

ARCHETYPICAL SIGNS OF THE KOLOMYIKA IN THE UKRAINIAN MUSIC OF THE 21ST CENTURY

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SUMMARY. The article is devoted to studying the implementation/manifestation/ reflection of archetypal features of kolomyika, as a traditional genre of Ukrainian folk art, in the music of Ukrainian composers. The kolomyika has been determined to be a typified intoneme, a semantic-meaning unit, with a set of specific speech features, which sprouts/appears in the music of Ukrainian composers, connecting with concert genres. It has been revealed that the kolomyika intonation complex often serves as the basis of an instrumental piece, which has been confirmed by a large number of Ukrainian composers' opuses, since the second half of the 19th century to the present day. Examples of the kolomyika genre usage have been proven to be sporadic in choral music. That is why Kolomyika for mixed choir, percussion instruments, and piano by the Ukrainian composer Volodymyr Zubytsky is an interesting example of the embodiment of the genre within the framework of choral music. It is proved that the genre of kolomyika is interpreted by Zubytsky as a universal intonation-semantic model, raised to the level of philosophical generalization, which allows the composer to address the exciting socio-political issues of the present employing an artificial genre.

Keywords: kolomyika, genre archetype, intonation model, composer's mentality, creativity of Volodymyr Zubytsky, choral concert, modern Ukrainian music

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The Ukrainian musical culture is extremely rich and diverse, one of the important elements of which is kolomyika – a traditional genre with an age-old history and deep roots in Ukrainian culture. In modern compositional practice, this genre has not lost its relevance and continues to be used by authors who reproduce it in new speech-functional musical realities while preserving the traditional melodic and rhythmic organization

One example of a 21st-century composer's appeal to the kolomyika genre is the choral work of the famous Ukrainian composer Volodymyr Zubytsky. Studying his work helps to understand the relationship between traditional and modern elements in Ukrainian musical culture and deepens the study of Ukrainian musical heritage in its modern representation

The **purpose** of the work is to identify the archetypical signs of kolomyika on example of choral concert Kolomyika by Volodymyr Zubytsky.

Review of literature on the topic

The interest of musicologists in kolomyika as a Ukrainian traditional genre that represents a significant layer of culture remains stable and high. The works of Iryna Zinkiv (2009), Anatoly Ivanytskyi (1997), Filaret Kolessa (1970), and others are devoted to studying kolomyika genre aspects. In the studies of Olexandr Kozarenko & Sergiy Kudrynetskyi (2021) issues related, among other things, to the specifics of the kolomyika genre implementation in the works of Ukrainian composers are considered.

Materials and methods

The following methods are used in the work:

- historian and art critic (to analyze the historical context of musical works creation);
- genre-stylistic (to analyze the stylistic characteristics of kolomyika and Zubytsky's musical work);
- analytical (for analysis, systematization and generalization of scientific literature and theoretical research results).

The score and recording of Volodymyr Zubytsky's Kolomyika, as well as the works of other Ukrainian composers of the 19th – 20th centuries related to the kolomyika genre, were used as the research material.

Results and Discussions

Kolomyika is the oldest archetype of Ukrainian folk culture, a traditional genre of Ukrainian folk music, a kind of 'lord-sign'⁴ of Ukrainian national music.

⁴ Kozarenko, O. & Kudrynetskyi, S. Kolomyika v prostori ukrainskoi kultury. Vik, 2021, p. 8.

The study of kolomyika in Ukrainian music has been going on for over two hundred years, as a result of which three generalized approaches to this genre have been formed – traditional-positivist or ethnological (kolomyika as a genre), conceptual-paradigmatic (kolomyika as one of the oldest rhythm formulas) and phenomenological (kolomyika type of folklore mentality)⁵.

