

УДК: 78.03(477):784.4:781.5
orcid.org/0000-0002-5973-3968; doi

PERIOD IN THE MUSICAL STRUCTURE OF HUTSUL LAMENTATIONS ("PRYKAZUVANNIA"): THE MODEL AND ITS MODIFICATIONS

Olha KOLOMYYETS

*Ivan Franko National University of Lviv,
Musicology Department,
18 Valova Str., Lviv, Ukraine, 79008
phone: 0322 39 41 97; email: okolom@gmail.com*

The article, which is based on archive materials and the author's personal fieldwork, is dedicated to the vocal recitative genre – lamentation. It explores its functioning and characteristics in Hutsul tradition and in all-Ukrainian context. It studies the role of verbal and musical elements of a lamentation and their interrelations.

The main subject of the research, though, is distinctive structure of Hutsul lamentations ("prykazuvannia"). Its main peculiarity lies in two-component nature of each part of the lamentation, that is to say that the basis of formula composition is the higher musical-syntax unit – a period.

Different examples of modifications of the *ustup* of periodical type are demonstrated in the research as well.

Key words: lamentation, funeral ritual, Hutsulshchyna region, *ustup*, recitative form, paratactic relation.

Vocal music in Hutsul funeral ritual is only represented by a single genre – lamentation ("prykazuvannia" as locals call it, which relates to "saying" or "speaking"). Its main specific feature is a free recitative, which is created in an improvisational way in the process of performing. Due to this fact, it can be compared with *dumy*, *zahovory*, begging songs [1, p. 68], some lullabies; and outside the Ukrainian folk tradition – with church psalm chanting, "declamatory text proclamation to the music of Vedas and ancient Greek tragedies" [3, p. 65] etc.

The essence of a lamentation is the proclamation of a speech addressed to a deceased to honour him/her and express deep personal feelings concerning worries about the death of a close person. In the past it was also a magic talisman that protected from evil. In such a solo monologue the oratory, which is multiplied by the emotional excitement, expressiveness, and even some exaltation, is especially appreciated. That is why, in lamentations, like in other kinds of recitative genre, a word is always on the first place, which is the main creative factor that determines content and structure of a composition.

Music is assigned the role of a certain transmitter, the bearer of verbal information. Its function is to give the words proper elevation, uncommon condition, but no more than that. A lamentation performed by one and the same performer is always identical, practically independent from the figurative and poetic content, which, by the way, can be very different – dedicated to traditional funeral rite exclusively or occasionally, when, for

instance, someone's husband or son is being conscripted¹, or connected with losses after fire, death or loss of a cow², radioactive contamination of the forest during the Chernobyl catastrophe etc. Such musical and figurative generalization can also be explained by the common motive – all lamentations, ritual or performed in any rite, are dedicated to one and the same idea – the loss of something dear and valuable.

However, this clearly contradicts the existing lamentations of the opposite content, namely cursing, which actually have to despise a deceased (for instance, a village headman, who during his life did something bad to someone from the village), and, in particular, humorous lamentations (humorous, satirical, parody, and *soromitski*³), which are using laughter to cause a cheerful mood among the listeners (funeral humorous lamentations, though, are not performed during the funeral ritual itself) [1, p. 69–70, musical transcription № 17, p. 13–14; 6, p. 18; 7, p. 222, musical transcription № 1, p. 227]. In these cases, performers also use the same recitations with the same melodic pattern without any significant changes in its pitch, rhythm or composition.

It follows the idea that musical recitative in lamentations plays the role of a universal formula of sorts that literally only has to voice the text and, thus, bring the word to a higher level, give it some special unusual and unique meaning⁴. Therefore, it does not make sense to look for direct or at least indirect reflection of the semantic nuances of the poetic word in the melodic element of lamentations. The real importance in recitations belongs to the interrelation of the two relatively autonomous forms of ingredients and the type of recitation itself.

