

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

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**LITHUANIAN ETHNOMUSICOLOGY
AT THE TURNS OF CENTURIES:
HISTORICAL OVERVIEW AND PERSPECTIVES**

The purpose of this submitted scientific article is based on emphasizing of historical overview and perspectives of Lithuanian ethnomusicology at the turns of the 19th, 20th and 21st centuries. The target of this investigation is defined on analysis of actual historical publications and research trends and directions in Lithuanian ethnomusicology. **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 scientific context of contemporary and historical investigations on Lithuanian singing folklore, traditional choreography and instrumental music. 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 facts concerning the evaluation of Lithuanian folklore heritage research, dissemination and propagation process during last 150 years. 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.** Lithuanian ethnomusicology

historically may be presented as quite closed system of internal musical folklore studies in defined Lithuanian ethnic regions and in Lithuania in general. Right now we have very new situation with open cultural and intercultural contacts between neighbouring and even far-away located states and cultures. It is important to develop scientific studies of Lithuanian ethnomusicology at present in two main directions. The first direction is to continue deep and complex studies of our local and regional Lithuanian musical folklore. The second direction is to look for contacts in interdisciplinary studies. We will be able to understand the motivation of particular our musical folklore forms, connecting our knowledge with linguists, historicists, archaeologists, etc. And, of course, we have not to forget, that ethnomusicology is a part of musicology in general. So, we have to be well educated in theory and history of music, both traditional and professional ones.

The key words: Lithuanian ethnomusicology; musical folklore research studies; folklore publications, traditional folklore dissemination.

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Литовська етномузикологія протягом століть: історичний огляд і перспективи

Мета статті базується у підкресленні історичного огляду та перспектив литовської етномузикології на межі IX, XX та XXI століть. Ціллю дослідження також є визначення, на основі аналізу фактичних історичних публікацій і тенденцій, основних напрямів дослідження в етномузикології Литви. Коло дослідницьких **методів** презентованої наукової розвідки формується на основі історичного методу, де деякі загальновідомі стереотипи повинні бути переосмислені. Тут важливий також і системний метод, щоб зрозуміти весь науковий контекст сучасних та історичних досліджень литовського співочого фольклору, традиційної хореографії та інструментальної музики. Структурно-аналітичний метод дозволяє максимально глибоко витримувати сучасний погляд на попередні фактичні дослідження щодо цієї теми. **Наукова новизна** представленої статті визначається низкою нових фактів, що стосуються оцінки досліджень, поширення та популяризації

литовської спадщини протягом останніх 150 років. Факти, що виявляються з великого періоду історичної епохи в етномузикології Литви, можуть бути зрозумілими також як важлива новизна цієї наукової праці. **Висновки.** Литовська етномузикологія історично може бути представлена як досить закрита система внутрішнього музичного дослідження фольклору у визначених етнічних регіонах Литви та в країні взагалі. Зараз дуже нова ситуація з відкритими культурними та міжкультурними контактами між сусідніми й навіть далеко розташованими державами і культурами. У даний час важливо розвивати наукові дослідження литовської етномузикології за двома основними напрямками. Перший напрямок – продовження глибоких і складних досліджень місцевого та регіонального литовського музичного фольклору. Другий напрямок – пошук контактів у міждисциплінарних дослідженнях. Ми зможемо зрозуміти мотивацію конкретних форм музичного фольклору, пов'язуючи новітні знання з лінгвістами, істориками, археологами тощо. І, звичайно, ми не повинні забувати, що етномузикологія є частиною музикології взагалі. Відтак, ми повинні досягати синтезу навчання теорії та історії музики, як традиційної, так і професійної.

Ключові слова: литовська етномузикологія, дослідження музичного фольклору, фольклорні видання, традиційне поширення фольклору.

