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Early Ukrainian-Belarusian-Polish Traditional Melo-Massif: Interethnic Wedding Macro-Areas

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Abstract

Through rhythm-typological analysis and cartography the author has detected a similarity in the typological structure of early traditional musical forms belonging to agricultural and wedding genres on the territory which unites Ukraine, Belarus (within its ethnic area at the beginning of the 20th century), Eastern Poland (the Vistula river basin), and Lithuania (Dzūkija and Aukštaitija). This concerns several dozen song types, composed of items from a common grammatical base, forming the Ukrainian-Belarusian-Polish early-traditional melo-massif – UBPEM. These types share interethnic (2-4-lingual) areals, which do not correlate with linguistic ones.

Keywords: Ukrainian-Belarusian-Polish early-traditional melo-massif, method of the rhythm-typological analysis, ritual tunes of the Slavs, method of cartography, biogeography

The core of traditional (rural) music culture in Ukraine closely follows the most important feasts of the agricultural year and the crucial moments of human life (birth, marriage, initiation, and death). According to the findings of the author, this tradition has continued for at least 1,500 years² and during this period it has developed a coherent system of rituals and specially related canonical song forms. This system is typical not only for a large number of widespread Ukrainian settlements but also occurs amongst neighbouring peoples: Poles to the west, Belarusians and South-Eastern Lithuanians (Dzūkija and partly Aukštaitija) to the north. Fortunately for researchers, this ritual-vocal culture has existed longer than the traditions of most European peoples, and even today it is possible to record archaic melodies in the field, although in a much reduced form. It has become especially obvious in the last decades that the system of these traditions has been regularized, judging from data collected and accumulated by generations of researchers. Today it is possible to access thousands of recordings (primarily audio files, as

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² Some common ritual tunes in different groups of the Slavs (eastern, southern, western) – for example, poetic formula of the 5 + 3, etc. – preserving evidence of their common ground since the days before the big settlement in 4th–6th centuries may indicate that.

well as music transcriptions). What has also become significant is the development of a structural-typological method (suggested by Stanislav Ludkievich, Filaret Kolessa and Klyment Kvitka at the beginning of the 20th century: Луканюк/Lukaniuk 2007: 140–161; Людкевич/Liudkevich 2000: 185–197; Колесса/Kolessa 1970: 19–223; Квитка/Kvitka 1971; 1973), which provided the opportunity to differentiate typical song forms/models among numerous performing song variants, on the basis of syllable-rhythmic modelling.

At the turn of the millennium Ukrainian ethnomusicologists focused on studying typical song forms (melo-forms) of ritual cycles in their areal aspect, using the technique of cartography. Nearly 150 maps were made, outlining geographical areas of most widespread forms and genres. Through this method, typological structural similarities of early musical forms were established on a huge territory, which included Ukraine, Belarus (in the ethnic, not administrative sense), Eastern Poland (within the Vistula river basin), part of Lithuania (Dzūkija and partly Aukštaitija), and the part of South-Russia with traditions adjoining Ukraine (in the Orel-Kursk-Belgorod-Voroniezh segment);³ see Maps 1–10. I would designate this continuum as **Ukrainian-Belorusian-Polish Early-traditional Melo-massif** (in further text **UBPEM**; Map 1). The key characteristics of music traditions within this ethno-cultural massif are the pivotal role of calendar and wedding ritual song complexes, and the typological domination of syllable-rhythmic organization of *time-dimensional (measurable) type* in the songs themselves.

This paper provides an explanation of specific terms and notions concerning structural elements that determine certain levels of analysis, as well as the classification of the song types. These terms and notions originate from a series of studies written by followers of the structural-typological school in Ukraine and Russia from the 1970s to the early 2000s (Гиппиус/Gippius 1980; 1982; Дорохова, Пашина/Dorohova, Pashina (eds.) 2003; Гошовский / Goshovsky 1971); Луканюк/Lukaniuk 1978; 1980; 1983a; 1983b; 1989; 1996; 2010a; 2010b; 2013; Стоянов/Stoyanov 1985; Ефименкова/Yefimenkova 2001). These terms have been used by contemporary researchers focusing on melogeographical issues within Kiev, Lvov and Moscow schools (for ex. Белогурова, Л. 2010, 2012, 2014). The author of this study has suggested terms connected to the geographical dissemination of rhythmic formations and elaborated them in several articles (for ex. Klymenko 2010b; 2012a; 2013a).

³ Specific features that characterise musical tradition within the massif UBPRM appear also in materials collected among Russians, but only in several regions of the areals mentioned here, close to Ukrainian and Belarusian ethnic territories. Obviously, their presence in Russian materials is the result of the influence of Russians' Western neighbours, who migrated together with them to the region Kursk–Belgorod–Voroniezh in the 17th and 18th centuries. (More details on the subjects connected to rhythmic organisation as a specificity of creative principles in Russian songs are given in Yefimenkova 2001.)

Specific terms used in the study:

Time-dimensional (quantitative / mesural) type of rhythm.

The rhythmic organization of Slavic folk songs (Ukrainians, Belarusians, eastern Poles, Serbs, Bulgarians and others), when the melody is based on a standard formula (usually of 2 or 3 elements), composed on a limited set of well-established figures, characterized by the ratio of the versification to the quantity of musical time. According to researchers' attitudes, accents in the verses are not important in this kind of musical material, while accents in musical rhythm are missing. Namely, there seem to be no strong or weak accents, but the quantity of time between the caesuras is the most important.

Syllable-hronos. The time of a sounding syllable while singing.

Three-dimensional (iambic-choriambus-trochaic) principle.

Dominance of rhythmic formulae originating from iambic "short-long syllable" or choriambus "long - short syllable" figures (see the Table 1: the formulae 1, 2b, 3b, 4, 6) in certain areas.

Algorithm of three-dimensional principle. Algorithms of varying of initial iambs / trochees by dividing them into three equal syllables; subject of division is only the second syllable of the 4-6-syllabic formulae; the phenomenon is characteristic for the western and northern areas of the Ukrainian-Belarusian area.

Two-dimensional spondaic or pyrrhic (e.i. "partite"/ divided) principle, bipartite meter. Dominance of rhythmic formulae consisting of a spondaic stop in which each syllable-hronos is easily divided into two small lengths to form a stack pyrrhic (see the Table 1: the formulae 2a, 3a, 5) in certain terrain.

Algorithm of a two-dimensional principle, territorial vector of an intensification of a division. Algorithm of a variation of spondaic rhythmic formulae in the eastern and central areas of Ukraine and Belarus: the intensification of a division from north to south is found: in the north a variation appears at the minimum level, in the south forms of derivatives dominates.

