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VOLUMETRIC VISION: A NEW LOOK AT "WANDERING MELODIES"**ILYA SAITANOV****Independent researcher**Russia Federation*E-mail: saitanov@gmail.com<https://orcid.org/0000-0002-4497-4670>

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Abstract

The article proposes the concept of volumetric (multi-perspective) vision applied to the study of a single melody as it exists across several national traditions and takes on various genre forms. This concept is developed as an alternative to those approaches that assume the identification of a prototype or the establishment of borrowing directions. The author regards the set of realizations of a single melody across various traditions as a single stereo-object. Such a view allows us to view each version of the melody as an adjacent facet of a polyhedron, shaping an integral perception of the musical material. The example of the melody known in the Ashkenazi Jewish tradition as the melody of the song "Geyt a yold in kapelyush" («There goes a dupe in a hat»), and in the Ukrainian tradition as the melody of the dance "Karapet" illustrates how such a stereo-object can be formed and studied. The proposed model facilitates a neutral description of cultural interactions, avoiding the use of terms such as 'original' and 'copy'. The concept has the potential for interdisciplinary application and opens new aesthetic possibilities in ethnomusicological research.

* Ilya Saitanov, 2025

Keywords: wandering melodies, multi-perspective vision, stereo-object, ethnomusicology, musical tradition, intercultural relations, melodic versions, tune family, folklore

Introduction

In 2020—2022, several podcasts dedicated to Jewish melodies were recorded for Radio Eshkolot with my participation and based on my scripts [43]. And, for example, the podcast about the melody of the dance "Kozatske", popular among the Jews of Ukraine included, a story about what other peoples and in what places know this melody, under what name, how they dance to it and how the performance of the same melody differs between Jews and, say, Ukrainians and Greeks. At the moment it was difficult for me to explain to myself why I was telling this to the listeners. What do they get when they learn, for example, that the melody to which Ukrainians and Jews dance the solo dance *Cossack (Ukr.)*/*Kozatzke (Heb.)*, becomes the melody for the pair dance *Ruszászka* in Hungarians Csango¹ and the melody of the circular dance *Syrba* on the Greek island of Leros? The present article is the answer I was able to find to that very question: "why?".

Let us consider a situation in which, in several traditions — two or more — melodies have been documented that researchers or tradition bearers regard as variants (or versions) of the same melody. These versions may differ significantly. Another way to describe the same situation is to say that a certain melody is known in several traditions. Cases when two melodies from different traditions are in a close relation² (including, but not only, as inheritance and origination) are also a subject of our consideration.

It is important to note that we do not consider here the situation of genre transformations of melody within one national tradition.

At present, several concepts have emerged for the study of such melodies, which exist in several traditions and are widely represented geographically:

1. "Wandering Melody" is a concept that captures different variants (versions) of a melody as stages of its journey around the world, whenever possible — with an indication of the chronology of events³.

¹ Chango is a sub-ethnic group of Hungarians, living in the territory of modern Romania, particularly in the province of Moldova.

² Here are some examples of close relations. Let a melody, for example, have two sections (AB). Then we will consider melodies in which not all sections are used, as well as those in which existing sections are supplemented with new ones, and combinations of these two cases, to be its close relatives. For example, we will also call melodies with the structure of sections A, ABC, ADB, AC a close relative of the first melody with the structure AB.

³ See [17: 5] "Die Melodien wandern, sie sind die unermüdlichsten Touristen der Erde! Sie überschreiten die rauschenden Ströme, passiren die Alpen, tauchen jenseits des Oceans auf und nomadisiren in der Wüste; überall

2. Concepts embodying the comparative-historical approach:

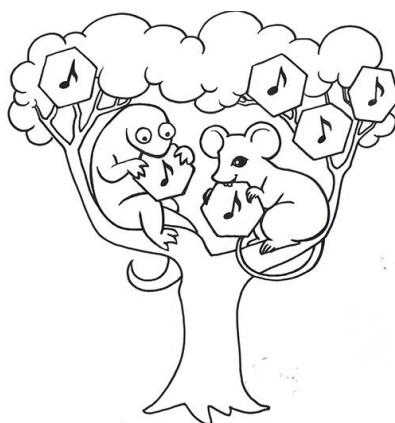
2.1. "Tune families" are melodies that go back to a common source, studied as descendants of a single prototype melody.⁴

2.2. "Borrowed Melody." A study of borrowings and their directions; some artifacts are considered "original" and others "borrowed"⁵.

2.3. "Comparative Analysis. An analysis of the commonalities and differences between the variants, often aimed at comparing the traditions they represent⁶.

3. "Music of the Territory" (Fig. 1). Consideration of traditional music of the population of a certain geographical area as a whole⁷. A vivid example is the concept of "cultural areas," and more specifically, "musical areas"⁸. This is an application to ethnomusicology of the territorial approach, which in linguistics led, in particular, to the identification of the Balkan linguistic union — when the subject of analysis are the languages of the Balkan Peninsula belonging to different and distant branches of the Indo-European language family, such as, for example, Greek, Albanian and Serbian.

Fig. 1. The territorial approach implies considering the music of a certain region as a whole. Artist Ekaterina Trend



andern belegend, welche den entgegengesetzten Weg machen", "Es gibt ja keine musikalische Polizei, welche nach Geburtsschein und Führungsattest früge!" — "Melodies wander, they are Earth's most tireless tourists. They cross roaring streams, cross the Alps, find themselves on the other side of the ocean and roam the desert; everywhere they meet others moving towards them.", "There is no music police to ask for their birth certificate and criminal record."

