

# Folk musical creativity in the development of cultural traditions among youth

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**Abstract:** Culture and traditional music form an integral part of the exploration and penetration of the essence of the national genotype of any nation or nationality. They represent the specific nature of each ethnic group as encrypted in sound, tone and song genres. The formation of folk traditions and customs among young people is important as a way of forging national consciousness and patriotism. Bukovina is a land where different peoples lived and worked together, treating each other with respect, developing their own culture, which became a presentation of every nation. Over time, due to historical circumstances, mutual influence between peoples had developed and strengthened. They became so strong that it affected the creation and borrowing in the traditional musical culture of the peoples of Bukovina – their melodic intonational phrases, rhythmic constructions, modal, metric-rhythmic, thematic, musical and poetic orientations of the folk songs. This is especially seen in joint Ukrainian and Romanian rural communities, where one can still feel the musical flavour of folk songs, dancing, and where instrumental music is united by common traditions and forms of expression. Residents of these areas are not only well-educated in the language, musical culture, customs and traditions of each other, they are also connected by much stronger bonds – bonds of the family, church and community. As for our study, it is important to examine such settlements in Romania, to collect folk songs by Ukrainians living in the South of Bukovina, to make a comparative analysis of samples of folk music, to create a musical encyclopedia of Ukrainian folk songs of the Bukovina, North and South.

**Keywords:** Bukovina folk music, Romanian folk music, *doina*, Ukrainian folk music, youth and cultural traditions

## 1. Introduction

The combination and coordination of the ways of co-existence of many national cultures that create the diverse artistic flavor of the whole region Bukovina is a source of sustainable scientific interest for many researchers. The uniqueness of the land that is now represented and continues to maintain traditions of good neighborhood was created by different peoples, who lived and developed the ethnic traditions of the region.

The most accessible and organic method of communication between people of different nationalities was, of course, language and folk music

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culture, which represented value and reflected the character, temperament, customs and traditions of every ethnicity. In ancient times it was promoted through fairs, weddings, entertainment, popular gatherings in taverns and other social and cultural events. Through active cultural exchanges and borrowing there occurred many musical elements of national culture, which created the colorful folkloric canvas of Bukovina. Each nation chose the elements which complemented and enriched its folkloric musical traditions.

## **2. Studying scientific publications by Romanian and Ukrainian scientists**

The processes of cultural exchanges can be observed in those areas of the Bukovina region, which were densely inhabited by representatives of different nationalities: Romanians, Poles, Ukrainians, Hungarians, Russians, Jews and others. This is indicated in the study entitled “music in Bukovina” by Romanian musicologist and folklorist Liviu Rusu, where, in particular, it was emphasized that “Bukovina is a land that cannot be seen in isolation, apart from a large Romanian group that forms a common land...” The influence and active development of Romanian musical culture “had a great range of issues that can be grouped into four divisions: a) Romanian folk music and the music culture of other ethnic groups who came to this land; b) church music; c) the impact of Western art on worship music; d) the development of Romanian music as a result of the positioning of Romanian culture in the world” (Rusu, 1960, p. 3).

These historical chapters observed by Liviu Rusu will cover the evolutionary periods. “The first period covers the genesis of Romanian folk song and its development in the most ancient time, from the era of Christianity to the present day. The second was influenced by Byzantine church culture and its distribution from Mount Athos to the North Slavic lands. The third period covers Western cult art that started in 1775 and lasted in Bukovina through the Austrian era till 1918. The fourth period begins in the second half of the nineteenth century, when a Romanian school of composition appeared. It awoke the national consciousness of Romanians” (Rusu, 1960, p. 3). Bukovinan music researchers indicate that “the foundation that holds the musical life in Bukovina can be found in folk songs” (Rusu, 1960, p. 4). The statement of German researcher of musical culture in Bukovina in the period of 1775-1862 proves the words above. Mikulich Adalbert states that “Bukovina folk music is the starting point in the development of the music art of the land” (*Muzychne krayeznavstvo Bukovyny*, 2004, p. 4; Melnychuk, 2009, p. 23).

By the mid-nineteenth century, there appeared the first attempts to study folk music, organise and collect folk songs. It appeared to be a valuable source of national cultural identification. The first who awoke the interest in the research were: Iraclie Porumbescu (1847) and Vasile Alecsandri, who studied song and poetic folk art, Carol Miculi, who wrote down and harmonised 48 arias of Romanian national songs (1848). However, there were no actions

towards systematic research of folk music, notes L. Rusu. Not even in the first decade of the twentieth century (Rusu 1960, p. 4).

