TRANSMITTING THE SOUTH-EASTERN LITHUANIAN TRADITIONAL FIDDLING TO THE NEW GENERATIONS

The purpose of this represented scientific article is to reveal trends in continuity and innovations of the South-Eastern Lithuania (Dzūkija) region traditional fiddling transmission process, from the 1990s up to nowadays. Qualitative research methods, such as interviews with the traditional fiddlers were used both of older and younger generations and direct observation at various local and national folk fiddling or other instrumental music making events in wide socio-cultural context. The scientific novelty here is a fact, that contemporary traditional Dzūkija fiddle music transmission process to the new generations is investigated for the first time. The main conclusions of this signified scientifically investigative article. Some olden ways to develop traditional fiddler and transmit fiddling mastership to the new generations are maintained in Dzūkija up to nowadays, especially playing by ear in families and kinships, and further in local bands. However, from the end of the 20th century up to now, a lot of changes and innovations caused by new socio-cultural contexts have occurred. There are quite a few possibilities to upgrade traditional fiddle playing skills and perform during higher education in towns of Lithuania. Some young traditional Dzūkija fiddlers after graduation of their higher education studies return to their hometowns and actively work in the field of traditional music making, lead bands and / or teach. Despite remote communication means and online performance opportunities, emigration abroad significantly limits Dzūkija fiddler’s possibilities actively participate in musical life of their native region and thus could be indicated as one of the agencies reducing efforts to continue and revive fiddling tradition in this region.
**The key words:** South-Eastern Lithuania (Dzūkija), new generations, developing of traditional fiddler, fiddling transmission process, socio-cultural context.

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Передача традиційної гри на скрипці Південно-Східної Литви молодшому поколінню

Метою статті є виявлення найбільш виразних тенденцій спадкоємності та відповідних системно-усталених інновацій у новачасних процесах передачі мистецтва традиційної гри на скрипці у Південно-Східній Литві. Щонайбільш задіяні методи наукового дослідження, такі як інтерв'ю з традиційними музикантами-скрипальками, були використані як для старшого покоління музикантів, так і для молодшої генерації виконавців-скрипальів, а також було задіяне безпосереднє спостереження за різними місцевими та національними фольклорними або іншими інструментальними музичними заходами, що проводились зазвичай у широкому сьогоденому соціокультурному контексті. Науковою новизною представленої дослідницької статті є той факт, що вперше емпірично вивчається сучасне традиційне південно-східнолитовське (дзукське) коло розвитку виконавця-скрипалька, яке максимально умовлює процес передачі мистецької традиції новим поколінням музикантів-виконавців. Висновки. Деякі найбільш давні способи розвитку традиційної гри, інструментального музикування та передачі виконавської майстерності гри на скрипці новим поколінням музикантів зберігаються у Дзукії до наших днів, особливо у родинах і культурно-мистецьких, музичних спільнотах, а також у своєрідних за інструментальним складом чисельних місцевих оркестрах. Проте, від кінця ХХ століття до сьогодні, відбулося надзвичайно багато змін, інструментально характерних модифікацій, а також певних конструктивно-системних інновацій, викликаних насамперед вагомими новачасними соціокультурними та соціально-економічними контекстами.

**Ключові слова:** Південно-Східна Литва (Дзукія), нові покоління, розвиток та освіта скрипала, процес трансмісії скрипкового музикування, соціокультурний контекст.
Statement of the problem. What trends in continuity and innovations of the traditional fiddling transmission process can be defined at present in South-East Lithuanian (Dzūkija) region?

The relevance of this study is the insights into the phenomenon under consideration, which help to accurately identify its characteristics, interrelations of developing or education steps and various activities, as well as typology of individual cases.