⁴ See [2] A tune family is a group of melodies showing basic interrelation by means of constant melodic correspondence, and presumably owing their mutual likeness to descent from a single air that has assumed multiple forms through processes of variation, imitation, and assimilation."

⁵ For a typology of musical borrowing (not only in the field of traditional music) see, for example [5: 867—869]. In general, the theory of borrowing owes its origin to philology, and emerged from the study of the plots of fairy tales of different peoples. See [12: 11].

⁶ An overview of comparative methods in folklore studies can be found, for example, in the monograph [18: 87—100], chapter 6 "Comparative folklore". Comparative methods in ethnomusicology are the focus of Chapter 6, "Apples and Oranges: Comparative Study" of [10: 60—73].

⁷ Cf. "The folk art of mountain Jews is an integral part of the musical kaleidoscope of the peoples of the Caucasus. It indirectly refers to the Jewish tradition, but in essence it is an integral part of the culture of the peoples of the Caucasus." [41].

⁸ For a review of the theory of musical areas, see the "Musical Areas" section in [10: 332—334].

4. "Global Folklore. Consideration of the folklore of the whole Earth as a whole"⁹.

5. "Independent melodies". The concept according to which the context of each tradition generates its own meanings and semantic frameworks; accordingly, a melody transferred from tradition to tradition is a completely different melody¹⁰. In the application to the study of the history of civilizations, a similar concept of "local civilizations" is offered by Oswald Spengler [15: 179]. Perhaps we can speak of an approach (conditionally called "local analysis") that emphasizes the fundamental impossibility of a full-fledged reading of the symbols of a culture for an observer who does not belong to it.

The purpose of this paper is to complete this list by proposing a new concept.

Stereovision (three-dimensional vision) and stereo object

To discuss the proposed concept, we will need the term "melody realization". We will refer to any specific performance or recording of a melody as its realization or embodiment. Thus, if we discuss, for example, a variant (version) of a melody in a given region, this variant can correspond to many realizations — that is, performances that differ in the time of fixation and belong to different or one performer.

Let us consider the realization of melodies, possibly belonging to different traditions, which we consider identical or related. Here, we are not concerned with the specific criterion by which the similarity was established. It does not matter, because all of what follows remains true regardless of how the similarity was established - whether through some formal method or by expert opinion — emic or ethic¹¹. It is enough that we can identify some group of realizations as the subject of analysis according to this criterion.

The essence of the proposal is to consider the set of individual realizations (embodiments) not as autonomous objects, but as a single *unified object*. This object will be all the embodiments collected at the moment (together with metainformation and context) taken as a whole, while each individual realization will represent one facet of this larger "stereo-object" polyhedron. Let us call

⁹ The term "Global folklore" was apparently introduced by Mark Allen Peterson in his article [14: 101]: "The transnational circulation of people and media that helps define both contemporary and colonial globalization makes it possible for us to speak of global folklore".

¹⁰ See, for example, [16: 30]. "The alternative is to see each manifestation of some music in various times and places as a single new entity. The latter view has more legitimacy than the concepts of migration and reception accord to it: not because we must privilege local independence, but because music, before the recording industry, is something that has to be freshly created each time".

¹¹ Emic — a view from the inside, through the eyes of an insider, a bearer of tradition. Etic — a view from the outside, through the eyes of an outsider. These terms (emic vs. etic) were proposed by Kenneth Pike in his work Pike K.L. Language in relation to a unified theory of the structure of human behavior. Preliminary edition. Glendale, CA: Summer Institute of Linguistics, 1954, page 8.

such a concept "volumetric vision"¹². From this perspective, all facets (realizations) are equally important. None of them can be in the center of our object and on this basis dominate in the hierarchy, none of them is accepted by us as a "variant" for deriving an "invariant". We can only "rotate the stereo-object" in our minds to temporarily focus on the particular facet—an individual realization or a group of realizations—that is of interest to us at the moment.

"Volumetric vision" is a concept in which the object of consideration or study is a whole composed of the known realizations of a given melody and close relatives (together with the meta-information of each of the components). All components of this whole are equivalent. We will call this whole a *stereo-object* in the further discussion.

The very concept of volumetric vision has already appeared in scientific literature in other segments of science. Mikhail Epshtein [24: 170-177] suggested applying it to literary studies:

„In his 1932 essay *The Versions of Homer*, Jorge Luis Borges asserted the equal value of all versions of the same text in different languages — each being a (re)incarnation of that text. They are all a kind of drafts, projections of a certain Platonic "primary text", which exists in a multitude of copies, none of which is better than the other, but all of which are only somewhat similar to the invisible prototype. A deep comparison between them is only possible if we do not know which one is the original and which is the translation, for they all complement and nuance one another." Stereo-text (stereo-text, from Greek stereos - three-dimensional, spatial) is a text that exists in parallel in two or several languages and allows us to perceive the meanings expressed in it "three-dimensionally". Just as a person is given paired sense organs for a full-fledged physical perception of an object, so different languages are given to him for "stereoscopic" perception of thought. To step on the border of two languages and cultures is like moving from mono-sound to the world of stereo: to see one culture through the eyes of another and to see all things through two eyes”.

In this context, one could recall Spencer's futurological concept [47], in which the word "holoptic" is "a combination of the Greek words voice (whole, holistic, everything), optike (vision) and tekne (art, technique). It expresses the ability of members of some organization (group, collective, society) to perceive the emerging whole of this organization as if it were a separate object, in a natural physical or virtual space. Holoptic space is a space in which each of the participants receives a live and unfolded perception of the 'Whole'".

