***Теоретичні та історичні
проблеми музичного мистецтва
Theoretic and historical problems of musical art***

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**ARCHAIC MUSICAL STYLES PROBLEM
IN THE EARLIEST PUBLICATIONS OF LITHUANIAN
FOLKLORE**

The purpose of this submitted scientific article is based on emphasizing of archaic musical styles evaluation problem in the earliest Lithuanian folklore publications. The target of this investigation is defined on analysis of the historical music notations in the historical musical folklore editions. **The methods** of this represented exploration are formed on the basis of historical method, where some well-known stereotypes have to be re-thought. Systemic method is also important here to understand the whole socio-cultural context of early notations of Lithuanian folk songs. The structurally analytical method allows maximal profoundly holding out the contemporary outlook concerning previous actual investigations on this theme. **The scientific newness** of the presented article is determined by new attitude for evaluation of earliest musical styles throughout Lithuanian folklore heritage. The actual facts discovering from large period of historical times in Lithuanian ethnomusicology might be understood as also important novelty of this our scientific work. **Conclusions.** We are not allowed to bring guarantees, that the earliest musical descriptions of folk songs and their melodies are really earliest in historical life and development of local folk tradition. The

described, fixed folklore materials are just very fragmentary moments, taken from the real and eternal folk life development both in Lithuanian case, and worldwide. And this development has no any clear beginning, any clear outset. The main task of all ethnomusicologists is to find, to understand, and to evaluate the level of the antiquity and authenticity of particular local melodic tunes in the context, certainly, of all contemporary scientific knowledge.

The key words: archaic musical styles, folk music, Lithuanian folklore publications, folklore notation history.

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Проблема архаїчних музичних стилів у ранніх публікаціях литовського народно-пісенного фольклору

Мета статті заснована на розробці проблеми оцінки та верифікації архаїчних музичних стилів у найбільш ранніх литовських фольклорних публікаціях. Завдання окресленого дослідження також визначається від основи аналізу історичних нотних прикладів у давніх виданнях музичного фольклору. Коло **методів** наукової розвідки формується на основі історичного методу, за допомогою якого пропонується переосмислити відомі стереотипи оцінки певних ранніх публікацій; системний метод також важливий для розуміння усього соціокультурного контексту найперших нотних нотацій мелодики литовських народних пісень; структурно-аналітичний метод дозволяє максимально-глибинно усвідомити сучасні уявлення про реальні дослідження у даному тематичному полі. **Наукова новизна** пропонованої статті визначається новаторським ставленням до професійно-компетентної оцінки найбільш ранніх музичних стилів литовської фольклорної спадщини. Відкриття нотографічних фактів з широкого періоду історичних часів у литовській етномузикології може бути також зрозуміле як важлива новизна цієї наукової роботи. **Висновки.** Ми не можемо упереджено мати гарантії, що ранні музичні описи народних пісень і їх мелодій дійсно є найбільш ранніми в історичному житті та розвитку місцевої народної традиції. Опубліковані нотні транскрипції фольклорних матеріалів є лише фрагментарними моментами, взятими з реального і вічно триваючого процесу перевтілення традиційних наспівів як у литовському

фольклорі, так і в глобальному його контексті. І цей розвиток як процес, що не має чітко визначеного початку. Основне завдання всіх етномузикологів – знайти, зрозуміти й оцінити рівень архаїчності та автентичності публікацій окремих локальних мелодій різних часів, безумовно, у контексті сучасних наукових знань.

Ключові слова: архаїчні музичні стилі, музичний фольклор, литовські фольклорні видання, історія фольклорної нотації.

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Проблема архаических музыкальных стилей в ранних публикациях литовского народно-песенного фольклора

Цель статьи основана на разработке проблемы оценки и верификации архаичных музыкальных стилей в самых ранних литовских фольклорных публикациях. Задача представляемого научного исследования также определяется на основе анализа исторических нотных примеров в давних изданиях музыкального фольклора. **Методы** исследования формируются на использовании исторического метода, с помощью которого предлагается переосмыслить известные стереотипы оценки таких ранних публикаций; системный метод также важен для особого понимания всего социокультурного контекста самых первых нотных нотаций мелодики литовских народных песен; структурно-аналитический метод позволяет максимально глубоко осознать современные представления о реальных исследованиях в данном плане. **Научная новизна** статьи определяется новаторским отношением к профессионально-компетентной оценке самых ранних музыкальных стилей литовского фольклорного наследия. Открытие нотографических фактов из широкого периода исторических времен в литовской этномузикологии может быть также понято как важная новизна этой научной работы. **Выводы.** Мы не можем предвзято иметь гарантии, что самые ранние музыкальные описания народных песен и их мелодий действительно являются самыми ранними в исторической жизни и развитии местной народной традиции. Опубликованные нотные транскрипции фольклорных материалов являются лишь фрагментарными моментами, взятыми из реального и вечно продолжающегося процесса перевоплощения, своеобразной

природной трансформации традиционных напевов. Подчеркнём, что основная задача всех этномузыковедов – найти, понять и оценить уровень архаичности и аутентичности публикаций отдельных локальных мелодий разных времён, безусловно, в контексте современных научных знаний.

