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THE ISSUE OF MUSIC DIALECTOLOGY IN THE FIRST PUBLICATIONS OF VOLODYMYR HOSHOVSKY

Anotacija

XX a. viduryje Europos etnomuzikologai, plėtodami Belos Bartoko, Filareto Kolesos ir Stanislavo Liudkevčiaus mokslines įžvalgas, ėmėsi kurti regioninio muzikinio folkloro tyrimo metodologijas. Į šią veiklą įsitraukė ir jaunas ukrainiečių etnomuzikologas Volodimiras Hošovskis. Novatoriški šio mokslininko darbai pasižymėjo tarpdisciplininio lingvistinės geografijos ir etnomuzikologijos požiūriu į tiriamąjį objektą. Straipnyje aptariama pirmųjų V. Hošovskio publikacijų svarba muzikinės dialektologijos kontekste ir iš esmės praplečiamos bei patikslinamos žinios apie unikalius mokslininko ankstyvuosius darbus bei jų vertinimus. **PAGRINDINIAI ŽODŽIAI:** etnomuzikologijos mokslo darbai, liaudies muzika, melo geografija, muzikos dialektai, Užkarpatė.

Abstract

In the middle of the twentieth century, when European ethnomusicology started developing on the initiative of Bela Bartok, Filaret Kolessa and Stanislaw Lyudkevich, began to develop a methodology for the study of music dialects, the young Ukrainian scientist Volodymyr Hoshovsky joined the process. He went his own way. His innovative approach was to combine the work of related sciences: lingual geography and ethnomusicology. Ukrainian ethnomusicologist Vira Madyar-Novak examines the first publications of V. Hoshovsky in the context of music dialectology, expands and clarifies information about the early stage of his work.

KEY WORDS: ethnomusicology works, folk music, melogeography, music dialects, Transcarpathia.

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Introduction, problem statement and purpose. The figure of Volodymyr Hoshovsky (1922–1996) has occupied a prominent place not only in Ukrainian but also in European music ethnomusicology. Returning the Ukrainian science of folk music to the foremost world positions, he is in history as a Carpathian scientist, a Slavicologist, a founder of domestic cybernetic ethnomusicology and structuralism, a researcher in the history of music folklore, a pioneer of new music and folklore genres on the territory of the Eastern Carpathians. He began his scientific work as a dialectologist.

Before studying music dialects V. Hoshovsky began one of the first in the former USSR. Folk base of his research was the folk music of Transcarpathia (a diverse area with interweaving of Slavic, Finno-Ugric and Romano-Germanic ethnic groups, which became the geographical boundary between Western and Eastern Europe).

He dealt with these issues for about ten years: in the years 1958–1960 he developed a methodology; in 1961–1966 he worked out the main array of folk songs; in 1967–1968 he summed up. Our interest was not sufficiently covered by the initial period of dialectological research by V. Hoshovsky and his very first ethno-journalistic publications. Their thorough analysis defined the purpose of this article.

An overview of recent publications and research on the topic. Despite the fact that in the last two decades many new scientific materials about V. Hoshovsky appeared, the issue of music dialectology in the context of wider problems was reflected only by several authors: Lina Dobryanska (2013), Volodymyr Pasichnyk (2007; 2013) and Vira Madyar-Novak (2006). The most complete results of the music dialectological researches of the scientist were outlined by V. Pasichnyk's article "The Issue of Music Dialects in the Scientific Heritage of Volodymyr Hoshovsky" (in Ukrainian, 2013). It prompted him to deepen and significantly complement the idea of the first steps of the scientist in the field of music dialectology.

Problem statement. V. Hoshovsky engaged in the study of music dialects in the period when European ethnomusicology had just begun to develop the dialectical ideas of B. Bartok and F. Kolessa. This was the

second topic of the early period of the scientific work of a young scientist who followed the study of *kolomyiky*.

Professor Ivan Pankevych, a well-known ethnographer, linguist and former gymnasium teacher of V. Hoshovsky, awoke the interest in it. It was from this that in 1956 a young ethnomusicologist “first heard about the music dialects mentioned in his writings by Filaret Kolessa” (Гошовський 2017г, 112) and on the prospect of their study on the material of folk music of Transcarpathia. In view of music dialects, this area has not been explored yet.