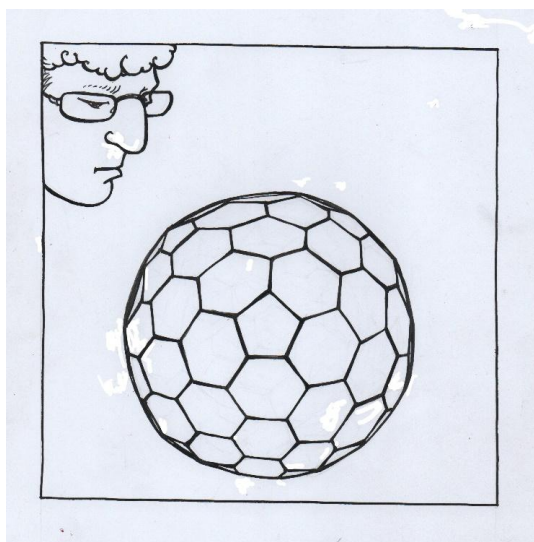
¹² Variants: binocular vision, stereo-vision, holoptic vision, multi-perspective vision, three-dimensional vision

These two conceptions of stereo-vision are distinct. However, the concept of melodic "stereo-object" that I have proposed also differs from both of them, although it is closer to Epstein's concept.

For Spencer, the center of the stereo-object is the organization; the components — the members of the collective and its leaders — are located equidistant from this center. In Epstein's model, the center is the "invisible prototype" from which texts in different languages are equidistant (it is assumed that the reader understands the text in each language). Accordingly, in Spencer's model the components of the stereo-object see each other and its center — the organization, and in Epstein's model — each other and the whole. In the case of a stereo-object composed of realizations of a single melody, we imagine the center of the imaginary "polyhedron" to be *empty*. The observer, generally speaking, is outside, i.e. he may not be a bearer of any of the

traditions under consideration. His attention is directed not to the center, but to the edges of the stereo-object and to the whole stereo-object (Fig. 2).

Figure 2. Stereo-object and stereovision. Artist Ekaterina Trend



Approaching such a stereo-object aesthetically requires more effort than engaging with a single specific version of the melody. However, it enhances the perception of each individual variant across different traditions. Importantly, the proposed way of seeing generates a new aesthetic value that would

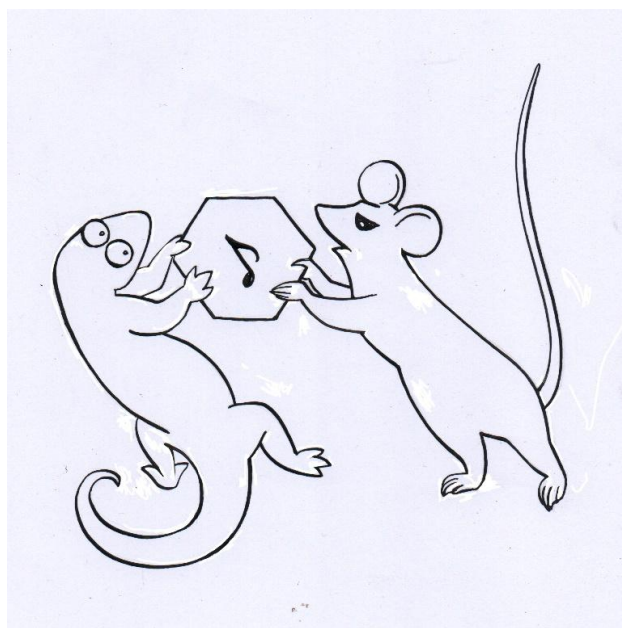
otherwise remain inaccessible.

So, we will mainly focus on situations where the same melody exists within two or more national traditions. We will also touch upon a slightly wider range of borderline situations. For example, when two or more melodies in different traditions are not identical but are similar or related.

Perhaps the most famous example of a wandering melody in scholarly discourse is the melody known in Turkey as "Kâtibim" and in Greece as "Apo xeno topo". Folk songs to this or similar melodies are known in Turkish, Greek, Bulgarian, Serbian, Albanian, Ladino, Hebrew and many other languages. "Kâtibim" is the subject of scholar articles [3; 19] and a documentary [50]. Other examples of such international melodies that have been the subject of scholarly publications are "Çeçen kızı / Ta xyla" (Turkish/Greek) [9].

The coexistence of neighboring melodies can be a very painful issue (Fig. 3). The question of origin and ownership of a melody is especially sensitive in conditions of interethnic conflicts. The main accusations tend to be either 'our melody has been stolen' or, conversely, 'something foreign is being passed off as our own' — with criticism voiced by 'cultural guardians' on both sides, whether representing the presumed source or recipient of the borrowing".

