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## VOLODYMYR HOSHOVSKY'S STUDY OF MUSICAL DIALECTS

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The article considers the scholarly heritage of V. Hoshovskyj in general and more specifically his research in the realm of musical dialects. Since 1955 the scholar has been creating his musical and dialectological method on the theoretical foundations of Filaret Kolessa, Bella Bartoka and other researchers of folk music. This study of musical dialects is based on the folk songs of Ukrainians in Transcarpathia.

*Keywords:* folklore, Transcarpathia, folk song, musical dialect, three-level analysis of folk song, song genre, song type.

Musical dialectology, as well as other areas of study such as phonoarchival science, historiography of musical folklore, historical and comparative ethnomusicology, musical Slavic studies, typology, structural linguistics, ethnopsychology, experimental ethnomusicology hold a significant place in folklore studies.

According to V. Hoshovskyj, musical dialectology in Ukraine was founded by the famous Ukrainian folklorist Filaret Kolessa [Hoshovskyj 1958, 70–74]. It was first back in the 1920's that F. Kolessa pointed to the existence of Ukrainian musical dialects, "which have originated on the Ukrainian territory and almost entirely overlap with the dialects of language" [Kolessa 1970]. Although V. Hoshovskyj considered F. Kolessa to be the first in this area of research, it should be mentioned that Stanislav Lyudkevych touched upon this matter much earlier (1906) in the preface to the first volume of his "Galician-Rus' Folk Melodies". He did not use the phrase "musical dialect", however, he wrote: "Eastern Galicia is the westernmost edge of the Ukrainian-Rus' lands, and if viewed in geographical and ethnic dimensions it is rather heterogeneous, besides in the West and South it borders on foreign and quite different ethnic elements. Thus it has been providing a rich environment for the combination and overlapping of various local and external influences, and, as a consequence, on its relatively small area of land it exhibits (as in the language), both in the minor detail and in the basis of the melodies, notable ethnographic differences – apparently far more significant than Russian Ukraine" [Ljudkevych 1973, 194]. One of the reasons why V. Hoshovskyj failed to mention S. Lyudkevych in this context could have been the fact that this work was unavailable. The scholar also did not mention B. Bartok, Y. Stenshevsky and Y. Yagamash, but in his next, much more in-depth article "Musical Archaisms and Their Dialectal Features in Transcarpathia" he was referring to the works of these folklorists.

V. Hoshovskyj has been developing the musical and dialectological method since 1955. In fact, he applied it at the very dawn of his folklore studies, first on the grounds of the theoretical principles of Filaret Kolessa, and later of B. Bartok as well as other folk music researchers. In this area of research he was greatly supported by Y. Dzendzelivsky, an eminent Ukrainian linguist specializing in the history of the Ukrainian language, Ukrainian and Slavic dialectology, lexicology, lexicography and linguistic geography.

V. Hoshovskyj began exploring musical dialects of Transcarpathia in real-life conditions and in the course of many years of practical experience he amassed a wealth of profound theoretical, methodological and practical knowledge, having written down a great amount of folk songs. It was vital for V. Hoshovskyj to indicate the specific differences of musical dialects in the particular territory, to find out the explicit local features, to define direction in which to carry out the study of dialectal variants and methods to be used.

In his first academic publication "On the issue of musical dialects of Transcarpathia" V. Hoshovskyj outlined the framework of the dialectological method he applied. Eventually it was the Ukrainian folk song, kolomyika, that served as the basis for the discovery of dialect differences, whereas other genres were not taken into account. The researcher states that the following steps are needed for musical dialectology as an established academic discipline to emerge: "1) to have sufficient amount of song material from all regions; 2) to systematize the material; and 3) to explore the paradigm of musical thinking and musical language of the people" [Hoshovskyj 1958, 71].

V. Hoshovskyj suggested that these issues should be dealt with by: 1) supplying the existing fund of Transcarpathian folk songs with the recordings made in all districts of the region; 2) systematizing the material according to the features peculiar of the specific territory and topics.

