

Anna Kolomytseva (Kyiv). Great Circular Form and Songs with Refrain.

The article provides an overview of the unique phenomenon in traditional Ukrainian songs – songs with refrains, the magnitude of which far outweigh solo.

Such compositions in their characteristics correspond to attributes and forms a kind of song named Great Circular (the GCF). The term "Great Circular Form" refers Lviv ethnomusicologists Bohdan Lukanyuk.

Three sections of the "classical" GCF were named the Start Intonation, the Move and the Ending. The Start Intonation usually covers one line or two-line strophe. Melody shut sung rubato and often has distinct underlined long duration, cadence. Of course intonation contrasts – the next section of track. Go to it is accompanied by changes in the pace that is accelerating, and rhythm it is agile, gaining their dance features. The Move is often based on only one melodic and rhythmic phrase. However, repeated several times with different textual content, it forms a rather large-scale piece shapes. The Ending completes song. In most cases, it consists of two syllabic groups melodic and rhythmic composition which partially or repeats previous material, thus providing the final section reprise value.

GCF was characteristic not only for round dance song, but for midsummer songs, Shrovetide songs, and among no ritual – some humorous, dancing songs and soldier marching songs.

Of particular note is a type of humorous songs. Its originality lies in the fact that, unlike conventional forms of refrain, structure and scope of the refrain for the song changed.

In this song the basic formative role plot, in which a joking manner consistently portrayed each pet purchased on the market. Thus, with each new animal into gradually growing and therefore increases the number of lines of the refrain.

This type of songs are several plot options. The most famous of them the story of the peasant in the service master, who calculated it to work with natural salary. Most versions of songs have a beginning "Yak sluzhyv zhe ya u pana ta y persheye lito", known all over Ukraine and Belarus and Russia. Previously described like "Na bazaar ya khodyla" refers to this scene variant. One distinction between songs there is a way of getting animals (purchase / payment for a service).

Another story is the dialogue between the "buyer" and "grandma" selling bulls. After wrangling and long trades gray, black, hairless calves. Hostess still refuses to sell, given the considerable virtue of animals: The third story – the same as in stories like that of «Koza-Dereza» – starting with grand-

father's threats set on wolf to the goat. The following sections built a chain of actions necessary to encourage each of the previous steps: Beat Wolf sends people to people – the fire, the fire – water, the water – ox etc. Comic of the song is that the main driving force which completes the chain of failures (motivation and threats of all verses, but the last ended in failure) is a woman that sends his grandfather. So the story gets kind of frame and closes the circle.

All songs are considered on significant role played by text. In terms of the ratio of evidence in the main text and refrain songs are divided into several groups:

- 1. Refrain content logically continues singing (in the round dance, mid-summer, humorous)*
- 2. Content chorus contrasts with singing;*
- 3. Refrain gradually – from strophe to strophe – built up by adding and accumulation of plot elements-motifs. The above structure is similar principles inherent in some tales ("Gingerbread Man", "Turnip", "Cock and Hen" etc);*
- 4. Refrain no specific content, while rich elements imitation of the sound or organizing devices (sound simulation tools, team or dance shouts, etc.). There is text of dance song, the chorus of which, obviously, is simulated stomps while dancing or playing the drum for example.*

In all these genres of song GCF has a pronounced rhythmic motor nature that affects at other levels of song form. Indeed, almost all songs samples containing TCF associated with the movement: choral walk – in freckles and midsummer, dance movement – in humorous songs and dance, parade step – the soldiers.

Significant role in samples with long refrains and GCF often play rhythmic and harmonic tune-factors. Many examples of the transition to close the course is marked by a change in the type of transition from rhythm and melody linearity to tune-harmonic function. Obviously, a close relationship songs of this type of thinking harmonic rhythm and accent actually came under the influence of instrumental accompaniment to the dance, in which various kinds often sung comic songs and dance ditties.

Thus, unlike most folk songs with refrains, genre-functional "core" in compositions with long refrains is just refrain, and Start intonation of perceived simply as an introduction to it. This rethinking of compositional forms certainly is the result of special purposes of songs and shows that the main function of most songs with disproportionately large chorus is not so much of his own singing figurative and associative emotional and aesthetic direction as music movement – choral, dances or marches.

Keywords: *song, refrain, composition, the plot, Great Circular Form.*