Fig. 3 Neighborhood melodies as an cause for conflict. Artist Ekaterina Trend

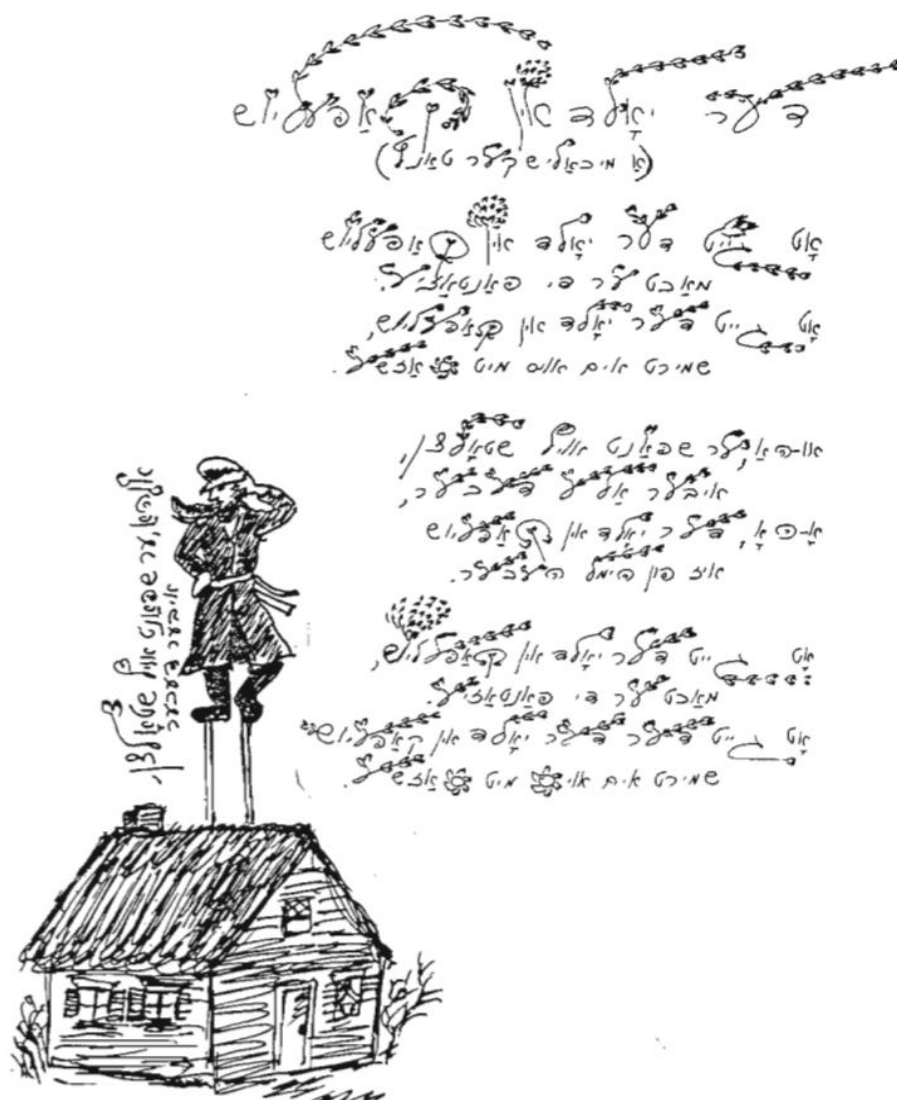


The sharp reactions, which usually take the discussions out of the scientific field into the political one, make us look for a neutral approach to describing and analyzing such phenomena, one that is not solely focused on the direction of borrowing or questions of origin. Stereo-vision is one such approach.

Example of stereo object

How can description and analysis of a stereo-object look like? We will address this question by examining a specific example (Fig. 4).

Fig. 4. *Geyt a yold in kapelyush* («There goes a dupe in a hat»), illustration by Rivke Katz from Menke Katz's *Yiddish Song Book*. [30]



As an example, let us take the melody known in the Ashkenazi Jewish tradition as the melody of the song "Geyt a yold in kapelyush" («There goes a dupe in a hat »), and in the Ukrainian tradition as the melody of the dance "Karapet"¹³. It is also known in many other traditions (see Tab. 1)

Title	Attribution	Listen to an example:
Naurskaya Cossack lezginka, dance	Russian	https://youtu.be/P8nJYc2579E

¹³ Fun fact: the word Karapet may be linked to the Yiddish song incipit ("There goes a dupe in a hat") through the Hebrew phrase qārā petī (קָרָא פֶּתִי), which literally means "the fool was called." — editor's note G.Sh.

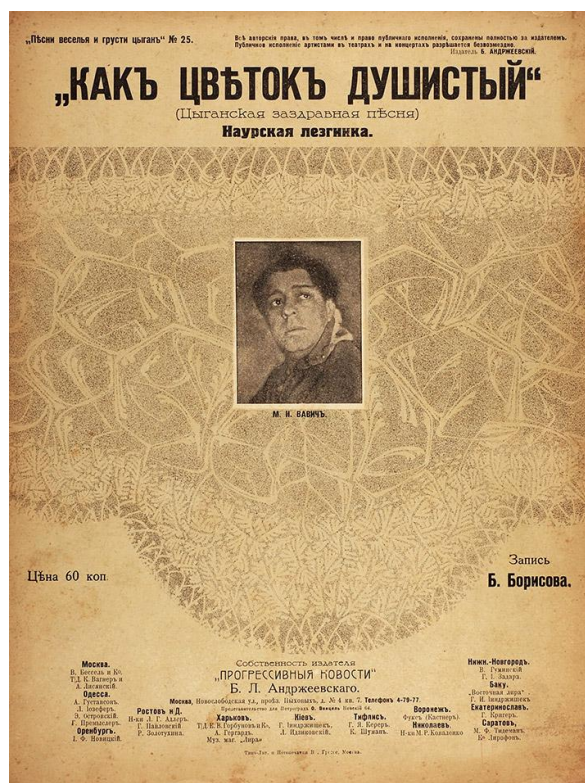
Как цветок душистый [Kak tsvetok dushisty / Like a fragrant flower], a song	Russian	https://www.russian-records.com/details.php?image_id=5361
Сизая голубка (Милый мой дедочек) [Grey dove (My dear grandpa)], song.	Russian	https://www.youtube.com/watch?v=b4EE-KL2Yn4
А девочка Надя, чего тебе надо? [And little Nadya — what is it you want?], a song	Russian	https://soundcloud.com/ideas-without-borders/malenkaya-nadya
Жила была бабка [There was an old woman], a song	Russian	https://www.youtube.com/watch?v=K-ZQjs0Hf-c
Тустеп [Two-step], a dance.	Russian	https://www.youtube.com/watch?v=Vjj9aRkz6C4
Карапет [Karapet], a dance	Ukrainian, Belarusian	https://www.youtube.com/watch?v=6CqxiiLSf9M
Лысы (А чаго ты лысы/Отчего ты лысый?) [Bald (Why are you bald)] song and dance	Belarusian	https://www.youtube.com/watch?v=EzqjHdA6nAY
Зяленая роцца [Green grove], song and dance	Belarusian	https://www.youtube.com/watch?v=gxFo5r2CLoM
Ο loustros (The shoeshiner), a song.	Greek	https://vmrebetiko.gr/en/item-en/?id=4468
Tuustepp, song and dance	Estonian	https://www.youtube.com/watch?v=hNuIMixLoOU
Kerenski, song and dance	Finnish	https://www.youtube.com/watch?v=7Ujygg01cHs

