

ANNA CZEKANOWSKA

THE DIATONIC MELODIES OF THE NARROW RANGE
IN SLAVIC COUNTRIES

I. THE HISTORY OF THE PROBLEM.

The idea to study narrow melodies came to my mind while preparing my doctorate dissertation, and even earlier in student years when I was collecting folk-songs in the South-East of Poland. It was quite evident that we found a very rare melodic structure. These structures were extraordinary; not only because of their narrow range, but also because of their mode of performance. They are recited with rich melisma, in non-measured rhythm and with special tension of voice. The melody seems to depend on performance and it is formed during it. The narrow range expands and changes in rhythmical, melodic and tonal sense. The rhythmical pattern spreads and is modified. The improvisational character is one of the fundamental criteria for their identification.

The assumption of their non-Polish origin and their contacts with the Ukrainian folk-songs was evident. The historical explanation requires comparative studies.

1. The conclusions of the previous authors.

a) Polish authors.

The comparison of published material shows that the old ethnographers (ie. famous Oskar Kolberg, sec. half of XIX century) knew these structures. They are however so distorted because of their poor notation that it was quite impossible to recognize them by the next generations. Oskar Kolberg knew this structure not only from the notes and therefore his remarks are of great importance. Especially interesting is his advice to look for the

parallels in the East Carpathian songs in Lubelskie (edit. 1887, p. 198). The Carpathian songs have relatively rich literature. Very interesting are Moszyński's remarks that in the East Carpathian exist primitive wedding and harvest songs which are connected with the same type of melody. From their function we must assume that it possesses the form we are interested in.

b) Southslavic authors.

From the previous authors we learn something about all Slavic contacts. That is above all Bartok's merit. He stressed these relations just on the examples of the narrow range melodies (B. Bartok: Serbo-Croatian, p. 54). Alas his conclusions have only a general value. Bartok did not work out the classification of narrow range melodies and therefore it was impossible for him to distinguish the difference between many types of melodies. For this reason his remarks have only limited value. The structural difference in this material is quite considerable. The Slovakian songs have only questionable value. The structural difference in this material is quite considerable. The Slovakian songs have hardly any melismatic, the rhythm is more regular and they do not seem to be improvisations. The Russian songs are differentiated by another position of tonic.

The characteristic feature of the Southslavic authors is an attempt to explain narrow range structures in terms of the old Greek tetracord theory. This attempt adds very much to the history of the problem:

1. It explains the tendencies to dilatatio i.e. the phenomenon that the melody during the performance spreads its ambitus (one second below (gravitation), and sometimes one second above). It links with the specific melodic turns in cadence: and often with the second as consonance:

Example No. 1

Bosnia.



Bulgaria

2. It explains the fact of displace and gravitation i.e. the phenomenon that melody moves in the moment of performance e.g. from incipit c' to incipit a' or g'.

Example No. 2

Srbja, Central Balkan



(M. Vasiljević: *Narodne melodje iz Sančaka*, p. XX.)

3. It explains the popularity of plagial forms and the importance of fourth intervals (such as melodic, as well as framework i.e. ambitus boundaries).

4. It explains that beside the most popular tetracordal forms there exist tricordal structures too.

5. It explains the phenomenon of alterations.

Generally we may say, that the aboriginal Southslavic theoreticians contrary to Bartok worked out the systematic and the theoretical basis for the explanation of the narrow ambitus (third or fourth) and for the interpretation of different types of structures. According to Vasiljevic there are six types of tetracord, their dilatations and chromatical modifications. It is however open to question: is the theory (Vasilievic: *Narodne melodje iz Sančaka*, p. XXIII—XXXIII.) sufficient for the explanation of narrow range structures? Is it really the fact, that they formed under the influence of Greek theory? Vasilievic himself distinguished two regions on the Balkans:

1. Central Balkan where simple diatonical form dominates Example Nr. 3 (A)

2. South Balkan (Mazedonia, Greece) where the chromatic form occurs Example Nr. 3 (B, C)

Example No. 3



Vasiljevic explains the latter phenomenon as a manifestation of the Byzantinian influence. This remark raises one question. Are not the influences (Greeks, Byzantinians) the later process? Perhaps really the southern regions were especially attached?