Ключевые слова: архаичные музыкальные стили, музыкальный фольклор, литовские фольклорные издания, история фольклорной нотации.

The statement of the problem into the submitted scientific article is based on maximal profound and detailed emphasizing, accentuating of the archaic musical styles evaluation problem in the earliest Lithuanian folklore publications.

The topicality of the delineated theme is determined by new attitude for evaluation of earliest musical styles throughout Lithuanian folklore heritage in this article. The actual facts discovering from large period of historical times in Lithuanian ethnomusicology might be understood as also important novelty of this our scientific work.

The analysis of the literatures. There are lot of specialized books, articles, notes devoted to the actual problem elaborated in presented here article. There are also references for historical works of J. A. Brand [2], E. Vagner [16], Ch. Hartknoch [6], T. Lepner [8], M. Prätorius [11], etc. Some publications by A. Žičkienė [17] and R. Sliužinskas [14; 15] reflect the actual theme at present times.

The purpose of this represented scientific article is based on analysis of the historical music notations in the ancient, historically musical folklore editions.

The object of this investigation is definition of archaic musical styles in the earliest Lithuanian folklore publications. **The subject** of this research work is the wide round of particular, deeply peculiar features in reference to ancient Lithuanian folklore publications.

The basic material. The earliest Lithuanian folklore publications are tightly closed to East Prussian (so called Lithuania-Minor) culture and science history. Starting from the 16th century, when the first in Lithuanian language printed book was published in Königsberg [9], the main part of ethnographic and historic studies came to us from that region.

The earliest historical description of Lithuanian folk song melody also comes from 17th century in Lithuania-Minor. It was found in manuscript of *Christianus Otterus* (1598 – 1660), Professor of Königsberg

University, and is dated June 1, 1634. The author of this description was *Fridericus Getkanth Ragnetensis Borussus*, student of the same Königsberg university [7, p. 198–200]. The melody was reprinted in 1936 and it looks as following one (see: Example No. 1 in original, and Example No. 2 in contemporary notation):

Example No. 1. [see: 5]

Example No. 2. [4, p. 14]

Is it typical melody of Lithuanian traditional folk songs?

Looking for the right answer we have to raise one more general question: Do we have *one style* archaic *Lithuanian* folk songs' melodies? No, we haven't. We have a number of *local styles* of archaic folk songs' melodies in Lithuania. So, is the given above melody representing any local style?

The melodies of Lithuania-Minor folk songs are presented in the first collections of our Lithuanian folk songs, published by L. Rhesa [12], G. H. Nesselmann [10], Chr. Bartsch [1], etc. So, we are able to investigate and to compare them. The main source in research studies of Lithuania-Minor folk songs and their melodies is the collection of Chr. Bartsch from the years 1886–1889 [1]. He put all the known for him and in 19th century published materials and manuscripts of the Lithuanian songs in 2 volumes, presenting 450 folk melodies in this collection. Those melodies are enough various in their musical styles. We can explain it, having on our mind the very complicated political conditions in the history of Lithuania-Minor. Those lands belonged for the Prussian and Lithuanian tribes, and they have had the occupation of German crusaders, colonisation and Germanization influences. Comparing the neighbouring Lithuanian and German traditional folk songs in Lithuania-Minor, we have to admit the very low their self-influence. The local Prussian¹ and Lithuanian folk melodies were very different from German ones: they saved the national identity, and well-known German scientific and literature personalities of 18th and 19th centuries (such as J. G. Herder, G. E. Lessing, J. V. Goethe, A. Gotthold) testifies it [4, p. 311–312]. In other hand, the very specific local style of the Prussian – Lithuanian folk melodies has some late influences. As a rule, they came from the mixed local stylistic layers, and they have not clear musical note descriptions. They were made by foreign researchers, who have had not enough knowledge about Lithuanian or Prussian languages and local folk songs styles here, as a rule.

