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CHANGEABILITY IN MUSICAL FOLKLORE PERFORMING PROCESS: EVOLUTION OR JUST VARIABILITY?

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Abstract

The musical folklore items use to have continuity of general changes in large scale historically. We can see it in the instrumental folk music, singing folklore, traditional choreography developments. It is not easy to make clear analysis of this process and we need a great number of special studies based on it. We can show only the main points or directions of this object in some different levels here.

Each tune of particular traditional folk song has a great number of its *variations*. Each folklore performer does not want to make clear copy while singing the particular song the same way, as he has heard it from the other performer. So, we are able to find hundreds of the same folk tune variants, performed by particular singers in different times and various localities at the folklore archives in Lithuania. We have a nice possibility to make a comparative analysis of definite part (it is impossible to record all the performing variations) of this melody existing in real folklore life this way. And all variants are both in melodic lines and in poetic texts there, as a rule.

On the other hand, we also can see the very clear *stability* of some the most important intonations, motives or phrases in almost all the different recordings of the melody (and text, of course). It shows us a sort of very clear non-written rules, known intuitively for all the traditional folklore performers as the basic forms of all the oral tradition.

All sorts of music performance on the stage have their own specific standards. We have to make a folklore program in clear time and sequence. We have to show the interesting things for all the audience only. Therefore, traditional folklore performers have to make themselves as *the artists*. They have to turn their faces right way, to speak, to sing and to play music enough loudly, to smile and cry according to *the stage program*. What more terrible things we can ask them to do? Is it the right perspective of *the folklore evolution*?

Thus, in this article we set the main goal – to define, theoretically and practically comprehend the forms of modifications performed by musical folklore, meaning the definitions of its *evolution* and *variability*. **Methods** – scientific analysis, historical, deductive and comparative methods, generalization and hypothesis. **The novelty of the research** is primarily determined by applying the experience of Lithuanian ethnomusicology in solving the general problems of the musical features development in traditional singing folklore.

Conclusions. All the situations presented in this article we would like to define as the *changeability*, *variability* or at least *developments* of folklore (or *in* folklore). And some of them we can find as *development* and *evolution* of all the art and culture history using the folklore (musical, verbal etc.) essence or its elements.

Traditional folklore has its own basic laws. We are not allowed to force and to influence them. We can use the traditional folklore elements as the copies of primary folklore items for all the other purposes we need in the history of worldwide culture, but we will never be able to make clear primary items from such copies. This is the essence of everlasting process of folklore *changeability* in one hand and *evolution* in another one.

Keywords: changeability; stability; variability; evolution; musical folklore; traditional folk singing practice

Introduction

It is well known that the musical folklore items use to have continuity of general changes in large scale historically. We can see it in the instrumental folk music, singing folklore, traditional choreography developments. It is not easy to make clear analysis of this process and we need a great number of special studies based on it. We can show only the main points or directions of this object in some different levels here.

Analysis of recent researches and publications

The problems of changeability, stability, variability and evolution in the living folklore music-making process are reflected in the works of J. Blacking (1973), S. Feld (1985), M. Herndon & N. McLeod (1981), A.P. Merriam (1964), B. Nettl (1983), W. Suppan (1998) etc. Some investigations in this field were also made by the author of this article (Sliuzinskas 2004, 2009, 2010, 2012, 2013).

The purpose of the article

Thus, in this article we set the main goal – to define, theoretically and practically comprehend the forms of modifications performed by musical folklore, meaning the definitions of its *evolution* and *variability*.

Presentation of the main material

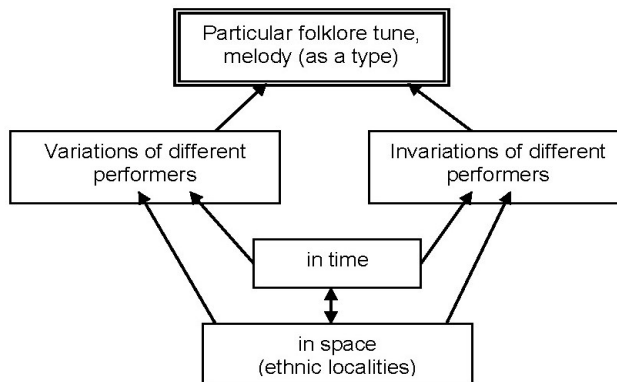
1. Variation and invariation cases of particular melodic tunes, phrases and intonations. Each tune of particular traditional folk song has a great number of its *variations*. Each folklore performer does not want to make clear copy while singing the particular song the same way, as he has heard it from the other performer. So, we are able to find hundreds of the same folk tune variants, performed by particular singers in different times and various localities at the folklore archives in Lithuania. We have a nice possibility to make a comparative analysis of definite part (it is

impossible to record all the performing variations) of this melody existing in real folklore life this way. And all variants are both in melodic lines and in poetic texts there, as a rule.

