

## MELODIC COMPONENT AS THE MEANS OF EXPRESSING EMOTIONS AND FEELINGS IN UKRAINIAN AND AMERICAN FOLK LOVE SONGS

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### Abstract

*Folk love songs of different cultures may have the same topic, though they vary dramatically in their plot, structure, language, melody, and history. This paper presents types of plot development in Ukrainian and American folk love songs, which were determined in the process of text analysis. The experimental research was conducted with the purpose to state possible ways of expressing different emotions and feelings with the help of melody. The author explores the role of tonal characteristics in speech and musical intonation. The data obtained strongly suggest that differences between Ukrainian and American folk love songs are considerable. This cross cultural research highlights the need to consider folk love songs as a part of national history and culture.*

**Key Words:** Folk song; Emotions; Feelings; Speech intonation; Musical intonation; Melody; Text.

### 1 Introduction

Fairy tales, proverbs and sayings, ballads, myths and songs are closely linked to language, which serves as an instrument in creating a linguistic world view. It is a world known fact that peoples all over the world, responding to the events stirring up their emotions or feelings, endow them in art, literature, and music (Панасенко 2002b: 40). A part of this contribution is oral folk creation, which includes such genres, as ballads, bylinas, verses, stories, and songs. A song occupies a special place among these genres as a highly artistic and easily understood work. Songs as a part of culture are very closely connected with emotional sphere of people: we sing a merry tune when we are very happy; we listen to some sad lyrical songs when we are upset. Why some tunes make us sad or merry and what are the means of expressing our feelings with the help of music? These are the questions which we will try if not to answer, but most likely to touch upon.

### 2 Song as a part of folklore

Songs may be traditional, or folk, whose author is unknown, and popular, written by the author. The notion of traditional and folk song differs in different cultures (Панасенко 2010: 197). A song consists of a poetic text and melody; its arrangement and performance are of great importance as well. Song text, as any other work of art, has certain peculiarities. If any text as a speech act has such a universal scheme as "reality –

content – text", then in a literary text this formula is transformed into "reality – image – text", which reflects inner features of this text type (Киченко 1998).

The song as a multilateral phenomenon, is a subject of studying of various sciences, each of which, as a rule, focuses the attention on one of aspects of the considered phenomenon. The literary world of a popular song is "reflected and passed through the artist's perception of world reality" (Алексеева 1974: 6). History, every day life and material culture, beliefs, ceremonies, traditions, peculiar way of thinking, including musical one, nation mentality in general are embodied in the popular song. Researchers consider that "common elements of structures of musical and verbal language can be one of units of culture language" (Науменко 1993: 37).

The folklore many a time has been the object of the analysis of researchers from many countries (Білик 2002; Cantwell 1984; Elson 1974; Фольклор: Песенное наследие 1991; Karpeles 1973; Kingman 1990; Кокаре 1991; Копаниця 2001; Кушніренко & Жилінський 2002; Панасенко 2002а; 2002с; Панасенко, Дмитриев 2008; Пропп 2002; Славянский музыкальный фольклор 1972). But I would like to state that traditional approaches to folklore studies prevailed: field work, texts and music recording, their systematization, processing, etc. I find perspective complex approach, which includes on one side modern linguistic methods of text analysis (frame modelling, gender and culture studies, semantic cases, deep and surface text structure, nominative chains, etc.), on the other side purely musical analysis (tonal, dynamic and temporal characteristics) and some others.

### 3 Poetic text

Any text can be analyzed from a lexical, grammatical and phonetic point of view. It means that we may analyze a folk song as a text, taking into account its composition and features of different language level. In addition, a song also has specific intonational features.

A poetic text, like any literary text, has a complicated structure abounding in textual categories, like cohesion, coherence, intentionality, intertextuality, information value, anthropocentricity, segmentation, literary space, evaluation, modality, progression/stagnation, emotivity, etc.). These categories are displayed on the lexical, grammatical and intonational levels. They may be united by the textual theme (Pipalova 2008). The theme which is common in my research material is love, as one of basic human feelings, and other emotions and feelings which accompany it. As far as the text and the tune, or melody are always interdependent, the main objective of my research is to find in Ukrainian and American love songs such a feeling, as love and to investigate how it is manifested on the lexical and intonational, specifically, tonal level.