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Литовская етномузикология на рубежах веков: исторический обзор и перспективы

Целью статьи является системный исторический обзор достижений и перспектив литовской етномузикологии XIX, XX и XXI веков. Задача данного исследования – определить, на основе анализа актуальных исторических публикаций, тенденции и направления исследований в литовской етномузикологии. **Методы** исследования сформированы на основе исторического подхода, где некоторые известные стереотипы должны быть переосмыслены. Системный метод важен для понимания всего научного контекста

современных и исторических исследований литовского певческого фольклора, традиционной хореографии, а также инструментальной музыки. Структурно-аналитический метод позволяет максимально глубоко проследить современные представления о предыдущих актуальных исследованиях по этой теме. **Научная новизна** представленной статьи определяется новыми фактами в оценке процесса исследования литовского фольклорного наследия за последние 150 лет. Факты, обнаруженные в большом периоде истории литовской этномузыкологии, могут быть поняты как важная новизна этой научной работы. **Выводы.** Исторически литовская этномузыкология может быть представлена как довольно замкнутая система внутренних музыкальных фольклорных исследований в определенных литовских этнических регионах и в Литве в целом. Сейчас у нас совершенно новая ситуация с открытыми культурными и межкультурными контактами между соседними и даже отдаленными государствами и культурами. В настоящее время важно развивать научные исследования литовской этномузыкологии по двум основным направлениям. Первое направление – продолжить глубокое и комплексное изучение нашего местного и регионального литовского музыкального фольклора. Второе направление – поиск контактов в междисциплинарных исследованиях. Мы сможем понять мотивацию конкретных наших музыкальных фольклорных форм, связывая наши знания с лингвистами, историками, археологами и т. д. Мы не должны забывать, что этномузыкология является частью музыковедения в целом. Таким образом, мы должны достичь синтеза в познании теории и истории музыки, как в традиционных, так и в профессиональных её проявлениях.

Ключевые слова: литовская этномузыкология, исследования музыкального фольклора, фольклорные издания, распространение традиционного фольклора.

The statement of the problem into the submitted scientific article is based on the lack of actual information concerning the sources and historical development of Lithuanian ethnomusicology during the 19th, the 20th and the beginning of the 21st centuries in English language.

The topicality of the theme is determined by new attitude for understanding of the main research fields in Lithuanian ethnomusicology in its theoretical, practical and applied levels. The

main 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 T. Lepner [51], F. Gotthold [38], A. Guagnini [39], W. Mannhardt [53], G. H. Nesselmann [57], C. Schütz [73], etc. A wide row of contemporary publications on Lithuanian ethnomusicology by J. Čiurlionytė [25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35], G. Četkauskaitė [21; 22; 23; 24], L. Burkšaitienė [18; 19], R. Ambrazevičius [2; 3], G. Kirdienė [44; 45], D. Račiūnaitė-Vyčiniene [63; 64; 97], D. Urbanavičienė [95; 96], R. Sliužinskas [1; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86], L. Laurinavičiūtė-Petrošienė [50; 61] etc., reflect the actual theme at present times.

The purpose of this represented scientific article is based on chronologically and subsequently made analysis of the historical developments of Lithuanian ethnomusicology as a science in Humanities.

The object of this investigation is the early and contemporary presentation of Lithuanian ethnomusicology texts, reflected in printed scientific sources. **The subject** of this research work is the wide round of particular, deeply peculiar features in reference to ancient Lithuanian ethnomusicological publications.

The basic material. The Lithuanian folk songs' research history is very important part the history of all the Lithuanian ethnic culture. It reflects a number of movements for saving Lithuanian national identity, and preserving our musical folklore in all the 19th, the 20th and the 21st centuries. We would like to define the following historical parts here:

Prehistory. The first individual descriptions and publications (before 1825). Prussian historic Caspar Schuetz (beginning of the 16th century – 1594) in his Latin language article „History of Prussia” („Rerum prussicarum historia”) describes the ancient Prussian¹ rituals. And some short musical folklore facts about festivity **games, psalms** and **songs** are mentioned the first time here [73, 303]. We also have some Latin and German language descriptions of Lithuanian wedding

¹ Prussian tribes primary were Baltic (together with all the Lithuanian and Latvian tribes. Some people have the wrong historical imagine, that they were German tribes. In a fact Germans conquered them later, and took this name for themselves.