Disappointingly, the scholar did not specify what the "existing fund" was, but obviously, he meant "Folk songs of Southern Subcarpathia" by F. Kolessa (Uzhhorod, 1923), "Rus' Folk Songs of Subcarpathian Rus" by F. Kolessa (Prague, 1923), "Folk songs of the people of Subcarpathian Rus" by D. Zadora, Y. Kostyo, P. Myloslavsky (Uzhgorod, 1944). However, he did mention the number of songs – "about 1000" [Hoshovskyj 1958, 71], which were used as the basis for his research.

While comparing recordings of songs, V. Hoshovskyj identified two main groups of musical dialects in Transcarpathia: 1) the group "A" contained the north mountain dialects, 2) the group "B" of the southern foothill dialects. It should be emphasized that the scholar outlined the dialects and later confirmed the findings of his research in the anthology-monograph "Ukrainian songs of Transcarpathia", among them were Maramoros and Uzhanskyi. A significant feature of the article "On the issue of musical dialects of Transcarpathia" by V. Hoshovskyj is his observation of the East-Slavic influences. It is likely that at that time he developed an idea of a comparative study of Ukrainian-Slovak interrelations in musical folklore.

It was the second time that V. Hoshovskyj turned to this idea of studying musical dialects in his work "Musical archaisms and their dialectal features in Transcarpathia", which was delivered as a report at the academic session at Uzhhorod State University in 1959. The researcher considerably extended the boundaries of the theme.

Firstly, these were not only Filaret Kolessa's works that he based on, as was the case in his first article, but the researcher also referred to the works by B. Bartok, Y. Yagamesh and Y. Stenshevsky.

Secondly, by analogy with the language, he shows that a musical period can be subjected to analysis at three levels: syntactic, morphological and phonetic.

Thirdly, V. Hoshovskyj emphasized the necessity to use an appropriate questionnaire to record songs. The term “questionnaire” was first introduced in this work, which proves that the scholar considered it to be of paramount importance for the study of musical dialects. In his opinion, “it should contain, in addition to the questions that are relevant only for the songs of a certain genre [...], the melodies of the songs most wide spread in the specified territory” [Hoshovskyj 1965, 13].

Fourthly, the researcher has fundamentally developed some of the principles of dialectical research, which could be reduced to:

- 1) Systematizing songs according to the typical features:
  - a) songs of the same rhythmic structure (e.g. 5+5, 6+6, 4+4+6, etc.),
  - b) songs of the same melodic form (eg, AABA, ABBA),
  - c) songs of the same genre (ceremonial – weddings, shchedrivky (New Year’s carols), kolyadky (Christmas carols), lullabies, historical songs.
- 2) Identifying the common features or variability and detecting the absence of a particular musical phenomenon.
- 3) Mapping the acquired data.

Unlike the previous article, in which V. Hoshovskyj based his research exclusively on the genre of kolomyika, in this article the scholar analyzed musical dialects basing on carols.

As he had amassed a sufficient amount of the recorded musical and folk material, the scholar mostly relied on his own notes made in 31 villages and records from 11 more villages published in the following collections “Folk Songs of Southern Subcarpathia” by F. Kolessa (Uzhhorod, 1923) and “Folk Songs of the People of Subcarpathian Rus” by D. Zadora, Y. Kostyo, P. Myloslavsky (Uzhgorod, 1944). Thus, V. Hoshovskyj had 49 melodies from 42 rural settlements in 12 districts of the region at his disposal. Comprehensive three-level analysis of the melodies revealed three types of carols in Transcarpathia:

- 1) Type A, which is a simple period with three phrases and a rhythmic structure of 5+5+4.
- 2) Type B, which is a complex period with two sentences and six phrases, its rhythmic structure being 2(5+5+3).
- 3) Type C, which is a complex period of type B with a second sentence extended by one phrase: 5+5+3 // 5+5+5+3.