### 4 Types of plot development

The literary text structure can have four types of plot development, such, as: "a fork", "a ring", "a chain" and "a fan" (Панасенко 2002b). This approach gives us a possibility to understand how the text is composed, but having the purpose to highlight the category of emotivity, I use semantic approach, which makes possible to observe five distinct types of plot development in love songs. Each plot conveys corresponding emotive features. Let us start with Ukrainian love songs.

- **Type 1:** Unhappy love. One of the lovers is rich, another is very poor. They have to part (*Гей, у лісі, в лісі: А ще гірше тому, А хто кого любить! Гей, любить козак Молоду дівчину. Любить її, любить – не може узяти – regret, sadness, anguish; Мав я раз дівчиноньку чепуреньку:*

Посилає я старостів у неділю, Думає – погуляємо на весіллі. Всьому супротивився батько рідний, Бо вона багата, а я бідний – **sympathy, sadness, malice; Ой на горі сніг біленький: Баламуте, бійся бога, Ти багатий, а я вбога; Збаламутив мою душу, Через тебе плакати мушу – sadness, deep sorrow, anguish, reproach).**

- **Type 2:** A girl loves a young Cossack, but he leaves for a strange land (*В кінці греблі шумлять верби: В кінці греблі шумлять верби, Що я насадила... Нема того козаченька, Що я полюбила. Ой немає козаченька, – Поїхав за Десну – sadness, love, melancholy, regret).*
- **Type 3:** A young man has left his homeland and he terribly misses the girl who has remained at home (*Повій, вітре, на Вкраїну: Повій, вітре, на Вкраїну, Де покинув я дівчину, Де покинув карі очі, Повій, вітре, опівночі – sympathy, sadness; Така її доля – sadness, melancholy, regret).*
- **Type 3a:** A Cossack is going to war and he is longing for the girl he has left behind (*Гаю, гаю, зелен розмаю – sympathy, regret, sadness; Їхав козак за Дунай: Їхав козак за Дунай, Сказав: "Дівчино, прощай ! ...Мене з війни зі славою К собі очікуй" – sadness, love, assurance in victory).*
- **Type 4:** The parents do not give consent to marriage, but young people make an oath in eternal love and hope for the best, in spite of obstacles (*На городі верба рясна: А ми в парі ходити будемо, Як любилися, так і будемо! – sadness, regret, assurance).*
- **Type 5.** A young man depicts the beauty of his sweetheart and their meeting to come (*Вечір надворі – love, sympathy; Місяць на небі – sympathy, surprise, delight; Ніч яка місячна, ясна, зоряна: рибонька, кохана, вірна; Чорні брови, карі очі: Чорні брови – стрічки шовкові, Все б тільки вами я лібовався, Карі очі, очі дівочі, Все б тільки я дивився на вас – love, sympathy, tenderness).*

The texts of American love songs according to their content can also be grouped into five types.

- **Type 1:** Young people love each other, but one of them has to go far away (*Long Time Ago; Red River Valley: From this valley they say you are going, We will miss your bright eyes and sweet smile, For they say you are taking the sunshine, That brightens our pathway awhile – sympathy, regret).*
- **Type 2:** Under some crucial circumstances, young people have to part (*Acrobat on a Trapetia; Tennessee Waltz; Down in the Valley: Roses love sunshine, Violets love dew; Angels in heaven Know I love you – love, sympathy, assurance; Clementine: Oh, my darlin', Oh, my darlin', Oh, my darlin' Clementine. You are lost and gone forever. Dreadful sorry, Clementine! – sympathy, regret).*
- **Type 3:** A young man depicts the merits of the girl he has chosen (*I Will Dance; Saturday Evening: My girl is like a lightning, Waiting for me in the cloud – sympathy, admiration;*
- **Type 3a:** A description of a girl is made in a humorous way (*Billy Boy: I have been to seek a wife, She's a joy of my life, She's a young thing And cannot leave her mother – curiosity, satisfaction, admiration).*
- **Type 4:** Love facetious songs (*I'll Give to You, a Baby, Two Things: A-ha-ha, money is out. A woman's love is nothing about And I'll not marry, I will not marry, I'll not marry you – sympathy, admiration, disillusionment).*
- **Type 5:** Unfaithful love (*On Top of Old Smokey (a male song) – For courting's a pleasure, And parting is grief, And a false hearted lover Is worse than a thief – sympathy, regret; Old Smokey (a female song) – I wrote him a letter In red rosy lines. He sent it back to me All twisted in twine – sorrow, grief, indignation).*

What unites all these examples – is vivid presence of emotive component; what makes them different – too many negative emotions in Ukrainian songs, which can be explained from cultural historic situation. Serfdom in Ukraine was abrogated in 1861 (Панасенко 2000).