The older and simpler form is instead restricted in the Central Region. This simple structure has much more in common with the melodies of other Slavs. Did the Slavs have really this musical repertory when they came to Balkan? It is a very questionable problem, we can assume that the narrow range structure is older in Balkan than the Slavic problem and even the Greek theory. Perhaps it is a track of a very old Mediterranean musical culture. We can only assume that the predominant of narrow range melodies formed a specially good background for the cultivation of Greek tetracord theory.

c) The East Slavic theory.

The explanation of the Ukrainian and Russian authors has a quite different character. They take a position of autonomy of

the narrow range structure. They explain it as independent of tetracord theory. It is specially typical for the recent Russian theory. However Peter Sokalski (P. Sokalski: *Russkaja narodnaja...* 1888), who understood the importance of the Greek theory so well, also explains the structure so interesting for us as a different problem. It is coming from the quality of the material. We found in the South Slavic music the chromatic and diatonic types. The changes and differences concerned above all the tendencies to chromatic. In the East Slavic music instead we have diatonic and anhemitonic narrow melodies i.e. the changes and differences concern the evolution and tendencies to heptatonic. In Ukrainian and especially in Russian music (similarly to Polish music) the narrow melodies represent a kind of survivals. There are only some regions and customs where narrow structures occur. There are not organically connected with musical practice, with the old art of multi part singing (as in Balkan diaphony) and instruments. It was very difficult therefore to explain the role of the second interval. "Melodical", it means non-harmonical meaning and studies of the vocal melodies are bringing more practical than theoretical conclusions.

The historical position of the old Ukrainian and Russian theory however should not be ignored. The East Slavs were the first to have discovered the distinctiveness of the narrow structure and emphasized its autonomy. Here it was explained that the minor second below finalis has nothing in common with "subsemitonium modi" (P. Sokalski: *Russkaja narodnaja...* p. 122). They stressed that the tricordal melodies beside fourth songs existed too. Finally they showed that the diatonic types are of no less importance than the anhemitonic type.¹ It is interesting to recall that the early Slavic theory was not known in the West and many Western authors very often give the same conclusions after many years.

¹ It is the merit of Kwitka (K. Kwitka: *Perwyczni Tonorjady...; Anhemitonizni Prymitywy...*). The old Ukrainian and Russian theoreticians believed the anhemitonic turns similarly to pentatonic scale represent the main and oldest strata in the East Slavic music.

The new Soviet generation continues to be interested in the problem of the narrow melodies. It was Ewald who was interested in this material before the war.² (Z. Ewald: *Socjalnoje pereomyslenije žniwnych pjesen Białoruskowo Polesia*) her achievements concern in the first place sociological and ethnological determinations of these old melodies. After the war, Gippius (husband of Ewald) and Kwitka's pupils continued the studies on this material. Alas, we found very poor literature dealing with this problem. The bulk of informations comes from the oral communication and my studies of the manuscripts which are available for me due to the hospitality of our Soviet colleagues. It is a discovery of recent years that interesting structure is popular not only in the Ukrainian and Bjelorussian melodies but in the Russian music too. These are the regions of Briansk and Kursk³. The region of Smolensk, Witebsk and Kaluga have also some melodies which remind the structure we are interested in. In Soviet Ethnomusicology opinion (Gippius) this structure is not to be found in the south, north and east of the European part of the Soviet Union because in these regions no callendar songs existed which organically linked with the narrow melodies. Here we can pose a question. The Russian wedding laments have really much in common with narrow range melodies. Is there a structural similarity or not?