In this work I also present and comment on several maps which show the deep and varied historical connections between ethnic groups settled between the Dniپر and Vistula rivers.

The Method. An Analytical Allocation and Cartography of the Rhythmic Types

The fundamental approach that became dominant in Ukrainian ethnomusicology from the early 20th century (school of Liudkivich-Kolessa-Kvitka) is based on determining the syllabic and musical-rhythmic models of groups of tunes. From the 1960-70s these ideas were overtaken by Volodymyr Goshovsky (in Ukrainian: Hoshovsky), who added the aspect of analytical research elaborated by

Kliment Kvitka to area mapping, with the application of cartography. From the 1970–2000s principles of the classics were developed by Russian researchers Eugene Gippius and Borislava Yefimenkova, as well as Ukrainian scholar Bohdan Lukaniuk. These researchers came to a joint conclusion about the autonomy of structural levels in song forms, concerning: 1) rhythm of verse, rhythm of tune, and pitch organization; 2) domination of a musical-rhythmic form over the syllabic structure of a song; 3) two basic types of the syllable-rhythmic organization of the time-dimensional (measural) type – a two-dimensional (i.e. “two-partite” / *bipartite* / *divided*, *pyrrhic* (Kvitka 1971; 1973) or spondaic (Klymenko 2012a)⁴ and a three-dimensional (iambic or iambus-trochaic); 4) compositions in both rhythmic types (Yefimenkova 2001); and 5) about variation in original rhythmic models and the production of secondary forms through the syllable-rhythmic division (Lukaniuk 1983a, 1996, 2013).

Geographical research of the folk melodies of Ukraine in the 1980s–2000s was carried out successively by scholars of the Lvov school, under the guidance of Bohdan Lukaniuk. Annual collections of articles in a series entitled *Melogeography of the Slavs* (*Славянская мелогеография*) have been published in Kiev since 2010 at the initiative of the author of this study: four books have also been issued, each supplemented with colour atlases (in total 176 published maps) and a DVD (Klymenko, ed. 2010d, 2011a, 2012c, 2013b). The participants of this project are Ukrainian, Belarusian, Russian (Belogurova 2010, 2012, 2014), Polish, and Serbian (Jovanović 2012) researchers who focus their interest on the spatial distribution of Slavic folk melodies (primarily ritual, being more ancient).

Attention is primarily paid to the study of *macro-types*, forms that are spread inter-ethnically. They encompass forms known in 2-, 3-, and 4-lingual areas. The tool for such an exploration is **macro-arealogy** – considered as a branch of melogeography, which investigates interethnic phenomena within a folk music culture. An important condition for such studies is not separate song examples, but **melo-massifs** – typologically integrated song groups specified through analysis of hundreds (sometimes even thousands) of recordings. The maps are compiled using an overview mapping method, showing only key models, without taking into account various typological forms.

Using such a quantitative research database, it was established that many groups of tunes, called *song types* by Hoshovsky (Гошовский/Goshovsky 1971), are the ramified systems of types – I define such groups as *typological families*; the formulae 2, 4, 5 in Table 1 refer to them (see the series of articles on these types belonging to winter and wedding cycles in Klymenko ed. 2013b et al.).

⁴ See formulae 2a, 3a, 5 in the Table 1.

To unfold analytical procedures of this kind, it is necessary to provide a special database, where musical forms have been described according to a unified system. Forming the parameters of this database is a separate and difficult task, whose rational performance will influence the efficiency of the whole research. Results of an investigation of certain macro-types are represented in several articles written by the author of the present study, containing a significant number of music scores, audio examples, and maps (Klymenko 2008; 2010a-c; 2011b; 2012a, b; 2013a; 2014).

Another specific feature of a macro-arealogical study is the **limitation of material given by the genre**. Songs of calendar-seasonal cycles have been more often localized in limited areas, and melodies of **wedding cycle** are the most convenient for the macro-arealogical comparisons, due to the ubiquitous spread of the genre. It is also important to stress that the macro tendencies detected in the wedding massifs (areas) are confirmed by the materials of winter (carols) and summer rituals (Midsummer night / *Kupalo*; harvest) melotypology. This fact reinforces the importance of the noticed algorithms.

Key Wedding Macro-Types of the UBPEM and Principal Rhythmic-Stylistic Zones

On Map 2 several large interethnic wedding areas are displayed. They are identified by codes that correspond to typical rhythmic formulae represented in Table 1.

The summarized area obtained the wedding type with verse 5+5+7 (as well as its antecedent form, although less common variant 4+4+6, see Table 1, Formula 1) – the extraordinary example of a song structure covering the whole macro-area of the UBPEM (Maps 2, 4). When we speak of borders, we can see that the Northern, North-Eastern and South-Western borders are precise; however, Western (on the left bank of the upper and middle Vistula River) and North-Western (on the Lithuanian territory) still need to be defined precisely. The Southern and South-Eastern segments of the area have no definite borders because of the migrant character of traditions in these regions (see in detail Klymenko 2010a, 2013a).

The formula 5+3 is spread over almost as large area as the previous one: excluding Lithuania; it occupies only the right bank of Vistula River in Poland (Maps 2, 3). It is also widely known in the songs of the spring-summer season (spring songs, songs for the rite “pack off *rusalkas*”⁵, mid-summer night songs, harvest songs) inside the wed-

⁵ In Ukrainian *rusalka* (according to one of the theories) is a creature belonging to folk demonology that represents the deceased (more often female one) who died not of natural causes, or who died during the first week after the holiday of the Holy Trinity

ding macro-area. The 5+3 area is divided into two large zones: Eastern, and Western and North-Western. In the former, the formula has a two-dimensional structure (Table 1, Formula 2a), and in the latter – a three-dimensional one (Formula 2b). A division into two zones is also confirmed by the wedding formula area 5+5 (Map 5), which also has two basic dimensions: $\langle \downarrow 55^2 \rangle$ (Formula 3a) and $\langle \downarrow 55^3 \rangle$ (Formula 3b). It is worthwhile comparing the wedding type areas $\langle \downarrow 6^3 \rangle$ (Formula 5, Map 6) and $\langle \downarrow 553^2 \rangle$ (Formula 6, Map 9): both of them cover huge territories, which unite Ukraine and Belarus vertically, but there is an important difference: $\langle \downarrow 6^3 \rangle$ type has a Central-Eastern orientation in the UBPEM territory, and the $\langle \downarrow 553^2 \rangle$ type a Central-Western one.