### 5 Speech intonation versus musical intonation

Now let us discuss a very important music and speech notion – intonation. They say that there is no speech without intonation. Speech and music are the means of human interaction (the communicative function of speech and art) and have definite meaning (the semantic function of speech and art). The expressiveness of music and speech as well as their ability to exercise influence on a listener (modal function) lies on great similarity between speech and musical intonation (Назайкинский 1972: 248). In musicologists' opinion, speech and singing as a process of producing sounds are interconnected in their natural, primary features. These primary features are a major requisite for music and speech synthesis in the simplest as well as in the most complicated forms of word art and sound art (Васина-Гроссман 1978: 61). Speech intonation and the musical intonation have common tonal, dynamic and temporal characteristics like the following ones (see Table 1).

Table 1: Common and different features of speech and musical intonation

Speech intonation	Musical intonation
<b>A. Tonal characteristics</b>	
melody	melody or tune
pitch range	key, the main tonality of a composition
interval	interval
tone color or timber	tone color or timber
–	harmony
–	key (major or minor)
<b>B. Dynamic characteristics</b>	
loudness of speech	loudness of music
–	dynamic nuances
logical stress	accent
<b>C. Temporal characteristics</b>	
speech pause	musical pause
tempo	tempo
rhythm	metrorhythm
emphatic length	value of a note or a pause

Each of the elements mentioned above has a specific modal function in speech and music. As prosodic markers of expressing emotions and feelings are more thoroughly investigated in speech intonation by phoneticians (Антипова 1979; Цеплитис 1974; Валігура 2010), I would like to highlight the tonal markers of expressing emotions and feelings in music, particularly, the melody itself. A number of factors determine the character of the melody, among them are rhythmic features, range, the interval arrangement of successive tones and general shape of contour (Boyden 1956: 22). Investigations carried out by musicologists (Холопова 1983) and phoneticians (Панасенко 1986; Panasenko 1998) provide clear evidence that the role of rhythm in poetry and music is great. The function of intervals is as follows: the *major second* expresses

compassion; it is a figure of lamentation. The *second* corresponds to quiet speech. The *third* and the *quint* in a question serve to express surprise and impatience, when used in a stressed position – surprise and delight with a shade of doubt and meditation. A *pure fourth* corresponds to decisiveness and assurance. An *octave* in an interrogative sentence shows the greatest degree of surprise, in a stressed position – surprise, delight, puzzlement (Волконский 1913).

As far as types of melody development are of great importance we will consider them in details below. Major and minor keys are traditionally associated with positive and negative emotions. Different tonalities serve to express nuances of feelings, human spirit and aspiration.

## 6 Melodic component

We may analyze speech and musical melody using several methods. If we consider the song text without music, we may make a recording of it and analyze it like any speech fragment using methods popular among phoneticians. The most widely used is auditory analysis which gives possibility to mark all the intonation components: scale, nuclear tones, tempo, rhythm, loudness, etc. Auditory analysis makes also possible to define a set of phonetic means ensuring the actualization of category of emotivity not only in speech, but in music as well. Auditory analysis is traditionally followed by electro-acoustic analysis, the results of which I will present in another publication. Melodic component in music can be analyzed like in recorded texts (listening to the song performed by singers) or by studying thoroughly the printed version of the song which has notes.

There are different types of melody development, such as **repetition**, **modification**, **sequence** and **leading notes (leading tone)** (Васина-Гроссман 1978: 104). Sposobin (Способин 1958: 168-169) indicates five basic types: **repetition** of identical sound several times; **leading note** (preparing for the appearance of this or that scale tone with the help of nearby (introductory) notes); **ascending movement**, i.e., transition to higher sounds, which is often connected with the tension growth; **descending movement**, i.e. transition to lower sounds, which is often connected with the decline in the tension; **wave-like movement**, i.e. sequence of ascending and descending transitions, which consists of leaps (i.e., wider intervals) and smooth movement (i.e., narrower intervals).