and funeral **laments** from 16th and 17th centuries (H. Maletius, about 1525-1583; M.L. David, 1503-1583; K. Hartknoch, 1644-1687; M. Prätorius, 1635-1704; T. Lepner, 1633-1691; etc.) [53, 235–236]. In the manuscript of unpublished first Bible translation to Lithuanian language by Jonas Bretkūnas (1536-1602) we can find the list of in Lithuanian language named 13 known for him folk music instruments (*harfa liudna, kabsa, jurana, wargonai, bubnas, skripka, surma, truba, kanklės, wamsdis, tutukles, duda ragine, murenka*) [17]. Speaking about other early descriptions of Lithuanian folk music instruments, folk dances and folk songs we have to note Italian and Polish authors Alexandro Guagnini (1534-1614) [39], Jan Lasicki (1534-1602) [49], Maciej Strykowski (1547-1586) [89] etc. The first melody of Lithuanian folk song was described in notes in the 17th century, Königsberg, 1634 by Bridžius Gedkantas [37; 100]. All mentioned above historical facts show us the first steps of our early ethnomusicology. Anyway, very another quality of all the research works here we know from the publishing of our first collections of Lithuanian musical folklore.

The first publications of regional folk songs collections (1825 – 1829) by Liudvikas Rėza (Rhesa) collection [68] in Königsberg, 1825. L. Rėza (1776-1840) was born in Curonian Neck, historical Lithuania-Minor² region. He became as Professor at University of Königsberg (Karaliaučius) in 1810. He knew Lithuania-Minor folk songs from his childhood very well, so, all the 85 texts (in original, Lithuanian language) and 7 melodies in his very first Lithuanian folk songs' collection were very typical ones. And it was also published the very important his article about the peculiarities of Lithuanian folk songs here [69]. The tightness between texts and melodies, poetic symbols, versification, rhythmic formulas are described here. L. Rėza collection became very known in Poland, Russia, Czech, etc. It was translated into some other European languages [20], and became as the first textbook to study the Lithuanian folk songs for all the 19th century. Lithuania-Major situation was quite another. The very important institution for all the

² In 1795 all the Lithuanian State was divided by two Empires: Tsar Russian and German ones. The bigger half of our ethnic lands (Vilnius, Kaunas, etc. districts) was taken by Russia, and they were called as Lithuania-Major, and the second (Karaliaučius [Königsberg] and Klaipėda region near the Baltic seacoast) was occupied by German empire, and was cold as Lithuania-Minor. This geographical and ethnological terminology was used till 1918, when Independent Republic of Lithuania was declared once more.

culture and science life there was the Vilnius University.³ Together with Lithuanian language literature and poetry, the folklore actualities became as very important in the beginning of 19th century here. So, we have to speak about the publication of Simonas Stanevičius (Stanewicze) Lithuanian folk songs collection in Vilnius, 1829 [87]. All the 30 melodies from this collection were published in Riga, 4 years later [88]. This collection was the first one, published in Lithuania-Major. Simonas Stanevičius made strong selection of the folk songs from Žemaitija ethnic localities (north-west Lithuania). And we have to note the very first our unique “sutartinė” publication in this collection.

During the 19th century over 10 individual collections were published both in Lithuania-Minor and Lithuania-Major. And we know over 50 more or less actual scientific research articles from those times. The research studies there were based on:

1. Researches on **folk songs’ poetic texts**. It was very important and typical to show the unique poetry of Lithuanian language, using our folk songs’ texts. They were used even in dictionaries, vocabularies, and all the other sorts of linguistic studies, etc. (see F. Kurshat 1876 [48], etc.). Great attention was given for the very deep poetic symbols and their senses here.

2. Researches on **folk songs’ melodic lines**: Romantic style researches, stressing the “strange”, “not understandable” (from the classical music point of view) melodic modes and lines. Attention was also given for the tight connections between melodic lines and poetic texts here (See F. Gothold 1847 [38], etc.). We have to note, that all the collectors and researchers of Lithuanian folk songs were poetry (not music!) people in 19th century, as a rule. So, they were not able to study melodies enough high professional way. Clear rhythmic formulas and melodic lines were not described by them at all.

3. Researches on **traditional folk music instruments**: Construction, tuning and modes (mainly). The great attention was given to define the “kanklės” local modes from clear Major and Minor system well-known in general musicology (see F. Gothold 1847 [38]).

4. Fragmentary notes about **traditional dances**. We know not so much traditional choreology researches in 19th century after T. Lepner

³ University of Vilnius was founded in 1579. As we already told, after the Tsar Russia occupation in 1795 and quite strong Lithuanian peasants movement for national independency from the beginning of 19th century in all the Lithuania-Major, University of Vilnius was closed by Russian Tsar government in 1832 and reopened in Independent Lithuania only (1919).

publications with the pictures of dancing Prussian people from 1744 [51].