However, Y. Dzendzelivskiy, the founder of the Uzhghorod linguistic-dialectical school, urged V. Hoshovsky to study directly, who invited an ethnomusicologist to take part in the 1stUzhghorod Interuniversity Conference, devoted to the study of Carpathian dialects. In 1958 dialectology in Transcarpathia became a leading theme, and in the USSR the Uzhghorod University turned into an important scientific centre on this issue. V. Hoshovsky as musician participated in a kind of competition with philologists. A parallel study of language and music dialects allowed him to take into account the experience of linguists.

The first four works of Volodymyr Hoshovsky became the starting point in the field of music dialectology. In them the young scientist has clearly answered the key questions: 1) what he plans to study; 2) what is the specificity of the musical folklore of Transcarpathia and the reason for the appearance of dialects; 3) what will be the methodology of musical-dialectological research.

The first of them is “On the Issue of Music Dialects of Transcarpathia” (1958), which was proclaimed at the 1stUzhghorod Interuniversity Conference and published in the collection “Papers and Messages of Uzhghorod State University: Philology Series”. It became a scholar’s application for the study of this topic.

At first glance it was noticeable that V. Hoshovsky came to a new field for him with the experience of the doctor of philosophy, having the skills and the ability to write scientific articles. His material looked convincingly, including all the structural elements of the scientific article: substantiation of the topic, review of available literature, source base, presentation of the problem, ways of its solution and conclusions. Added to this were: scientific stylistics, logical thinking, convincing argumentation, reliance on field material, the presence of a significant amount of folk notes (with passport data) from their own expeditions and a chart.

The content strictly corresponded to the topic. In the justification of the research V. Hoshovsky emphasized that he develops the idea of E. Kolessa “about the need to study Ukrainian music dialects” (Гошовський 2017б, 5), and to move from the wheel “general observations” (Гошовський 2017б, 5) to the implementation of the first scientific conclusions to him helped: a) to develop a research strategy, and b) to carry out an important preparatory work, since for the commencement of research a large amount of folk-eyed material from all over Transcarpathia was needed. The scientist supplemented the existing folklore fund with assemblies of their own expeditions, evenly covering all districts (2–4 villages in each) and bringing the total volume to 1000 singles¹. All songs were systematized according to the territorial and thematic signs, analysed their musical peculiarities for the purpose of finding the regularities.

On the existing array of folk material V. Hoshovsky still could not find all music dialects, but to find out the general tendencies, to identify groups of dialects, leading subgroups and to distinguish the brightest dialects were possible, which was the originality of the start of musical-dialectological research.

The main criterion for determining groups of dialects is the scientist chooses the differences of the geographical landscape and the contrast of musical stylistics. In the northern part of the region, where the Carpathians stretch out, it distinguishes the North-mountain group of dialects (A), and in the southern foothill territory – the southern mountain group of dialects (B). At the music level, they are distinguished by the contrast between archaic musical thinking (A) and the newest (B), which leads to a number of differences:

<i>Music Parameters of Dialects</i>	<i>Mountainous Groups of Dialects</i>	<i>Foothills Groups of Dialects</i>
<i>The range:</i>	small	wide
<i>The melody:</i>	little developed	developed
<i>Modal features:</i>	diatonic	elements of chromaticity
<i>The structure of the verse:</i>	the same type	Diversified
<i>Other features:</i>	syncopes	assimilation processes*

* The assertion that in the mountainous regions folk songs sound faster, and in the valleys – slower, it was a previous one, as subsequently V. Hoshovsky refused it.

¹ Clarification concerning what is included in the Transcarpathian existing fund, V. Hoshovsky will give in the article “Some features...”

V. Hoshovsky finds an interesting pattern: in the mountain groups of dialects, when the dominance of a certain syllabic structure of the poem is observed, the richness of regular gradations (within the diatonics) is observed, and in the foothills, with structural diversity, there is less regular originality.