Let us illustrate different types of melody movement with some examples. **Repetition** of melodic elements evokes the feeling of insistence and falling melodic contour with sequence (a melodic pattern repeated three or more times at different pitches with or without modulation) expresses regret and sympathy. In the American traditional song *She'll be coming round the mountains* (Appleby & Stone 1991: 80) we see the repetition of the notes G (sol) (*co-ming round the, She'll*) and B (si) (*co-ming round the, -tain*).

## She'll Be Comin' Round the Mountain

Traditional

**Lively**

The musical score is for a piano accompaniment of the traditional song 'She'll Be Comin' Round the Mountain'. It is in the key of G major (one sharp) and 2/4 time. The tempo is marked 'Lively'. The score consists of two systems of music. The first system has three measures with chords G, D7, and G. The second system has four measures with chords A7 and D7. The lyrics are: 'mf She'll be com - in' round the moun - tain when she comes, She'll be com - in' round the moun - tain when she comes, She'll be'. The piano part features a steady bass line with chords in the right hand.

In the Ukrainian song *На вгорді верба рясна* (Ганзбург 2002: 20) the sound A (la) in the small octave is repeated several times.

## НА ВГОРОДІ ВЕРБА РЯСНА

**Moderato**

The musical score is for a vocal line of the Ukrainian song 'На вгорді верба рясна'. It is in the key of A major (two sharps) and 2/4 time. The tempo is marked 'Moderato'. The melody is simple and repetitive, focusing on the note A. The lyrics are: 'На вго - ро - ді вер - ба ря - сна, на вго - ро - ді вер - ба'. The score is written on two staves.

Examples with **leading note** are also very popular in American and Ukrainian love songs. As an illustration I have chosen American traditional song *The Banks of Ohio* (Appleby & Stone 1991: 46-47). Here the leading note is C (do).

## The Banks of the Ohio

Traditional

**Tenderly**

The musical score is for a piano accompaniment of the traditional song 'The Banks of the Ohio'. It is in the key of C major (no sharps or flats) and 2/4 time. The tempo is marked 'Tenderly'. The score consists of two systems of music. The first system has three measures with chord C. The second system has four measures with chord G7. The lyrics are: 'mf I asked my love to take a walk, To take a'. The piano part features a steady bass line with chords in the right hand.

Another example is a Ukrainian song *Десь тут була подоляночка* (Українські народні пісні 1955: 306), in which the note D (re) in two-line octave is surrounded by adjacent notes: C (do) and E (mi) of the same octave.

### ДЕСЬ ТУТ БУЛА ПОДОЛЯНОЧКА



**Descending movement** is well presented at the very beginning of the American folk song *Cindy* (Appleby & Stone 1991: 68): *You ought to see my Cindy*.

### Cindy

Lively Traditional

*mf* You ought to see my Cin - dy, She lives a - way down South, And

Combination of **ascending movement** (*Чорнії брови, карії очі*) with **descending movement** (*темні, як нічка, ясні, як день!*) is well seen in the Ukrainian folk song *Чорнії брови, карії очі* (Українські народні пісні 1955: 406).

### ЧОРНІІ БРОВИ, КАРІІ ОЧІ

Помалу

Чор-ні-ї бро-ви, ка-рі-ї о-чі, тем-ні, як ніч-ка, яс-ні, як день!

**Wave-like movement** is connected with emotive state of the lyrical hero, like in the Ukrainian song *Чом ти не прийшов* (Why haven't you come?) (Ганзбург 2002: 8), which is the lyrical monologue-meditation of a girl who asks her lover, why he has not come, when everything was in favour for their meeting. Here wave-like movement of the melody shows deep feelings and emotional experience of a girl who tries to find reasons for her lover to be way.

### ЧОМ ТИ НЕ ПРИЙШОВ

Andante

"Чом ти не при-йшов, як мі-сяць зі-йшов,

The examples above mainly show the role of melody, but music has many means of expressing emotions and feelings. The results of comparative analysis of speech and musical tonal characteristics in Ukrainian songs can be presented in such a way (see Table 2).