II. ATTEMPT AT ELABORATING A DEFINITION

It is a narrow range structure. The range alone is, however, not a sufficient criterion for the definition and classification.

It is a type of melody for its the second interval and fourth frame has principal importance.

Theses structures have not theoretical basis as do the penta-

² Ewald died during the war in Leningrad.

³ There are transitional regions between Ukraina, Bjelorussia and Russia. See map of the Slavic languages, J. Czekanowski: *Wstęp do historii Słowian...* Table VII.

tonic and heptatonic scales. The Greek tetracord theory only influenced it.

It is a recitation closely connected with vocal melodies but rich melismatic recitation.

It is a kind of improvisation. The melody was composed and constructed during the performance. There is not a pattern in rhythmical as in tonal sense.

It is a phenomenon of free rhythm which depends on the recitation and the art of its performance.

There are very little tonal germs which evolved, established (specially in the cadence), ornamented (in the sense of heavy ornament⁴) sometimes changes.

The cadential turns are best defined in the tonal sense. There is a tonal centralisation and gravitation. It is a feature of primitive recitation songs, that they are constituted from their ending i.e. their point of culmination.

To recognise the narrow structure we can give the following stylistic features:

1. Tonical melody in contrast to chordal form of the melody⁵, i.e. a melody in which semitone has a constructive role⁶. There are no elements of anhemitonic and chasmatonic. 2. Rich ornamented melody. 3. Descendental or ostilatory direction of the me-

Example Nr. 3a



V. Stoïn: *Bulgaria — Ot Timok do Vita*, Nr. 582

⁴ See to B. Bartok: *Serbo-Croatian...* p. 73.

⁵ See to W. Wiora: *Aelter als die Pentatonik...* p. 189. His distinction between tonical and chordal forms (*Studia in Memoiae B. Bartok Sacra Budapest 1957*), p. 189.

⁶ See to the old theory and its remarks concerning the importance of semitone; Philipp de Vitry — the semitone is the sweetness and bitterness of music, the being. The idea of diatonic meaning (Aribo).

lody. 4. The range from second Example 3a (Bulgarian), third (Serbian, Bulgarian Exemp. Nr. 4 to quint (Russian), often with dilatatio, [second dilatatio, and fourth dilatatio Ukraina, Bjelorusia) Exemp. Nr 5.] That is the merit of Walter Wiora who makes, Example Nr. 4



Example Nr. 5

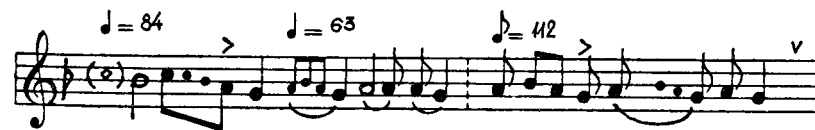
M. Vasiljević: *Narodne melodje iz Sančaka*



Example Nr. 6. K. Kvitka: *Ukr. Mel. i z gołosa Lesi Ukrainki*, Nr. 80, Koladjaznoho, Kowel

a distinction between chordal forms and tonical forms. The distinction being that the chordal do not have semitones and tonical tones are based on semitones:

Example Nr. 6



Poland — Bilgoraj, A. Czekanowska: *Pieśni Bilgorajskie*, p. 145

5. The cadence-turns with second step. Sometimes a little second similarly to "subsemitonium modi" (Ukraina, Poland, rarely South Slavs). See Example Nr. 6.

6. There are many points in which the melody is established. In connection with them the range spreads and gravitates.

7. Slow tempo very often changes. The last part is often more vivid, sometimes slower. Exemp. Nr. 6.

8. Free rhythm. 9. The repetition and variation are the main principles of form construction. But not in the sense of exact repetition and variation of melodic pattern. Both principles act as means of establishing its form. 10. Short musical form. It is one section melody (when repeated exactly), or two section melody (when changes). The three sections form coming as modification of two section form in the sence AA'B, ABB' very often we have a repetition in abbreviated form. In the two section forms the cadences can be different. They can come in the relation of the second interval. We single out the mains cadence and imperfect cadence. Examp. Nr. 7.