A similar situation was also among the Ukrainian public and cultural figures of Bukovina in the second half of the nineteenth century: Vorobkevych Isidore, Gregory Kupchanko, Eugenia Yaroshinsky, Osip Makovey, etc. They showed the power of personal example and initiated the gathering and dissemination of people's masterpieces among intellectuals.

The first Ukrainian who truly joined this effort, was poet and writer Yuri Fedkovich (1834-1888). Not only did he write, but also composed songs. Unfortunately, not all of them were heard by the world. *Bukovina folk songs with voices* were essays on folk art with lyrics and notes (magazine "Niva" – Lviv, 1864-1865). Fedkovych's most valuable song recordings were mainly of a manuscript collection called *Folk-song records in Bukovina by Yuriy Fedkovych*. It was published in 1968 by the publishing house "Musical Ukraine" (compiled by O. Romanets – In the series *Ukrainian folk songs recorded by the writer*). The poet was elected a member of the Russian Geographical Society in 1873 for his discoveries in the field of folklore and the ethnography of Bukovina.

A composer, playwright, poet, writer, social and cultural figure of Bukovina, Vorobkevych Isidore (1836-1903) respected folk music. He called a folk song "a talisman that reveals the secrets of the past" and insisted to carefully study it, because it is the history of the people (Kushnirenko, 2011, p. 5).

As a result of collecting and studying folk songs of Bukovina, I. Vorobkevych wrote the treatise *Our national song* in 1865. It then became a major contribution to the development of the scientific field of folkloristics in Western lands. Vorobkevych divided collected songs into diverse groups like: mourning songs, love songs, ritual and household songs, songs to dance to, etc. Each group had folk songs that served as musical examples of them. But I. Vorobkevych not only collected and studied folk songs, but cultivated them, creating a kind of choral bundles (so-called "kvodlibety") from Ukrainian folk songs, including *Ukrainian quadrille*, *Wreath woven from 36 different flowers*, etc. He united songs from the different regions of Ukraine (for example *The girl who lay in the hay* and *Bodaysya rooster znudyv*). Thus, Andrey Melikov points out, he tried to popularise them as much as possible among the local population, who often forgot their native song and mother tongue. It was especially observed among the urban intelligentsia, and thus the idea of uniting all Ukrainians was important. This also had the considerable importance of national consciousness for Bukovina (Kushnirenko, 1997, p. 18).

Under the influence of the humanistic ideas of the nineteenth century and of Romanticism in Europe, many fields of art and literature become significantly enhanced, hence the appeal to study popular culture. The movement towards the social studies of history and ethnography starts. Art

expeditions are organized and they record oral folk art and folk music of different regions. Literature also appeals to the national language and poetic traditions. Bukovina, as an integral part of the Austrian Empire, was also involved in the process of development of folk studies. At the beginning of the twentieth century, the Ministry of Education and Religious Affairs of Austro-Hungary started to collect and record music and spoken poetry of peoples, who inhabited the lands of the empire, as it was to be prepared to print the monumental work *Folk Songs in Austria*. The Provincial Department of Bukovina initiated an extensive advocacy and advertising campaign, which contributed the participation of well-known artists and intellectuals in the project (Melnychuk, 2009, p. 41).

The committee which had been created to collect folk songs, called *Arbeitsausschuss für die Sammlung und Herausgabe des Rumänischen Volksliedes der Bukowina*, included: Temistocle Bocancea, Leonida Bodnărescu, Dimitrie Dan, Tudor Flondor, Neculai Flondor, George Mandicevschi, Simeon Fl. Marian and Dionisie Simionovici (Rusu, 1960, p. 7). As a result, a publication of brochures with practical guidance was created on June 6, 1906. It was called *Anleitung zur Sammlung und Aufzeichnung. Fragebogen*, which provided guidance and instructions for the collection and recording of folk songs (Rusu, 1960, p. 5). A similar association was organized in 1907 by the Ukrainian community in Bukovina. The members were Levitsky Alexander Monastic and Stepan Smal-Stocki, who gathered together with Ivan Franko, Volodymyr Shukhevych and Vasil Shchurat to contribute to the preservation of Ukrainian folk music during Austro-Hungarian times (*Narodni pisni v Avstriyi*, p. 3). Thus, a publication of folk songs was organised (*Das Volkslied in Österreich*, 2004).