In revealing the sub-groups of music dialects, they take into account, first of all, the structural-syllabic contrasts of the song poem. According to the *kolomyika* music thinking and structures $(6 + 6)^2$, the mountainous range is divided into 2 dialects of the subgroup: the western mountain (A/w) $((6 + 6)^2 - \text{lemko}$ singers) and the eastern mountains (A/e) (kolomyikes). Some dialectal areas of the scientist associated with river beds, discovering within the western-mountain subgroup Uzhanska subgroup of dialects². The criterion for identifying individual dialects within the subgroups for Hoshovsky served as regular and rhythmic features, as well as the presence of influences of neighbouring cultures. Hutsulian and Romanian influences were specifics of the Maramorosh dialect in the East-mountainous subgroup (A/w-m) and the Slovak ones were Antonian dialect in the Western-mountainous subgroup (A/e-an).

With a relatively uniform coverage of the territories, the crowded material of the scientist was excellent. There were more samples from the western part of Transcarpathia (in collections of F. Kolessa³ from 1 settlement for 20–40 songs), while in other areas less (in the collection Zador-Kostyo-Miloslavsky⁴ – 1–5 songs).

This formed the basis for varying degrees of detail. In the Uzhanska Valley, it was possible to allocate up to 5 dialects: Upper Uzhansky – A/w-U₁, Middle Uzhansky – A/w-U₂, Lower Uzhansky – A/w-U₃, Turian dialect – A/w-UT, Antonovsky dialect – A/w-An, while in the east-mountainous subgroup – only Maramorian dialect (A/e-m).

In his first conclusions, the scientist rested mostly on non-religious folklore (largely on *kolomyika*)⁵. He supported F. Kolessa's thesis that the language and musical dialects coincide. All dialectological zones and their geographical differentiation noted on the charts.

² Incongruous terminology is a "subgroup of subgroups".

³ "Folk Songs from the Southern Subcarpathians" (Uzhghorod, 1923) and "Folk songs of Subcarpathian Rus" (Uzhghorod, 1938).

⁴ "Folk Songs of Subcarpathian Rusyns" (Ungvar, 1944).

⁵ But it is not limited to *kolomyika*, as V. Pasichnyk has noted (Пасічник 2013).

Thus, the first publication “On the Issue of Music Dialects of Transcarpathia” marked the beginning of the work of V. Hoshovsky in the field of musical dialectology, reflected the most general and preliminary conclusions, and sketched out the range of tasks for a near perspective: on the one hand, to continue the accumulation of new folk material for expansion folklore base⁶, which will allow us to go through the path of refinement and move from systematizing groups and subgroups of dialects to the classification of music dialects. On the other hand – among the urgent tasks was the development of criteria for the discovery of musical-dialectical differences for a large array of folk songs. In the note, he said: “To establish the criteria for differences is the matter of the future. The complexity of this problem lies in the fact that we are dealing here not only with the laws of the musical language, but also with the issues of creative process and music thinking” (Гошовський 2017б, 9).

In general, the article came out bold, confident, with a vivid vector for the future. Himself V. Hoshovsky referred to her poetically and in a letter to I. Hrynevetsky said: “These printed four pages are of great significance to me. I feel now like Galileo when I said, *Eppur si muove*”⁷ (Пасічник 2007, 125–126). The case was started!

In further work on musical dialects V. Hoshovsky considered the influence of the history of Transcarpathia on the specifics of folk songs, which reflected the following publication “Some Features of the Historical Development of the Ukrainian Folk Song in Transcarpathia” (1959), published in 1960 in the republican journal “Folk art and ethnography”.

Compared to the previous article, it is more detailed, but equally bright, rich and accompanied by numerous music examples, highlights the original presentation of the material. Starting from the statement of an indisputable fact concerning the multicoloredness of the musical folklore of the region, the author immediately asks the question: “what caused this diversity and influenced the formation of a peculiar colouring of Transcarpathian folk songs?” (Гошовський 2017а, 11). And the whole article

⁶ To accelerate the pace and improve the quality of collecting folk songs, the author urged scholars to go to the recordings. Unfortunately, it did not find a wide echo (with the exception of P. Lintur).