If considered from the perspective of studying musical dialects the analyzed work by V. Hoshovskyj has proved that carols, which are common in Transcarpathia, despite their numerous common features, are also characterized by the significant dialectal differences. In essence, Hoshovsky’s idea concerning the study of musical dialects has facilitated the development of new analytical methods.

V. Hoshovsky’s work “Musical archaisms and their dialectal features in Transcarpathia” was published in 1964, its text appeared as a separate part of the article “Folklore and Cybernetics” [Hoshovskyj 1964, 75–78], and some aspects reappeared and were expanded in V. Hoshovsky’s work “Methods and Prospects of Modern Musical Dialectology and Melogeography”. In 1965, his study “Musical Archaisms...” was published in the USA in the journal “Visti” (“News”) with the support of Zinovi Lys’ko [Hoshovskyj 1965, 13–16].

The common axiom provides the basis for the method of musical and dialectological analysis: the conciseness of musical expression is determined by a couplet form of folk songs.

Another equally important issue of methodology appeared to be the systematization of songs in order to make a comparative analysis according to the following principles: 1) songs of the same genre; 2) songs of the same metro-rhythmic structure; 3) songs of the same melodic form.

Applying the comparative method for the analysis of musical syntactic, morphological and phonetic aspects is the third principle of V. Hoshovsky's methodology. Due to this principle it becomes possible to distinguish their common features, variability ("dialect feature") or absence of a particular aspect or feature in the tune. The data collected define the dialectal difference of the songs, and are transferred onto maps as conventional symbols. This method has provided a solid and broad basis for the melogeography, for the development of musical dialectological and musical ethnic atlases. Besides the study of musical dialects, in his article V. Hoshovskyj touched upon the subject of melogeography.

While focusing on his study of musical dialects, V. Hoshovskyj still managed to follow closely the publication of folk music collections by other researchers. Having firm views on folklore, the scholar meticulously reviewed various publications, and had his reservations about each of them. Thus, in 1960 V. Hoshovskyj published his thorough and fundamental critical review of M. Krechko's collection "Transcarpathian Folk Songs" [Hoshovskyj 1960, 128–131].

The author entitled this review "Disadvantages of one collection". However, the editors renamed it into "Collection of Transcarpathian Folk Songs", thereby substantially changing V. Hoshovsky's original accentuation. As a matter of fact, the reviewer criticized every aspect of the collection.

The text of the preface received the most severe criticism, V. Hoshovskyj called it superficial and controversial. In the original version of his review the scholar singled out that the collection was replete with "antihistorical statements, unscientific characterization of songs, confusing and contradictory conclusions".

V. Hoshovskyj also highlighted the fact that M. Krechko contradicted the historical truth when he failed to mention the pre-Soviet publications, although he made use of almost sixty percent of the songs from them. Also, V. Hoshovsky's considered that M. Krechko had totally failed to specify the characteristic features of Ukrainian folk music. The scholar noted that "the list of different musicological terms is of no significance to the reader, but displays the incompetence of the author. Wouldn't it have been better and more appropriate to turn to the characteristics of Transcarpathian songs outlined by academician Filaret Kolessa?". One cannot but agree with V. Hoshovsky's conclusions, as we go through the following analytical text by M. Krechko: "Next to the major and minor in songs we often notice domineering Miksolidian, Dorian and Phrygian tonalities with a typical «Ukrainian» cadence ending. Vibrant melodies, frequent rhythm changes, along with the intricate poetic lyrics make the Ukrainian folk songs of the Soviet Transcarpathia memorable and attractive, bearing a vivid national colouring" [Hoshovskyj 1960, 128]. V. Hoshovskyj devoted the larger part of his review to the analysis of the song lyrics, providing numerous examples where M. Krechko frivolously edited them.