We can see that the UBPEM area is internally heterogeneous; the role of some rhythmic-stylistic macro-vectors is important for its inner division. Here are the main such vectors (Map 10):

1) As we can see, by the quantitative prevalence of three-dimensional or two-dimensional rhythmic forms in the local repertoire of wedding, harvest and Midsummer (*Kupalo-Petrivka*) genres, the UBPEM is contingently divided into the “**iambic West + North**” and “**spondeic Centre + East**” (see in detail Klymenko 2012a). The border between the zones lies approximately on the line Polotsk–Minsk–Drohychyn (Brest region)–Rivne–Ternopil–Galych. The “iambic arc”⁶ outlines a large area once settled by carriers of spondeic forms (in the South-East this area it flows into the zone of the late migrant [in the 18th and 19th centuries] settlements of Slobidschyna, the Don area). This *arc* starts at the Ukrainian-Polish borderlands; the algorithm of three-dimensional thinking dominates in Western Galicia, also spreading through the upper and middle Vistula basin; it is significant in Pidliassia, west of Beresteischyna, and covers the West (Paniamonnia), North (Paazierie) and East (upper Dniپر) of Bielorrussia as a semicircle. In separate manifestations the eastern part of the arc extends to traditions of Siverschyna (the North of Sumy region, Ukraine).

Inside each macro zone, the relative **domination centres** of the iammbuses or spondees are revised. The distinct *two-dimensional spondeic principle* is observed in precisely explored Middle Polissia (between the Dniپر and Horyn river). Conversely, in the Beresteischyna–Volyn’–Polissia region, the majority of ritual forms are organized according to the *three-dimensional principle*; they are presented here in their original iambic versions. The accumulated sum of the

(in Ukrainian *Зелені святки*). In Ukraine, these rituals and songs have been known in Kiev Polesie (region of Chernobily).

⁶ “Iambic arc” (in Ukrainian: *ямбічна ду́га*) – cambered area of dissemination of yambic rhythms; the term was used for the first time in Белогурова/Belogurova 2010. With the accumulation of data, I started using this expression with the meaning of regional determination of corresponding zones in terms of Ukrainian-Belarusian melogeography.

facts allows considering this zone as a potential formative “**kernel**” of the **Eastern Slavic iambic forms** (see Klymenko 2011b).

2) The **mobility of a syllable-rhythmic form** in the songs of Belarusians and (especially) Ukrainians is considered to be their systematic feature. The principles of variation in this respect are different. Two basic methods of the rhythmic variation – a **syllable-rhythmic division of a model with saving its musical duration (2.1)**, or an **adding of a syllable with a simultaneous prolongation of duration (2.2)** – a mechanism of their action, shown through the example of diyamb, may be seen in the next table:

code	metr	syllabe	typical rhythm	
♩4	6/8	4	♩ ♩ ♩ ♩	original figure
♩5	6/8	5	♩ ♩ ♩ ♩ ♩	a syllable-rhythmic division with saving a music time of a song
♩5 ⁺	7/8	5	♩ ♩ ♩ ♩ ♩	a mechanism of a syllable addition with an addition of a musical time

These methods of rhythmic variations are noted, associated with two/three-dimensional origin of formulae, in concordance with corresponding areas.

2.1. **Division** is applicable to both rhythmic kinds; still, only in the two-dimensional rhythms of the Central-Eastern zone does such division create a geographically regulated algorithm with a territorial “**vector of an intensification of a division**” which is directed from the North-East to the South of the UBPEM. It systematically comes out in two wedding *macro-types* – $\langle \text{♩}6^3 \rangle$ and $\langle \text{♩}5\bar{3}^2 \rangle$ (Maps 3, 6; see Klymenko 2012a): inside the Eastern massif there exists a division into the

a) Northern part (upper Dniپر + Western Dvina) where the rhythm is close to the model;

b) the middle part (Prypiat’ and Desna Polissia) where the syllabic form is changeable during one song performance (we name this method a random division mode), and

c) the Southern part, where only a derivative form of a rhythm in combination with an extended norm of a verse is firmly used (Volyn’, Podillia, Middle Dniپر, the left bank of Dniپر).

2.2. An “additional”⁷ mode corresponds to the three-dimensional group of rhythmic types; it is more frequently used in the 5-syllable and 7-syllable groups (see Клименко/Klymenko 2012b) which make up the compositions $\langle \text{♩}7^{3(4)} \rangle$ (formula 4, Map 7), $\langle \text{♩}557^2 \rangle$, $\langle \text{♩}5\bar{3}^2 \rangle$ and others. This mode is spread over a large territory, where it forms two zones:

a) Southern: Halych and Eastern Polish regions (from ancient Halych through the upper Dniپر to the upper Vistula), territory of Lemky, Nadsiania, the confluence of Vistula and Western Bug.

⁷ B. Lukaniuk names it a *transformation*, and he considers the reasons for such evolution of rhythmic forms unrevealed yet (2010a: 258, 262).

b) North-Western: Beresteischyna and Pidliassia, Neman and the Western Dvina basins, including the Southern districts of the Pskov region.

The melo-typological similarity of local traditions located at long distances from each other became evident due to the discovery of regional type systems of rhythmic variation. A survey of the related melo-forms from remote areas has revealed that today we cannot limit ourselves to typological analysis of tunes only. To achieve analytical comparability of materials from different regions it is necessary to take into account the influence of regional stylistic norms, which appear in form-building tendencies over a huge territory – in particular, in the typical “rhythmic algorithms” (КЛИМЕНКО/Кlymenko 2012a; 2013a).

Some Conclusions and Perspectives

The UBPEM area unites the ritual song art of several ethnic groups; yet, it has been delimited in general terms only. The largest number of limiting isolines runs from the North and from the East. Their well-defined passage has been explained by numerous explorations of the border areas by Russian ethno-musicologists. On the other hand, so far only a dashed line in the Vistula river region shows the Western boundary; a firm conclusion will demand the involvement of Polish materials and participation. The North-Western boundary, according to preliminary data, joins Dzūkija and partially Aukštaitija to the UBPEM. The presence of the Carpathian mountain massif is a significant factor for forming the South-Western frontier. The Southern (Ukrainian Black Sea region) and the South-Eastern boundaries are blurred, due to several waves of late migration (in the 18th and 19th century) in this area.

The outlines of key wedding type areas demonstrate their significant autonomy with regard to language: a certain song type links territories related to different ethnicities. This rule applies both to the Slavic languages and the languages of different groups – Belarusian and Lithuanian (Baltic), Polish and Lithuanian.