⁷ “*Eppur si muove*” (Italian) – she is still spinning.

turns into a detailed answer, the structure of which covers three large, interweaving thematic blocks:

1) information about the history of Transcarpathia; 2) reflection of the historical past in the theme of folk songs of the region; 3) analysis of the development of folk songs in the region. According to her publication, V. Hoshovsky's publications highlight some (most important in his opinion) features.

In the outline of the history of Transcarpathia, V. Hoshovsky in a concise form cites a number of interesting historical facts: belonging part of the Transcarpathian lands to the Kyiv Rus, the formation of the Hungarian kingdom, the marriages of Hungarian kings Andriy I, Kolomana and Heise II with the daughters of ancient princes Yaroslav the Wise, Volodymyr Monomakh and Mstislav; settlement of Prince Fedir Koryatovych Podilsky, etc.

As to historical songs – it is noted that they are few in Transcarpathia. The reflection of the historical past finds the researcher in folk songs about serfdom, rebels, opryshky (the most widespread ballad about Dovbush), emigrants and Soviet life.

Analysing the most important aspect of the article – the historical development of the Ukrainian folk song in Transcarpathia, emphasizes its East Slavic origins, and in this is the opinion of F. Kolessa, expressed in the work “Ancient melodies of Ukrainian ritual songs (weddings and Christmas carols) in Transcarpathia”.

Then he stops at the millennial domination of the Hungarian authorities in the region and emphasizes that this period did not destroy the national fundamentals of folklore, however, he tore off Transcarpathia from the main Ukrainian territories, brought the influences of Hungarian culture and strengthened assimilation processes of various levels. They appeared in the tendency toward the rhythm of the rhythm and the appeal to the melodic form of the novo-Hungarian songs (AABA, AA³⁽⁵⁾BA, ABBA). The main carriers of Hungarian culture are determined by demobilized soldiers (recruits) and Gypsy musicians.

At the same time, the influence of Transcarpathia in the multinational of Austria-Hungary and its geographical location at the crossroads of diverse cultures were influenced by other peoples: the immediate neighbours – Slovaks, Romanians, Poles and indirectly – Czechs, Serbs and

Croats, with whom Transcarpathians crossed in different periods of history. In the late nineteenth and early twentieth century, ties with eastern and western Ukrainian folklore intensified. The multi-national influence was overlapped. The process of assimilation involves three levels: a) borrowing unchanged; b) with partial (“local”) modifications; c) with substantial changes and processing⁸.

All this created the differences between the newest folk music of Transcarpathia and other areas of Ukraine.

Due to different geographic relief, assimilation processes were more active in the foothills of the Transcarpathian region. In the mountains, they were minimized. Instead, hard-to-reach areas were not observed at all, without modifying the archaism. All these factors determined the internal heterogeneity of folk music and contributed to “the formation of a large number of local dialects, not only in colloquial, but also in the musical language” (Гошовський 2017а, 17). Referring to the article “On the Question of Music dialects of Transcarpathia” V. Hoshovsky briefly outlines the groups and subgroups of dialects, in some provisions makes adjustments (for example, the division into two mountain dialect subgroups (western mountain and mountains, with the subsequent differentiation of the latter) replaces three equivalent subgroups, rethinking southern mountain / or Maramorosh / into independent.

Musical dialectology itself considers the perspective branch of ethnomusicology: “further study of musical dialects of Transcarpathia will give a rich, extremely valuable material to science” (Гошовський 2017а, 18).

Thus, after analysing the influence of historical factors, V. Hoshovsky revealed the specifics of Transcarpathian folk music and gave an explanation of the reasons for the appearance, in comparison with other regions of Ukraine, of the number of musical dialects in the Transcarpathian region. The problem has been solved multi-faceted.