On the other hand, we also can see the very clear *stability* of some the most important intonations, motives or phrases in almost all the different recordings of the melody (and text, of course). It shows us a sort of very clear non-written rules, known intuitively for all the traditional folklore performers as the basic forms of all the oral tradition.

All these regularities we can show visually the following way (see: Picture No. 1.):

Picture No. 1.



2. Traditional folklore variability in each performing process. Here we will pay attention to the same folk melody, performed by *the same performer*, but in *another time* and in *another situation*.

The role of personal feelings, tiredness, health, performing place, daytime, even wet or dry weather conditions and many other subjective and objective factors can have a sort of influence in the interpretation of *the same tune by the same performer*. Hereby I would like to comment my personal experiment with one enough strong 75 year age traditional singer at my folklore fieldworks in Dzūkija region (South Lithuania). I asked her time to time to sing the one and the same song she liked mostly herself. She did it with great pleasure among almost hundred other traditional songs she knew. And it was very easy to see and to listen for the following changes comparing those recordings of the same song.

a) In morning time, she used to sing the song in the same or approximately half tone – whole tone below fixed tonality comparing with her singing in the evening time. Moreover, the musical tempo often was slower in the morning time, and the sound colors were also much darker as a rule here. And there were no opposite regularities.

b) The same I can say about her singing after some hard and long agriculture work in the fields or at her farmstead, taking care for all the family and cattle.

c) She was in great discomfort, when we tried to make video recordings of her singing at home (some new people, lights, etc.). This discomfort was heard very

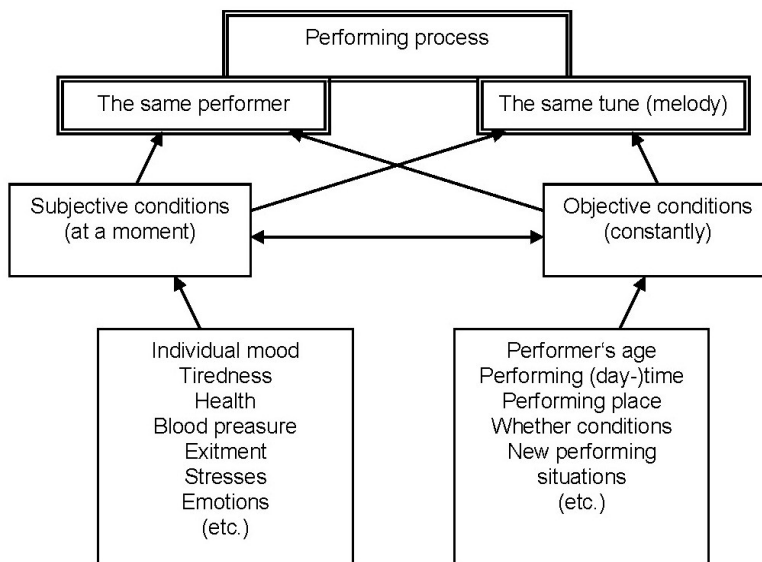
clear in this way recorded variants. And I have the same confirming my remarks information from my colleagues working with traditional folklore sound recordings at LP or CD record studies in the 1980s (we hadn't possibilities to use some portable equipment that time). Almost all performers were very afraid of the new, sound isolated situation and some new strange microphones there. They used to lose their free traditional ways of singing here as a rule.

d) All the over 60 year age singers used to say: "Oh, if I could be in my 20s now... I remember all the songs from those times, but I cannot sing to You with my young voice ...". Or: "Oh, I am not strong in my health right now... It is such a hard weather today... I am not able even to move... My legs are so heavy, and it is not easy even to breathe for me... And yesterday it was ok everything for me, because the Sun was shining so clear..."

It shows a sort of clear changes in the interpretations of the same tune and the same singer, but in other his age and in the changed health possibilities.