The prominent Ukrainian ethnomusicologist Filaret Kolessa attributes the flowering of kolomyika to the 16th and 17th centuries. and defines: “Kolomyika is originally a dance song, which is still sung while dancing and has become a favorite form of lyrical song in the western Ukrainian territory, especially in Pokutty, where it gradually supplanted other song forms. It has a dance character and a free combination of stanzas of common or related content, sometimes based only on a closer or further association of thoughts and poetic images”⁶.

Modern researchers are expanding the meaning of kolomyika, giving it the status of an important semantic structure. Thus, Kozarenko & Kudrynetskyi (2021) note that, for Ukrainian national music, kolomyika has become one of the typified ‘intones of the age’, definitive semantic and meaningful unit that determined the emergence and formation of the national musical language-style <...>, where the concentration of artistic and emotional expressiveness, brought to the «symbolic-hieroglyphic» laconism of characteristic rhythmic-intonational, modal and textural formulas, has reached such a level that over the centuries it has been one of the constant determining factors in the formation of a national type of musical expression⁷.

The exact time of the emergence of the genre is currently unknown. The name indicates the city of Kolomyia, Ivano-Frankivsk region, which is the center of the cultural center of the Hutsul region. However, Kateryna Olenych (2013) notes: “Transcarpathian Verkhovyna is a region characterized by the dominance of the kolomyika structure and the brightest embodiment of kolomyika mentality at all levels. Kolomyika here permeates all existing genres interweaving ritual music”⁸.

Kolomyikas are divided into dances and songs, male and female. The dances have a basic two-part structure consisting of two lines with fourteen syllables (4+4+4+2), a caesura after the eighth syllable, and a female rhyme characterized by a stress on the penultimate syllable. The rhythmic formula of the kolomyika is AAB. Kolomyika-song is a lyrical song of the kolomyika form, which differs from a dance in its developed melody, presence of

⁵ Kozarenko, O. & Kudrynetskyi, S. *op. cit.*, p. 8.

⁶ Kolessa, F. *Muzykoznavchi pratsi*. Naukova dumka, 1970, p. 362.

⁷ Kozarenko, O. & Kudrynetskyi, S. *Kolomyika v prostori ukrainskoi kultury*. Vik, 2021, p. 8.

⁸ Olenych, K. *Kolomyikovi formy u vokalnykh zhanrakh Zakarpatskoi Verkhovyny*. *Visnyk of the Lviv University. Series Art Studies*. Vyp. 13, 2013, pp. 169–170.

rhythmic figurations, moderate tempo, etc. male and female kolomyikas differ in their performance modes – *parlando-rubato* for men and *cantabile* for women. A characteristic feature of the kolomyika is duple, which is realized in the two-level structure (poetic parallelism).

Kozarenko & Kudrynetskyi (2021) indicate that kolomyika firstly appeared in the musical works of Eastern Galicia's composers as a result of traditional home music making in the 19th century and is connected with the aesthetic phenomenon of musical *biedermeier* and secession. Thus, in the middle of the 19th century, the composer Mykhailo Verbytskyi was the first to try to combine the kolomyika theme with sonata and suite dramaturgy, resulting in the suite 'Kolomyika and Mazur' for flute and string quartet. Ostap Nyzhankivskyi recreated the principle of a kolomyika structure in the piano piece 'Vitrogony' (1885) and thereby started the tradition of this genre development, where the extreme parts are represented by a slow introduction, the middle part is two kolomyikas and *kazachok*, and the final part is of an epic nature, based on two topics. This tradition was continued by Isidor Vorobkevich ('Thought and Kolomyika', 'Sounds of Bukovyna'), Yaroslav Lopatynskyi ('Arkan'), Victor Matyuk ('Kolomyika'), Maxim Kopko (thoughts and kolomyika 'Nudviryanka' and 'Boyanistka'), Anatol Vahnyanin ('Thought and kolomyika'), Josyp Vytvytskyi ('Kolomyika'), Porphyry Bazhanskyi ('Kolomyika'), Stanislav Lyudkevich ('Symphonic Dances'), Mykola Lysenko (Kolomyika for mixed choir).