The next publication “Czech and Slovak Songs in Ukrainian Folklore of the Transcarpathian Region of the UkrSSR” (1960) became an addition to the previous one, where the Czech period in the history of the Transcarpathian folklore movement was deliberately stopped. In Soviet realms V. Hoshovsky deliberately avoided reminders of his ties with “bourgeois”

⁸ In this regard, V. oshovsky resorted to the study of B. Bartok’s “Music of Hungary and Neighbouring Peoples” (1936), although he avoided the reference.

Czechoslovakia. Yet the question of the influence of Czech and Slovak folklore on folk songs of Transcarpathia in terms of music dialectology was of great interest to him. This was one of the important factors in the formation of dialectal differences in the western part of the region. Therefore, the scientist published an article in the Czech language in the leading Prague ethnographic magazine “*Česky Lid*”, and especially not advertised it. For an analysis of this aspect, Hoshovsky had all the prerequisites: 1) he was fluent in Czech and Slovak; 2) during his studies at the Charles University in Prague, he thoroughly studied the music and ethnographic collections of the Czech Republic and Slovakia; 3) remembering how much the Czechs did for the rise of the cultural life of Transcarpathia in 1919–1939.

“Czech and Slovakian songs in the Ukrainian folklore of the Transcarpathian region of the USSR” were the first foreign article by V. Hoshovsky; due to the large volume of material (12 pages of A4) was published in two journal numbers (No. 5 1961 and No. 2, 1962). In it, the scientist presented the most complete list of works of Ukrainian and Czech researchers (including I. Franko, V. Gnatyuk, I. Pankevych, Y. Yavorskiy, O. Zhilinsky) devoted to the analysis of Czech-Ukrainian ties at the linguistic level, that at the music level this question was considered only in general and in passing (Y. Gusek, K. Kvitka and F. Kolessa).

According to a preliminary scheme, the ethnomusicologist: 1) pointed to the historical facts of the interrelationships between the Czechs, Slovaks and Ukrainians; 2) analysed Transcarpathian folklore comments on the influence of western neighbours; 3) found three levels of assimilation. The publication included up to 30 note examples, a significant number of comparisons of Transcarpathian songs with Czech and Slovak sources. According to the chronological principle, it was divided into 3 large sections: 1 section – the 18th C., 2nd – the 19th C., 3rd – 20th C.

Two scientific works of the scientist “Some Peculiarities of the Historical Development of the Ukrainian Folk Song in Transcarpathia” and “Czech and Slovak songs in the Ukrainian folklore of the Transcarpathian region of the Ukrainian USSR” were mutually interconnected and complementary. The last of them concerned not only musical dialectology. She initiated the publication of V. Hoshovsky in the field of comparative Slavic studies.

The fact that the music features of scientists were determined only by hearing, prompted the urgent development of the criteria of musical-dialectological analysis. The result of this work was reflected in the work “Musical Archaisms and their Dialectal Features in Transcarpathia” (1959–1960), proclaimed at the II Uzhghorod Interuniversity Conference and secretly published in America (Minnesota, 1965). Hoshovsky’s musical-dialectal system was one of the first in the USSR. It allowed entering into the new level of research and intensifying the study of music dialects.

Progressive movement in this branch of Hoshovsky encouraged the successes of Uzhghorod linguistic-dialectological school and acquaintance with new musical-dialectological studies of Europe. At that time, a German-language article by Y. Yaganyats (on the study of Hungarian dialects in Romania) and a study by a Polish scientist J. Stęszewsky (on the level and prospects of folk music in north-eastern Poland) were published, which showed a shift from the idea of the possibility of studying music dialects – to practical work on specific song material.

In the years 1959–1960 the volume II of the linguistic atlas of Ukrainian folk tales of the Transcarpathian region of the Ukrainian USSR by I. Dzendzelovsky was published and V. Hoshovsky was invited to participate in the regular conference on studying Carpathian dialects.

Taking into account the latest European experience and generalizing his own vision, the researcher developed a multilevel algorithm for musical-dialectological analysis (with further systematization, comparisons and mapping). To this question, he approached as a linguist, convincing that the music language also had the laws of syntax, morphology and phonetics. V. oshovsky proved that the syntax appears in the music form (compilation and melodic), morphology – at the level of the rhythmic and melodic lines of individual phrases, and the phonetics includes “tail-intonation side of the period, tempo and melodic patterns (auxiliary and painted notes, melisms, chromatisms, etc.)” (Гошовський 2017в, 53). This three-level analysis of the ethnomusicologist has resulted in the status of the basic one.