Hutsul lamentations (“*prykazuvannia*”), despite all the peculiarity and uniqueness of Hutsul funeral ritual, belong, undoubtedly, to one all-Ukrainian lament tradition. They not only have similar and sometimes almost identical thematic motives and plots⁵, but also are characterized by all other typical features.

¹ M. Hayday in his work mentions so-called recruit lamentations [1, p. 69. Musical examples № 15. 16. p. 12–13]

² For a peasant the loss of a cow meant starvation. Olena Murzyna in her work writes about the lamentation “for a cow” [5, p. 87].

³ Texts with erotic motives.

⁴ Such a wide figurative range of lamentation music should not be considered as something special. This is typical for practically any traditional folk melody, which is almost never directly linked with certain lyrics/words, and goes together with different texts that are not necessarily of the same emotional content. Take, for example, the Hutsul *spivanka* (*kolomyyka*), which literally is good “for all occasions” or wedding *ladkanka* (ritual song). The latter combines hundreds of poetic stanzas during the course of one rite, causing bitter tears (for instance, during bride's separation from her family home) or provoking Homeric laughter (as in the course of facetiae of bridesmaids and grooms). Common (non-ritual) melodies may be linked with lullaby lyrics on one song, and with a ballad text or historical plot in another. This long list of examples can be continued.

⁵ Cf., the lamentation for a husband, who is conscripted, recorded in Zhukin village in Chernihiv area [1, Musical example № 15, p. 12]:

Khto meni drov pryveze [Who will bring me firewood],

A khto meni hriadochku prooryt' [And who will plow my field bed],

A khto hnuyy povvyozyt' ? [And who will take out manure?]

And the lamentation for *gazda* [master] from Transcarpathia region (Kvasy village Rakhiv area) (recorded by L. Kushlyk, Musical Ethnographic Archive at the Scientific Laboratory of Music Ethnology at Mykola Lysenko Lviv National Music Academy, № 39/3 in the general catalog) :

A khto meni travychku pokosyt' ? [And who will mow the grass for me?],

A khto v polonyнку pide ? [And who will go to the mountain valley?],

A khto meni drovets prynese? [And who will bring me firewood?]

First of all, Hutsul lamentations, like the majority of examples from other regions, have a recitative form exclusively, which is freely improvised in the course of performing. For none of the presently known samples of recitations from Hutsul region regular repetition of identical elements is typical neither in the structure of the verse, nor in the melodic structure.

Quite similarly, it is inherent for Hutsul tradition to possess the universalism of lament melodies-models, that are freely combined with lyrics on different topics. This can be proved by the following samples:

Example 1 a,b.

а) $\text{♩} = 96$
 Сінюч-ку мій до-ро-гий Йой ек ти си виб-рав ек ти мам-ку зас-му-тив гі і т.д.

б)
 Ой мам-ко мо-я до-ро-га шо Ви так ско-ро вмн-ра-є-те ге і т.д.

a) Synochku miy dorohyy, Yoy yek ty sy vybrav yek ty mamku zasmutyv, hee... [Sonny, my dear. Yoy (ouch), in what you dressed in, how much you made your mama sad! hee..]

b) Oy mamko moya doroha, Sho vy tak skoro vmyrayete, hee... [Oy, mummy, my dear, why are you dying so soon?! hee...]

Both fragments of recitations were recorded in Hramotne village of Verhovynsky district in Ivano-Frankivsk area from one performer during one interview. With respect to musical material they are almost identical, yet they differ significantly in their plots that are performed during different funeral rites: in one case – at a son’s funeral, in the other – at the funeral of mother.

Plot development in the Hutsul recitations often has perfect three-part form with clear demarcation between intro and outro “addressing” parts and the presentation of the theme in the middle, similarly to recitations from other regions of Ukraine:

Example 2

Мамко моя рідненька!

Коли я буду вже вас видіти,
 Відки вас ту’ буду визирати
 З ким я буду тепер говорити,
 Чи з-за гори високої,
 Чи з ямки глибокої,
 Я вже вас не буду мамко видіти,

Потіхо моя, потіхо.