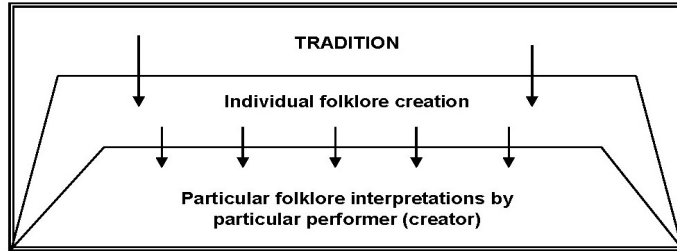
So, let's see this situation on the Picture No. 2.

Picture No. 2.



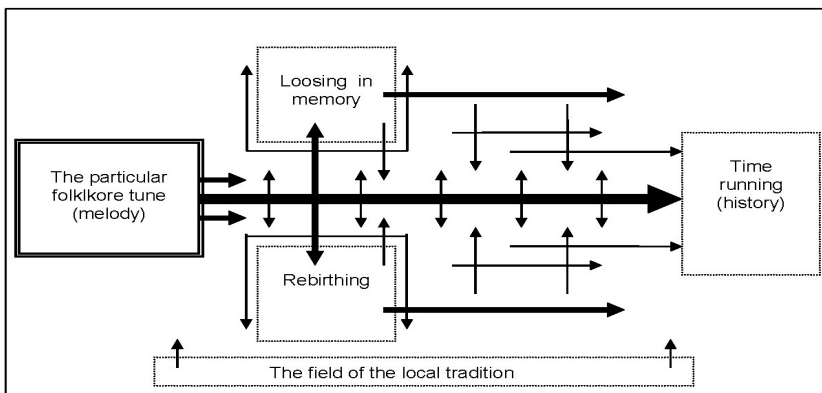
3. Individuality in folklore tradition. The role of individuality in folklore tradition is also very important. We know traditional singers in Lithuania (especially in Dzūkija and Aukštaitija regions) as the great experts of *their own* local folk tradition. They can sing for us some hundreds of traditional folk songs, and it is easy to see their own *personal innovations* in melodies and in the poetry in their variants. It is very important to note, that they will never make innovations *out of their own local tradition*. So, all their individual creation fields are defined only *inside the clear local tradition*. This way we can show the ties between *tradition* as the general background of *individual creation* in folklore (see: Picture No. 3.):

Picture No. 3.



4. Local specific features of folklore changeability (or evolution). Admitting the creation of individual innovations in the traditional folklore we have to clarify their acceptance or non-acceptance by the people of the same society (the same together-living relatives, village neighbors and at least – the same local tradition). In addition, *the time* constant is the most objective factor to find the innovations as *the real and accepted* (or *not-accepted*) part of the tradition. And just the most creatable and the most traditional individualities can be accepted here by local society only. This way *the tradition* can develop itself staying as very conservative, but open system. Therefore, the local folklore tradition consists as a system of double-side society: *individual creatable performers* (active part) and *conservative performers* (passive part). Both those oppositions are the basic conditions of the process to *select and to accept* (the same way strongly revising) all the local folklore traditions, including stable performing and possible innovations. In the case the main part of local people would accept *this innovation* in the song, *this way* of music or *this dance* performing, those revised folklore traditions would stay alive. It is not *round-way* process, it is *spiral-way* process including some new and original innovations (see Picture No. 3. above) every the repeating rebirth case. It is important to note once more – all this folklore life is in the frames of the same local tradition. Let's look at Picture No. 4.:

Picture No. 4.



5. The changeability of particular folklore genres. We have to pay attention not for the situation of stability or mobility in the variants of the same song by the same or another performer only. It is important to admit the *reasons of appearance or disappearance of the social situations*, where all the particular folklore genres use to remain or to change themselves in living tradition. Not all the innovations and variations in folklore traditions generally are free from the main changes in the social life of the locality and even in all the national and state formation. So, it depends generally on two sources:

Subjective reasons. We would like to admit many personal and subjective local people outlooks to the particular folklore genres in their personal and social life: calendar, wedding, family etc. traditions and customs together with the particular folklore genres here. This way the folklore genres can *appear, stay in local tradition, disappear* at all or to be *reborn in future*.