Noteworthy is the evidence provided by Liviu Rusu's study of *Muzica în Bucovina* [Music in Bukovina], in which the author of the chronological sequence gives evidence of the emergence and first attempts to systematise and study the folk-song culture of the Romanians in Bukovina. He stressed that it raised interest in the multinational environment of cultural and educational figures and believes that the greatest harm to the advancement of this issue "are the consequences of policy cosmopolitanism" (Rusu, 1960, p. 5). We got interested in the article *Despre cîntecul poporal român* [About the Romanian folk song], which was published in the journal *Foaea Soțietății pentru literatura și cultura romînă în Bucovina* [The paper of the society for Romanian literature and culture in Bukovina], May 1<sup>st</sup> 1865, whose author is unknown (Rusu, 1960, p. 5). However, the presentation style offered by the author divided folk songs into groups, opinions, comments, analyses of the metric-rhythmic structures of modal relationships in songs, prompting the possible development of cadences and characteristics of the folk music of Romanians; this gives Liviu Rusu the reason to make an assumption that the author may be Isidore Vorobkevych, who "had identified reasons not to appear

by name in the Romanian publication, especially before his departure to study in Vienna in 1868” (Rusu, 1960, p. 6). We can fully agree to the assumption expressed by Liviu Rusu. It is proven that I. Vorobkevych wrote popular-science exploration “Our national song” in Ukrainian and that it is identical to a specific division in five positions: a) Cântecul istorico-epic [Historical epic song]; b) *Doinele* sau cântecele de dor [*Doinas* or longing songs]; c) Cântecele de dragoste [Love songs]; d) Cântecele ocazionale [Songs for various occasions, domestic and ritual]; e) Cântecele de joc [Songs to dance to] (Rusu, 1960, p. 6).

Isidore Vorobkevych also added his own message to the events. He sent it to the regional administration on December, 9<sup>th</sup> 1902 and mentioned that he could not accept the official invitation to participate in the project of collecting folk songs of Bukovina because of health issues (Melnychuk, 2009, p. 42). Thus, the project was joined by Romanians (Melnychuk, 2009, p. 42), Poles and Jews, who also completed the creative research of democratically minded intellectuals with the edition of their folk songs (*Zhydivski narodni pisni*, 1907, p. 3). The department of rare and valuable books in the scientific library of the “Yuriy Fedkovych” Chernivtsi National University remains an instructive adviser for the collection and recording of Romanian folk songs issued as part of the activity mentioned above – *Das Volkslied in Österreich (Rumänisches Volkslied in der Bukowina)* (1918) (Melnychuk, 2009, p. 42).

Aimed at updating the problem of maintaining national song treasures, the efforts of progressive intellectuals in the region have been fruitful. In collaboration with Alexandru Voevidca (a teacher, headmaster, inspector, advocate of spreading folk music and composer), Matias Friyedvahner (professor of Romanian language and later rector of the “Yuriy Fedkovych” Chernivtsi National University) started the troublesome job of recording, classifying and accurately reproducing the ringtones and text of Romanian folk songs. This cooperation continued throughout 1907-1924, during which time Alexander Voevidca recorded 3,000,000 folk songs and divided them into 10 volumes. Most of them were collected between 1907 and 1914 (Rusu, 1960, p. 8). This collection of folk songs and poems became the largest post-war Romanian folklore collection, which was partly published in the book called *Rumänische Volklieder aus der Bukovina. Liebeslieder* [Romanian folk songs from Bukovina. Love songs] (Friedwagner, 1940). But only a small portion (380 songs) were included in the above-mentioned work by M. Fridvahnera; the rest remained in manuscript and were stored in Bucharest in the National Library. After lying on a shelf, for over 60 years, these materials were only published in 1990 in the book called *Cântecele populare din Bucovina* [Folk songs from Bukovina] (Shkiopu & Mojsej, 2011).