Srbja, Sančak Prijepole



M. Vasiljević: *Narodne melodje iz Sančaka* Nr 1163

In many regions (Bosnia, Serbia) we can recognize the distinction between the initial sounds. Some are beginning with f, others with g, i.e. sometims one second below finalis (g).

11. No stanza in these songs. There are one section and two section forms of five to eight syllabes, in Russia often more syllabes. The lines are short in Ukraina and in South Slavia they change from song to song, even in one piece. Regular form can be observed in these regions, where the narrow structure represents a kind of survival (Poland, 7 syllabes).

12. Part singing is of primitive art. However more in the sense of the harmony than in the sense of the polyphony. More as the sonoristic i.e. timbre effect than in the sense of multi part meaning.

Unison introductions and the polyphony make up of the further parts (especially of the cadences) are typical for the performance. The singing part has a function to tonal firmness. The melody is establishing itself in the tonal sense. The important points of the melody are often underlined and circumscribed due to their polyphonical performance. Exemp. N. 8.



W. Charkow: *Russkije narodnyje pjesni smolenskoj oblasti*, nr. 27
Moskwa 1956

We can observe the unison singing (Poland, Ukraina, Serbia), the seconds (South Slavs), thirds (Bjelorussia), thirds fourths and sometimes, seconds (Ukraina, Russia), quints (Russia, Slavonia), *Exemp. Nr. 9* and whole chords (Croats, *Examp. Nr. 10*).

Example Nr. 9



F. Kuhać: *Južnoslovenske narodne popijevke, v. I.*
Banové — Slavonja

Example Nr. 10

V. Žganec: *Narodne popijevke Hrvatskog Zagorja, v. I, p. 398*

Multi part singing can give a phenomenon of the bourdon harmony or sometimes of the organum. Specially interesting is the manner of the figured bourdon. In this case we can notice an effect of the accumulation of the dissonances. It takes place when the bourdon is in second interval and it changes to little second with many timbre values. Bosnia, *Examp. Nr. 11*.

Bosnia, Trawniki, Field Notation of Anna Czekanowska

13. Performance has plenty of mannerism. It concerns the tension timbre of the voice, ornamental, and other peculiarities which are described thoroughly by Bartok (op. cit. p. 54). There are the different line, word and syllable interruptions, swallowing the last syllable (South Slavs, Bjelorussia), clucking sounds (Bulgaria, Serbia), syllabication of consonants, sluttering entrance of words (Russia, South Slavs). These peculiarities can have specialy timbre and instrumental value.

III. SOME ETHNOLOGIC AND SOCIOLOGIC... PROBLEMS

1. The ethno-genesis, 2. functional determination, and 3. non-musical factors — are the main problems concerning the narrow structure.

1. The first problem we can summarize as follows. The narrow structure is most typical for the South Slavs. It is connected with many fashions and circumstances in South Slavia and is to be

found in various regions of these countries (especially popular in Bulgaria, Serbia, Macedonia and Bosnia). Very typical is the narrow structure for the Ukrainians and Bjelorussians, too. There are Calendar Songs and especially the harvest song in which narrow structure occurs. The Poles and the Russians have a diatonical narrow structure as a phenomenon in kind of relict. It is to be found in the borderlands between Poles, Ukrainians and Bjelorussians, and Russians, Bjelorussians and Ukrainians. It can be an integral part of the wedding ceremonies as it is the case with Polish and Russian songs. Among others West Slavs the Slovaks and East Moravians are the only ones who have narrow melodies. The Slovak songs, however, have different features of structures (no melisma).