V. Hoshovskyj drew attention to numerous mistakes and inaccuracies which can be reduced to the following:

1) a lack of a meaningful preface; 2) a lack of a qualified characterization of folk music; 3) an unsuccessful attempt to characterize the folk music of Transcarpathia; 4) an imperfect genre classification of songs; 5) an attempt to adapt specific words and expressions to the norms of Ukrainian literary language, which in most cases led to the content distortion; 6) the fact of editing the melodies; 7) incomplete certification of songs; 8) absence of the required professional review.

It is no coincidence that we referred to this review, as through his criticism of M. Krechko's collection "Transcarpathian Folk Songs" V. Hoshovskyj, in fact, declared his views of the similar folklore activity, building, first and foremost, on the scholarly rationale.

A year preceding the publication of M. Krechko's collection, the ethnomusicologist who himself had been pondering about publishing a collection of Ukrainian songs of the Transcarpathian region, shared his thoughts with the editor-in-chief of the periodical "Soviet composer" Sergey Aksyuk: "Before publishing the collection, I would like to supplement it with the songs from the unexplored areas, with the photos in order to describe better the geographical location of specific regions, their ethnographic and anthropological peculiarities. This forthcoming collection could be provided with an introductory article, commentaries on the songs, classified registers on the subject, structure, rhythmic patterns and peculiarities of the songs" [Hoshovskyj 1958, 1].

The above mentioned review is worth comparing to the one where V. Hoshovskyj reviewed the collection of Karel Vetterl "Lidové písně a tance z Valašskokloboucka" [Hoshovskyj 1961, 146–147]. He emphasized its significant features that "are characteristic of every serious scholarly publication" [Hoshovskyj 1961, 146], these being namely the accuracy of recording of a melody and a text, detailed scientific certification of the material, historical background. The reviewer also noted that the study had been carried out at a high scholarly level. V. Hoshovskyj considered that the true value of the collection lay in a comprehensive analysis of the musical culture, which was carried out due to the joined efforts of folklorists, historians, choreographers and dialectologists in this ethnographic territory. V. Hoshovskyj applied a similar framework in his publication "Ukrainian Songs of Transcarpathia".

The ethnomusicologist further developed the theme of musical dialects in his works such as "Role of Melogeography In Complex Areal Explorations of the Carpathians", "Sociological Aspect of Musical Ethnography". V. Hoshovskyj developed a methodology for analyzing folk music, which meets the basic requirements of dialectology as a science. A song, which equals a vocal period, is subjected to:

1. Syntactic analysis – the melodic form, the structure of the verse, the interaction of parts on the intonational level;
2. Morphological analysis – analysis of musical phrases, their rhythms of melodic contours, meters, leaps and steps in the melody;
3. Phonetic analysis – key systems of the period, tone row, ambitus, melodic figuration.

The scholar believes that compilation of an appropriate questionnaire is a necessary condition for collecting and recording musical dialects. In addition to questions relating to certain song genres it should also contain lyrics of the first two verses, their content and tunes of the most common songs of the region. So, apparently, the structure of the

questionnaire has been considerably expanded, and the author also introduced several important points corresponding to his methods.

A similar technique was introduced by V. Hoshovskyj for systematizing his collection-anthology “Ukrainian Songs of Transcarpathia”, published in 1968. Musical dialects, as well as linguistic, have developed for centuries in relation with historical, social economic, geographical conditions, as well as resulting from the interaction of various ethnic groups within the nation and from the mutual influence of the neighboring peoples. Each dialectal feature has its own limit – isogloss. V. Hoshovskyj spent a number of years exploring musical dialects of Transcarpathia in real-life conditions and he amassed abundance of knowledge in this field. It was important for him to show specific differences among musical dialects in the specific territory. The researcher has determined which features are local, how dialect variants should be studied, which methodology is applicable.

V. Hoshovskyj’s study of musical dialects has been associated with comparative studies. The researcher applied the comparative method when he started his research into musical dialects. V. Hoshovskyj proceeded from the theory that there is not such a notion as only one folklore, be it Ukrainian or Hungarian, or any other, as well as only one Ukrainian language, except for literary.