Also, within the limits of UBPEM, the opposition of several huge zones has been detected through differences in the rhythmic organization of tunes. Among these can be named the following key pairs of territorial opposites: a) the Central-Eastern and North-Western sub-areas: the former, where the two-dimension rhythms and related algorithm of the syllable-chron divisions dominate; and the latter, “iambic arc” with the domination of *three-dimensional* rhythms, where the addition of extra syllables is also practiced together with elongation of melodic phrase duration; b) the opposites of the Northern and the Southern zone: the former being a zone of random alternation of

iambuses and derived rhythmic figures in wedding tunes (Belarusian + Polissia + Pidliassia), and the latter (Ukrainian-Polish) zone of stable derivative forms.

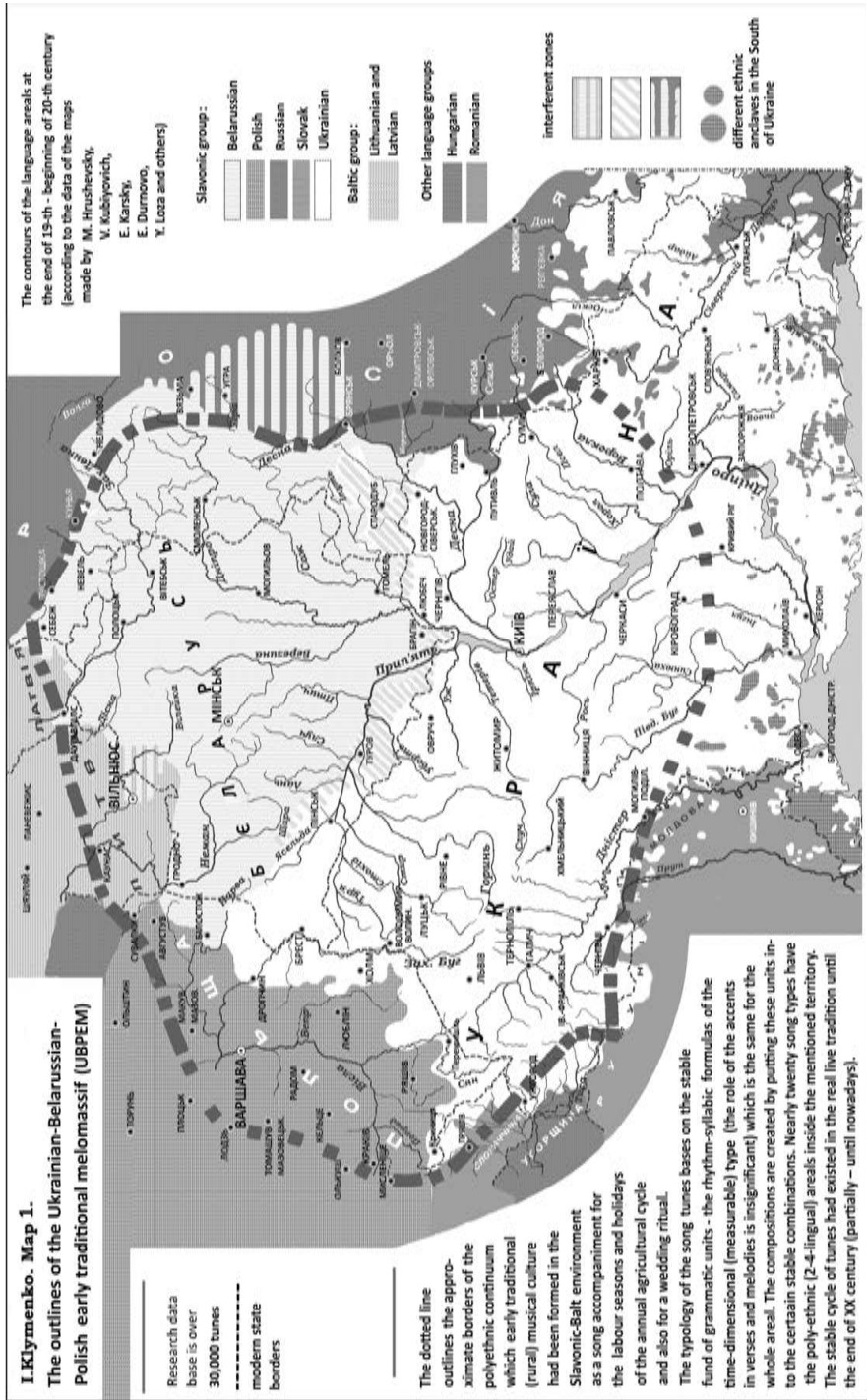
The questions of current interest that we obtained are: the nature and (at least) approximate chronology of the occurrence of described interethnic continuum; its early traditional (rural) musical culture formed in the Slavonic-Baltic environment to accompany labour seasons and holidays of the annual agricultural cycle and also for wedding rituals. The contours of this macro-area have very ancient archaeological reasons, for example, Ukrainian-Belarusian anthropological maps, and the area of Baltic hydronyms. Also, the issues of UBPEM borders are still to be studied further; they concern the determination of lines of their passage and designation of their characteristics, whether they are precise or rather diffusive, and with transitional zones.