Table 2: Melodic component in Ukrainian songs

<b>Ukrainian folk songs</b>	
<b>Feelings: sadness, melancholy, regret</b>	
Speech intonation	Musical intonation
gradually descending scale low falling tones narrowed range	wave-like melodic contour chromatic scale minor second (0,5 tone – feeling for, compassion) key D of minor
<b>Feelings: sadness, regret, assurance (at the end of the text)</b>	
descending falling scales level, low rising and falling tones, falling-rising tones narrow range	falling chromatic scale triads with detention in key F of minor
<b>Feelings: love, sympathy, tenderness, persistence</b>	
gradually descending scale in combination with wide falling tone many level tones	falling melodic contour perfect falling fourth key G of minor

The most typical emotive features in American folk love songs have the following tonal characteristics (see Table 3).

Table 3: Melodic component in the American songs

<b>American folk songs</b>	
<b>Feelings: curiosity, satisfaction, admiration</b>	
sliding scale	wave-like contour, key G of major
<b>Feelings: love, sympathy, assurance</b>	
gradually ascending scale combined with falling nuclear tones and wide range	gradually ascending melodic contour range of up to 2 octaves rising perfect fifth rising and falling perfect fourth key C of major
<b>Feelings: sympathy, regret</b>	
descending stepping and sliding scales combined with falling-rising, low falling and low rising nuclear tones	ascending melodic contour with sequences key E of major

Melodic component is so strong in creating specific emotional atmosphere, that it can work even in the instrumental performance, without any text. Each folk song has a corresponding key. One of the most striking features of the data presented in tables above is the total absence of major tonalities in Ukrainian love songs. Being a Ukrainian, I was surrounded by music since birth; it is our cultural tradition to sing in happiness and sorrow, in work and in rest, having parties. It never came to my mind **why** so many of Ukrainian love songs are so sad. One of the explanations lies in the minor keys used in them. The combination of minor and major keys is often used deliberately by composers with the purpose of showing the inner struggle of a hero / heroine and the stages of his/ her excitement, struggle between good and evil. Although the authors of folk songs are anonymous, their struggle is vividly displayed, like in the song "**Ой на горі сніг біленький**" (Українські народні пісні 1955: 400) (Type 2), where there is a wonderful combination of different keys and intervals which serve to express sadness, deep sorrow, anguish and reproach:

F-dur <i>Ой на горі</i>	C-dur <i>сніг біленький</i>	description, major keys
F-dur <i>Десь поїхав</i>	C-dur <i>мій миленький</i>	stating of the fact, major keys
D-moll <i>Десь поїхав</i>	A-dur <i>та й немає</i>	<b>поїхав</b> diminished seventh – sorrow
G-moll <i>Серце з жалю</i>	D-moll <i>завмирає</i>	<b>завмирає</b> falling minor seconds – intonation of lamentation and woe

As there is no hope for the girl to see her lover, the song ends with D-moll (key D of minor).

### ОЙ НА ГОРІ СНІГ БІЛЕНЬКИЙ

Помірно

Ой на го . рі сніг бі . лень . кий, десь по . ї . хав  
 мій мя . лень . кий, десь по . ї . хав та й не .  
 . ма . е, сер . це з жа . лю за . вми . ра . е.

As an example to show how musical analysis has been done I have chosen the American traditional song *Careless love* (Appleby & Stone 1991: 267) (Type 5).

## Careless Love

Smoothly Traditional

Chords: F, C7, F, F7, F, F7, C7, F, F7, Bb7, Bbm, F, C7, F

Lyrics: Love, oh love, oh care-less love, Love, oh love, oh care-less love, Love, oh love, oh care-less love, You see what care-less love has done.

The text is a song-form, which consists of 5 (in some versions of 6) couplets. The couplet is written in the form of classical period: the 1<sup>st</sup> and the 4<sup>th</sup> are 4-timed. The climax is in the 2<sup>nd</sup> sentence in the words *careless love*. In the 3<sup>d</sup>, 4<sup>th</sup> and 5<sup>th</sup> couplet the phrase is repeated three times.