Objective reasons. They depend on the *technical – economical, historical and political* situation in the people social life.

a) The *technical – economical* reasons. Let us take a look for the following example. There were old and strong *sickle-way rye cutting* rituals from (may be?) the pagan times in Lithuania. All the women used to turn down to the Sun singing special ritual folk songs in the fields at harvest time here. And all those ritual songs disappeared from the rye fields (together with all the rituals) after the rising of new technical possibilities – scythes, harvesting machines etc. here. We also remember the nice traditions to have the collective (almost the all the village people) assistant *trashing the rye crop* using the flails in the barns at every farm. The special ritual folk songs used to sound here. The same we can admit about *flax braking* traditions. And all the folk songs of those genres disappeared from the real life together with all the traditions in the new technical and economical situation from the middle of the 20th century.

b) The *historical* reasons. We have a great number of so-called *war-historical* folk songs in Lithuania. Of course, they were actual in the deep past, at the times of the historical battles with Tatars, Poles or Teutonic knights. We have many *social protest* folk songs as well from the historical serfdom and soviet times. But they are not important now, in completely new life with very new actualities and problems. We can show there a lot of the same examples. So, those songs from the historical past times are not living in natural folklore tradition any longer. Of course, Lithuanian people still remember a number of them, but they will sing those songs only after special request, as a rule now. Even the *wedding ritual folk songs* often can stay disconnected with the disappearing wedding customs and ceremonies here.

c) The *political* reasons. Continuing the analysis of the historical reasons in all the changes of folklore genres, we have not to forget the complicated state and political situation in Lithuania all the last 4 or 5 centuries. From the Grand Principality of Lithuania in 16th century we came down to no state at all in the end of 18th century, when Lithuanian lands were divided by German and Russian empires. This way our lands were known as Lithuania-Minor and Lithuania-Major till the beginning of 20th century. Later on the Declaration of Independent Lithuanian State in 1918 and Soviet occupation in 1940–1990 followed. All those great changes in people life were

reflected in special folklore genres as *social protest* either *patriotic* style folklore. The folklore of those genres was kept carefully in great secret in the times of occupations. And, of course, it was not in danger to use it in folk life during independent times. Therefore, those genres can also have their evolution this way.

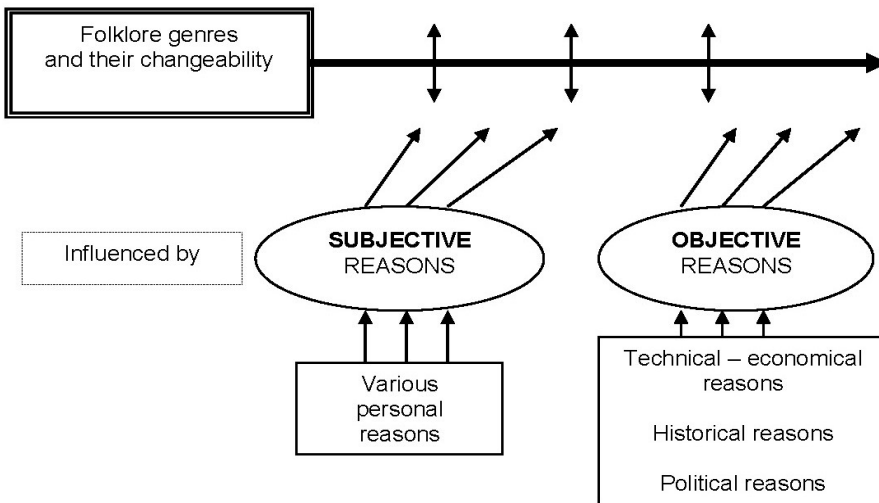
During the ages, it is also important to note all the non-Lithuanian cultures and their negative influences to the local folklore: both in melodic tunes and in poetry (dialects).

Finally, we have to admit some different situations of the folklore genres *evolution* (and *de-evolution*, of course) in the case of Lithuania:

a) Some folklore genres can disappear from the real folk (and social) life completely after the important changes there. This way some of them can be founded in folklore archives or still recorded in the folklore field-works using special questionnaires for this purpose.

b) In other case, some folk songs can adapt their selves in new situation. This way they will still stay in real folk life, but they will be used in another occasions. This way some *ritual wedding* songs can become as simple (not-ritual) *youth* or *love* genre songs, some other wedding songs can be used as common *drinking parties'* songs, etc. This way we have to certify the changes in our self created theoretical classification of the folklore genres. The particular folk songs will still live in other, more fitted to them situations and will represent another folklore genres, very often without any changes in their melodies and poetry. Let's look at Picture No. 5.