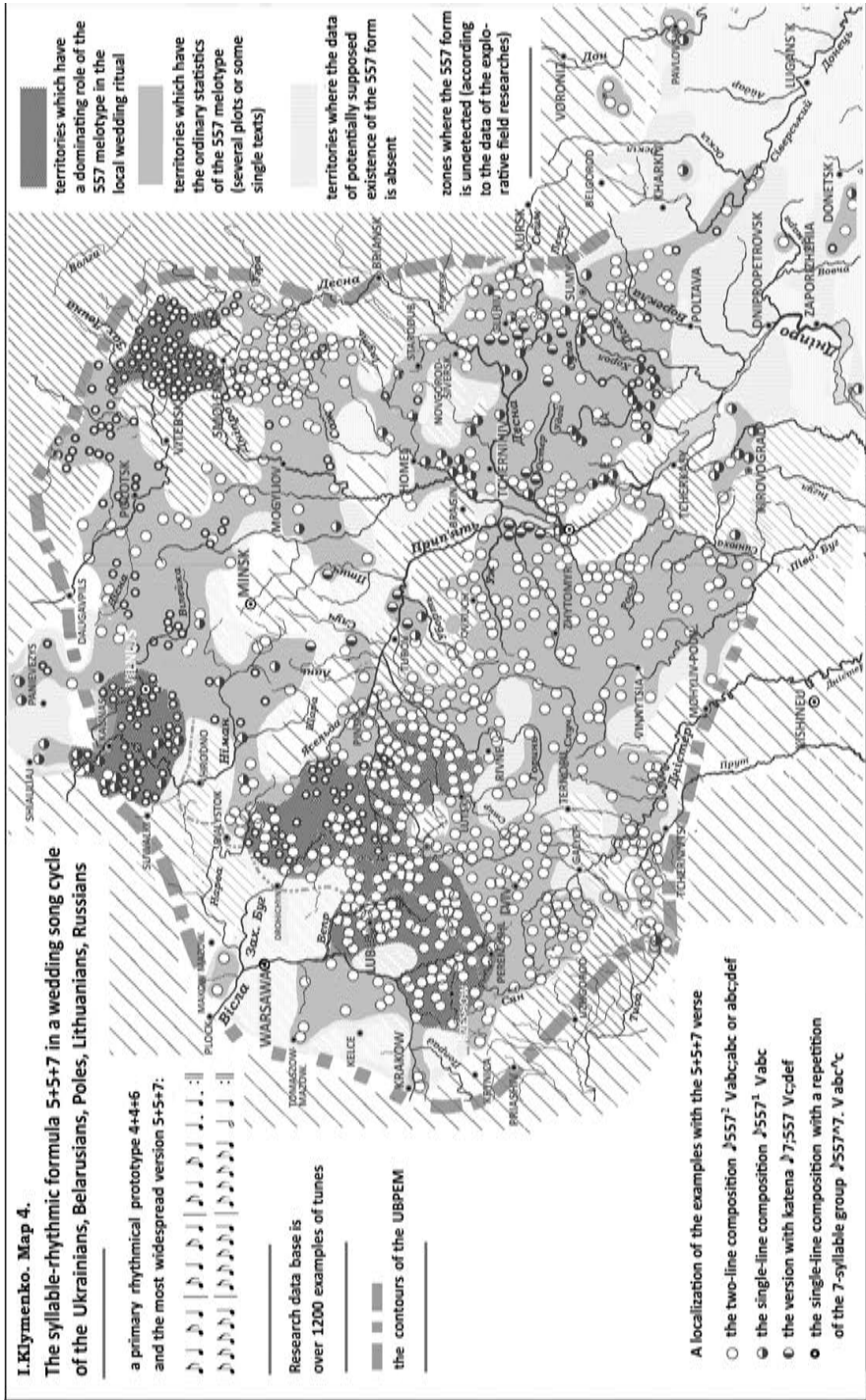
Table 1. The most significant wedding rhythmical makrotypes of the UBPEM

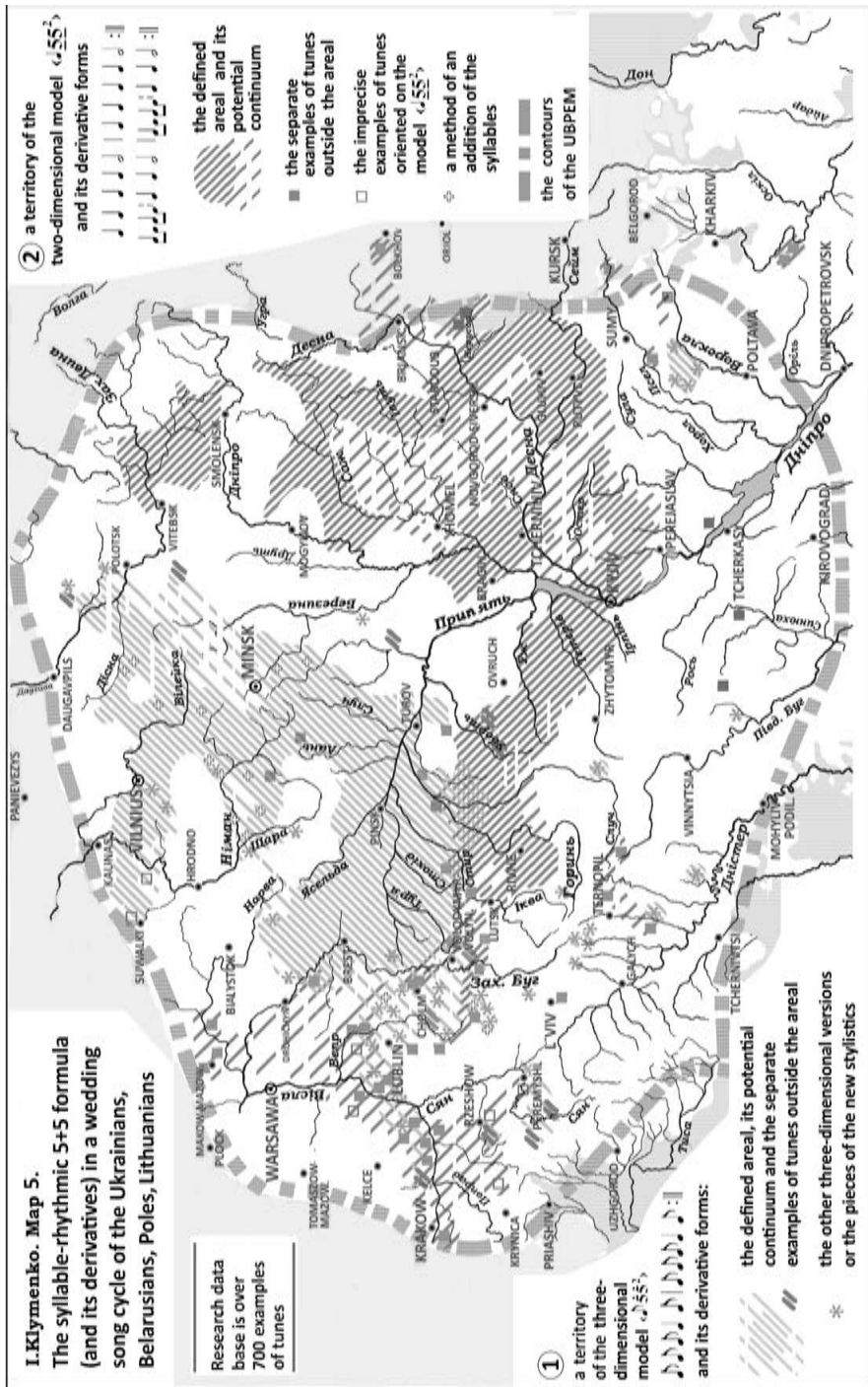
№	code	typical rhythm-formula	wedding areal within the UBPEM	map	other genre cycles	lan-gua-ges*
1	↵557̣: a primary rhythmical prototype and the most widespread version		the whole territory of the UBPEM with its inside lacunas	2, 4	autumn songs (Belarus), lyrical songs, psalms	U, B, P, L, R
2a	↵53̣: and the derivative two-dimensional forms		the whole territory of the UBPEM excluding the North-Western territories	2, 3	<i>Kupalo</i> songs Harvest songs, Midsummer songs	U, B, P, R
2b	↵53̣: and other three-dimensional forms		North-Western territories of the UBPEM	3	Spring songs, Harvest songs	U, B, P, R
3a	↵55̣: and the derivative two-dimensional forms		North-Eastern part of the UBPEM + Polissia zone + Vistula basin	5	Spring songs, <i>Kupalo</i> songs	U, B, R
3b	↵55̣: and other three-dimensional forms		Western part of the UBPEM	5	Spring songs, <i>Kupalo</i> songs	U, B, P, L