After the war studies of folk songs were carried out in the mountain villages of Bukovina together with the “Institute for Social Research”, but, as L. Rusu stated, they did not have a persistent character. The next step took

place in 1929, namely the recordings of folk songs in the village of Fundul Moldovei, made by George Breazul together with government agencies: “Phonogram Archives” of the Ministry of Arts, “Social Institution” and the Sociological Seminary University of Bucharest. Then, in 1931, Liviu Rusu made recordings of folk songs in Ukrainian villages beyond the river Prut for the same “Phonogram Archive” of the Ministry of Arts (Rusu, 1960, p. 9); Romanian folklore recordings made by Béla Bartók are also important. They were published as separate editions *Cântece populare românești din Comitatul Bihor* [Romanian folk songs from the county of Bihor] and *Volksmusik der Rumänen von Maramureș* [Romanian folk songs from Maramureș], containing Romanian folk songs systematised by an empirical method of scientific knowledge (Rusu, 1960, p. 11). It was high time, points out L. Rusu, to carry out systematic research of the folk music of Bukovina, which ended in 1939 due to the unfavorable international political situation. But information obtained from many research expeditions, from ordering music and song material, forming a collection of recordings of folk music, allows the researcher to state that despite the diversity and the features of melodies in many areas of Bukovina, “the folk music of Romanians in the region has common characteristics and traits” (Rusu, 1960, p. 9). In virtue of the many nationalities residing in Bukovina, local folk songs combined various influences of musical creativity from the Latins (Romanians, Moldavians) and Hungarians, whose music is marked by the coloring rhythmic structures of syncopated rhythm, upbeat accents, emphasised weak beats, alternating rhythms (fast/slow, gradual movement from a restrained to a fast pace). With respect to the pitch system, the advantage of the Lydian, Dorian, Phrygian modes of folk music and the double harmonic minor are observed. Rich melodic vocal ornamentation is also present: *melismata*, ascending turns, the movement of sliding tunes, the variation of similar musical sentences, recitatives that increase the emotional impact on the audience, singing using voice bleating and others. As for music and folk song, Bukovina is known for *kolomyikas*, *hutsulkas*, *hahivkas*, calling songs and the impact of Hungarian national-dance motives, including *Chardash*. The latter is more related to the folk music of the Carpathian region. With its rich musical culture, the indigenous population of the region – Ukrainian and Romanian – developed and cultivated their national musical genres, which fully reflected their way of life, culture, ethnic character, musical temperament and character. Describing the national characteristics of Romanian and Ukrainian music, German researcher Adalbert Mikulich appropriately notes that the musical culture of both ethnic groups was mostly affected by the territorial nature of their residence, by national temperament, which is expressed in a special structure of the songs and dances; by rhythm, musical genres and national instruments, which were formed in the musical traditions of the people and had deep roots that reached the foundations of national cultural formations, by the migration

of the two ethnic groups, their belonging to different language groups and, most importantly, by the opposite musical traditions prevailing in the countries of the East and in Ukraine – all of these formed national characteristics of the music of the contemporary Romanians and Ukrainians living in Bukovina (Melnychuk, 2009, pp. 23-24).

### **2.1. The folk music and songs of the Ukrainians and Romanians of Bukovina**

Common to both cultures is the presence of ethnic rituals and of family and household songs, carols, *vesnyankas*, harvest songs; lullabies, wedding songs, humorous songs and songs to dance to, lyrical poems about love, funeral laments and sobs, historical songs, ballads. Distinctive in the Romanian culture is the creation of unique works of musical and poetic thought – *doina*, which included the musical genetic code of the nation, filled with the breadth and fluidity of the sliding melody unique to Romanian folk music, built on a small range, but which, due to the overtone of the melody through the timbral color, short trills, mordents, usage of frets of folk music, outline the unsustainable levels combined with repetitive melody. These increase emotional impact, using a kind of rhythm, which, in most cases, has free character and is based on the archetype of the genre. This song of mourning/sorrow was created by a folk genius: “grief and melancholy – a fundamental type and main character of the Romanian folk songs” (Rusu, 1960, p. 5).

“In the pure soul of the Romanian people, emphasises Paul Delion, is enough patience to alleviate their suffering and longing, the desire to entrust them onto somebody: songs. *Doina* reveals the immensity of feelings that fill its unique color through the medium of artistic expression: epithets, similes, personification, exclamations, rhetorical questions, repetition and so on” (Delion, 1989, p. 3). The form of *doina* has so many options and modal species that the genre completely transmits and reflects the historical conditions of people’s lives both internally and socially. There are vocal and instrumental *doinas*, there are modern versions where singing is supported by orchestral accompaniment. *Doina* personifies the creative laboratory of Romanian musical culture in which natural poetry is so powerful that it deeply and perfectly expresses the feelings of sadness, grief, exclusion, internal resistance, sorrow, colorful feelings of love and affection, hatred of people’s oppressors, compassion and other emotions, which have evolved over many centuries. The melodic style of the *doina* is wonderful, beautiful, special and lyrical. The melody is formed in an Anti-Greek manner. It seems impossible but a seemingly monotonous vocal line has a strong emotional impact on listeners, which lies, in our view, in the manner of execution, the timbre saturation of the singer's voice that easily creates a melodic sound picture of melancholy songs. Combined with a recitative and with colloquial variants of singing, this gives away a downward motion, bringing it to its lowest sound, emphasizing the