Composers of the 20th century involved the kolomyika model in a wide range of genres of piano compositions. Among them we can find Antin Kuzheli's and Vorobkevich's cycles. In 'Symphonic Dance' (1910) by Lyudkevich, in the middle section of the second part of the composition (g-moll) a symphonized version of the kolomyika interpretation is shown, in which the second theme of the middle part section (g-moll) is represented by the kolomyika with major-minor nuances of the III degree ('neutral' in the Hutsul folk-mode).

In the creative work of Vasyl Barvinskyi, we can also observe the transformation of the kolomyika genre. The archetype of the kolomyika is realized through the performance of a folk dance, festive and carnival elements, which can be traced in the piano prelude g-moll (1908), the second part of the piano 'Thoughts and Humoresques' from the cycle 'Six Miniatures' the finales of the Piano Trio and Sextet.

The Ukrainian composer Mykola Kolessa also had works where the kolomyika genre was employed, a vivid example of which is the composition Ukrainian suite, in which the kolomyika plays the role of the finale, as well as the piano cycle 'Three kolomyikas'.

The dynamic use of the kolomyika intonation complex became especially vivid in the works of Boris Lyatoshynskyi, who ‘tame the lapidary narrow-volume tetrachord chant of the kolomyika with the logic of his musical language’⁹ in the opera *Zakhar Berkut*. An equally impressive example of the “accented self-growth of the “memory” of the genre”¹⁰ can be seen in the kolomyika from the *Ukrainian Quintet* (third part). Here, the composer reaches the heights of tragic expression by using the technique of a contextual break. In this technique, the everyday dance model of the kolomyika, placed within the seemingly inappropriate context of a dramatic statement, acquires an unusual epic depth¹¹.

In the second half of the 20th century, attention to the kolomyika became even more pronounced against the backdrop of the musical avant-garde, the ‘new folk wave’, and postmodernism.

By appealing to the original semantic segment of the kolomyika concept, Ukrainian postmodernist composers, in the process of national musical semiosis, presented a qualitatively new type of reception of the ethno-folkloric source. This approach aimed at the disintegration of its main component features and contamination with local authorial musical systems of speech¹².

In this respect, the work of the outstanding composer Myroslav Skoryk is indicative. He used the kolomyika genre in the second and fourth parts of the ‘*Carpathian Concert*’ (1972) for a large symphony orchestra. In these parts, the composer selects the intonational motif of a short kolomyika chant, which evolves throughout the work. Skoryk skillfully combines modern writing techniques with jazz harmonies, polyphonic development, and characteristic danceability which is based on the kolomyika archetype of instrumental recordings. Skoryk also used the kolomyika genre in the first part of the suite for orchestra, ‘*Hutsul Triptych*’ (1965), where the kolomyika theme appears four times, each time changing and acquiring new qualities. “Consistently using the ethno-characteristic symbolism of various folklore lexemes in his musical language, Skoryk originally modifies their idiomatic meanings through polymodality, “emancipation of rhythm”, specific “textural clichés”, ethno-characteristic timbral signs, intervallic movements, etc.”¹³.

Composer Levko Kolodub also turned to kolomyika in his work. This genre became the basis of the finale of his suite *Hutsul Pictures*. At the same time, kolomyika features can also be traced in other parts of the cycle through

⁹ Kozarenko, O. & Kudrynetskyi, S. *Kolomyika v prostori ukrainskoi kultury*. Vik, 2021, p. 97

¹⁰ Kozarenko & Kudrynetskyi, *op. cit.*, p. 97

¹¹ Kozarenko & Kudrynetskyi, *op. cit.*, p. 97

¹² Kozarenko & Kudrynetskyi, *op. cit.*, p. 103

¹³ Kozarenko & Kudrynetskyi, *op. cit.*, p. 104

the sound of characteristic folk instruments: trembits, pipes, and cymbals, as well as the composer's masterful use of folk music modes, particularly the Hutsul mode, etc.