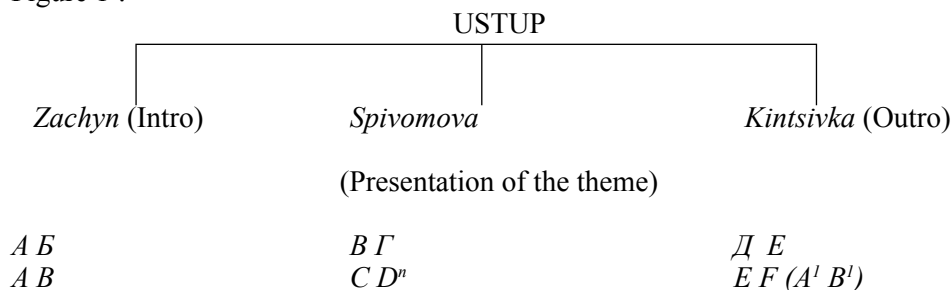
Mamko moya ridnen’ka! [My dear mummy!]

Koly ya budu vzhe vas vydyty [When will I see you?],
 Vidky vas tu budu vyzyraty [From where should I look for you here?],
 Z kym ya budu teper hovoryty [With whom will I talk now?]
 Chy z-za hory vysokoyi [Either behind the high mountain?],
 Chy z yamky hlybokoyi [Or from the deep hole?],
 Ya vzhe vas ne budu mamko vydyty [I will never see you, mummy, again],
 Potikho moya, potikho [My cheer, my consolation].

The three-part structure of lyrics element should actually have its obligatory projection onto musical composition of the *ustup*⁶. Yet, such model based on a formula made up of a simple musical sentence has not been recorded in Hutsulshchyna region yet – a fact that is very significant in terms of melogenetics.

However, along with common general characteristics of Ukrainian lamentations, Hutsulshchyna region also has its own “face”. It is manifested not so much in the original poetic aspect conditioned by the unique vision of the world by the highlanders, or dialectic sounding of their original phonetics but, primarily, in the peculiarity of the *ustup* formula of musical recitation. It is characteristic for more than a half of all the analyzed examples of the Hutsul recitation (7 of 13 examples) and currently is observed only in musical tradition of the Carpathian Chornohora mountain inhabitants⁷.

The main distinguishing feature of the musical recitation formula of the Hutsul lamentations lies in two-component structure of every part of lamentation. It means that intro, the informative main part in the middle and the final third part – outro – each consists not of one sentence, as in other known Ukrainian lamentations, but of two coupled sentences, closely linked by the interrelation “instability - stability” of their melodic clausulae. Due to this, higher musical-syntax unit – period – is the basis of composition in this formula:

Figure 1⁸.

However, such complete three-part musical form of *ustup* in lamentations has not been recorded in Hutsulshchyna region yet. Still, we can easily fill in the blanks using the example of *ustup* from the sample below, in which an outro (the third part) is skipped, on the basis of a regularity under which the final part – *kintsivka* – usually duplicates musical material from the first part of *ustup* – *zachyn*:

⁶ Lamentations, similarly to duma, consist of separate meaningfully and compositionally complete compound syntax unities, sort of paragraphs, that are called *ustupy*. The quantity of such “paragraphs” in the structure of a lamentation is always different and depends on the development of narrative plot. Duma usually consists of many *ustupy*-paragraphs, a lamentation is usually limited to few “paragraphs” or even consists of one such *ustup*.

⁷ Nothing similar can be found among currently known lamentations from Boykivshchyna region, and the recitations from Lemkivshchyna area are still unknown at all.

⁸ The fractions show the structure of each part of the formula: the nominators in Cyrillic show the structure of lyrics and the denominators – the structure of recitation melodic element.

Example 3

Rubato (recitando).