Literature review. From 1935 onwards, Dzūkija fiddling has been quite thoroughly documented, with more than a hundred fiddlers and performance of over eighty of them recorded. From the 1930s onwards, plenty of ethnographical and ethnomusicological works, related to Dzūkija traditional fiddling, as well as more than ten collections containing sound and / or video recordings and notations or transcriptions have been published by Vincas Krėvė-Mickevičius [17]; Jadvyga Ėvičaitė-Čiurlionytė [2, 308–309], Rimantas Gučas [6], Gaila Kirdienė [9; 10; 11; 12; 13; 14; 15; 16], Arvydas Kirda [8], Arūnas Lunys [18; 19; 20], Austė Žarskienė [25], Mindaugas Urbaitis [22], Evaldas Vyčinas [23; 24].

The purpose of the article to reveal and characterise trends in continuity and innovations of traditional fiddling transmission process in South-East Lithuania (Dzūkija) from the 1990s up to nowadays, in the post-industrial and (post) globalisation era.

The object of study there is the contemporary traditional Dzūkija fiddler developing circle or chain which enables transmission process of traditional fiddling and its mastership to the contemporary children and youth. The subjects of investigation are chosen cases of new-generation traditional fiddlers in Dzūkija.

Presenting main material. Various forms of informal education and other fiddling activities in communities, for instance – a studio led by a folk fiddler or summer music making courses play an important role. There are quite a few possibilities to upgrade traditional fiddle playing skills and perform during higher education in towns of Lithuania. Some young traditional Dzūkija fiddlers after graduation of their higher education studies return to their hometowns and actively work in the field of traditional music making, lead bands and / or teach. Despite remote communication and online performance opportunities, emigration abroad significantly limits Dzūkija traditional fiddlers’ possibilities actively participate in musical life of their native region and thus could be indicated as one of the agencies reducing efforts to continue and revive fiddling tradition in this region.
Traditional fiddling is an outstanding part of South-Eastern Lithuanian (Dzūkija) culture. As late as the 1930s in Dzūkija, the fiddle was usually played solo even at weddings, both at the bride’s and groom’s parties. When the parties came together, fiddlers would form a duet. Often, they were accompanied by a small frame drum or, sometimes, a stringed bass or a dulcimer. Button harmonicas or accordions became popular in the 1920s–1930s and later in this region, which is the latest in Lithuania. However, in the second half of the 20th century, these instruments began to dominate other regions as well [1, 78; 10, 102, 128, 130–131; 13, 161; 14, 84; 25, 35].

From the 1980s, researchers in the fieldworks usually ask traditional musicians and fiddlers how they were taught to play and record their narratives expressing authentic experiences. I did so too, while participating with my colleagues at fieldworks held in Dzūkija since 1990. For twenty years I have also actively participated in various traditional music making events in Dzūkija as a performing fiddler or teacher and member of jury. These activities were a great opportunity for me to observe performance by the Dzūkija traditional fiddlers, both of older and younger generations, as well as interview them.

**Previous Investigations.** In the 1960s, in every village of Dzūkija still could be found a fiddler, and somewhere even up to five fiddlers [6]. However, in the end of the 20th century, due to historical and socio-cultural factors, sovietisation and later globalisation, folk fiddling began to change and vanish. Nowadays, only a few older generation folk fiddlers, born in the 1930s and later are known in Dzūkija. In the last few decades, not only the ethnomusicologists and folklorists, but also local communities themselves, began to take care of the preservation and fostering of the fiddling tradition as well as transmission characteristically featured fiddle playing skills to children and youth. In 2021, Dzūkija Fiddling / Playing Bowed String Instruments Tradition was included into the UNESCO National Inventory of Intangible Heritage of Lithuania22.