The combination of the kolomyika intonation complex with modern musical language is observed in the second part of the triptych *On the Verhovina* for violin and piano, the string quartet, and *Symphony of Pastorals* by Yevhen Stankovych. A new interaction between the composer and 'folklore archetypes' is represented here, leading to a higher level of actualization of the semantic qualities of deep, meaningful folklore layers.

As we can see, instrumental music is the main genre area of artifice for the kolomyika archetype. Kolomyika in the choral music of Ukraine more often exists in a removed form, in the role of separate intonation complexes, embedded in the structure of the whole. The choral piece *Kolomyika* by Volodymyr Zubyt'sky is almost an exception in this respect.

Zubyt'sky is one of the modern Ukrainian composers, known all over the world. The composer's genre priorities are works for accordion performance (sonatas, suites, concerts, plays, etc.). However, the composer explores a wide variety of other genres in his works – operas, ballets, cantata-oratorio genres, and symphonies – demonstrating his universality. A special place in Zubyt'sky's creativity is occupied by choral music, including choral miniatures and choral concerts. The choral music of Zubyt'sky has firmly entered the repertoire of numerous choral groups in Ukraine and is frequently performed at contemporary music festivals abroad.

One of the dominant areas in the composer's work is the concert genre, represented by choral concerts for mixed choirs: 'My Mountains' to the texts of Western Ukrainian folk songs (1986), 'The Fair' to the texts of Eastern Ukrainian folk songs (1987), and 'Concerto Strumentale' to the texts of Ukrainian folk songs and the poetry of Vasyl Dovzhyk (1993). The composer also defines the works 'Kolomyika' for choir, piano, and percussion instruments (2022) and 'Rejoice, as God is with us' (2023) as choral concerts, although he does not indicate this in the score.

The choral concert *Kolomyika* for mixed choir, percussion instruments, and piano was created by Zubyt'sky in 2022 and is dedicated to the memory of Myroslav Skoryk. The premiere of the work took place on March 10, 2023, at the Dnipro Academy of Music (Ukraine), with the participation of the academy choir and instrumentalists, under the direction of the conductor Yulia Chehlata.

Folk words (kolomyikas) and fragments of Ivan Franko's poems are taken as the primary basis of the work. Various thematic lines are followed in the work, including love-lyrical themes, the glorification of Ukraine, the image of the unconquered Ukrainian people, and heroic Cossacks.

The language of kolomyikas used by Zubytsky is an example of folk poetic verbal creativity, which reflects the experience of the collective activity of Ukrainians living in the western regions of the country. It is interesting to study both the actual structural-linguistic elements and stylistic devices since this language is rich in tropes: epithets, hyperboles, symbols, parallelisms, etc.

In the compositional structure of kolomyika, Zubytsky masterfully combines the dance genre basis of kolomyika: the transformation of folk song folklore, quotes from the works of Myroslav Skoryk, aleatoric techniques, the composer's modern musical language and jazz intonations.

Kolomyika is written in the form of a one-part choral concert, featuring elements of rondo and cyclicity. The work exhibits the alternation of fast and slow sections (features of cyclicity) and the constant presentation of the main theme by different voices of the choir (features of rondo).

The basis of the choral piece is a quartet theme with variations, which establishes a connection between Zubytsky's music and the principles of jazz development (theme and improvisation). The emotional tone and the type of theme contrast are a kind of thesis from which the concept occurs. As a result, the entire texture of Kolomyika turns out to be thematic, where every melodic or harmonic phrase reveals intonation specificity.

The theme is first introduced in the piano part and then carried out in turn by each instrument, starting with the alto part. It is based on an ascending motif within a fourth, followed by a descending ending. Metrically, it is organized as 3/4+3/8. In subsequent iterations, the theme evolves, expands, and is enriched with new elements and timbral colors, undergoing varied development. It resembles the sound of a Hutsul violin recording.