El estañador, a song	Jewish, Ladino language	http://folkmasa.org/avshir/shirp.php?mishtane=2728
El dentista, a song	Jewish, Ladino language	http://folkmasa.org/avshir/shirp.php?mishtane=2644
Geyt a yold in kapelyush (There goes a dupe in a hat), a song.	Jewish, Yiddish language	https://ruthrubin.yivo.org/items/show/1843?query=geyt%20a%20yold&onlysite=4&np=53645
Nesader ota (We'll deal with them), a song	Jewish, Hebrew language	https://www.zemereshet.co.il/song.asp?id=3329
Ah im aghvor meg hadik (Ah, my lovely precious one), a song	Armenian	https://www.russian-records.com/details.php?image_id=52626

Table 1. Some of the songs and dances on melodies related to the song "Geyt a yold in kapelyush" ("There goes a dupe in a hat") and the dance "Karapet", as components of the stereo-object we took as a sample.

Although these melodies are not identical, they are closely related and are often recognized as such by informants and publishers, who explicitly refer to them as related. See, for example, the sheet music edition, where the notes of "Like a fragrant flower" are subtitled "Naurskaya lezginka" (Fig. 5).

Fig. 5. "Like a fragrant flower". Gypsy greeting song (Nauskaya lezginka). Cover of the sheet music edition. M., [b. g.]¹⁴



The melodies in a stereo object are different, yet retain common features, and their relatedness is usually perceptible by ear. The samples in Table 1 give many examples of possible differences, including melodic, modal, rhythmic, and harmonic.

The texts in one stereo-object can be close in meaning, as, for example, the texts of the songs "El estañador", "El dentista" and "O loustros" — all these are songs with erotic connotations, the heroes of which are men, whose occupation brings them into contact with women who need their services (tinker, dentist and shoe-shiner, respectively). At the same time, lyrics that are not close to each other can also coexist in one stereo-object, as exemplified by all the other examples in Table 1. These songs represent different genres: rhymed couplets ("Geyt a yold in kapelyush"), table song ("Like a fragrant flower"), political satire ("Kerenski"), *dokuchnaya skazka*¹⁵ ("There was an old woman"). The harmonies of melodies and their rhythm differ, and where there is harmonization in the accompaniment, the harmony may also differ.

Finally, the dances that accompany related melodies can also differ. Our example is not the most radical — "Karapet", "Tustep" and "Why are you bold?" all represent paired dances,

¹⁴ Source: <https://web.archive.org/web/20250428192247/https://www.litfund.ru/auction/325/111/>

¹⁵ Dokuchnaya skazka — short wearisome tale, a genre of russian oral tradition.

although their choreography differs. In some cases, related melodies in different traditions are used for paired, solo, and circle dances, respectively, see [29].

To summarize: we include in the stereo-object only melodies that we consider as related. From other points of view — philological, choreological — the components included in it may be quite different, or they may be related.

Some elements of our stereo-object have been the subject of scholarly works. For example, Rivka Hawassi [6] analyzes in detail the lyrics of the Ladino songs "El estañador", "El dentista" and some others. Galina Kopytova studies the origin of the lyrics of the song "Grey dove (My dear grandfather)" [21]. However, there is not yet a study uniting at least the main, most popular of the mentioned songs and dances. Such a study would have to take into account the genre diversity¹⁶, the peculiarities of dances, music, lyrics, performance style, context of realization and listeners' perception.

How to examine a stereo object

What, then, is actually being proposed? How can the study of a "stereo-object" look like? To begin with, the researcher should fix a corpus of "components" of the stereo-object — these are existing realizations (samples of performances or recordings) of songs and dances, the melodies of which the researcher considers related or identical, belonging to two or more traditions¹⁷. This corpus is potentially infinite and at the initial stage it may be two or three performances. The next step is to retain, if possible, all the information that the listener needs to master the collected material. To transcribe the texts, identify distinctive features of the melody, lyrics, and choreography in individual variants, as well as aspects of performance, context of use and the attitude to these songs and dances of the bearers of the tradition.¹⁸ For this purpose, when examining the material of a certain region, it is necessary to work together with specialists in various traditions represented in this region.

¹⁶ An example of the study of genre diversity of related melodies (focused mainly on the chronology of successive transformations) is the article [23].

¹⁷ This raises the question: who determines whether melodies are related or not — and how? Several analytical tools are possible: 1. introspection — the compiler decides, based on their internal musical intuition, whether the melodies are related. 2. interviewing informants. 3. work with sources — reference to publications, scientific, but not only, declaring the kinship or identity of two neighboring melodies. 4. Analyzing publications on the internet, particularly comments under *youtube clips*. 5. formal/machine — that could be developed based on, for example, the Levenshtein distance used in information theory.

This article uses introspection, collecting information from existing publications and analyzing publications on the Internet. It is interesting that Boris Iomdin, speaking about the methods of dictionary compilers in the pre-computer era, lists a similar list: introspection, interviewing informants, working with sources. See [28: 17:27].