In my monograph on Lithuanian folk fiddling [10], I noticed that vast majority of Dzūkija fiddlers played by ear. In the middle of the 20th century, only a few of them, who had attended a gymnasium or an organist’s course were able to read music. Throughout all of Lithuania, children used to start playing folk fiddle mainly in the age from ten to twelve years old. Most Dzūkija folk fiddlers were self-taught, however, traditional musical environment, abundance of other young fiddlers in the neighbourhood and

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22 See https://savadas.lnkc.lt/lt/vertybes/vertybiu-sarasas/dzuku-smuikavimo-tradicija/ [12].
an inspirational example and advice of older fiddlers were determinant in awakening beginners’ desire to start playing and, later, to form their strong self-motivation. From the very beginning fiddlers attempted to ‘collect’ a heard melody, often a traditional Dzūkija song or dance (a polka or waltz), on a self-made stick, board or hollowed out fiddle during pasturage or past the works. Some folk fiddlers also had a teacher from local community, but usually just for some weeks [10, 102–103].

From the olden times in some southern Dzūkija families, children were taught to play the fiddle by their father, uncle, or grandfather at an early age, even from the age of three or four years. Only a musically gifted child would be encouraged to play the fiddle. In Dzūkija, as well as other regions of Lithuania, a son would accompany his father playing a second (in Dzūkija called Lith. antrinimas) or a third, bass part (Lith. bosijimas or bosinimas) on fiddle [26, 29–33]. According to Dzūkija fiddlers, second part is already ‘a melody’ on its’ own, and the third part has evolved in the first half of the 20th century, from the predominating open strings to double stops with rhythmic variations and melodic embellishments [10, 265]. Such a family fiddlers’ duet would usually perform at weddings which characteristically lasted a week; thus, it was a great practice and a school for a young musician [10, 102–103]. In kinship of an outstanding virtuoso player and a skilful blacksmith and woodworker Jonas Ragažinskas (1924–2001) from Sangrūda rural Marijampolė district23, the great-grandfather, grandfather, and father (1853–1951) played fiddle and other instruments. Grandfather taught his son to play fiddle, the little child seated on top of a table. The latter taught his both sons to play fiddle, starting with a scale. At the age of seven, Jonas started playing on a small homemade fiddle and being eleven he was already able to play very well. His sons, like other young musicians in the second half of the 20th century, preferred to play the piano accordion instead of the fiddle. However, he taught them the melodies that had been inherited from generation to generation in the family [16].

Dzūkija fiddling style is distinguished by archaic traits, such as close ties with ritual wedding songs, variety of modes and drones. On the other hand, it is very virtuoso: the melodies are richly ornamented, long sequences of sixteenth notes and other rhythmical patterns are typical, the tempi are faster than in other regions of Lithuania. Moreover, distinct peculiarities as well as changes during the time are noticeable in the fiddle music of the subregions of Dzūkija [12; 16].

23 The bordering area between Dzūkija and Süduva regions of Lithuania.
The ethnomusicologist Toma Grašytė-Jegelevičienė devoted a whole chapter of her dissertation to the development of a younger-generation Lithuanian traditional musician [5, 32–50].

She noticed that in earlier scientific works, music making mainly of older folk musicians was usually researched. According to her, musicians of older and younger generations both agreed on the key qualities of a person willing become a musician. Those are as follows: a musical gift, good musical hearing; a desire to play music and the continuous, persistent training of playing skills. In both traditional and contemporary cultures, a child’s intrinsic (or self-) motivation to play a traditional instrument is often fostered by the presence of an older musician recognised as an authority in the family or local community.

Following Magnus Gustafsson’s model of developing a traditional musician in a Swedish countryside musicians’ family [7, 37–45], Grašytė-Jegelevičienė established a similar Lithuanian model. It encompasses ten main steps, starting from an opportunity to hold the desired musical instrument in hands and secretly trying to play it for himself until father starts to teach him, and finishing with independent music making at open community customs, particularly weddings and finally, creating an own repertoire. She has analysed the development of two younger-generation Dzūkija folk fiddlers in her works [3; 4; 5, 32–43].

**Developing a Contemporary Traditional Dzūkija Fiddler.** My investigation has enabled me to determine a contemporary traditional Dzūkija fiddler developing circle or chain, encompassing four interrelated steps or links, which in correlation with various forms of traditional fiddling activities in broad socio-cultural contexts, enables transmission process of Dzūkija fiddling.