The systematization of folk material was carried out according to typical features. Grouped: a) songs of one rhythmic structure (eg 5+5, 6+6, 4+4+6, etc.); b) songs with the same melodic form (e.g., AABA, ABBA ... etc); c) songs of one genre (e.g. ritual (weddings, birthday par-

ties, carols), lullabies, historical, etc.)” (Гошовський 2017в, 53). The following comparison showed common and distinctive features (or variations), the presence or absence of certain music phenomena. The obtained data were mapped and summarized.

To demonstrate the capacity of the newly created system, V. Hoshovsky chose the caricature of Transcarpathia. Having given the most necessary introductory information about the genre, volume and sources of the material under study (49 melodies from 47 settlements⁹, of which their records were predominant), the main focus was on the results of research, clearly distinguishing musical-syntactic, musical-morphological and musical-phonetic features.

I. According to the principles of shaping (musical syntax) in Transcarpathia 3 types of carols were found: type “A” – single-line carols with the structure of the verse (5+5+R4); type “B” – two-line carols with a structure of the verse (5+5+R3)²; type “C” – two-line carols with an extension (5+5+R3) (5+5+5+R3)¹⁰. Single-line carols are common in Hutsulshchyna, two-rowed ones are found on the greater territory of the region (except for Hutsulshchyna). There is no clear geographical boundary between the “B” and “C” types. I note that the type “C” was first recorded by V. Hoshovsky.

II. At the level of morphology, the most common among the carols of the types “B” and “C” is the initial movement of the melody by the sounds of major tri-sound and rhythmic drawing ♪♪♪♪ ♩ , which is 81 % of all carols. The 2nd and 4th melodic phrases reveal a significant number of dialectal variants. An interesting dialect phenomenon is syncope in cadence (instead of $\text{♪♪♪♪ ♩} - \text{♪♪♪ ♩ ♩}$), which occurs only in the north-western part of Transcarpathia.

III. At the musical-phonetic level it was found that in the Transcarpathian carols the Miksolydian system prevails. In the Hutsulshchyna and in the village Pylypets meets the mixed Miksolydian-Dorian system. Among other phonetic dialectal features, attention was paid to the appearance of the lower introductory tone in the cadence whose boundary of

⁹ In the study V. Pasichnyk noted 42 settlements (Пасічник 2013, 105), which contradicts the list of villages filed at the end of the article by Hoshovsky (Гошовський 2017в, 57).

¹⁰ In later works, the type “C” will be considered as a kind of “B” carols.

distribution coincides with the isomel of syncope and is a phenomenon of later origin. The territory of distribution of all revealed musical phenomena was recorded on the chart, attached to the article.

In general, the publication turned out to be compact and highly informative. She marked the methodological “breakthrough” in dialectical research. The system of studying music dialects, which was addressed by a young scientist, lay on the verge of ethnomusicology with linguistics, comparative musicology and melogeography. And the most importantly, V. Hoshovsky clearly saw his close prospects: to explore the developed methodology of other genres already on a larger array of folk-made material and to generalize. Inspired by success, he looked to the future and believed that „further systematic study of music dialects would contribute to the emergence of new analytical methods, the creation of the necessary preconditions for the compilation of the musical-dialectical atlas and will enable the reconstruction of the original intonational-melodic and rhythmic peculiarities of Ukrainian folk music” (Гошовський 2017в, 56)¹¹.

Conclusions. Thus, the beginning of the scientific work of V. Hoshovsky in the field of music dialectology proved to be rapid and productive. During a short period of 1958–1960, a young researcher solved a series of bulk tasks: a) in geometric progression, he increased the amount of collected folk material from all corners of the region; b) found out the specifics of this kind of research; c) developed a plan and strategy of action.