¹⁸ Ludmila Karagicheva in the work [20] refers to such collected information as a "package of facts."

The work of describing and analyzing the material is preceded by its collection, including directly from the bearers of the tradition, in the field. It is important to mention what features of fixing musical material are important for future researchers of stereo-objects.

It is important, when documenting the material, to preserve as much information as possible that would allow each performance to be studied as a part of its potential future stereo-object. For material identified as borrowed, it is important to document all relevant information as thoroughly and with the same level of attention as for material considered 'original'. Otherwise — as has often happened in the past and continues to occur — only the material that the collector considers representative of the 'primary' tradition tends to be thoroughly documented, while material perceived as 'borrowed' is frequently overlooked. Researchers engaged in a particular tradition often neglect to work with material "borrowed" from their point of view. For our task of studying the "stereo-object" such lacunas may lead to the loss of important information.

And, of course, it is important to collect material from representatives of all national and linguistic groups within a given region. The suggestion sounds banal, but it was not and, alas, is still far from being a common practice. One need only recall the great Polish folklorist Oskar Kolberg. In compiling material for his vast collection — 33 volumes of which were published during his lifetime, between 1857 and 1890, covering nearly the entire territory of Poland [8], — he paid practically no attention to Jewish or Romani folklore. Among the thousands of items in his collection, fewer than twenty melodies are identified by the editor as Jewish, and only a few to Romani. Today, this lacuna is irreparable. This is an example from the nineteenth century, but even a hundred years later, the published phonograms of the Greek folklorist Simon Karas¹⁹ present almost exclusively songs in Greek, and do not include materials in Aromanian, Macedonian, Pomakian and the languages of other peoples of Greece²⁰. At the same time, in the musical traditions of the peoples inhabiting Greece, there are many songs and dances presented simultaneously in several traditions — Greek and Macedonian (Slavic), Greek and Turkish, Greek and Aromanian, etc. — which could be considered as stereo-objects.²¹

¹⁹ Karas, Simon (1972—1995), LP series S.D.N.M. Vol. 101-135. Syllogos Pros Diadosin Tis Ethnikis Mousikis

²⁰ Cf. in [7]: "In 1995 in Akritas (macedonian Бyф [Buf]), a village in Western Macedonia, an amateur singer told me that he remembered Simon Karas and his wife coming to his village for field recordings in the 1970s. After a long hesitation, the interviewed family finally started to sing in Slavic Macedonian. According to the singer, Simon Karas stopped all recordings, told them not to sing those songs again and indeed never published a song from their village. Irrespective of whether this story is true or not, it shows that Karas' attitude"

²¹ The topic of wandering melodies represented in Greek historical discography is addressed in the online resource [31]; the melodies represented in Greek and Jewish discographies — a subsection of the same resource [32], as well as the article [13].

Only under these conditions is it possible to properly document the material of coexisting traditions. Collaborative work by specialists in each of the adjacent traditions can help address the task we have set: describing and analyzing the stereo-object.

Among the interesting new problems that arise when studying a stereo-object is the question of "omissions", lacunae. Knowing, for example, that there is a song in the Ladino language, widely used, for example, in Thessaloniki in the 1920s, we immediately ask whether there were songs with a similar melody in Greek, Turkish, Bulgarian, Armenian and other languages spoken in Thessaloniki in those years. How to solve such a problem, in general, remains an open question?

An *Encyclopedia of stereo-objects* could be a continuation of the work on the description of individual stereo-objects. Although its creation would require considerable effort, part of the necessary material has already been published and merely awaits analysis of existing sources, such as:

- Studies devoted to *tune families*²²
- Research on *wandering melodies*²³
- Regional encyclopedias focusing on related tunes²⁴
- Publications tracing the histories of individual melodies, emphasizing their related variants — research papers²⁵, books²⁶ and online publications²⁷

The next step is to consider the relationships between stereo objects as relationships between the components of one “stereo-object” and others. This includes, among other things, contamination, the use of melodic fragments, shared lyrics, and shared dance.

Let us give examples of these relations for the stereo object "Geyt a yold in kapelyush / Karapet", which we have chosen as an example:

Using the fragment: Aman Katerina mou [Oh, my Katerina][44]. verses and music — Panayotis Doudas²⁸, a Greek song in which the refrain begins with a fragment related to the melodies of our stereo object.

²² See, for example, the article [2], which summarizes 10 basic tune families in English-speaking folklore in the United States.

²³ See, for example, [11; 17; 20]

²⁴ Much information useful for describing stereo objects can be found on the online resources [31; 49]

²⁵ See, for example, the aforementioned articles [3; 6; 9; 19; 21; 23]

²⁶ See, for example, for Israeli songs the book [1] (in Hebrew).

²⁷ See, for example [40; 45]

²⁸ Here and throughout the text, the authorship indicated in slashes after the song title reflects the attribution given at the time of publication. In many cases, this denotes not original composition but rather an arrangement or adaptation of a preexisting melody.

Contamination: Tamara [39], Russian dance to the melody from our stereo object — here the melody from another stereo object is played as an introduction²⁹.

Common text: Świstak/Nie masz nad żołnierza [No One Better Than the Soldier], a Polish soldiers' song, exists both with the melody from our stereo-object and with another, unrelated one³⁰.

Common dance: in Estonia, central Belarus and western regions of Russia, the dance to melodies from our stereo object is called Toostep/Dustep/Tuustepp — all these names derive from the name of the American dance "Two step". "Tu step" appears in the Russian Empire during the First World War, and is soon associated with the melodies and lyrics from our stereo object³¹.