It could start from a beginner’s learning and music making in own family and kinship and / or within a band, a studio and possibly a music school of local communities, then proceed to taking part at native region fiddling courses and / or participation in bands and studying a traditional fiddling as an optional music study subject during higher education studies in towns of Lithuania, and, in some cases, end with returning of the young fiddler to his or her hometown (see Figure 1).
Musicians’ families and kinships have remained relevant for transmitting the traditional fiddling repertoire and skills, mastership to the new generations in Dzūkija. Interestingly, all steps of the traditional musician’s / fiddler’s development model still can be traced, though with some changes and innovations [5, 49–50]. A case of Linas Savulionis (b. 1987 in Druskininkai) would be a striking example of this. He grew up in folk musicians’ kinship. His great-grandfather Bronius Savulionis (1901–1983, Geniai village, Merkinė rural district) was a famous fiddle maker and fiddler. At first, at weddings he would perform solo, but after the WWII, continued to play in a band with his son Sigitas Savulionis (b. in 1932 in Geniai village) who played a button harmonica. Sigitas’ son Virginijus (b. in 1963 in Geniai, living in Druskininkai) is a self-taught accordionist, and his sons Donatas (b. in 1986) and Linas have graduated from piano and violin specialties at Druskininkai music school. As Linas recalls from his family’s narrative, ‘I must have inherited my great-grandfather’s genes: as my hearing and sense of rhythm were better than of my is brother, I was accepted to learn violin at Druskininkai music school at a five-year age’. He still remembers how much he was impressed by the mahogany colour of the violin and loved the smell of rosin. At first, as usual for academic fiddling, he was taught to play only the open strings. He liked it very much, but when it came to left hand finger movements, it seemed exceedingly difficult for

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24 Other Savulionis’ children also played harmonicas or an accordion, but not a fiddle. Unfortunately, fiddles made by Bronius Savulionis were not preserved, because the whole farmstead was burned down during the retreat of Germans during the WWII (Linas and Bronius Savulionis hereinafter documented by Kirdienė in 2023).
him. And this is a big difference from the traditional Lithuanian way, when a beginner starts ‘collecting’ melodies right away, or even accompanies a leading player in double-stops. However, at the age of seven, Linas was already able to perform together with his father welcoming marches at his uncle’s wedding by ear. All relatives were extremely excited about the little fiddler, treated him with fruits and even rewarded him with fifty of Lithuanian litas. Family’s musical traditions and acquired skills in playing by ear encouraged Linas and his brother to continue performances at weddings from the age of seventeen. They prefer Lithuanian stylized folk and pop music, but sometimes also play traditional marches, polkas, waltzes, acoustically (live) or on a synthesiser. They usually search for their favourite songs and other music online. Though Linas still could enlarge his traditional fiddle music repertoire, this is a typical trend of formatting the repertoire of younger-generation traditional Lithuanian musicians: it consists of several stylistic blocks, usually those of traditional, stylized / arranged, and pop music [5, 151].

From 2006 on, Linas studied in Vilnius, at first a music teacher specialty at Vilnius College, then BA in ethnomusicology at Lithuanian Academy of Music and Theatre. Traditional fiddling is available at the academy as one of optional music study subjects, though only for one year. Ethnomusicologist and traditional music performer Evaldas Vyčinas taught Linas to perform by ear dance music from different regions of Lithuania. During his studies, Linas was also involved as a musician in students’ stylized folk-dance ensembles.

After graduation, he returned to his hometown and is since working as a leader of some non-typical stylized instrumental bands for which he composes music himself.

He also works as a music teacher for pre-school children. In 2022 he began to participate more actively in the traditional Dzūkija fiddling events, and successfully participated solo at the competition Play, Fiddles in Lazdijai²⁵.