We know the tragic fate of Prussian language, which disappeared as the living language in 18th century. All the folk songs from Ch. Bartsch's collection were published with Lithuanian poetic texts for the 1st verse, and just with German text translations up to the end of the song. Their melodies in some cases are related with South and South-West Lithuanian local traditions, *Suvalkija* and *Dzūkija* ethnic regions [17, p. 161–174]. J. Müller-Blattau [5] in 1935-1936 made the first analysis of our given above melody, and he has found relations with some Ch. Bartsch's [1] melodies, especially with No. No. 55, 182, 253, 288, 307, 308 and 316 [4, p. 312]. Anyway, J. Müller-Blattau didn't turn his attention to the formula of basic 5th, 2nd and 1st steps in the mode of that melody (first part),

¹ We have to remember, that historical Prussian tribes were Balts, as well as other Lithuanian and Latvian ones. Baltic Prussians lived in the lower reaches of Nemunas river, near Curonian lagoon. Their lands ranged to Prieglius (Pregola) river in the South. Prussians were conquered by German crusaders, and they took the name 'Prussia' from Baltic Prussians as well. The term „East-Prussia”, as German territory, is comparative late, and not primary historical definition.

unknown for the local tradition of Lithuania-Minor folk songs. We see the comparatively late features of that melody: wide melodic range, clear diatonic scale, the first melodic phrase repetition in upper register. The melodic interval's structure is also not typical for the Lithuania-Minor traditional melodies from Ch. Bartsch's collection [4, p. 312, 313].

So, how the Lithuania-Minor folk songs and their melodies look like from the contemporary scientific point of view?

There are some different stylistic groups of them.

The **first** group represent the melodies of the **early stratum** Lithuania-Minor folk songs, stylistically related to *Dzūkija* region (South and South-East Lithuania). They are based on one voice, *Eolic* (sometimes – *Doric*, with the 6th# step), *Jonic* (possible with *Mixolydic* 7th step) modes, slow tempo (see: Examples No. 3, 4):

Example No. 3. [1, No 150], reprint from [4, p. 314]

Lėta'

Re — tam pie — vu — žė — ly

do — bi — lai au — ga

pen — kiais še — šiais la — pu — žė — liais,

su de — vy — niais žie — de — liais.

Example No. 4. [1, No 15], reprint from [4, p. 21]

Allegretto

Nu — pirk man, te — tu — ži. bé — ra žir —

— gy — tį! Ei lud — žam žam, bé — ra žir — gy-(tį)!

Melodies, belonging for the *second* group, are also one voice, homophonic, in clear *major* or *minor* mood, with *fanfare-shape* intonations. Historically they represent the *middle stratum* of Lithuania-Minor folk songs (see: Examples No. 5, 6):

Example No. 5. [3, No 73], reprint from [4, p. 315-316]

Andante

Vai, kur nu žėg linos, vai, kur nu liū liuos
raus vo va rio lai vu žė lis,
bal to šil ko žėg le-(lis)?

Example No. 6. [3, No 74], reprint from [4, p. 316]

Tranquillo

Vai, links mai plau kia gel tons lai
ve lis ant ju ru žiq ma
re liq, ant jū ru žiq ma re-(liq).

Finally, the *third* group content the *late stratum* in Lithuania-Minor folk songs. They are with clear German and international influences in their melodic lines (see: Examples No. 7, 8):

Example No. 7. [1, No 307], reprint from [4, p. 317]

Example No. 8. [1, No 6], reprint from [4, p. 46]

Here we can recognise even the quotations of clear German folk tunes (see: Example No. 9):

Example No. 9. [1, No 388], reprint from [4, p. 47]

Of course, the most valuable are the melodies of the first stylistic stratum in Lithuania-Minor folk songs' tradition. Those songs were alive in the local folk tradition till the times of the 2nd World War. We feel great sorry for all the historical and political last century disasters in that region

culture life, which buried out whole social environment here, together with the earliest stratum of local folk songs. In other hand, we are able to certify the very long period of those, the first stylistic stratum Lithuania-Minor folk songs tradition, starting possibly in 15th or 16th centuries, or even earlier [4, p. 317].

Conclusions. In the context of all the shown above system of stylistic strata of Lithuania-Minor traditional folk songs, we can find the earliest (described in 1934 by *Fridericus Getkanth*) Lithuanian folk song's melody (see: Example No.1.) as not the earliest in all the folk tradition. It doesn't belong to the first, the historically earliest stylistic stratum of Lithuania-Minor folk songs.

Nobody can certify the rightness and fairness of that description. Is the mood right described there? What about all the melodic intervals, rhythmic formulas? We are not able to compare that melody with any other its variants and versions. There aren't any more descriptions of the same melodic type folk song in Lithuania-Minor or anywhere else.

We are not allowed to bring guarantees, that the earliest musical descriptions of folk songs and their melodies are really earliest in historical life and development of local folk tradition. The described, fixed folklore materials are just very fragmentary moments, taken from the real and eternal folk life development both in Lithuanian case, and world-wide. And this development has no any clear beginning, any clear outset. Staying optimists, let's have a hope that the living local folklore traditions will stay in endless process of evolution, and they will be never lost in the real folk life. The main task of all ethnomusicologists is to find, to understand, and to evaluate the level of the antiquity and authenticity of particular local melodic tunes in the context of all contemporary scientific knowledge.

The prospects of represented here scientific investigation is postulated by new historical and ethnomusicological materials to be researched in the future by young generation of Lithuanian (etc.) ethnomusicologists.

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