Picture No. 5.



6. The social life evolution and its reflections in folklore. We have in our mind all the folk life and all the contemporary culture developments in general. Here we have to comment the following points:

Primary and secondary folklore. Those terms we use to show the difference between the *primary* (old, not-written way distributed) *rural* folklore and all the other *secondary* forms for contemporary people to learn and to continue the folklore traditions in *urban* districts, usually somewhere out of some local ethnic regions. Important role in the *secondary* folklore life have the *folklore archives* and all the sorts of *printed folklore literature*, as well as *special folklore studies* in rural localities. It is important to note, that all the main sources of Lithuanian traditional folklore are from rural districts with their own dialects, customs and traditions. *Secondary* folklore we understand as the special efforts to study and to continue *as much as possible traditional way* the not native or other discontinued folklore traditions. This process is called as the *folklorism* movement in Lithuania.

During the last 10–15 years, we can admit the decreasing tendency of *primary* and the increasing number of *secondary* folklore performing groups in all the Lithuanian ethnic localities.

Primary folklore groups use to continue and to preserve the local folklore the conservative way. The *secondary* ones are on the same way, but some of them more or less use to look for some innovations here at present times. Here we can admit the some experiments as the new quality of contemporary folklore developments:

1. Connections with archaeo-musicology. They are popular in the dissemination of traditional instrumental music as a rule. Some music instruments (like Jewish-harp, called *dambrelis* in Lithuania, etc.) can be found in archaeological expeditions and it is the supposition to use them in folk music some experimental way.

2. Various sorts of experiments on possible reconstructions of the very ancient folklore interpretation. Nobody can help us with the clear documented sound materials from the ancient times, and nobody can be sure about the really traditional way of musical interpretations, performing the folklore from old manuscripts or other no-sound historical sources. So, it is the only one way here – to have real subjective experiments on musical folklore interpretation.

3. Some traditional folklore experiments with non-folklore music:

a) *Folklore and jazz*. Those connections should be quite natural, because the origin of jazz music is a sort of folklore as well. Anyway, we can comment this sort of music quite conservatively – as a sort of our local folklore experiments with the completely new and unknown in our traditions musical material. Therefore, this music exists in Lithuania as a sort of great number of contemporary music experiments.

b) *Folklore and American style country music*. The same comments might be admitted here. We are able to find quite popular new tunes for the youth dancing parties.

c) *Folklore and other pop-music formations*. We have to note some experiments with well sound-technical provided pop-music groups and traditional folklore performers in Lithuanian musical life as well. The traditional folk music in those pop-music concerts can be used this way:

- playing and singing together with some traditional folklore performers,
- traditional folk music sound recordings used as the parts of particular pop-music tunes,
- pop-music as itself and all the possible forms of improvisations here on the basis of traditional folklore tunes.

d) *Lithuanian and not-Lithuanian* folklore. The connections like that are not popular. The reason is very clear. Our own traditional folklore was one of the basic forms to keep our national identity for the half a century Soviet occupation period. We find our traditional folklore as very serious and important here and we prefer to preserve it *as clean as possible* from all the foreign influences. So, we are angry at all sorts of "world-music" or other forms of its "internationalization". This is why we can be called *nationalists* in folklore.

e) *Folklore and professional (classical)* music. Here we can speak about professional music with folklore elements in it. The musical folklore we can find there as:

- the simple and clear quotations of our folk songs (especially *sutartinės* or not complicated instrumental music tunes in symphonic, opera, ballet and chamber music (piano, violin, string quartets etc.). It was popular in the scores of Lithuanian composers in 1950s – 1970s;

- variations on the themes of folk melodies for orchestra and chamber music in 1950s – 1970s (approximately);

- national style classical music just with quotations of some typical *folklore intonations* here, in 1960s – 1980s mainly;

- modern, experimental professional music with delicate way used the *folklore style music perception*, since 1980s until now.