Another possible next step is to supplement information about circulation of stereo-object melodies in the folklore with data on how these melodies are reflected in mass culture (including professional art). This refers primarily to the appearance of stereo object melodies and their texts in academic and popular music, film, theater, and literature. The relationship is bidirectional: not only are folk melodies and texts incorporated into the products of mass culture, but folklore itself — especially urban folklore — draws heavily on structural elements from mass culture, particularly in the 20th and 21st centuries [22: 3].

Let us give examples of elements of such expansion for our "stereo-object". In academic music: 1. A fragment of a melody related to the melodies of our stereo-object is heard in the aria "Ferte mou na pio" [27: 1:44] in the Greek operetta "Christina" (1928) (composer: Theofrastos Sakellaridis). 2. An arrangement of the aforementioned "Tustep" melody is the fourth movement of the suite for domra and piano "Old Town Motives" (composer Alexander Tsygankov) [25]. Often included in repertoire lists for students in domra classes in Russia³². Next comes popular music. Naturally, well-known folk examples from our stereo-object have been performed numerous times on stage, on radio, and on television—sometimes with their original lyrics, sometimes with modified ones.³³ But absolutely new texts have been written on melodies related to the stereo-object "Karapet/Little Nadya". An interesting example is the couplets "Komu eto nado" ("Who Needs This") (by Ben Bentzianov) [26]. These couplets, and especially the refrain "Who needs it, no one needs it, who needs it, no one needs it" have been folklorized and are now

²⁹ This other stereo-object includes: the Russian song "Na poslednyuyu pyatyorku" [37], the Ukrainian song "Ocheret meni buv za kolisku" /by Dmytro Falkivsky/ [42] and the tango-foxtrot "Isle of Capri" /Jimmy Kennedy - Wilhelm Grosz/ [35], see also the first section of the Jews of Morocco melody on piyut "Lecha Dodi" [34].

³⁰ Compare two performances [36] and [38]

³¹ Cf. [4: 189]. Describing events of 1920: "He would spend entire evenings tirelessly drumming out his favorite two-step, bent low over the instrument, which for some reason was called 'Karapet'. They even made up lyrics for it: Karapet, my poor dear, why so pale and drear? I'm pale and drear because I'm poor, I fear."

³² See, for example, the sample repertoire list [48]

³³ See, for example, video [33], with over four and a half million views on youtube

used without attribution. Finally, there is cinema. Melodies included in the stereo-object, as well as their fragments, appear in several films produced in the USSR and in Russia. In two cases ("The Return of the Resident" and "The Last Feat of Kamo") the melody is unambiguously named "Little Nadya". The melody from the movie "Two Meetings" is closest to "Naurskaya lezginka". Which of the melodies was meant in the other cases is yet to be determined. See Table 2 below.

The filmography presented below suggests possible directions for further research. First, the list is likely incomplete — particularly of interest would be tracing appearances of melodies from our stereo-object in the cinema of other countries. Second, a separate line of inquiry could focus on the role each melody plays within the films: how it functions in the narrative, and what kind of relationship the filmmaker and the characters establish with it.

Две встречи [Two Meetings] (1932), directed by Y. Urinov, USSR	https://www.youtube.com/watch?t=2545&v=42MvFoxqy24
Балтийцы [The Baltic] (1937), directed by A. Feintsimmer, USSR	https://www.youtube.com/watch?v=irFpUMsgxh8&t=137s
Неуловимые мстители [The Elusive Avengers] (1966), directed by E. Keosayan, USSR (three times in the movie)	https://www.youtube.com/watch?v=3V0g1gM2P6o&t=826s https://www.youtube.com/watch?v=3V0g1gM2P6o&t=1039s https://www.youtube.com/watch?v=3V0g1gM2P6o&t=2381s
Проверка на дорогах [Road Test] (1971), directed by A. German, USSR	https://www.youtube.com/watch?v=rEios9eV9os&t=2773s
Последний подвиг Камо [The Last Feat of Kamo] (1973), directed by S. Kevorkov, G. Melik-Avakyan, USSR	https://www.youtube.com/watch?v=in_rTlu9rnw&t=2222s
Двадцать дней без войны [20 Days Without War] (1976), directed by A.	https://www.youtube.com/watch?v=Xd8cptrLhm8&t=3818s https://www.youtube.com/watch?v=Xd8cptrLhm8&t=4941s

German, USSR (twice in the movie)	
Возвращение резидента [Return of the Resident] (1982), directed by V. Dorman, USSR	https://youtu.be/DtkW8Os9-5I?t=622
22 июня, ровно в 4 часа... [June 22, exactly at 4 o'clock...] (1992), directed by B. Galkin, USSR	https://www.youtube.com/watch?v=n9zVjlhyYes&t=4274s
Трудно быть Богом / История арканарской резни [It's Hard to be God / The Story of the Arkanar Massacre] (2013), directed by A. German, Russia	https://youtu.be/aBoyjleXFz0?t=1315

Table 2. Filmography of melodies "Little Nadya"/"Naurskaya lezginka" and related melodies

Finally, literary works and theater. We will cite only a few examples of references to the songs and dances that make up the “stereo-object” we have examined.

Literary works:

Lev Kassil, *Conduit and Schwambrania* (“Karapet”); Vladimir Nabokov, *Mary* (“Like a Fragrant Flower”); Vladimir Krupin, *Forgive, Farewell* (“Gray Dove / My Dear Grandfather”); Alexander Pavlov, *Snow on the Swamp* (“Why Are You Bald?”); Lyudmila Petrushevskaya, *Unripe Gooseberries* (“Nadya, Little Girl, What Do You Want?”).