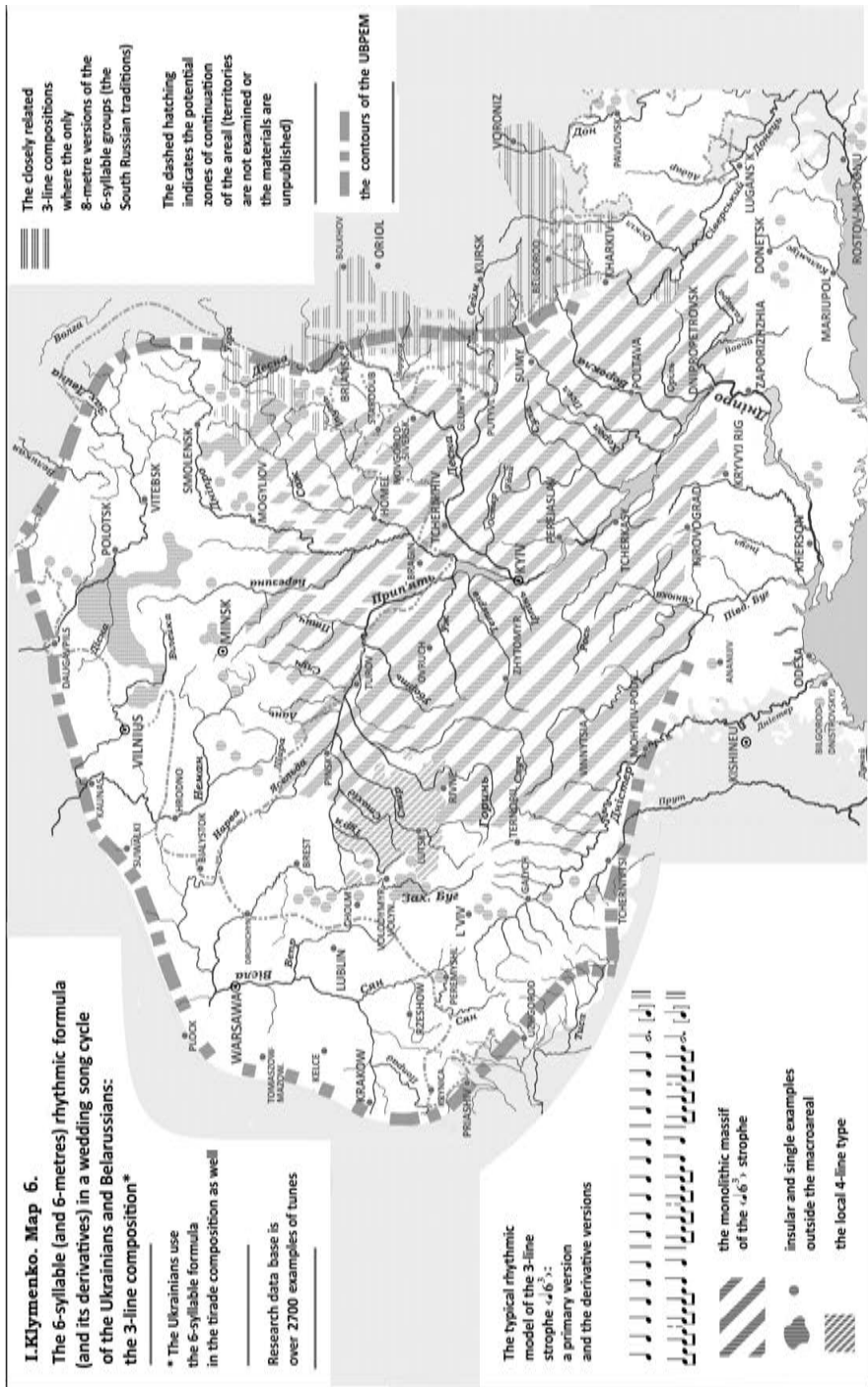
4		The South-West of the UBPEM and the island in Pazerzie	7	harvest songs. 2(4)-lined forms: spring songs, harvest songs (Ukraine), winter songs (Belarus) and others	U, B, P, L
5		Central and Eastern part of the UBPEM (Dniper basin)	6	spring songs (Ukraine)	U, B, R
6a		Western part of the UBPEM with its inside lacunas	8	winter songs	U, B, P
6b		Western Pazerzie (Western Dvina basin)			