Once again V. Hoshovskyj turned to this idea in his report “On the Issue of Certain Features of the Similarity of Slavic Musical Folklore”, which was written for the VIII International Congress of Anthropological and Ethnographical Sciences, held in Moscow in 1963. Unfortunately, the text of this report received a negative review by S. Gritsa, and the final paragraph of her review concluded: “Due to the fact that the work is not an original study, and principles of the analysis do not meet the requirements of Soviet folklore studies, the Ukr[ainian] Rep[ublican] Organizing Committee for the preparation of the VIII International congress of ethnographers and anthropologists of the Ukrainian SSR [...] do not consider it possible to recommend the report by V. L. Hoshovskyj for announcement at congress meetings” [Mushynka 2006, 27–28].

V. Hoshovskyj has developed an absolutely clear system of methods for studying musical dialects and shaping an academic discipline called Musical Dialectology on their basis. The scholar was convinced that this research should start on a limited territory, which he called a “folklore base”. V. Hoshovskyj considered his “folklore base” to be the region of Transcarpathia and the Carpathians, therefore, the crucial scholarly experiments were carried out in this region. Theoretical and practical issues of musical dialectology and melogeography were tested by scientists in these areas. V. Hoshovskyj believed the ethnogenetic research of the Carpathians, or possibly of any other territory, to rely directly on the development of the melogeography, which he viewed as a self-sufficient independent discipline. As Mr. Hoshovskyj defined it, “Melogeography is a two-tiered empirical discipline, its method at the synchronic and descriptive level is inductive, and on the explanatory (theoretical) level it is hypothetical and deductive. Due to this methodological approach, melogeography is increasingly becoming a complex academic system that can apply methods of natural and exact sciences” [Hoshovskyj 1976, 124]. In his article “Ethnogenetic Aspects of Melogeography” V. Hoshovskyj regards melogeography as “a discipline that studies authentic musical folklore from the perspective of the distribution of integral objects or their elements on the certain territory” [Hoshovskyj 1992, 318].

According to V. Hoshovskyj, the methodology of melogeographical research includes the following:

- field work, which means recording data conforming to a special questionnaire, which specifies song types, genres, tunes, poetic texts;
- classification of the musical material, carried out according to the song types, first within the framework of the corresponding genre, then regardless of it;
- analyzing the musical material at three levels: musical and syntactic, morphological and phonological,
- cartography of musical phenomena and elements which involves transferring certain analyzed musical data onto the contour maps.

The object of melogeography, as chosen by V. Hoshovskyj, is traditional ritual folk music (Christmas carols, Malanka carols, hayivky, ritual wedding songs (ladkannya), song dialogues and songs of kolomyika structure). In the context of melogeography, its study should follow such steps: a) identifying the areas of distribution of the song genres and types, as well as their dialectal differences, b) determining the musical dialects and limits of their distribution, c) creating musical and dialectological, typological, genre and musical-ethnic maps.

On accomplishing these tasks, V. Hoshovskyj concluded that: a) among the ritual songs only carols are commonly distributed throughout the Carpathians, b) the rest of ritual and functionally regulated songs, as well as songs of kolomyika structure, form larger or smaller closed areas which do not coincide either with ethnic, linguistic and dialectal, or with ethnographic areas, c) configuration of the song types on the map mostly corresponds to the areas of musical dialects, however, it coincides with the linguistic borders of dialects only to a certain extent; d) the distribution of certain types of ritual songs in the Carpathians and beyond (for example, in Moravia and the Balkans) indicates the migration paths of the Carpathian population, who carried the characteristic pattern of musical thinking, e) attention should be paid to the so-called “blank spaces” on the genre-based typological map, which testify to the lack of certain genres and types, which are spread in other places of the Carpathians and Ukraine amongst the linguistically and ethnographically homogeneous population.

The importance of such research cannot be underestimated, since it encourages further use of methodological foundations and their wide application to the rest of Ukraine.