In the last decades, more and more girls and young women get involved into the traditional fiddling in Dzūkija. In 2009, during the fieldwork in ethnic Lithuanian / Dzūkija lands of Seinai and Punskas (Sejny and Puńsk) in Poland we visited the family of a folk fiddler Kazimieras Jakubauskas (b. in 1930). He lived in a beautiful house in his native Žagarai.

²⁵ A polka played fiddle by Linas Savulionis in 2023, see https://www.youtube.com/playlist?list=PLj2f4d0TMtJKsexqVXcuugWXGB8QbCu0a.
village, Seinai rural district, together with the family of his daughter, whose husband Petras Černelis (b. in 1965) played a button harmonica. Kazimieras played only by ear, he ‘didn’t know any musical notes’. The family enjoyed making music at home together with the daughter Violeta Černelytė (b. in 1988) who plays fiddle (see Figure 2), and the younger son, who plays accordion. As Violeta recalls, at the beginning she just liked watching her grandfather playing and listening to various music recordings. Violeta was raring to hold a fiddle and showed great eagerness, therefore grandfather taught her to play: at nine years old she started playing melodies by ear and used to practice long hours, starting from the morning half a day, ‘as soon as just woke up’\(^{26}\). Her first learned piece was a three-part Polka *Lietuvaitė* (‘A Lithuanian Girl’). Grandfather did not show her any fingering, but at first, Violeta used only three, not four, fingers, like her grandfather did. In Lithuanian folk fiddling traditions such a fingering might be considered as an adopted way for beginners [11, 10] (for corresponding Ukrainian traditions see [26, 30]).

![Kazimieras Jakubauskas and his grand-daughter Violeta Černelytė playing fiddles at home in Žagariai village, Seinai rural-district (Poland); photo by Dainius Jucius in 2009](image)

**Figure 2.** Kazimieras Jakubauskas and his grand-daughter Violeta Černelytė playing fiddles at home in Žagariai village, Seinai rural-district (Poland); photo by Dainius Jucius in 2009

\(^{26}\) Hereinafter documented by Gaila Kirdienė, Arvydas Kirda, Toma Grašytė, and Dainius Jucius in 2009, video recordings kept at Folk Music Archive of Lithuanian Academy of Music and Theatre, Vilnius.
When Violeta got more skilled, she joined the stylized folk-like music band Šalcinis\(^{27}\) of The Lithuanian House in Seinai, in which her grandfather was already taking part. Continuing tradition, she performed the second part to accompany her grandfather for quite a long time. Two years later she joined a music school in Suvalkai where she was taught written music. However, she has kept the ability to play by ear as well as the traditional fiddle and bow holding until now \([3, 53]\). Violeta also used to sing with the local ensemble which mainly performed songs of her grandfather’s uncle Jonas Jakubauskas (b. in 1908 in Žagariai), one of the most famous Dzūkija folk singers.

After graduation, Violeta returned to her home region and works as a financier in Seinai town. Already for over twenty years she performs in the band Šalcinis. From available video recordings posted on the internet, it is obvious that she is now the only fiddler left in her band and performs the first part\(^{28}\). Repertoire of the band comprises dance and march music arranged in Lithuania as well as local songs arrangements, for instance Įšdykėlių polka (‘Naughty Polka’) based on a local shepherd’s song written down and arranged by an older accordionists of the band Gediminas Nevulis\(^{29}\).

From 2005 onwards, traditional fiddling seminars, summer courses and various other trainings have been held by local culture centres in cooperation with Lithuanian National Culture Centre and ethnomusicologists, fiddlers from Vilnius in various parts of Dzūkija: in Birštonas (2005–2008), Lazdijai (since 2009), Daugai music school (in 2012), Varėna (in 2014), Alytus (in 2019), Veisiejai music school (in 2022), Marcinkonys (since 2022). At children music / art schools in Dzūkija, traditional Dzūkija fiddling is not taught yet, but from 2012 onwards, the efforts of ethnomusicologists including myself have been made to encourage academic violin teachers to integrate traditional fiddling compositions into their curricula.