До- - -леч-ко мо-я,..... го-люб- - - -чи-ку мій!..
 Ку-да ти си ви-би-ра-єш?..... На ко- - -го ти ме-
 -не ли-шьи-єш?.. На що ти ме-не по-ки-да- - -єш?....
 З ким я бу-ду га-зду-ва-ти? На ко-го ти ли-шьи-єш си-
 -рїт - - ки?..... Хто..... ни-ми бу-де си впи-ку-ва-ти?
 Хто їх бу-де го-ду-ва-ти?..... Хто..... їх бу-де
 ви-би-ра-ти?.... Чо-му..... ти такий смутне-нький?....
 Чо-му ти до мене не за-го-во-риш?

Dolechko moya, holubchyku mii!

Kudy ty sy vybyrayesh? Na koho ty mene lyshieyesh?

Na shcho ty mene pokydayesh? Z kym ya budu gazduvaty?

Na koho ty lyshieyesh syritky? Khto nymy bude sy vpikuvaty?

Kho yikh bude hoduvaty? Khto yikh bude vbyraty?

Chomu ty takyy smutnen'ky? Chomu ty do mene ne zahovorysh?

[My dear destiny, my lad!

Where are you going to? On whom are you leaving me?

On what are you leaving me? With whom will I keep our house?

On whom are you leaving our orphans? Who will take care of them?

Who will feed them? Who will dress them?

Why are you so sad?

Why don't you talk to me?]

As we can see, this *ustup* is distinctively divided into two parts – *zachyn*/intro (the first two bars) and *spivomova*/the main informative part, which is performed twice (third-fourth and fifth-sixth bars). These two parts have quite different musical material, even though their melodic clausulea are the same. Each part, in its turn, is divided into two musical sentences that are closed by clausulae. The first sentence leans on the unstable second or third tone of the tetrachord, and the second sentence – on the affirmation of the final tonic. As a result, we get qualitatively different structures based on paratactic thinking, which is characteristic for the Ukrainian traditional strophic songs as well.

According to the classical evolutionism, the Hutsul formulas of recitative *ustups* should be considered higher and consequently later form compared to more simple structures of other Ukrainian lamentations, which are based on a simple musical sentence [4, p. 14]. Yet, it still remains unclear why it were the highlanders, known for their conservatism, who managed to reach a higher level of development in this area, and not the inhabitants of valleys who dominate over their mountain neighbors in more advanced forms of vocal music making from other areas.

Apparently, in this case, on the contrary, the paratactic relation in *ustup* of Hutsul lamentations is the earlier form, which for various reasons has undergone the involucional transformations, and, outside of Hutsulshchyna region, has been preserved only in simplified form until present day. The traces of paratactivity can be seen if not in music, then, at least, in poetic texts of those Ukrainian (not Hutsul) lamentations, in which *zachyn* (intro) consists of two parallel references to an object of mourning⁹, and also some lines of *spivomova* (middle part) verse are constructed according to the principle of syntactic parallelism and are united in two by rhyme.

Of course, this hypothesis still needs a solid confirmation. However, the existence of yet not described special type of musical-recitative formulas of lamentations in Hutsulshchyna region raises a serious question about the ways of development of recitative forms in the Ukrainian folklore. In the Hutsulshchyna region in particular, along with samples close to “restored” etalon-prototype¹⁰, there exist derivative modified variants that can serve as an important evidence of involucional processes occurring in the Hutsul lamentations themselves.

Modifications.

In general, these processes correspond to those that are observed in the lamentations that are created on the basis of recitative sentences. In the modified lamentations, not only the final part – *kintsivka* (outro) – is missing, but also its first part – *zachyn*. Consequently, in an *ustup* there is only one middle part (*spivomova*) – a period, which is repeating as many times as necessary.

Here are two characteristic examples from Kosiv area:

⁹ As for instance, in *zachyn* of the lamentation from Kyiv region: “Oy Vanichka nash! Oy Olichka nasha!” [“Oh our Vanichka! Oh our Olichka!”] and “Oy Olichka nasha dorohaya! Oy Olichka nasha zolotaya!” [Oh our dear Olichka! Oh our priceless Olichka!].