All this music is played on *classical (not traditional) music instruments*. And now we have to comment the professional music, composed especially for the *traditional musical folklore instruments*:

- quasi-folklore style professional music for the so called *Orchestra of Lithuanian Folk Music Instruments* (since 1950s till 1990, mainly). It was the state (Soviet) culture policy to stimulate new, developed (not "primitive" ancient) folk music with developed *symphonic-orchestra-way* quasi-folk style instruments.

- professional Lithuanian or Soviet music arrangements to the same way developed quasi-folklore instruments, ensembles or all their orchestras (1950s – 1970s mainly).

We would like to name last two (quasi-folklore) directions as the not natural and forced moments in Lithuanian ethnic music development. Only the *primary* and *secondary* folklore groups used to play on not developed traditional music instruments. And their music is still devoted to the local musical folklore traditions.

7. The traditional folklore dissemination and propagation at present times. Traditional folklore does not need some special audience. It represents the natural part of everyday life for all the people in local society in the case of living folk traditions. Unfortunately, we all are gradually losing those traditions in contemporary life. So, staying in hope to preserve and to propagate them we use to put folklore on the stage. In addition, here we have *performers* and *audience*, i.e. *active* and *passive* social parts in folklore performing process. Only here, we started to use the special terms of *primary* or *secondary* folklore groups, because both of them are already on deformed social situation making folklore performance *for somebody*. It puts the folklore on completely new situation as a *sort of art object* together with all the other forms of performing arts in culture life of society.

All sorts of music performance on the stage have their own specific standards. We have to make a folklore program in clear time and sequence. We have to show the interesting for all the audience things only. In fact, traditional folklore performers have to

make themselves as *the artists*. They have to turn their faces right way, to speak, to sing and to play music enough loudly, to smile and cry according *the stage program*. What more terrible things we can ask them to do? Is it the right perspective of *the folklore evolution*?

Those rhetoric questions, of course, we can give for all the contemporary folklore institutions not only in Lithuania. They are actual for everybody and everywhere (I hope so). Anyway, the times use to change the things irreversibly and we have no alternatives to preserve the *past traditions* and the *past folklore* in the *past*, "*frozen*" life.

We have the following occasions and possibilities to propagate this sort of folklore in contemporary Lithuania. There are:

a) *Calendar folk festivals and ceremonies, still alive in local folk life*. All the primary and secondary folklore groups use to take active part in those actions. There is no clear border between active and passive participants (especially – the common and mass *Shrove Tuesday*, *St. Johns night* traditions) and everybody is free to sing, dance, romp etc. in common crowd according the local traditions.

b) *Traditional our local folk festivals*. They are arranged in all the main ethnic regions every 1–2 years (since 1980-ies mainly). It is a nice possibility to show your *local* folklore programs and to see all the others. Local folk singers and instrumental music players (not the members of particular primary or secondary folklore groups) are free to show their repertoire here too. Sometimes the folklore groups from other ethnic localities use to be invited to show *their* (different from this local region) folklore. Common folklore evenings with free program also are popular in open air (local folk museums, squares) or somewhere else here.

c) *International traditional folk festivals*. The same way people are interested to look at some *other* folklore, quite exotic for them as a rule. Moreover, it is very attractive to show yours folklore programs somewhere far away. To exchange the information and all the possible forms of knowledge about traditional folklore is very important task for all the people in contemporary times. We have the following main international traditional folklore festivals in Lithuania:

- "Skamba skamba kankliai" ("The *Kankliai* Sounds") in Vilnius, each spring in May, since 1975;

- "Baltica", every each three years summer in Lithuania, Latvia and Estonia (in rotation), since 1987;

- "Daigelis" ("The Seedling"), international children folklore festival, in different country-sides, since 1990;

- "Griežynė" (untranslatable, closed to "The place, full of music"), international instrumental folk music festival, since 1991;

- "Parbėg laivelis" ("The Ship is Coming"), international sea-side folklore festival in Klaipėda, since 1992, etc.

d) *Possibilities to show our folklore abroad*. They have been coming to Lithuania since the late 1980s and their number is increasing each year. Personal contacts between folklore groups between the neighboring and quite far away located countries helps to *hear*, to *see* and to *understand* similarities and differences in folklore of each local and national tradition. Each year 10–20 Lithuanian folk groups (mainly – secondary folklore, as a rule) take part at the international folklore festivals worldwide.