\(^{27}\) The title is a Dzūkian dialectic word meaning ‘a source’ or ‘a spring’.

\(^{28}\) See video of Šalcinis performance in 2019, https://www.youtube.com/watch?v=toqaDzLJK9M. It should be noticed that keys of this music (A or F) are not typical for traditional Lithuanian fiddle music.

\(^{29}\) Gediminas Nevulis has arranged or created some polkas and waltzes, his compositions were typed on computer for the band.
I have taught traditional fiddling to many talented and motivated students during all these activities in Dzūkija, for instance, four skilled young Dzūkija fiddlers at Birštonas Traditional Music Making Summer Course in 2006 and later years (see Figure 3).

They all attended musical schools by then. Two boys (brothers) later became professional performers, a viola and a double bass player. Now they are working in a symphony orchestra in Vilnius, however sometimes they still perform within their family band in native town of Kaišiadorys, where their father works as a music and folklore teacher. Two girls are from very musical families from Birštonas area. Afterwards they both studied in Vilnius and actively participated in student folklore ensembles of universities.

One of them studied jazz violin and after graduating her bachelor’s degree in Vilnius, continued her studies in the Netherlands and obtained her master’s degree there. Currently, both these young fiddlers live and work abroad.

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30 See Kadrilis of the folk fiddler Kazimieras Lapkevičius (b. in 1925) from Būda village, Lelionys rural-district, Prienai district, performed by Akvilė Ruokutė, Gaila Kirdienė and a basist of Birštonas Summer Traditional Music Making Courses in 2008, https://www.youtube.com/watch?v=j4OPJ6XDQw4.
There are some more well-known young traditional Dzūkija fiddlers, who have emigrated abroad, for instance, Violeta Naruševičiūtė from Varėna town. True, during her return visits she always performs with the traditional band of Varėna Culture Centre lead by her sister and has also not once successfully participated as soloist or within the band at the competition *Play, Fiddles* in Lazdijai. Thus, some of the young traditional fiddlers, even after becoming professional musicians, still perform Dzūkija fiddle music with their family bands.

However, the emigration is a relevant factor reducing young-generation Dzūkija fiddlers’ possibilities to participate live at various events in their native region as well as to raise and educate their many children there.

In 2022 at Marcinkonys Traditional Music Making Summer Course, I taught children and teenagers to play ancient Dzūkija drone music recorded in neighbouring districts of Merkinė and Viečiūnai.

Though such a traditional music making course in Lithuania usually last only three and half days, they are of high intensity, so the participants manage to learn a lot\(^{31}\). My methodical approach consists of listening together with the students to the authentic recordings, providing them with transcriptions or notations, playing for them and practicing together with them including singing the dance or march music verses, showing the choreography, and explaining more difficult parts of a piece as well as discussing about musicians’ playing styles.

Younger participants usually have their own teacher who helps them. Moreover, students enthusiastically practice independently in smaller groups until late in the night. Usually there are also dance evenings held. I often play along with the students during public performances, but my support is not always necessary (see video recordings online)\(^{32}\).

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\(^{31}\) I also teach Dzūkija fiddle music in courses and workshops held in other regions of Lithuania, especially when children from Dzūkija participate at them. Generally, Dzūkija fiddle music is widely appreciated among young Lithuanian folklore performers in Vilnius and Kaunas.

\(^{32}\) See the Dzūkija ritual dance *Sukčius* by Izidorius Cilcius (b. in 1888 in Gudakiemis village, Merkinė rural district) https://www.youtube.com/watch?v=XPJ1J86XJug and *Polkaitė* (‘Little Polka’) by Dominykas Sinkevičius (b. in 1903 in Viečiūnai) https://www.youtube.com/watch?v=ibny5nVPN0A.
There have been attempts to encourage young musicians to learn traditional fiddling directly with an authentic folk fiddler. Since 2009, in the Lazdijai culture centre a traditional fiddling studio for children and young people is run by a local traditional fiddler Romas Mazêtis (b. in 1952).