¹⁰ Here we use the term of Volodymyr Hoshovsky, who suggests that the prototype is “a theoretically created abstract model of melodic variants of one song type, which could be considered as potentially existing song structure in musical thinking of the people”. The archetype is “one of the really existing melodic variants of the analyzed songs, which is regarded as the oldest and has all the main elements of song type that is being explored” [2, p. 12–13, 71, 225].

Example 4 a

Від-ки вас ту бу-ду ви-зи-ра-ти з ким я бу-ду те-пер го-во-ри-ти
 Чи з-за го-ри ви-со-ко-ї чи з ям-ки гли-бо-ко-ї і т.д.

Vidky vas tu budu vyzyraty? Z kym ya budu teper hovoryty? [From where will I be looking for you? With whom will I talk now?

Chy z-za hory vysokoyi? Chy z yamky hlybokoyi? [Either behind the high mountain or from the deep hole?] etc.

Example 4 b

Да-ли ме-ні мис-ку круп я за-бу-ла як ся звут
 А да-ли ме-ні мис-ку бо-бу а-би пла-ка-ла до са-мо-го гро-бу

Daly meni mysku krup, Ya zabula yak sia zvut [They gave me a bowl of cereals, I forgot how I should call them]

A daly meni mysku bobu, Aby plakala do samoho hrobu [And they gave me a bowl of bean for I would cry to the very grave]

In both examples the repetitive periods which consist of two sentences ($ab + a_1 b_1$), impressive in the poverty of their musical material, have absolutely the same way of melodic line development. First, goes the elementary repetition of upper tonic, which is interrupted by clausula – a rhythmic close and a sharp jump down to the main tonic. This very characteristic move is confirmed at the very beginning of the second sentence. Then, after the first accent and until the very end only the main tonic is repeating. The only difference is in the interval of comparable melodic areas: in the first case, it is minor third, and in the second – perfect fourth with a passing minor third, thanks to which the whole melody acquires some pentatonic coloring.

In addition, modification of the original model of *ustup* of periodical type affects the interrelation of the composition of poetic and musical texts, when one and the same melody of the second part of *ustup* is used for the lyrics of the first and the third parts as well:

Example 5

Ой мам-ко мо-я до-ро-га шо ви так ско-ро вми-ра-є-те-ге
 Чго так нас си-ро-тти-ко ли-ши-ли мам-ко на-ша до-ро-га

Oy mamko moja doroha, sho vy tak skoro vmyrayete, hea..?[Oy my dear mummy, Why are you dying so soon, hea..?]

Choho tak nas syrotyenko lyshyly, mamko nasha doroha? [Why did you leave us lonely, Our dear mummy?]

Ustup in this lamentation consists of four-verse lines that create paragon three-part composition, which has a characteristic sequence of *zachyn* (reference), two verses of *spivomova*, and *kintsivka*. It is practically not reflected in the musical form at all, since it is based, like in the above examples, on a period which consists of two sentences (ab) that are reproduced again with some variation ($a_1 b_1$). As a result, a very original disharmony arises in the syntactic divisions of lamentation components. In lyrics, deeper caesuras separate the first part from the second and the second from the third, thus creating the formula: Z+S1-S2+ K (where Z – the verse of *zachyn*, S – of the *spivomova*, K – of *kintsivka*). In music, however, the periodic repetition divides the whole composition in half according to the scheme: a-b + $a_1 b_1$

Obvious similarities in the main modifications of both models-prototypes (loss of some parts of *ustup* with infraction of functional concordance of the syntactic components of the text and melody) point to regularity in ways of such transformations. Apparently, these ways are by no means moving in the direction of evolutionary expansion “from simple to complex” but rather on the contrary – to involucional changes (simplification, reduction) with gradual loss of the initial/original multicomponent recitative formula.