In theater: Gennady Shpalikov’s story for the screen titled “Девочка Надя, чего тебе надо?” [*Little Nadya, What Do You Want?*], staged at the Moscow Sovremennik Theater [46]. The play is connected to our stereo object only by its title, which is taken from the song of the same name. In this case, we are observing a different, non-musical stereo object: a line from the song functions as an independent object, more linguistic than musical in nature.

Conclusion

1. Thus, we have examined related melodies found in two or more cultures, often referred to as wandering melodies. Their study is frequently focused on hierarchical comparison: the search

for a common prototype, the determination of borrowing direction, or the chronology of dissemination. This article proposes a new perspective that sets aside the establishment of hierarchy in the comparison of wandering melodies.

2. Achieving this result becomes possible under a set of specific conditions. First, the corpus of melodies must be described in terms of individual performances (realizations) of versions (variants) belonging to different traditions. Then, rather than treating each variant as a separate object, the entire set should be viewed as a single, united object. This object consists of all the realizations—together with their metadata and context—taken as a whole, with each realization representing one facet of this “stereo-object polyhedron.” This approach may be described as a form of *volumetric vision*³⁴.

3. In this view, all component realizations (in different cultures) are equally important. The object of study becomes a whole composed of specific performances — realizations. We will call this whole a stereo object. None of the realizations-components is in the center of such a stereo-object, they are all situated side by side, forming a non-hierarchical structure. This was shown on the example of one melody known in the Ukrainian tradition as the dance "Karapet" and in the Jewish tradition as the song "Geyt a yold in kapelyush".

4. The subsequent steps, following the formation of such a stereo object, may include:

- a) Description of the versions included in the stereo object, making it possible to master it for those who are not specialists in all the traditions involved
- b) Formation of an encyclopedia of similar stereo-objects
- c) Exploring relationships between stereo objects
- d) Supplementing a stereo object with information about the reflection of its constituent versions (variants) in mass culture, including professional art.

5. The proposed concept is applicable in various segments of humanitarian science. Probably, we can speak not only about the concept in ethnomusicology, but more broadly—with an approach within the humanities that may also be described as *volumetric vision*. Within the framework of this approach, refusing to build a hierarchy, we could consider related components as equal components of a single whole — a "stereo object". This approach is more complicated for the researcher and the consumer — it requires immersion in more than one cultural context. It presupposes cooperation of specialists in different traditions, enriches knowledge about each of the traditions involved in the study, and makes it possible to see what is inaccessible from another point of view. But it also creates a new aesthetic value, a new object of study and interest.

³⁴ Variants: binocular vision, stereo-vision, holoptic vision.

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ОБЪЁМНОЕ ЗРЕНИЕ: НОВЫЙ ВЗГЛЯД НА «БЛУЖДАЮЩИЕ МЕЛОДИИ»**ИЛЬЯ САЙТАНОВ****Резюме**

Автор разрабатывает концепцию «объёмного зрения» на примере мелодии, известной в ашкеназской еврейской традиции как песня «Geyt a yold in kapelyush» («Вот идёт болван в шляпе»), а в украинской традиции — как мелодия танца «Карпет». Данная мелодия бытует в рамках нескольких национальных традиций и принимает различные жанровые формы. Цель статьи — показать перспективу, альтернативную исследовательским подходам, которые предполагают выявление прототипа и/или установление направлений заимствования. Различные реализации данной мелодии рассматриваются в статье как единый стереообъект в совокупности разнообразных традиций. Это позволяет понять каждую версию мелодии как смежную грань многогранника, формирующего целостное восприятие музыкального материала. Статья показывает, как может быть сформирован и изучен любой подобный стереообъект. Предлагаемая модель поможет сформировать язык описания культурных взаимодействий вне терминов «оригинал» и «копия». Концепция «объёмного зрения» обладает потенциалом исследования, открывающего новые перспективы в этномузыкознании.

Ключевые слова: бродячие мелодии, объёмное видение, стерео-объект, этномузыкознание, музыкальная традиция, межкультурные связи, мелодические версии, семейство мелодий, фольклор

VOLUMETRIC VISION: A NEW LOOK AT "WANDERING MELODIES"**İLYA SAITANOV****Xülasə**

Müəllif Aşkenazi yəhudi ənənəsində “Geyt a yold in kapelyush” (“Gələn papaqlı axmaq bir baxın”) mahnısı, Ukrayna ənənəsində isə “Karapet” rəqsinin melodiya kimi tanınan melodiya nümunəsindən istifadə edərək “həcmli görmə” konsepsiyasını inkişaf etdirir. Bu melodiya bir neçə milli ənənələr daxilində mövcuddur və müxtəlif janr formaları alır. Məqalənin məqsədi prototipin müəyyənəşdirilməsini və/və ya borclanma istiqamətlərinin müəyyən edilməsini nəzərdə tutan tədqiqat yanaşmalarına alternativ perspektiv təqdim etməkdir. Bu melodiyanın müxtəlif tətbiqləri məqalədə rəngbərəng ənənələr toplusunda vahid stereo obyekt kimi nəzərdən keçirilir. Bu, melodiyanın hər bir versiyasını musiqi materialının vahid qavrayışını təşkil edən çoxüzlünün bitişik tərəfi kimi başa düşməyə imkan verir. Məqalədə hər hansı bir belə stereo obyektin necə formalaşması və öyrənilməsi göstərilir. Təklif olunan model “orijinal” və “nüsxə” terminlərindən kənarda mədəni qarşılıqlı əlaqələri təsvir etmək üçün bir dil formalaşdırmağa kömək edəcəkdir. “Həcmli görmə” anlayışı etnomusiqişünaslıqda yeni perspektivlər açan tədqiqat potensialına malikdir.

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