In his turn, he has performed together with the long-aged folk fiddler Albinas Bartnykas (1927–2021, Lazdijai) and has led the traditional band Dziedukai (‘Gradfathers’) for many years. Over ten of the young fiddlers have studied with Mazêtis; thus, it was also possible to form the band of Anūkuciai (‘Grandchildren’). Brief traditional fiddling workshops are also held during the national competition Play, Fiddles organized by the Lazdijai Culture Centre (see video recordings of the years 2013–2020 accessible online).
Still, it remains extremely important to strengthen self-motivation and musical-cultural identity of the young Dzūkija traditional fiddlers as well as increase the social visibility and recognition, prestige of traditional fiddling in this region and the whole Lithuania. In this regard, various other forms of traditional fiddling activities, including virtual ones\(^{34}\), are highly welcome: not only performances at concerts, festivals, or dancing parties, but also such as a specialized exhibition about wedding musicians at local museum\(^{35}\), a competition of the story tellers about traditional fiddling or theoretical presentations and discussions of the Dzūkija fiddle music features at local conferences\(^{36}\).

**Conclusions.**

1. As my research revealed, some olden ways to develop traditional fiddler and transmit fiddling skills and mastership to the new generations

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34 For instance, the Virtual Traditional Fiddle Festival *Karalienė skripka* (‘Fiddle, the Queen’), held in 2023 by Lazdijai culture centre. See video recordings https://www.youtube.com/playlist?list=PLj2f4d0TMTJKs9exqVXcuugWXGB8QbCu0a.

35 See a video reportage from Alytus regional museum, 2023, https://www.youtube.com/watch?v=Ob1hcyC-Kx0.

36 At the Festival *Dzūkų godos*, devoted to the traditional fiddling, which was held in Varėna in 12-14 April, 2023, see program https://dzukuzinios.lt/2023/04/dzukijos-skripkoriu-suvaziavimas-varenon/.
are maintained in Dzūkija up to nowadays, especially playing by ear in families and kinships, and further in local bands. However, from the end of the 20th century up to now, a lot of changes and innovations caused by new socio-cultural contexts have occurred in the post-industrial and (post-) globalisation era.

2. Mass media, together with widely used modern technologies, keeping in mind rapidly changing pop music fashions and prevailing consumer society attitudes [cf. 5, 26], are relevant agencies in formation of the new-generation children’s and young person’s musical-cultural perception, values, and musical-cultural identity. Thus, various forms of informal education and other fiddling activities in communities, for instance – a local band and / or a studio led by a folk fiddler or summer music making courses as well as other activities, held in accordance with the Lithuanian Culture Policy to foster and promote intangible heritage traditions play an important role.

3. There are quite a few possibilities to upgrade traditional fiddle playing skills and perform during higher education in towns of Lithuania. Some young traditional Dzūkija fiddlers after graduation of their higher education studies return to their hometowns and actively work in the field of traditional music making, lead bands and / or teach.

4. Despite remote communication means and online performance opportunities, emigration abroad significantly limits Dzūkija fiddler’s possibilities actively participate in musical life of their native region and thus could be indicated as one of the agencies reducing efforts to continue and revive fiddling tradition in this region.

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МЕЛОРИТМІЧНА ВАРІАНТНІСТЬ І ВІДЧУТТЯ МУЗИЧНОГО ЧАСУ У ТВОРЕННІ ТИПІВ НАСПІВІВ СЛОБОЖАНСЬКОГО ФОЛЬКЛОРУ

Мета статті – визначити прояви принципів мелоритмічної варіантності у розвитку наспівів локального побутування та межі варіаційності у творенні нових версій пісенних мелотипів. Методологія наукової розвідки ґрунтується на теоретичній базі

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