Список використаної літератури

1. Гайдай М. П. Народні голосіння. *Етнографічний вісник*. За ред. А. Лободи та В. Петрова. Київ, 1928. Кн. 7. С. 68.
2. Гошовський В. Л. У истоков народной музыки славян: очерки по музыкальному славяноведению. Москва, 1971. С. 12–13, 71, 225.
3. Грица С.Й. Мелос української епіки. Київ, 1979. С. 65.
4. Іваницький А. І. Українська народна музична творчість: посібник для вищих та середніх учбових закладів. Київ, 1990. С. 14.
5. Мурзина О. І. Українське голосіння – афект та формотворення. *Проблеми етномузикології*: Збірник наукових праць. Київ, 1998. Вип. 1. С. 87.
6. Свенціцький І. С. Похоронні голосіння. *Етнографічний збірник НТШ*. Львів, 1912. Т. 31–32. С. 18.
7. Шевчук О. Ю. Жартівливе голосіння (нотатки медієвіста). *Проблеми етномузикології*: Збірник наукових праць. Київ, 1998. Вип.1. С. 222, нотний приклад № 1.

References

1. Hayday, M. P. (1928). *Folk Lamentations. Ethnographic herald*. Chief editors: A. Loboda and V. Petrov. (Vol. 7). Kyiv. P. 68.[in Ukrainian].
2. Hoshovsky, V. L. (1971). *The Dawn of Folk Music of the Slavs: Essays on Musical Slavic Studies*. Moskow. P. 12–13, 71, 225. [in Russian].
3. Hrytsa, S. Y. (1979). *Melos of the Ukrainian Epics*. Kyiv. P. 65. [in Ukrainian].

4. Ivanytskyy, A. I. (1990). *Ukrainian folk music: textbook for students of colleges and universities*. Kyiv. P 14. [in Ukrainian].
5. Murzyna, O. I. (1998). Ukrainian lamentation – affect and form creation. In: *Issues of Ethnomusicology: Collection of papers*. Kyiv. Vol. 1. (P. 87). [in Ukrainian].
6. Svientsitskyy, I. S. (1912). Funeral Lamentations. Ethnographic collection of papers of the Shevchenko Scientific Society. Lviv. (Vol. 31-32). P. 18. [in Ukrainian].
7. Shevchuk, O. Y. (1998). Humorous Lamentation (Notes of the Medieval Studies Scholar. In: *Issues of Ethnomusicology: Collection of papers*. Kyiv. (Vol. 1.). P. 222, musical transcription № 1. P. 227. [in Ukrainian].

Sources of Musical Examples

1. Musical Ethnographic Archive at the Scientific Laboratory of Music Ethnology at Mykola Lysenko Lviv National Music Academy, Main catalog, № 37/10, recorded by Y. Slyvynsky in Hramotne village, Verkhovyna district, Ivano-Frankivsk oblast. Transcribed by O. Kolomyyets.
2. Musical Ethnographic Archive at the Scientific Laboratory of Music Ethnology at Mykola Lysenko Lviv National Music Academy, Individual catalog, № 9/4, recorded by O. Turianska in Verbivets village, Kosiv district, Ivano-Frankivsk oblast.
3. Колесса Ф. М. Українська усна словесність. Львів, 1938. С. 270 [Kolessa F. M. (1938). *Ukrainian Folklore*. Lviv. P. 270. [in Ukrainian].
- 4 a. Musical Ethnographic Archive at the Scientific Laboratory of Music Ethnology at Mykola Lysenko Lviv National Music Academy, Individual catalog, № 9/4, recorded by O. Turianska in Verbivets village, Kosiv district, Ivano-Frankivsk oblast. Transcribed by O. Kolomyyets.
- 4 b. Musical Ethnographic Archive at the Scientific Laboratory of Music Ethnology at Mykola Lysenko Lviv National Music Academy, Individual catalog, № 9/1, recorded by O. Turianska in Kosiv, Ivano-Frankivsk oblast. Transcribed by O. Kolomyyets.
5. Musical Ethnographic Archive at the Scientific Laboratory of Music Ethnology at Mykola Lysenko Lviv National Music Academy, Main catalog, № 37/10, recorded by Y. Slyvynsky in Hramotne village, Verkhovyna district, Ivano-Frankivsk oblast. Transcribed by O. Kolomyyets.