In the second part of 19th century some **scientific organisations** started their activities to collect and to research local traditional culture. **The Northwest Section of Russian Geographical Society** (since 1867 till 1915) was the most known in this field in Lithuania-Major. Such Geographical Societies were founded in all the main European countries during 19th century. As far as we know, such ones started their activities in 1821 (France), 1828 (Germany and Italy), 1830 (England), 1845 (Russia), etc. Northwest section of Russian Geographical Society was founded on February 26, 1867 in Vilnius. There were 7 sections: for Physical Geography, Mathematic Geography, Statistics, Ethnography, Archaeology, Archaeography and History, but the most active there were 3 ones: for Statistics, both Geographies and Ethnography. The main aims of all the Society were “to collect, to research and to propagate the geographic, ethnographic and statistic materials in Russia and abroad” [91, 34]. The main goals of the Section (among the others, of course) were „...to collect and to take care for all the old manuscripts, ethnographic objects, to help for the local people to collect all the sorts of ethnographic and historic materials, to arrange scientific ethnographic fieldworks, to consult on all the actual questions everybody, who is interested in scientific collaboration here” [91, 34–35]. The most actual ethnographical research studies and other information we can find in the Monographies, Ethnographical and Statistic Reports, and other periodical Writings of that Section. The full Bibliographical Lists of all the Section printings were published here as well in very right time. There were published 31 scientific articles about Lithuanian ethnography, verbal and musical folklore in Writings of this Section till 1915. All of them were written in Russian language, and still are waiting to be translated to Lithuanian language at present time. The most famous names here were N. Čiurkin, J. Romanov, I. Serbov, etc. [91, 47–48]. The folklore fieldworks were held in Vilnius and in a number of other districts, such as Trakai, Švenčionys, Ašmena, Vileika, Dysna, Lyda. The materials were prepared for printed publications. The phonograph was also used to make the sound recordings from 1910 to 1912 [91, 48]. It was nice beginning of Lithuanian folklore studies in very hard historical conditions. Unfortunately, the main part of those recordings was lost during the First and Second War times.

We have not to forget one more historical fact. In 1864 Lithuanian language, schools, all writings and even newspapers were prohibited by Russian Tsar Government for 40 years at all. It was made because of strong Russification policy here. The Lithuanian language became free in 1904 only. And in 1907 the other actual for us society – **Lithuanian Science Society** (since 1907 till 1940) started its activities in Vilnius and Kaunas some parallel way with the mentioned above Northwest section of Russian Geographical Society. The scientific research forms (also among very other scientific actualities) there were also collecting and researching of our folklore and ethnography. And folklore archives soon were filled with a great number of items here. In 1938 there were collected about 16.300 folk songs, almost 4.000 items of verbal folklore (folk fairy-tales, stories, legends, etc.), over 32.000 of small verbal folklore items (riddles, proverbs, sayings), almost 19.000 items of folk games, lots, and even so called „sorcery” and „witchcraft” descriptions [94, 556]. The main personalities here were our famous writers and scientists Jonas Basanavičius, Juozas Balčikonis, Silvestras Baltramaitis and many others. The things looked like well here, but 1940-ies came, and we were faced with our new occupation period: Lithuania as a part of Soviet Union. Anyway – we were lucky – all the folklore properties at the archives of Lithuanian Science Society were not lost. They were given to Soviet Lithuania Science Institutions, and are saved at present time as well.

Coming quite close to our Soviet 1940-ies I'd like to introduce one more Folklore Research Institution in Lithuania. I mean **Lithuanian Folklore Archives, Vytautas Magnus University** in Kaunas (since 1935 till 1939). Why in Kaunas, and not in Vilnius?

It is also important to remind everybody the historical fate of our state capital Vilnius. Vilnius district was occupied by Poland from 1919 to 1939, and the Capital of Lithuania State was Kaunas, the second our town. So, all the science and culture institutions were moved and concentrated in Kaunas.

Lithuanian Folklore Archives belonged to Ministry of Education in Lithuania. It was the first specialised institution for folklore collection and research studies. In 1939 it has had about 400.000 Lithuanian folklore items. Among them there were about 7.000 phonograph sound recordings of our folk songs, round-games, folk dances. It was great property and nice materials for the folklore research studies. And they were made here in nice quality and quantity. During 5 years were

published 7 volumes of “Folklore Studies” [93], of course, in Lithuanian language, about 700 pages each one.