The methodology of the dialectological research was laid by V. Hoshovskyj as the basis for his collection-anthology “Ukrainian Songs of Transcarpathia” [Гошовський 1968], which had been consistently implemented from the moment of recording the folk music (the choice of the region, village, informants, genres, their musical peculiarities) to its systematization. Undoubtedly, this collection represents the comprehensive conclusion of V. Hoshovskyj’s expeditionary and scholarly work within the period 1955–1965. The author pursued a long and laborious path to this monograph which logically ran through a number of publications on the subject matter of the folk songs of Transcarpathia: “On the Issue of Musical Dialects of Transcarpathia”, “Some Peculiarities of Historical Development of Ukrainian Folk Song in Transcarpathia”, the review on M. Krechko’s collection “Transcarpathian Folk Songs”. The publication of this work turned out to be quite troublesome, as the scholar experienced oppression from the Soviet regime.

Let’s consider briefly the history of this publication. The collection was published in Moscow, as the Ukrainian publishing house “Muzychna Ukraina” (“Musical Ukraine”)

refused to publish Hoshovsky's work, claiming that the scholarly concept of the collection was too formalized and complicated. Besides, the editor of the publishing house demanded to adapt the folk songs, which the author included into his collection preserving all dialectal peculiarities, in accordance with the norms of the literary language, and another requirement was to remove all the references. V. Hoshovskyj disagreed strongly with this policy, as he adhered to his expert opinion on the subject.

The scholar turned to the publishing house "Soviet composer" in Moscow, and this collection was published there in the original version proposed by V. Hoshovskyj. They kept all the references, the lyrics were printed in the original language and with the translation into Russian.

The collection included 262 songs (selected from over a thousand personal records) and a comprehensive introductory article dwelling on the ethnographic area under study and explaining the broad social historical background.

In his introduction V. Hoshovskyj proposed the division into thematic sections, and, specifically, he formulated the concept of folk song and the objective of ethnomusicology, revealed the function of a song in people's life, provided a detailed overview of genres and types of songs in Transcarpathian folk music, outlined the theoretical foundation for study of musical dialects and the methods of musical and dialectological analysis, the history of collecting and studying Ukrainian folk songs of Transcarpathia.

The researcher selected the traditional peasant songs most typical of a specific village or a studied musical dialect, which were known to most middle-aged and elderly native inhabitants.

It was in this collection that V. Hoshovskyj for the first time published the songs functionally and stylistically reflecting unique patterns of folk music culture. These are the so-called "kopanyovski songs" and "hoyekannya". "Kopanyovski songs" are known only in the south-eastern Transcarpathia, in the valleys of the rivers Teresva and Tereblya. These song-dialogues are usually sung by girls when taking breaks from digging up potatoes on their individual plots of land. "Hoyekannya" ("Huyakannya" or "Huyakannye") were first recorded by V. Hoshovskyj in the years 1963–1964 in villages situated next to the Uzhotsky Pass.

The folk song material in this collection is classified according to musical dialects (musical and ethnographic or musical and stylistic regions): I. Songs of Hutsulshchyna; II. Maramoros songs; III. Songs of Eastern Verkhovyna; IV. Songs of the Western Verkhovyna; V. Songs of the Uzhan-Turya Valley; VI. Uzhhorod songs; VII. Songs of the Latorytsya valley; VIII. Songs of Borzhava valley. Section IX includes migration songs, which make up an original song genre of Transcarpathian folklore.

Within each musical dialect V. Hoshovskyj systematized songs according to the genres defined by the function of the song, and within the genre in accordance with the song types, and, further, according to the content. Due to this classification songs can be considered in their natural environment and connected to the spiritual life of the people and their artistic needs.

Wishing to facilitate the analysis of formal characteristics of musical folklore and to assist the reader in navigating the content of the collection the author also compiled the alphabetic index of songs, performers, villages, as well as the following special references: a) genres, b) song forms, c) rhythmic structures of the verses, d) key systems and tone rows.