basic content of the text. This form is open to improvisation; it has a lot of variants of composition. The vocal performance of *doina* is characterized by vibration of the voice. The singer provides different variants of melody in order to show his own understanding and creativity. Singers can improvise freely, which is shown via expression and contours, which help them to develop a melodic line by reflecting the poetic text. *Doina* has a specific melody, characterized mainly by improvisation and recitative. It does not usually go beyond pentatonic or octave, with ninth as the maximum. Individual frets of folk music, which form the melodic nature of the *doina* genre in the Bukovina region, are: Dorian mode with mobile IV<sup>th</sup> degree; a combination between the Dorian mode and the parallel major mode; the usage of the Phrygian system (Delion, 1989, pp. 62-67), the double harmonic minor mode (Delion, 1994, pp. 81-84). The volatile floating grayscale composition of melodies, the melodic voice modulations reflect the content of poetic texts, characteristic of Romanian folk song lyrics. The subject-matter of *doina* varies but the music reflects tangible peculiarities of each area of the country: Bukovina, Moldavia, where *doina* is not so lingering, Transylvania and other regions.

These shades are present both in Romanian folk music and Ukrainian musical culture, with the latter most noticeable in the Carpathian area. Similar to *Doina ciobănaşului* [The shepherd's *doina*] is the Ukrainian Bukovina song of Honoured Artist of Ukraine Dmytro Hnatuyk (*Sheep, my sheep*), in which the melancholy melody of the harmonic minor, with a slight rise, always returns to the tonic, but wide passages in sixths can be noticed in moments of expression, which reinforces the parallel major, and the seventh that outlines the dominant seventh chord to address the main minor tonality. Chord harmonies make the song ideal. It is performed by the choir of Bukovina of the Honoured Song and Dance Ensemble. Having been engaged in folkloric activities for most of his life, the Artistic Director of the group, Honoured Artist of Ukraine, Professor Andrey Kushnirenko has recorded hundreds of versions of Ukrainian folk songs in Bukovina, Galicia, Volyn and Podilia (Kushnirenko, 2011, p. 6). Invaluable are his arrangements of folk songs and instrumental music recordings of Bukovina folk dances from different districts of the Chernivtsi region. Very picturesque are the Romanian and Moldavian folk dances in the repertoire of the ensemble: "Ciobănaş", "Sîrba" "Hora"; instrumental pieces for folk musical instruments – flute, Pan pipe, violin, etc., which combine motifs and melodies of many national musical cultures in Bukovina. Noteworthy are his thoughts about the artistic value of folk songs, which are not only practical, but also have informative value. In his work he was guided by the principle "choose those that are richer and more interesting through their content, color, modal characteristics, metric-rhythmic structures, melodic beauty and runs, which can be used for stage performance". But for this you have to provide the song with a necessary musical form, develop it and the musical drama, and to create an artistic image with various means of



musical expression. Each song has inherent harmony, rhythm and character. In the words of Nikolai Leontovich, “folk song is not only a melody, it is a source of harmony and counterpoint” (Kushnirenko, 2011, p. 7).

Folk songs in which melody and text are common for the Ukrainians, Romanians and Polish people are popular in Bukovina. This includes popular folk song *Bukovina ty zelena lyano*, which is known in the province in Romanian, Polish and Ukrainian versions; carols such as *Heaven and earth rejoice now, Get up, get up, host!*; national household wedding song *Burned pine, raging* and its prototype in Polish music *Horela lipka, horela* and others. These examples confirm mutual musical cultures, for which there are no limits, restrictions or taboos.

## **2.2. Cultural cooperation between the Ukrainian and Romanian peoples**

European in scale, unique folk festival “Bukovina meetings” nowadays helps to represent Bukovina with its multifaceted musical culture to the world. The festival was organized and headed by Zbigniew Kowalski – an anthropologist, scholar, public figure, representative of the Polish House of Culture, a promoter of Bukovina traditions, of the musical culture of the many peoples living in this small, fertile region of Central Europe. He is a co-founder and permanent director of the International Festival “Bukovina meetings”, which has had a life span of 26 years. There are no festivals of this kind in Europe.

