepr, and some of them even broader—along the entire Western massif of the Eastern Slavs. Such are the melodies of rhythmic types of two-dimensional organization coordinated with verses of 5+3 (Example No. 15), 5+5, 3+3+4 (Example No. 16), 4+4+3, 4+4+6, 6+6. Here, on the southern section of the Smolensk Region, they receive a new formatting, due to which this sub-areal is distinct in the context of the Smolensk Region and the Upper Near-Dnepr Region, where the melodies of the mentioned rhythmic types are realized in a mode based on perfect fifths.

In the geographic plan, the area in question presents an insular phenomenon. In addition to the southern territories of the Smolensk Region, it also includes certain villages of the adjacent Khotimsk District of the Mogilev Region. However, here too in proportion of the distancing from the boundary between the Smolensk and the Mogilev Regions, the modes based on major or

Example No. 15 Wedding Song. Smolensk Region, Pochinok District, Shmakovo Village [17, p. 235]



Example No. 16 Wedding Song. Smolensk Region, Roslavl District, Belki Village [17, p. 235]



minor thirds and perfect fourths disappear soon, being replaced by the structures with the range of perfect fifths based on major thirds "classical" for the Upper-Dnepr weddings.

From the side of the Bryansk Region, the Smolensk Region is divided from the eastern Polesye by a rather thickset zone of traditions (of the Rognedinsk, the Dubrovsk and the Kletnyansk Districts), which are characterized by independent pitch structures, typologically correlated with the song culture of the upper Oka River Region, in particular, due to the perceptible presence of the anhemitonal component. In the wedding repertoire of only separate villages (Selilovichi of the Rognedinsk District, the village Ryabchi of the Dubrovsk District) singular cases of the presence of melodies with ranges of a major third are noted, and all of them pertain to peripheral rhythmic types of tradition, rather to the leading ones, as is the case in the southern Smolensk Region. As the data of the expeditions organized by the Gnesin Russian Academy of Music in 1998, on the territory of the Bryansk Region, the northernmost point of dissemination of the tradition of eastern Polesye, where all the wedding melodies are manifested in the mode consisting of major and minor thirds and perfect fourths, is the Telcha village, situated on the south of the Kletnyansk District.

Conclusions

The list of the affinities between the Smolensk and the eastern Polesye Regions is not exhausted by those enumerated in the present survey,— here only the most conspicuous and precisely attributed at the present are presented. Besides the belonging to the stratum of ritual song qualities, they are unified by areal characteristic features: the corresponding phenomena from the Smolensk Region and the eastern Polesye turn out to be geographically distanced, isolated from each other, the reason for which, in all likelihood, was served by differently directed migratory processes passing in the areas of the present-day Mogilev and Bryansk Regions bordering with the Smolensk Region.

It must be presumed that the correspondences between the Smolensk Region and the eastern Polesye in the field of calendar song qualities pertain to the most ancient ones. What turns attention to itself is the significant scale of calendar areal zones, which makes it possible to presume a possible initial ethno-cultural commonality of the contrasted territories. At the same time, the correspondences in the sphere of the wedding ritual repository must be acknowledged to be later in time and having appeared as the result of a different historical-cultural situation. A much smaller scale of areal zones of the Polesye wedding components on the territory of the Smolensk Region and their being situated near the southern boundaries of the region make it possible to evaluate them as a direct impact of the tradition of the Eastern Polesye and the penetration of its elements deep into a different, contrasting ethno-cultural milieu.

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