The songs keep all the lexical and basic phonetic features of local dialects, as well as bear the traces of the influence of literary language. Almost all the songs are provided with notes and commentaries.

As mentioned above, Hoshovsky's collection "Ukrainian Songs of Transcarpathia" marked the turning point in his dialectological studies of music, and the path to it was professionally and systematically grounded on a number of publications and was eventually summarized in this publication of songs classified according to musical dialects. This collection is the result of the scholar's long-term expeditionary work in the specific territory. The collection "Ukrainian Songs of Transcarpathia" was his outstanding achievement grounded on the author's well-balanced theoretical and methodological principles. All in all, the "Ukrainian Songs of Transcarpathia" by V. Hoshovskyj is no average collection. Taking into account the amount of material (field recordings made in the studied ethnographic area, social and historical background), the scope of scholarly consideration (classification, terminological innovations, methods of musical and dialectological analysis, notes, commentaries, analytical references) this publication is a serious monographic research.

It should be acknowledged that V. Hoshovsky's anthology and monograph "Ukrainian Songs of Transcarpathia" was a remarkable phenomenon in the history of both Ukrainian and European ethnomusicology.

Thus, Volodymyr Hoshovsky's musical and dialectological method, applied since 1955 to the musical culture of Transcarpathia, was successfully implemented in a number of publications and completed in anthology and monograph "Ukrainian Songs of Transcarpathia".

Basing on the comprehensive folk song database compiled in Transcarpathia, V. Hoshovskyj highlighted the differences in local musical dialects, pointed out their distinctive local features, established the directions which future research of dialectal variants should follow as well as the methods to carry out this research most effectively. The scholar emphasized that in order to record songs it is necessary to use carefully compiled questionnaires, he also developed some principles of dialectological research, which can be outlined in the following points:

- 1) systematizing songs according to their characteristic features:
  - a) songs of the same rhythmic structure,
  - b) songs of the same melodic form,
  - c) songs of the same genre;
- 2) identifying common features or variability of a musical phenomenon and recording the absence of a musical phenomenon;
- 3) mapping the data collected.

In our opinion, the significance of V. Hoshovsky's methodological approach is in the possibility of its application to comparative analysis of musical and syntactic (melodic form, structure of the verse, interaction of parts on the intonational level), morphological (analysis of musical phrases, rhythms of melodic contours, meters, leaps and steps in the melody) and phonetic (key systems of the period, tone row, ambitus, melodic figuration) levels. This method provides a solid and broad basis for the study of melogeography, compilation of musical dialectological and musical ethnic atlases.

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## ДОСЛІДЖЕННЯ МУЗИЧНИХ ДІАЛЕКТІВ ВОЛОДИМИРОМ ГОШОВСЬКИМ

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Розглянуто наукову спадщину В. Гошовського, зокрема, його дослідження у галузі музичних діалектів. Музично-діалектологічний метод учений поступово напрацьовував з 1955 року, опираючись на теоретичні засади Філарета Колесси, Бели Бартока та інших дослідників народної музики. Базою для дослідження музичних діалектів послужила народно-пісенна творчість українців Закарпаття.

Важливість діалектологічного методу В. Гошовського полягала в застосуванні його для порівняльного аналізу на музично-синтаксичному (мелодична форма, структура вірша, взаємовідношення частин на інтонаційному рівні), морфологічному (аналіз музичних фраз, ритміки мелодичного контуру, метра, стрибків і ходів у мелодії) та фонетичному (ладові системи періоду, звукоряд, амбітус, мелодичні фігурації) рівнях. Цей метод дав міцну й широку основу для мелогеографії, складання музично-діалектологічних та музично-етнічних атласів.

*Ключові слова:* фольклористика, Закарпаття, народна пісня, музичний діалект, трирівневий аналіз народної пісні, пісенний жанр, пісенний тип.