The historical explanation of narrow melodies is complicated. Its southern origin is certain. The question however is, whether they came from Near East or the Mediterranean Area. Perhaps they were connected with the Iranian peoples and their wanderings. It requires more comparative studies on the non-Slavic materials especially on the Spanish harvest songs and on the primitive modes of polyphony.

2. The problem of the functional determination is difficult to explain. Why does the narrow structure occur in some countries (Poland, Russia) with designated customs, but does not occur with several specific rituals among South Slavs? Perhaps it depends on the gradation of primitivism, i.e. the very primitive forms correspond to many circumstances. Perhaps it depends on the local tendencies and fashions. It should be however underlined that in Slavic narrow range repertory are different modes of functional units:

- one melody for many circumstances (South Slavs),
- one melody for one custom, but one melody for many items of these ceremonies (for example for the ceremony of putting the cap, for riding to the church, for the wedding dinner — Poland, Russia)
- many melodies for one custom, i.e. specific melody for every item of the ceremony (very rare in this repertory, Poland).

From this point of view many regions have transitorial character. It is above all the East Carpathian region where the narrow structure *occurs the wedding* (Polish fashion) and harvest (Ukrainian fashion) songs. We can observe in this region and its area (Przemyskie) the other transitorial phenomena, too. There is a coexistence in one region of functional designation (Polish fashion) and the absence of it (fashion of the Southern Slavs)⁷. Bartok's remarks are, however, not to be neglected. He (op. cit. p. 36) stressed, that the extraordinary narrow melodies (range of third) are typical for annual customs (similarly to Ukrainian narrow melodies, my remark A.C.) and they come from "autochthonous areas" (i.e. Central Balkan). They are above all harvest songs, hay-gatherings, lazarice and cradle songs.

3. The non-musical factors are represented by the connection of the activity and reflection; they are the main non-musical factors in this creation. The songs are full of feelings, both in music and in word. They have plenty of metaphors and symbols. The two section melodies are constructed on the principle of parallelism. The one section melody represents generally a command e.g. "take some food to your new household" (Poland): The command is often very clearly addressed. In two section melody we find a metaphor (first section) and description of situation (second section, (Poland, Ukraine). Two section melody can also have a command and a refrain which contains of one syllable only, repeated many times e.g. "come to my Peter, oj, oj, oj, oooj" (Bosnia). Many texts are very difficult to explain because of their symbolic character. These are above all songs of "korowaj" i.e. wedding cake (Ukraine, Bransk, Southern Slavs, Poland).

It is necessary to stress the fact that the subjective monologues are not to be found here though the different commands are very popular. The developed dialogues such as we find in Polish wedding songs, are not to be found either. It is difficult to speak about the conversation form. The service character is not to be quest-

⁷ See to A. Czekańska: *Pieśni Białgorajskie...* p. 73, the remarks about different functional designations of the narrow melodies.

ioned. The songs are strongly connected with the ceremonies, with the life of the social group. Among Southern Slavs this structure exists too in the love and epic songs (historical songs).

The illustrative element did not enter in its creation. There is not any relationship between the content of the text and music. Perhaps it is an evidence of the fact that the narrow structure is not primarily functionally determined. It has just a little semantic meaning.

IV. SOME MUSICOLOGICAL PROBLEMS

The character of diatonic, that is the role of semitone and the importance of second as consonance constitute a theoretical problem which is of principal significance both for the ancient theory and for the modern musicology.

The first problem goes back to the Greek theory. After Aristides who preferred the anhemitonic forms, such to be older and really, many theoreticians of the Middle Ages gave much attention to the diatonic forms. The dispute about the priority and importance of the anhemitonic and diatonic scales reviewed in the Russian theory between Sokalski (priority of anhemitonic) and Kwitka (the great importance of diatonic). The first underlined the principle of consonance and its importance in anhemitonic forms. In other words, he stands on the position of Aristides and underlines the possibility of choosing the intervals. The second gives much attention to the importance of the semitone, i.e. he emphasizes the latter theory (Philipp de Vitry, "Musica Enchiriadis"). He clarifies the idea of various kinds of division of the fourth interval. The problem of narrow melodies and its filling concerns the cardinal construction and tonal problem, i.e. the distinction between diatonic and anhemitonic, and their expression value. Many authors maintain that semitone came to Europe from Asia (Near East) and it changed totally the character of the earlier music. The music has become milder, "emmelish". There are the tritones structures which do not

contain the semitone. They preserved its crude character⁸. There are also the attempts to disqualify the semitone and its role.