- |  |   |
|--|---|
| 2. I was happy as can be,<br>My days were sunny, bright, and free.<br>You came along to do me wrong,<br>And you brought your careless love to me.    | 3. <u>I love my mama and papa too,</u><br><u>Love my mama and papa too,</u><br><u>Love my mama and papa too,</u><br>I'd leave them both and go with you.                                    |
| 4. <u>Once I wore my apron low,</u><br><u>Once I wore my apron low,</u><br><u>Once I wore my apron low,</u><br>I scarce could keep you from my door. | 5. <u>I cried last night and the night before,</u><br><u>Cried last night and the night before,</u><br><u>Cried last night and the night before,</u><br>Gonna cry tonight, and cry no more. |

Such a repetition results in unstable form of the verse. Stability is created by musical means – exact repetition of the melody of the 1<sup>st</sup> phrase. In this context just that very repetition of the initial phrase overcomes instability and creates feelings of stability and reliability. A song-form implies the generalized expression of the text. The first couplet bears the main message in love image creation. In the first couplet the word *love* is highlighted and accentuated in a different way. At first it is emphasized by metric means, namely by downbeat and relatively strong beat and also by word sounding throughout the whole time. The culmination is in the word *careless* – it sounds two beats; the word *love* is shifted to relatively strong beat. In

this context S harmony sounds throughout all the beat. Thereby the periodicity of harmony change in each beat is broken. Before this the chords followed two by two in a beat.

The melody also takes part in the culmination creation. Its movement is wave-like. The first phrase is an impulse, from to-go grows the whole form. The 2<sup>nd</sup> phrase is the development, an attempt to rise, but after rising the fall comes. In a melody it is a leap of a fourth down. In harmony it is an attempt to leave the main tonality for another. We have F-F7, but the expected resolutions doesn't occur, instead of H-dur or chord D dur there appears a seventh chord (C7), which is the dominant of the main tonality. The chord demands after itself resolution in tonic (T), F-dur. F-dur sounds, the ascension to the top, fast and prompt, begins. The top is taken. And, though after that the fall in a melody follows, it is not defeat, but a victorious call on sounds B (subdominant – S – of the main tonality). There appears a feeling of confidence and stability. But it collapses at once since the 4<sup>th</sup> beat major is replaced by minor. Sounding of this chord is very short. It looks like a come running shadow from a cloudlet with the shining sun; minor sounding after major always creates feeling of instability. After this nothing changes. Everything comes back to its places. The last phrase generalizes and consolidates at the same time. Thus, the culmination in the song is achieved thanks to metrorhythm, harmony, melody (its highest point); the position of the culmination in the song form is in the golden section point.

If we have a look at the song text, we will see that it reflects mediation (which looks like in some places like lamentation) of a young girl, who suffers from unhappy love. The text is based on a contrast: we have positively charged words, like *love, happy, My days were sunny, bright, and free*, but they are opposed to words with negative connotation: *I cried last night and the night before, Gonna cry tonight* and *love* is used with the attribute *careless*. The girl was ready to leave her parents and to run away with the man whom she loved, but he deceived her. The whole range of emotions and feelings (**love** – shared at first and unshared later, **longing for changes, regret, disillusionment**, and, finally – **deciseveness** – *and cry no more* is skillfully manifested not only semantically, but intonationally, mainly with the help of melodic component.

## 7 Conclusion

A compositional analysis of Ukrainian and American love songs shows that their plot does not coincide (only type 5 and type 3 are the same). Folklore is a national property; it is our history and memory. Ukrainian folk songs depict how miserable life was for the common people, how they suffered from injustice and longed for freedom, happy life and love.

From an auditory point of view, Ukrainian songs have more complicated systems of expressing emotions and feelings. Music makes them pessimistic and sad, whereas in American love songs there is always hope for better times; many of them they are written in major keys.

The comparative analysis of expressing different emotive features in speech and music shows that the most vivid features of similarity are displayed in tonal characteristics. In particular, the melodic contour has the same shape and intervals and range are also equal.

Summing up the results of my research, I would like to state that speech and musical intonation are not related to identity, but to harmony. They contribute and enrich each other thus serving to express different human feelings as well as national peculiarities of intonation. Folk songs constitute national property,

history, the mentality of our ancestors, their lifestyle, customs and traditions. They are like unique treasures, still hidden with the mist of time, waiting to be excavated from the past and carefully analyzed.

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