The head of this Archive was Dr. J. Balys (1909-2011 in USA). Other main personalities there were J. Čiurlionytė, J. Jurga and Z. Slaviūnas – all the founders and the main figures of our 20th century Lithuanian Ethnomusicology School. And all the main scientific works on ethnomusicology were written by them and their students in Kaunas. We have over 200 items of scientific articles, over 20 monographies and almost 50 nice Lithuanian folklore collections, prepared and written using the folklore materials of Lithuanian Folklore Archives, Vytautas Magnus University of Kaunas until 1940 in Lithuania and abroad. Giving the summary of the main scientific directions and fields of individual and collective researches, including all their contacts with other scientific societies, archives, folklore and professional music organizations and institutions.

The Lithuanian **folk songs research** activities till 1940 were concentrated on:

1. **Poetic symbols, their meanings and sources.**
2. Parallels in the **poetry of Lithuanian folk songs in neighbouring countries and cultures.**
3. All the main **peculiarities of melodic lines** here: (a) one and two voices songs; (b) their rhythmic formulas, (c) harmony and polyphony structures, (d) melodic intonations, modes, and (e) couplet forms.
4. The first steps in **creation of early terminological system.**

The folk song research situation in Soviet Lithuania (1940–1990) has its own, specific history. Great changes in all our culture and social life were quite unexpected for a great number of all of us, and for our science people, including musical folklore researchers. So, we also have to divide our review into two parts – Soviet Lithuania and Lithuanians in emigration.

The richest our **Lithuanian Folklore Archives** were at **Vytautas Magnus University** in Kaunas (about 400.000 Lithuanian folklore items in manuscripts and about 7.000 sound recordings in 1939). The head of those Archives Dr. Jonas Balys left Lithuania in 1940. He was lucky to do it in time. This way he was not sent to Siberia, as it has happened with a great number of his colleagues, intelligentsia people, and reached Germany and (finally) United States. He took a great number of folklore recordings from Archives in Kaunas. This way those materials were

saved and also reached USA. His life, as the life of all ordinary emigrants in America was not easy. After some time J. Balys was very glad to start his scientific work together with famous American folklore researcher Smith Thompson, at University of Indiana since 1948. Dr. J. Balys started to collect and to record the Lithuanian folk songs from our emigrants in America since 1949. In 1952, during 3 years period his personal collection of our folk songs in phonograph recordings was over 70 hours in time [100, 4–5]. Those materials were published in the editions of „The Treasure-House of Lithuanian Folklore” (11 volumes, published in America in 1951-1989) [100, 4]. During half a century he prepared and published in some German, English and American editing companies over 20 very important for our ethnomusicology folklore materials and research studies, monographs. Dr. J. Balys published in sum total 34 books and over 600 scientific articles on Lithuanian folklore studies and ethnomusicology in all his life, before 1940 in Lithuania, and after it in America [100, 4]. They were not known for us in Soviet Lithuania. And just right now, since 1990-ies, we are able to get back the possibility to find and to read all those materials. We are also able to understand, in what level important for our folk songs’ research history is Dr. J. Balys now. He wasn’t alone in our Emigration folklore research studies during Soviet times. We can name over 50 more or less important personalities in this field here.

Anyway, let's come back to 1940-ies in Soviet Lithuania. A number of our musical **folklore publications** and **research studies** were published since 1950-ies. Anyway, we have had to be very careful to research our real, ancient folk songs since the beginning of the Soviet times. It was not prohibited to research them at all, but it was not easy to stay as independent, not influenced researcher of our folklore, especially in the poetry studies, semantic of symbols here, etc. It was impossible to research any religious folklore. We were allowed to quote our folk songs about Hitler and Germans, but never about Stalin or other songs with any questionable or negative texts concerning Soviet State and ideology. Our researchers have had to add some special chapters about “positive features of Soviet period folk songs”, and only this way it was possible to publish some other materials about any pre-Soviet folklore features. It was very clear in the folklore research publications in 1950 - 1965 mainly [52; 92]. This terrible control became not so strong since 1970-ies, but we felt it more or less till the 1985, when Gorbachow came with his „perestroika” policy.