The second musicological problem does not concern the melodic structure but the harmonical one. In other works, can the dissonance (the great or the little second) be a construction interval? The new music which considers the dissonances and their timbre values should have its importance. Perhaps the examples with dissonance part singing give very interesting materials to this problem. It depends however on many physiological studies on the responses of the dissonance and consonance.

The further musicological problems concern the importance of the primary (i.e. performance) musical factors in narrow melodies and the distinction between southern and northern fashions (in the sense of its geographical location) of the narrow melodies.

To the first problem we can summarize: the primary factors in this old creation of improvisation art have more constructive role than the other factors. Because of their changing the dynamic, agogic, timbre value, infiltrates manners of recitation and performance through construction, and has a cardinal energetic importance, it depends on its performance and its agents.

The last problem is a border problem which has an importance both for ethnology and for musicology. Both types of the narrow structure are to be found on the Russian territory. The first comes from the South-West (Ukraine, Bjelorussia). The second is coming from the Karelia and Russian Baltic-Finnish groups. It is a great problem, which kind of melody is more important for the Russian melodic and especially for Russian laments. Where is the demarcative line between the two main types? There are of course many transitional regions and forms. The northern kind of narrow melodies has its special literature. In this moment I limit the problem to the Slavic forms, and southern kinds only.

⁸ See Erfurth, 4 385, vol. 34 (XIV century).

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BOHDAN BARANOWSKI

ZANIK UŻYTKOWANIA WOŁÓW JAKO SIŁY POCIĄGOWEJ W POLSCE I W KRAJACH SĄSIEDNICH

Najdawniejszą siłą pociągową w rolnictwie i transporcie Europy Środkowej stanowiły woły. Co prawda konie były znane na tych terenach bardzo wcześnie, służyły one jednak głównie do jazdy wierzchem. Nieodpowiedni zaprząg używany w całej Europie w czasach starożytnych i we wczesnym średniowieczu, ugniatający koniowi szyję, nie pozwalał na należyte wykorzystanie jego siły dla celów rolniczych i transportowych. Natomiast nowożytny zaprzęg konny (szleja i chomąto) przyjął się na zachodzie Europy w X—XII w.¹ Możliwe jednak, że we Wschodniej Europie znany był on już dawniej. Do Europy Środkowej prawdopodobnie znajomość tego zaprzęgu końskiego przyszła z zachodu w XII w. Od tego też okresu coraz to bardziej rozpowszechniało się użycie koni dla celów rolnictwa, czy jeszcze bardziej dla celów transportowych.

Szczególnie w XV, a jeszcze bardziej w XVI w. bardzo poważnie zwiększyła się ilość koni używanych jako siła pociągowa. W XVI w. uważano niemal za zasadę, że gospodarstwo chłopskie powinno posiadać, jako siłę pociągową zarówno konie, jak i woły². Słusznie uważano, że koń nadawał się o wiele lepiej do wozu i brony, natomiast do orki lepszy był wół. W tym okresie dość

¹ J. Matuszewski, *Początki nowożytnego zaprzęgu końskiego* „Kwartalnik Historii Kultury Materialnej”, 1954, nr 3, s. 388 i n.

² Odnośnie stosunków polskich bardzo wyraźnie sformułował to teoretyk gospodarstwa folwarczno-pańszczyźnianego z XVI w. A. Gostomski, *Gospodarstwo*, Wrocław 1951, s. 34.