Romania, Poland, Hungary, Slovakia, Moldova and the Ukraine are traditionally among the countries that host this festival annually. The unity of cultures, traditions, live communication, the ability to find lost family ties contribute to the energy of Bukovynian tolerance; listening to the singing of authentic folk groups, enjoying the colorful folk dances of Bukovina, participants’ costumes, feeling the folk customs creates an unforgettable experience of the family atmosphere that actually surrounds you everywhere. Festival organizers managed to find and implement the most powerful ideological concept for this creative project – the most valuable thing is human communication, cooperation, open borders, the desire to give and thus enrich their own culture, to be special and unique in diversity. This idea is worth following, especially for today’s youth, who should be involved and educated with the principles of respect and love for their culture and traditions as a people, of national pride and identity. This, we believe, is a feature of the Bukovina region, whose place in the world is filled with incomparable charm, a spirit of unity and respect for those around you, the ability to find compromise and respect each national culture, which develops and improves alongside yours.

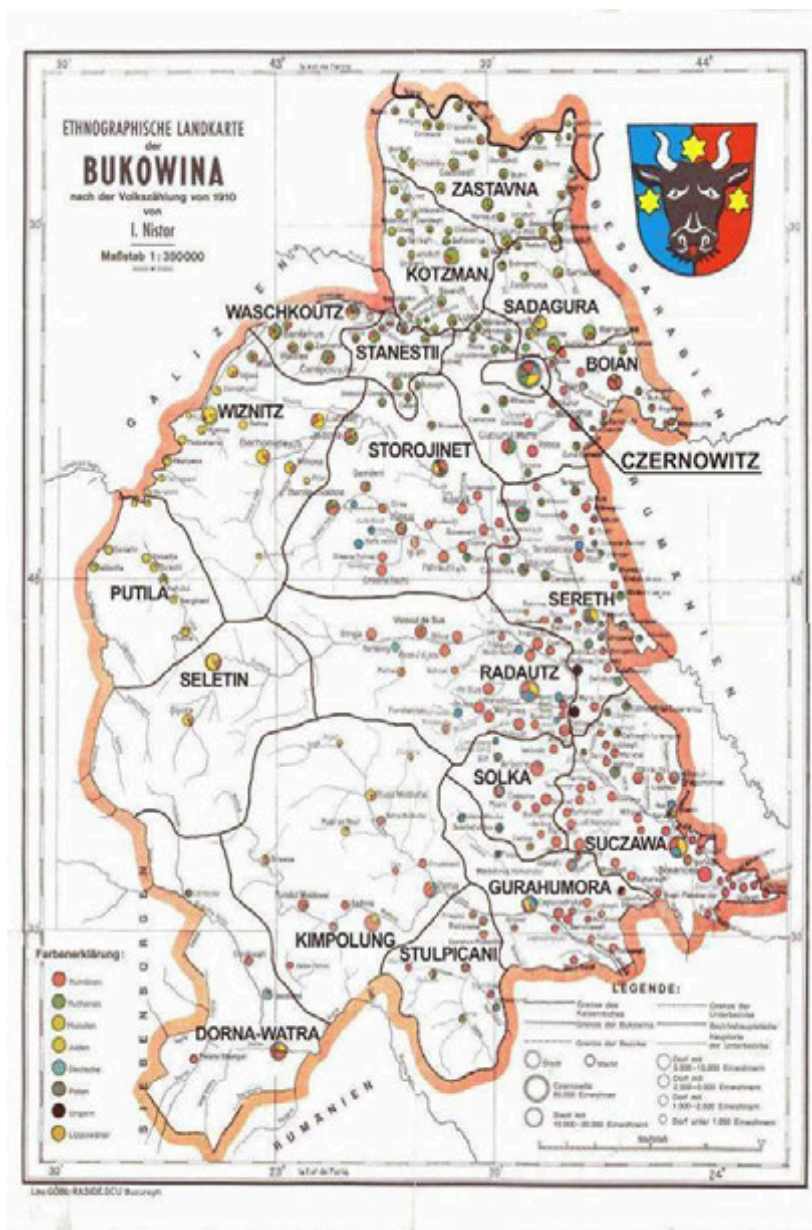


Fig. 1 The map of Bukovina (1910)

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