The natural minor, Phrygian, and Hutsul modes are used in the work. Frequent changes in metre emphasize improvisational freedom and demonstrate a direct connection to folk recordings. The composer himself creates the musical material in the spirit of Carpathian folk song folklore. Since the work is dedicated to his teacher Skoryk, it is no coincidence that Zubytsky quotes several topics. We are discussing two kolomyika themes from the second part (*Allegro moderato*) of the Carpathian Concert for the master's symphony orchestra. In Zubytsky's choral concert, these themes are performed with the texts 'Kolomiya is Not a Slop', 'Chindy-ryndy', and 'Oh, on a High Mountain' (Fig. 11, 13, 15, 16, 17, 19, 20, 23).

Three more kolomyika themes are taken from Skoryk's symphonic suite *Hutsul triptych* (first part *Childhood* (Fig. 10, 12, 15, 16, 21, 26, 30, 31, 32, 33, 36, 90)). In the piece, they sound on the text *The water is flowing from the city solo and tutti*, and kolomyika themes on syllables.

Zubytsky also quotes one song from his concert *My mountains* from the sixth part of *Drymba* (Fig. 5 *Oh in the forest in the forest*), in the work it is performed twice in Fig. 35 *Look at the little girl*, Fig. 89 *Daddy is kind*.

The texture is revealed in a homophonic-harmonic and chordal presentation. In the musical language of Kolomyika Zubytsky relies on the peculiarities of Ukrainian melodics (metrical freedom, minor mode with natural, singing melodics) which are built within the limits of fifths, fourths, and sixths with frequent repetitions and chants.

In this work, Zubytsky continues the traditions of professional jazz musicians (such as Gershwin and Ellington), evident in his use of jazz rhythms and chords, as well as improvisation alongside folk musical material. This is reflected in the synthesis of jazz and academic compositional norms, as well as in the use of collage polystylistics. The latter is showcased through abrupt transitions from folk choral fragments to jazz motifs in the drum and piano parts.

The intonation and rhythmic characteristics of Kolomyika highlight the modernity of the work while the use of folk modes identifies its Ukrainian musical specificity. The rhythm and intonation complexes with their variable meter convey vibrant human energy and a sense of continuous movement.

In musical development, the choir plays a central role, with the composer utilizing choral voices at the limits of their register capabilities, equating them to an orchestra. The movement of the vocal parts is supported by the piano and percussion instruments, creating an effect of rapid, dynamic, and through development.

The use of percussion instruments adds authenticity to the folk scenes and is close to Skoryk's principles. At the beginning of the piece, the piano and percussion instruments play a supporting role, while in the middle of the concert, the composer uses solo drums and piano in a duet seven times (Fig. 11 solo drums and piano, Fig. 14 solo drums and piano, Fig. 18 solo drums, Fig. 19 drum and piano solos, Fig. 21 piano and drum solos, Fig. 74-86 large drum and piano solos).

The basis of choral intonation in the concert Kolomyika is the imitation of playing on folk instruments. To achieve this, the composer uses phoneme-syllables such as 'dum-dum', 'tari-tari', 'chindy-ryndy', 'ripa-pasha-ri', 'pap-pari-bida', 'dai-dari-dai', 'da-ba', and 'pa-doo-ba', each with different variations.

In the moments of climax, the composer employs a wide range of voices with extreme sounds across all parts. A dense sound fabric is created by layering all groups of voices and splitting each part into two or four voices, resulting in a powerful 16-voice texture that enhances the expressive and intense sound while adding an archaic effect.

An interesting solution for conveying the image of an army on the march is the use of an expressive element in the piano part, namely playing with 'elbows'. The composer employs this technique during the climax, increasing the dynamics from *ff* - *fff* with a gradual crescendo.