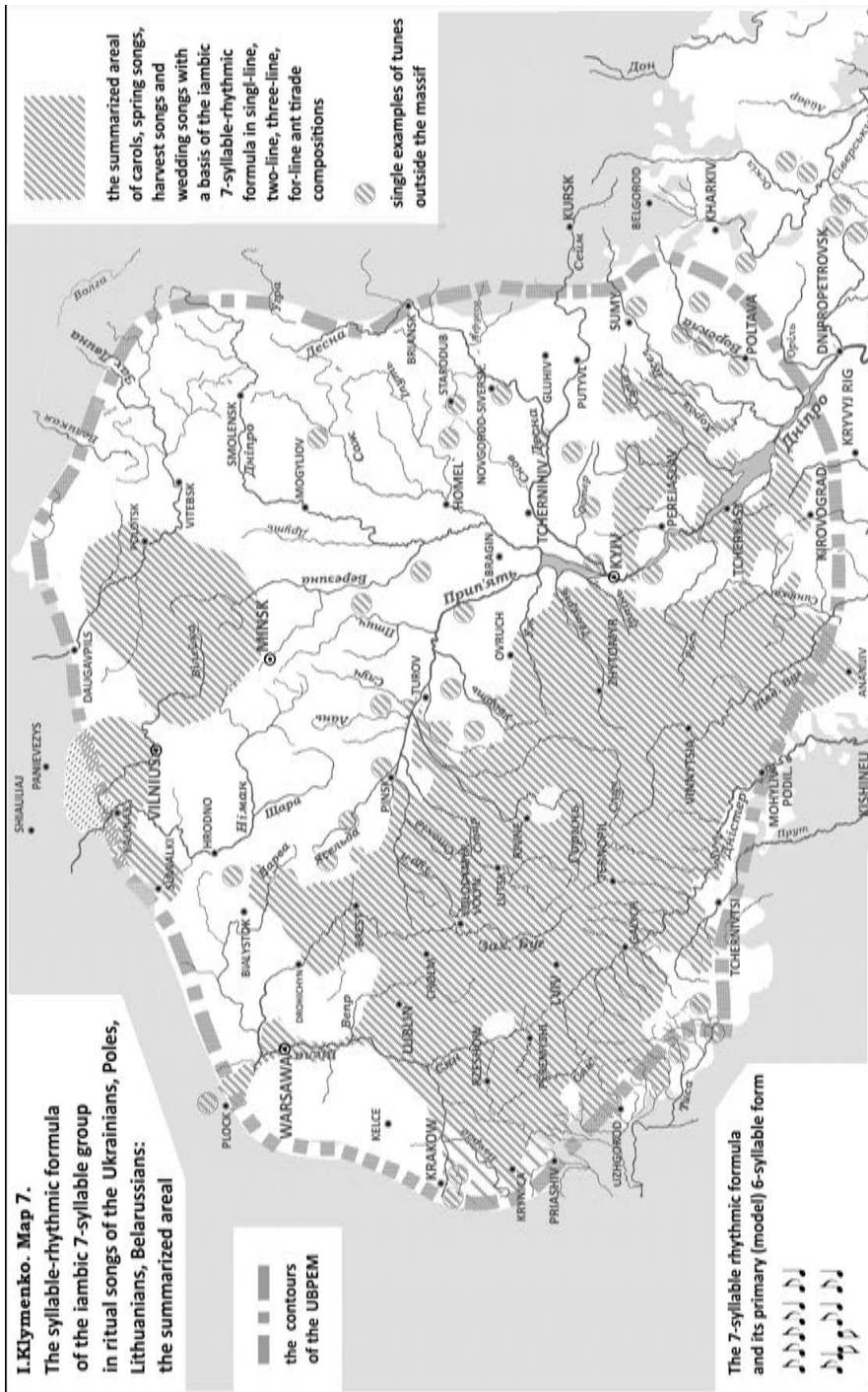
* Languages of the UBPEM are briefly abbreviated as: U – Ukrainian, B – Belarusian, P – Polish, L – Lithuanian, R – Russian