Стаття надійшла до редколегії 07.04.2018.
Прийнята до друку 10.10.2018.

ПЕРІОД У МУЗИЧНІЙ БУДОВІ ГУЦУЛЬСЬКИХ ГОЛОСІНЬ ("ПРИКАЗУВАНЬ"): МОДЕЛЬ ТА ЇЇ МОДИФІКАЦІЇ

Ольга КОЛОМИЄЦЬ

*Львівський національний університет імені Івана Франка,
кафедра музикознавства,
вул. Валова., 18, Львів, Україна, 79008
тел.: 0322 39 41 97, email: okolom@gmail.com*

Стаття, яка ґрунтується на архівних матеріалах, а також джерелах особисто задокументованих автором упродовж теренових досліджень, присвячена вокальному речитативному жанру – голосінню, його характеристикам та функціонуванню в загальноукраїнському контексті та гуцульській традиції зокрема.

Вокальна музика в гуцульському похоронному обряді представлена лише одним жанром – голосінням (по місцевому «приказуванням»). Його визначальною ознакою є вільний речитатив, що твориться імпровізаційно в процесі виконання.

Гуцульські «приказування», незважаючи на всю своєрідність, неповторність гуцульського похоронного обряду, належать, безсумнівно, до єдиної загальноукраїнської голосільної традиції. Вони не тільки мають схожі, а інколи й майже ідентичні тематично-поетичні мотиви та сюжети, але й відзначаються всіма типовими для неї рисами.

Гуцульські голосіння, як і більшість інших їх локальних відмін, також мають винятково рецитаційну форму, що вільно імпровізується в момент творення. Жоден з відомих на сьогодні зразків рецитацій з Гуцульщини не виявляє регулярно повторюваних однакових елементів ні в структурі вірша, ні в мелодичній будові.

Аналогічно для гуцульської традиції є властивий свого роду універсалізм голосільних мелодій-моделей, які вільно поєднуються з різносюжетними текстами.

Сюжетний розвиток гуцульських рецитацій часто вкладається в досконалу тридільну форму з виразним відмежуванням зачинного та кінцівкового звертання від основного тексту співомови, як це має місце в рецитаціях з інших регіонів України.

Однак поряд зі спільними, загальними для українського голосіння ознаками Гуцульщина виявляє також і своє власне «лице». Проступає воно не стільки в оригінальній поетиці слова, зумовленій неповторним баченням свого світу горянином, діалектному звучанні його неповторної фонетики і т. ін., скільки насамперед у своєрідності музично-рецитаційної формули уступу.

Основна відмінність музично-рецитаційної формули в голосіннях гуцулів полягає в двоскладовості кожної її частини. Це означає, що зачин, співомова та кінцівка представлені тут не одним реченням, як звичайно в решті відомих українських голосінь, а двома спареними реченнями, тобто тісно взаємопов'язаними на підставі співвідношення “нестійкості–стійкості” своїх мелодичних клаузул. Завдяки цьому витворюється вища музично-синтаксична одиниця – період, який і лежить в основі композиції формули.

Згідно з класичним еволюціонізмом гуцульські формули речитативних уступів варто було б уважати вищою та відповідно пізнішою формою, порівняно з простішою будовою решти українських голосінь, що мислять категоріями простого музичного речення. Однак, очевидно, в цьому випадку, навпаки, гуцульський паратактизм в голосільних уступах становить первіснішу композицію, яка з тих чи інших причин зазнала інволюційних перетворень і поза Гуцульщиною збереглася до наших днів тільки у спрощеній формі.

Ключові слова: голосіння, похоронний обряд, Гуцульщина, уступ, речитативна форма, паратактичний зв'язок.