The **main fields of our folk songs research** in Soviet times (1940-1990) were the following ones:

- Studies to show **the originality and general importance** of our folk songs in all the music and history sciences in Lithuania. It was very important in 1950-ies – 1960-ies (see: L. Sauka, 1970) [71].

- **Historiography** of our folk songs research studies. They were not full and free studies, but they were very important to show the attention for our songs since the 16th century and later (see: J. Čiurlionytė, 1969) [29].

- **Poetry studies** in the poetic texts of our folk songs and the **connections between poetry and melodic lines** here. Those studies were started by J. Čiurlionytė mainly in 1938 [25] and were continued by her till 1970-ies [30].

- **Genre studies.** Full system of our folk songs genres was created (Prof. J. Čiurlionytė mainly). There were described ritual (calendar, wedding, etc.) and non-ritual (working, family, children's, youth and love, feasting, war and historical, literary, humorous songs, traditional ballads, laments, „sutartinės“, etc.) in 1955-1969 by J. Čiurlionytė [26; 31] and Z. Slaviūnas [74].

- Studies on the **modes, keys and structures of melodic intonations** in the melodic lines of our folk songs, made by J. Čiurlionytė [28], G. Četkauskaitė [22] and L. Burkšaitienė [18] in the years 1965 – 1990 mainly.

- **Variability and stability studies** in melodic lines (G. Četkauskaitė) in 1960-1981 and later [23].

- **Rhythmic structure studies** in the melodic lines of Lithuanian folk songs, by J. Čiurlionytė mainly, in 1960 - 1970 [32].

- **Versification studies.** The prosody in poetic texts, melodic shapes and forms in our folk songs. See studies, published by J. Čiurlionytė [33] and L. Sauka [72] in 1965 – 1980.

- **Regional studies.** Specific features in the songs of all the main our ethnographic regions were described in the poetic texts (dialects and sub-dialects) and melodies here. The main results belong to our well-known researchers J. Čiurlionytė [34], G. Četkauskaitė [21], L. Burkšaitienė and D. Krištopaitė [19] in 1970 - 1990.

There were actual research studies on **traditional instrumental folk music** by S. Paliulis [59] and M. Baltrėnienė [7; 8] as well on **ethnochoreology** by K. Poškaitis [62] in 1955 – 1980.

Since 1991 (**Independent Lithuania**) all the mentioned above research fields are actual for us as well. And the following new ones are also popular:

- Studies on the **modes, keys and structures of melodic intonations** were continued by R. Sliužinskas. The problem of anhemitonic (pentatonic) and diatonic scales was analysed here [80].

- **Traditional Roman Catholic and Lutheran psalms** in our local folklore traditions by A. Motuzas [54; 55], R. Sliužinskas [1; 83; 84].

- **Relationships between traditional and professional music**, investigated by R. Sliužinskas [85]. Those themes were touched in Soviet times, but they were not objective because of Soviet ideology.

- **Contemporary developments and experiments** in traditional musical folklore (neo-folklorism, World-music, etc.), researched last time by A. Žičkienė [99] and R. Ambrazevičius [2].

- **Comparative studies of Lithuanian and neighbouring folk songs** and other folklore (Ukrainian, Belorussian, Polish, etc.) [82; 86].

- **Studies of traditional folklore of national minorities in Lithuania** – Polish (R. Sliužinskas [81]), Russian (J. Novikovas, R. Trimakas [58]), Latvian (L. Kudirkienė, I. Anelauskienė [47]), Karaite (K. Firkavičiūtė [36]), Jewish (Ž. Ramoškaitė [65]), etc.

- **Computer aided research** on Lithuanian ethnomusicology (R. Ambrazevičius, R. Budrys, I. Višnevskā [3]), etc.

- **Study of West-European, American (etc.) ethnomusicology, its history, methods and methodology** (R. Astrauskas, R. Sliužinskas [77; 79], etc.).

- **New contacts in all the ethnomusicology** with world-wide scientific research institutions (ICTM, ESEM, SIEF, etc.), especially in comparative terminology, definitions and regional musical folklore studies, etc.