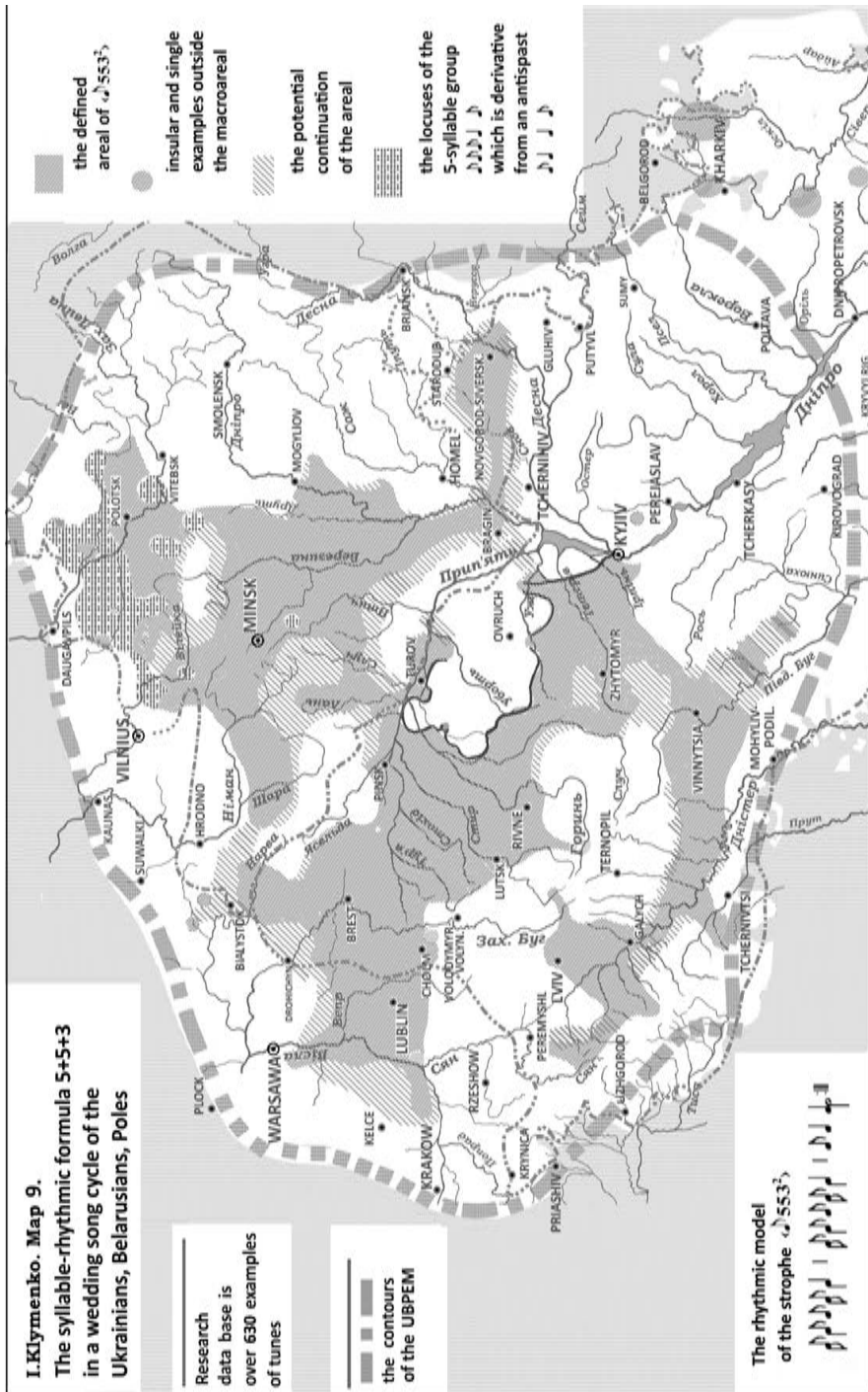


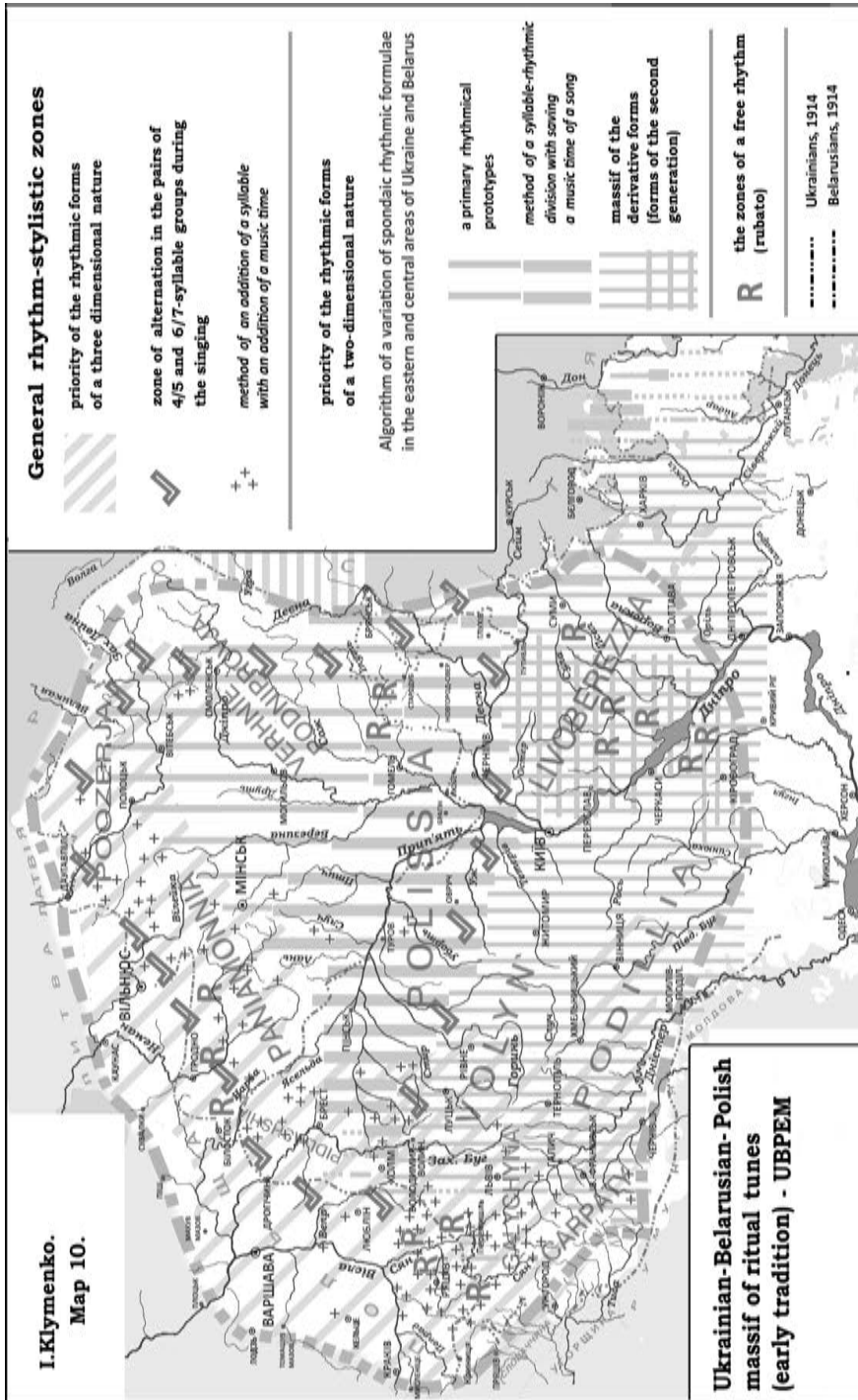












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УКРАЇНСКО-БЕЛОРУСКО-ПОЉСКИ МЕЛОМАСИВ СТАРЕ ТРАДИЦИЈЕ: ИНТЕРЕТНИЧКИ СВАДБЕНИ МАКРОАРЕАЛИ (Резиме)

За век и по научних истраживања традиционалне музике Словена утврђена је заједничка типолошка грађа раних музичких форми на огромној територији која обухвата Украјину, Белорусију (у њиховим етничким, а не савременим административним областима), источну Пољску (у пределима слива реке Висле), као и део Литваније (области Дзукија и Аукштайтија) и регионе у суседству Украјине (на Курско-Вороњешком потезу) с јужноруском традицијом. Тај географски континуум означавамо као украјинско-белоруско-пољски меломасив старе традиције – УБПМСТ (укр. УБПРМ). Кључне карактеристике музичких традиција тог интернетничког културног масива јесу: 1) водећа улога групе календарских песама (везаних за сезону пољских радова и за празнике годишњег земљорадничког циклуса) и песама везаних за свадбене обичаје; и 2) у типолошком смислу – превладавање силабично-ритмичке организације, која је одређена мером протока времена (улога акцената у стиховима и мелодијама је незнатна). Типологија мелодија ослања се на устаљени фонд граматичких јединица (ритмичко-силабичних формула), заједнички за читав ареал. Композиција настају комбинавањем тих јединица у одређене устаљене секвенце (условно речено, у типове песама). Овај циклус мелодија одржао се у живој извођачкој пракси до краја XX века, а делимично и до данас.

Последњих година, масив УБПМСТ је етномузиколошки активно истраживан методом макрокартографисања – утврђене су типске структуре песама

распрострањених на великим интернетичким (двојезичним-четворојезичним) географским областима. Картографисано је неколико десетина свадбених и календарских мелодијских облика (в. приложене карте).

Контуре ареала кључних типова заједничких за суседне етносе показују њихову знатну аутономност у односу на области распрострањања језика; одређени тип песама обједињује територије са различитим народима. Такође, према разликама у ритмичкој организацији напева, у оквиру УБПМСТ утврђена је супротстављеност неколико великих просторних зона. Међу њима се, као кључни, могу набројати следећи парови територијалних супротности:

а. **централноисточни субареал** у којем доминирају **дводелни ритмови** и са њима везан **алгоритам дељења**, и „**јамбички лук**“ **западно-северног** усмерања, у којем преовладавају троделни ритмови, где се практикује и специфични **манир додавања** слогова уз повећавање дужине трајања мелодијских конструкција;

б. **северна зона слободног смењивања јамбова и из њих изведених фигура** у свадбеним напевима (Белорусија, Пољесје, Подлашје) и **јужна украјинско-пољска зона стабилних дериватних форми**.

Питање макар приближне хронологије настанка меломасива старе традиције о којем је реч остаје отворено. Његове територијалне контуре се ослањају на веома старе археолошке „доказе“: на украјинско-белоруске антрополошке карте и на ареал балтичких хидронима. Такође остаје отворено велико питање граница УБПМСТ – утврђених линија њиховог простирања и разјашњавања њихове природе (да ли су јасне или су дифузне, с прелазним зонама).

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