Here we have new *folklore-on-stage* problems: nobody can understand our old native language and dialects. The folklore repertoire for the foreign performances we have to select in special way, showing the attractive ancient singing folklore (*sutartinės* etc.), instrumental music, traditional dances and games with short comments in foreign languages.

e) *Radio and TV broadcasting possibilities* to propagate traditional folklore are used constantly and occasionally this time. We have had some possibilities to do it in Soviet times as well, but not so much. Now we can arrange special Lithuanian and foreign folklore programs on state and local broadcasting service.

Conclusions

Where is the clear line between normal everyday folklore *changeability, variability, development* and its *evolution*? Can we find some sort of objective and subjective factors meaning *evolution* in folklore at all?

Do we need *evolution* in traditional folklore at all?

All the situations presented in this article we would like to define as the *changeability, variability* or at least *developments* of folklore (or *in* folklore). In addition, some of them we can find as *development* and *evolution* of all the art and culture history using the folklore (musical, verbal etc.) essence or its elements.

Traditional folklore has its own basic laws. We are not allowed to force and to influence them. We can use the traditional folklore elements as the copies of primary folklore items for all the other purposes we need in the history of worldwide culture, but we will never be able to make clear primary items from such copies. This is the essence of everlasting process of folklore *changeability* in one hand and *evolution* in another one.

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ВИДОЗМІНИ У ВИКОНАННІ МУЗИЧНОГО ФОЛЬКЛОРУ: ЕВОЛЮЦІЯ ЧИ ПРОСТО ВАРІАТИВНІСТЬ?

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Анотація

Матеріали музичної фольклорної спадщини в історичному плані постійно і широко видозмінюються. Це наочно видно і у традиційній інструментальній музиці, і у народно-пісенному фольклорі, і у зразках традиційної хореографії. Нелегко зробити чіткий аналіз цього процесу, і нам в цьому допомагають безліч спеціальних досліджень присвячених даним темам. У статті викладено основні акценти та проведено головні вектори для подібного роду досліджень на декількох різних рівнях.

Кожна мелодія певної традиційної пісні має безліч *варіацій*. Фольклорний виконавець не прагне до чіткої копії пісні, не прагне виконувати так, як він чув її від іншого виконавця. Таким чином, у фольклорних архівах Литви ми можемо знайти сотні варіантів тієї ж народної пісні, виконаних окремими співаками в різний час і в різних місцях. У нас є прекрасна можливість зробити порівняльний аналіз визначеної частини варіантів тієї або іншої мелодії (усі її варіації в живому виконанні записати неможливо), що існує в реальному фольклорному житті. І усі такі варіанти, зазвичай, виникають як у мелодії, так і у поетичних текстах.

З іншого боку, ми також можемо бачити дуже чітку стабільність деяких найбільш важливих інтонацій, мотивів або фраз майже в усіх різних записах мелодії (і текстів,

звичайно). Це демонструє нам свого роду дуже чіткі неписані правила, інтуїтивно відомі усім традиційним виконавцям фольклору як основні форми усієї усної традиції.

Усі види музичного виконання на сцені так само мають свої особливі стандарти. Під час підготовки фольклорної програми на сцені ми повинні підігнати увесь репертуар в рамки чіткого часу і певної послідовності. Ми зобов'язані показувати тільки цікаві для глядачів і слухачів твори. Отже, традиційні фольклорні виконавці повинні уявити себе *артистами сцени*. Вони повинні повернути обличчя за правилами сцени, говорити, співати й виконувати музику досить голосно, посміхатися або плакати відповідно до заздалегідь запланованої програми. Які ще більш жажливі для них запити ми можемо їм запропонувати? Чи правильна це перспектива *еволюції фольклору*?

Мета дослідження – визначити, теоретично і практично осмислити форми видозмін у виконанні музичного фольклору, маючи на увазі визначення його *еволюції і варіативності*. **Методи дослідження** – науковий аналіз, історичний, дедуктивний і порівняльний методи, узагальнення і гіпотеза. **Наукова новизна дослідження** передусім визначається застосуванням досвіду литовського етномузикознавства в розв'язанні загальних проблем розвитку музичної спадщини традиційної пісенності.

Висновки. Усі ситуації, представлені в цій статті, ми хотіли б визначити як *видозмінювання*, *варіативність* або, принаймні, *розвиток фольклору* (чи у фольклорі). І деякі з них ми можемо розуміти як *видозмінювання* або *розвиток* усієї історії традиційної культури у вигляді фольклорної (музичної, словесної і т. п.) спадщини.