The first publications of the ethnomusicologist reflected the gradual study of the chosen problem: from finding out the reasons for the formation of dialectal differences in the Transcarpathian region – through the identification of the role of the geographical landscape, historical conditions of the region’s development and the influence of the cultures of neighbouring peoples – to the development of the methodology of musical-dialectal analysis.

In the process of studying the initial stage of the ethno-scientific research of Volodymyr Hoshovsky a number of significant details were specified:

¹¹ The scientist’s dreams come true. These questions, however, are currently being addressed by one of the leading ethnomusicologists in Ukraine – Dr. Iryna Klymenko (Kyiv) firstly.

- 1) the interest of the scientist in musical dialectology appeared in 1956, and not in 1955 (8), confirming the documentary facts (5);
 - 2) professor Ivan Pankevych played a key role in awakening interest in musical dialectology in his life;
 - 3) the stimulating factor served as an attractive opportunity for parallel study of dialects with scholars of the linguistic-dialectological school of Y. Dzendzelivsky at Uzhghorod University;
 - 4) the appearance of V. Hoshovsky in this issue reflected the first four publications (and not two, as noted earlier, a review on the collection of M. Krechko directly to the development of music dialects does not belong) (Пасічник 2013, 103–113); they carried out a transition from selective dialectal characteristics to complex analysis; from general review – to genre differentiation and concretization;
 - 5) Hoshovsky drew innovations on the boundary of related sciences;
- Given the prospect – the work of a young researcher turned out to be extremely important and aimed at achieving the ultimate scientific results.

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Vira Madjar-Novak (*Vira Мадяр-Новак*)

MUZIKINĖS DIALEKTOLOGIJOS PROBLEMATIKA ANKSTYVOSIOSE VOLODIMIRO HOŠOVSKIO MOKSLINĖSE PUBLIKACIJOSE

Santrauka

Ukrainiečių etnomuzikologė Vera Madjar-Novak savo straipsnyje atskleidžia pirmųjų Volodimiro Hošovskio publikacijų svarbą kuriant muzikinių dialektologinių tyrimų metodiką. Pirminiai tyrimų šaltiniai – archyviniai dokumentai, memuarai, raštai ir rankraščiai. Autorės tekstams būdingas integruotas požiūris į temos aprėptį, o jų struktūra atspindi chronologinę V. Hošovskio mokslinių veikalų seką.

Atliekant tyrimą buvo padarytos tokios išvados:

1. XX a. vidurio laikotarpiu ukrainiečių etnomuzikologas Volodimiras Hošovskis vienas pirmųjų buvusioje TSRS pradėjo tirti Užkarpatės regiono (geografinės Vakarų ir Rytų Europos sankirtos) liaudies dainų muzikinių tarmių įvairovę. Novatoriškas jo požiūris čia atsiskleidė tarpdisciplininio aspektu, derinant lingvistinės geografijos ir etnomuzikologijos mokslų žinias.

2. 1958–1960 m. jaunas mokslininkas išsprendė visą šios mokslo srities uždavinių kompleksą: a) padidino visame regione surinktą tautosakos medžiagą iki kelių tūkstančių vienetų; b) atskleidė tokio pobūdžio tyrimų svarbą, parengė jų atlikimo metodiką; c) sudarė išsistą šio darbo veiksmų planą ir strategiją. Pirmieji V. Hošovskio etnomuzikologiniai darbai atskleidė įvairių nuomonių raidą, pamažu nagrinėjant įvairius problemos aspektus: aiškinamos metodologinių mokslinio darbo principų formavimo priežastys, nustatomas geografinio kraštovaizdžio vaidmuo, pabrėžiama istorinių regiono plėtros sąlygų svarba, kaimyninių tautų kultūrų įtaka muzikinės dialektologijos analizės metodikos kūrimui.

3. Šiais laikais muzikinės dialektologijos pradininku neabejotinai yra laikomas V. Hošovskis. Tačiau jo darbų pradinio etapo ypatybės iki pat šiol nebuvo išsamiai atskleistos. Tai atliekama šiame straipsnyje, kai kuriuos istorinius faktus mokslo apyvartai pristatant pirmą kartą.