The earlier started research directions also are enriched and prolonged in contemporary times. Let's give information about the most important ones. **Genre studies** were continued by L. Petrošienė (Shrove Tuesday Calendar ritual folklore) [50] and by R. Balsys (Fishermen songs from Lithuania-Minor) [6]). **Regional studies** were also investigated by L. Petrošienė (Folk songs from Lithuania Minor and historical Klaipėda region [61]). Investigations of **Sutartinės** and other polyphonic singing traditions – by D. Račiūnaitė-Vyčinienė [63; 64; 97] and A. Nakienė [56]. **Traditional instrumental folk music** – by A. Vyžintas [60] and R. Šimonytė-Žarskienė [90] (skudučiai in

European context), R. Apanavičius (traditional kanklės, etc.) [4; 5], G. Kirdienė (traditional fiddling) [44; 45]. Ethnochoreology – by D. Urbanavičienė [95; 96].

The Lithuanian folk songs research in contemporary Lithuania uses all the best scientific experience from all the past, including the positive results from the Soviet period times in 1950 – 1990. We are very glad to continue our capital and the most important series of our folk songs and their research editions, such as:

- „Lietuvių liaudies dainynas” („Selection of Lithuanian Folk Songs”), started in 1980. Last time we have 23 volumes, and have a hope to publish over 30 of them.

- „Tautosakos darbai” („Folklore Studies”), 1-7 volumes in 1935-1940, and also over 50 new (volumes 8-58) ones in 1992-2019 (to be continued)

A number of articles on Lithuanian ethnomusicology are published on our periodical „Liaudies kultūra” („Folk Culture”), started in 1986, 6 volumes per annum, 184 volumes up to 2019, renamed as „Būdas” („The Way”) since 2019 (to be continued).

All the news, presented here about the Lithuanian gives us the hope for nice perspective in Lithuanian folk songs’ research studies in all the future. Our ethnomusicologists use to take part at international folklore conferences at ICTM, ESEM, IBC, SIEF, etc. international folklore research institutions. We are glad to start with our conferences in touch with such European and World-wide organisations in Vilnius, Klaipėda as well last time⁴. We have many plans, many hopes, and one of the most important our hope is to create and to enlarge productive scientific collaboration with our colleagues in all the Europe.

Conclusions. Coming to the final conclusions. I would like to stress the following points:

1. Lithuanian ethnomusicology historically may be presented as quite closed system of internal musical folklore studies in defined Lithuanian ethnic regions and in Lithuania in general. Right now we have very new situation with open cultural and intercultural contacts between neighbouring and even far-away located states and cultures. So, international comparative musical folklore studies are very important

⁴ Such as: International Conferences “Genre and Style in Traditional Folklore”, Department of Ethnomusicology, Lithuanian Academy of Music and Theatre in Vilnius, December 4-5, 1996; “Musical Folklore and Ritual” Department of Ethnomusicology, Lithuanian Academy of Music and Theatre in Vilnius, December 11-12, 1997; “Music around Baltic: Past and Present”, Institute of Musicology, University of Klaipėda, April 23, 1998; etc.

here, possibly as a part of Cultural Anthropology or Musical Anthropology (terms, staying in use in USA).

2. We have to fulfil the knowledge about Western ethnomusicology in Lithuania. I mean wide historical and regional (geographic) frames in the contacts with West European and American (etc.) ethnomusicological schools, concepts and theories. This way we will be able to find the real place to put somewhere the Lithuanian ethnomusicology in the worldwide context of this science.

3. It is important to develop scientific studies of Lithuanian ethnomusicology at present in two main directions. The first direction is to continue deep and complex studies of our local and regional Lithuanian musical folklore. The second direction is to look for contacts in interdisciplinary studies. We will be able to understand the motivation of particular our musical folklore forms, connecting our knowledge with linguists, historians, archaeologists, etc. And, of course, we have not to forget, that ethnomusicology is a part of musicology in general. So, we have to be well educated in theory and history of music, both traditional and professional ones.

4. Important is the situation of both musicological and ethnomusicological education at our high schools – universities and especially at Lithuanian Academy of Music, where the only Department of Ethnomusicology acts with baccalaureates and magister level studies. And we need new, young personalities as PhD, doctors of ethnomusicology, ready both for Lithuanian and world-wide ethnomusicological science works, new and new comparative discoveries there.

Research perspectives might be defined as systematic and continuous work in Lithuanian ethnomusicology in the turns of centuries, in transmission of all positive achievements and experiences from aged generation of our ethnomusicology scientists to the newly educated young ones.

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