Традиційний фольклор має свої основні закони. Нам не дозволено вимушено впливати на них. Ми можемо використати традиційні фольклорні елементи як копії первинних фольклорних предметів для усіх інших цілей, які нам потрібні в розвитку культури у всьому світі, але ми ніколи не зможемо знову перевтілитися в чіткі первинні зразки таких копій. У цьому суть вічного процесу – як *видозміни* фольклору, так і його *еволюції*.

Ключові слова: видозміна; стійкість; варіативність; еволюція; музичний фольклор; традиційна практика фольклорного співу

ВИДОИЗМЕНЕНИЯ В ИСПОЛНЕНИИ МУЗЫКАЛЬНОГО ФОЛЬКЛОРА: ЭВОЛЮЦИЯ ИЛИ ПРОСТО ВАРИАТИВНОСТЬ?

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Аннотация

Материалы музыкального фольклорного наследия в историческом плане постоянно и широко видоизменяются. Это наглядно видно и в традиционной инструментальной музыке, и в народно-песенном фольклоре, и в образцах традиционной хореографии. Нелегко сделать четкий анализ этого процесса, и нам в этом помогают множество специальных исследований на эти темы. В статье мы можем показать лишь основные акценты и провести главные векторы для подобных исследований на нескольких разных уровнях.

Каждая мелодия определенной традиционной песни имеет множество *вариаций*. Фольклорный исполнитель не стремится к четкой копии определенной песни таким же образом, как он слышал её от другого исполнителя. Таким образом, в фольклорных архивах Литвы мы можем найти сотни вариантов той же народной песни, исполненных отдельными певцами в разное время и в разных местах. У нас есть прекрасная возможность сделать сравнительный анализ определенной части вариантов той или иной мелодии (все её вариации в живом исполнении записать невозможно), существующей в реальной фольклорной жизни. И все такие варианты, как правило, возникают как в мелодических строках, так и в поэтических текстах.

С другой стороны, мы также можем видеть очень четкую стабильность некоторых наиболее важных интонаций, мотивов или фраз почти во всех различных записях мелодии (и текстов, конечно). Это показывает нам своего рода очень четкие неписанные правила, интуитивно известные всем традиционным исполнителям фольклора как основные формы всей устной традиции.

Все виды музыкального исполнения на сцене также имеют свои особые стандарты. Во время подготовки фольклорной программы на сцене мы должны подогнать весь репертуар в рамки четкого времени и в определенной последовательности. Мы обязаны показывать только интересные для зрителей и слушателей произведения. Итак, традиционные фольклорные исполнители должны представить себя *артистами сцены*. Они должны повернуть лица по *правилам сцены*, говорить, петь и играть музыку достаточно громко, улыбаться или плакать в соответствии с заранее намеченной *программой*. Какие ещё более ужасные для них запросы мы можем им предложить? Правильная ли это перспектива *эволюции фольклора*?

Цель исследования – определить, теоретически и практически осмыслить формы видоизменений в исполнении музыкального фольклора, имея в виду определения его *эволюции* и *вариативности*. **Методы исследования** – научный анализ, исторический, дедуктивный и сравнительный методы, обобщение и гипотеза. **Научная новизна исследования** прежде всего определяется применением опыта литовского этномузыковедения в решении всеобщих проблем развития музыкального наследия традиционной песенности.

Выводы. Все ситуации, представленные в этой статье, мы хотели бы определить, как *видоизменяемость*, *вариативность* или, по крайней мере, *развитие фольклора* (или в фольклоре). И некоторые из них мы можем понимать, как *видоизменяемость* или *развитие* всей истории традиционной культуры в виде фольклорного (музыкального, словесного и т. п.) наследия.

Традиционный фольклор имеет свои основные законы. Нам не разрешено насильно влиять на них. Мы можем использовать традиционные фольклорные элементы в качестве копий первичных фольклорных предметов для всех других целей, которые нам нужны в развитии культуры во всём мире, но мы никогда не сможем обратно перевоплотиться в четкие первичные образцы таких копий. В этом суть вечного процесса – как *видоизменяемости* фольклора, так и его *эволюции*.

Ключевые слова: видоизменяемость; устойчивость; вариативность; эволюция; музыкальный фольклор; традиционная практика фольклорного пения