Choral sound production is closely tied to the emotional tone of the work. 'Kolomyika' has an elevated, dance-like, yet energetic and strong-willed character, portraying the image of the unconquered, strong, and independent people of Ukraine. The composer presents the main theme of the kolomyika in staccato, secco, and marcatissimo, while the supporting voices use *altri* and *sforzando*. In the secondary themes, it is expressed as *ruvido*, *marcatissimo*, *con sopra*, and *pesante*, etc.

In the kolomyika 'There is no edge' (Fig. 35, 44), which sounds in unison with subsequent splitting into a second consonance, the composer uses onomatopoeic *trembita* (*alla trembita*) with accents.

The work ends with a bright Coda, where the climax reaches the apogee of its sound. The composer uses a bass recitative to the words of Ivan Franko (Fig. 99): 'Hey! The Sich is going like a bee buzzing! Hands together, hearts together – everything will be fine!!!'. 'Con microfono' is indicated and a forte dynamic is specified in sheet music. The overall emotional tension is supported by percussion in the *Allegro festivo* tempo in *ff* dynamics, with cluster chords in the piano part, also in *ff* dynamics. The choir uses all the sound-imaging effects that were presented throughout the piece, the high register is covered in all choral groups, cluster constructions are heard in the chorus part on the vowel O with glissando to the 'highest note'. The patriotic mood is emphasized by the shouts of the entire choir – 'Budmo Hei!', 'Slava Ukraini!', which in today's conditions have a very strong influence on the listener.

Conclusions

Kolomyika has long become a significant genre of Ukrainian music, evolving into an intonation and semantic archetype that embodies the artistic and emotional expressiveness conveyed through the hieroglyphic laconicism of its intonational formulas. These formulas serve as the foundation for the musical expression of numerous Ukrainian composers. The transformation of vivid Carpathian images and archetypes in professional creativity has significantly enhanced the genre-stylistic, structural-compositional, and expressive parameters. This fact is well illustrated by the works of outstanding Ukrainian artists from the 19th to the 21st centuries.

Kolomyika by Zubytsky is a bright, original choral piece of modern times, where the specific Kolomyika style aims to reveal the Ukrainian national flavor. This work successfully combines enduring elements of the traditional genre with a modern musical language, reproducing key aspects of Ukrainian culture and identity, adapted to the contemporary artistic context. Due to its genre complexity, the kolomyika in Zubytsky's interpretation becomes a universal

intonation and semantic model, allowing the composer to address various aspects of life and focus on various issues, including philosophical, and social themes.

The choir contributes to the combination of the traditional and the innovative in Kolomyika, representing national culture. The connection of the work with folklore is evident through the use of folk music modes (Hutsul mode), singing melodies, metrical freedom, and sound-image effects in the choir that mimic the sounds of playing folk instruments, as well as exclamations like 'Goya-goi' and 'Hey!' The intonation and rhythmic foundation, represented by jazz rhythms and chords, improvisation in the piano part, solo percussion instruments, aleatory techniques in the choir, and cluster layering of chords, all emphasize a modern approach to interpreting the kolomyika genre.

The choral work Kolomyika by Zubytsky inspires and encourages new generations of musicians to be engaged in creative experimentation and preserve Ukrainian musical tradition in modern conditions. The work invites listeners to open and expand their worldview. It impresses with its unique energy, inviting them to a rhythmic and emotionally rich journey into the world of Ukrainian musical heritage.

Kolomyika by Zubytsky is a unique cultural phenomenon that combines the past and present, traditions and innovations. It allows us to experience the richness of Ukrainian musical heritage. The study of the kolomyika genre through the example of Zubytsky's work has demonstrated the viability of Ukrainian folk culture traditions, their ability to adapt to changed socio-political conditions, and their deep internal potential, which opens up opportunities for stylistic borrowings and genre transformations.

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