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APPLICATIONS OF LITHUANIAN FOLK MUSIC TO AMERICAN

ELEMENTARY MUSIC EDUCATION

A Thesis

Presented to the

Department of Fine Arts

And the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music

University of Nebraska at Omaha

By

Kestutis Vedeckis

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THESIS ACCEPTANCE

Acceptance for the faculty of the Graduate College,
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University of Nebraska at Omaha.

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ABSTRACT

APPLICATIONS OF LITHUANIAN FOLK MUSIC TO AMERICAN ELEMENTARY MUSIC EDUCATION

Kestutis Vedeckis, M.M.

University of Nebraska, 2003

Advisor: Dr. Melissa Berke

The purpose of this study was to introduce the elements of Lithuanian folk music as an option for fulfilling multicultural curriculum requirements in American music education. Fifteen songs were selected for this study. The main criterion was melodic and harmonic simplicity, the involvement of movement elements, improvisational possibilities, creativity, and verbal message. The songs are presented in native Lithuanian language, with a literal English translation, with a phonetic pronunciation and English setting of the text. Suggestions for movement are also given.

Acknowledgments

I would like to thank the members of my thesis committee, Professor Josie Metal-Corbin and Dr. Roger Foltz, for their assistance with this project. A special thanks to Dr. Melissa Berke, the chairman of my committee, for her encouragement, guidance and help during the last few years.

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APPLICATIONS OF LITHUANIAN FOLK MUSIC TO AMERICAN

ELEMENTARY MUSIC EDUCATION

Our society is a global society. Different cultural groups coexist side by

side across national borders, within nations, and in local communities. For the

first time in human history, it is possible to describe the extensive networks of

social relationships which involve the whole humanity (Shaw, 1994). By some,

globalism is observed as a concept of one interdependent world family and the

realization of this global concept leads to more advanced social relations

(Boulding, 1988). A global society encompasses many facets such as political

ideas, networks of communications, economic structures, and cultural factors

(Shaw, 1994). Shaw also observes that the development of a global society

requires a new politic of global responsibility which can be achieved only through

global cooperation. Therefore fewer boundaries, more unions, treaties and other

kinds of international cooperation take place in today's world. One of the greatest

examples of this cooperation would be the United Nations. This organization was

established in 1946 after the World War II and still exists today, consisting of

more then one hundred and twenty members (Burnham, 1947). The preface of

the Charter of the United Nations states its purpose, "...to save succeeding

generations from the scourge of war ...to promote social progress and better

standards of life in larger freedom, to practice tolerance and live together in peace

with one another as good neighbors..." (Burnham, 1947, p.3). Another, more

recent example, would be the European Union, established in 1950. It is the

organization of fifteen European countries sharing the same international laws, currency, having no boundaries within the union, and working toward the same economic and political goals (Springer, 1994). The Treaty of European Union in 1992 declared the citizenship of European Union and gave its citizenship to the citizens of the member states. Concerns that previously were managed in the various agencies within national governments (such as environment, human rights, employment) are now handled in the institutions of European Community (Springer, 1994). It is likely that the number of countries in European Union will nearly be doubled by 2004. The new members will expand the zone of stability and contribute to the further development of Europe's political, cultural, and economic order (Carr & Massey, 1999). The international cooperation of the aforementioned indicates the tendency of world's unification.

Technological influence on a global society.

There are several factors that encourage today's global society. The first and most influential factor is technology. Throughout the 20th century, transcontinental transportation became affordable for the middle class, and the safety and quality of transportation solidly increased so opportunities for cultural exchange became more frequent. Beyond being able to travel physically to different locations, we are able to connect through the utilization of satellite technologies in broadcasting and communications (Heldman, 1992). The appearance of the World Wide Web has made information accessible in any part of the world at any time and at a reasonable price for most of the population. The speed and exchange of information is instantaneous and the quality of the

information is reliable. New opportunities such as distance learning are becoming more popular and more accessible to students. With all of this, the possibilities for global communication have significantly increased and we become more aware that we are very much involved in a highly complex and interconnected world (Heldman, 1992).

One of the outcomes from the explosion of technological development is the popularity of the English language. Radio Free Europe (1997) reports the results of a study conducted by Internet Society and Alis Technologies on language distribution of the Internet. It indicates that English, by a large margin, is the most used language on home pages. The investigation found that more than 82 percent of all home pages on the Internet are in the English language. German, for example, is a distant second, with only 4 percent. English is also being used in political and diplomatic meetings, as well as in economic, scientific, and technology sectors. The universality of English connects people throughout the world.

Economic influences on global society.

Economic collaboration is one more important factor that contributes to the idea of a global society. The world economy performed better in the last half century then at any time in the past. Throughout recent decades, interrelations between the different parts of the world economy have greatly intensified (Maddison, 2001). Different transnational and transcontinental corporations involve millions of people from different origins for the purpose of working together. Corporation and companies like Sony, Volvo, McDonalds, Microsoft,

Shell and many more, are wide spread throughout the world. They employ

millions of people and have become the symbols of globalism.

Special treaties between countries and even continents tie the economic

world together. Two examples are NAFTA (North American Free Trade

Agreement) and the European Union. NAFTA was signed in 1992 by leaders of

United States, Canada and Mexico. It is a set of regulations between those three

countries regarding trading rules, international agreements, taxes, environmental

and labor issues, cultural industries and other issues (Johnson, 1992). There are

many treaties and agreements within the European Union regarding all kind of

issues, and particularly economical ones. Recently it agreed on unified monetary

policy and introduced the Euro, a single currency, used in most of the Union

countries (Maddison, 2001). Huge international organizations like The World

Bank, established in 1950, and The International Monetary Fund are involved in

international financial projects. The World bank helped Europe and Japan to

recover after World War II and continues its financial assistance in the developing

countries and else where (Brydon, 1996). There are more regions around the

world that plan to unite their economies into unions, particularly the Asian region

of the former Soviet Republics (Maddison, 2001). These trends indicate that more

countries are working together and depend on each other.

Social influence on global society.

The resolution of global problems such as environmental pollution,

poverty, world hunger, terrorism as well as participation in global trade and

economic development requires global cooperation. (Tye & Tye, 1992). This

cooperation requires people who understand the complexity and convolution of the cross-cultural existence. (Bennett 1989). The knowledge needed to solve the complexity of global problems need to be gained from an education systems that integrate a global perspective. The response of society, teachers, and administrators is very important. Principles, concepts, theories, and practices in multicultural education have to be set. First of all, this is an ethical challenge of respecting and preserving the history of human race through its cultural differences. Multicultural education is one of the most important tools in this shift of philosophy.

Cultural Pluralism in Multicultural Education

The first and the most important thing to happen in United States is the philosophical shift from being a "melting pot" to being a culturally pluralistic society. "Multicultural education is a reform movement designed to make some major changes in the education of students. It assumes that race, ethnicity, culture, and social class are salient parts of United States society. It also assumes that ethnic and cultural diversity enriches the nations and increases the ways in which its citizens can perceive and solve personal and public problems" (Banks, 2002, p.1). The concept of "Cultural Pluralism" became a vital social issue at the end of the 20th century. The essence of pluralism allows the different ethnic and religious groups of society to have equal access in terms of economic and political recourses. (Bagley & Verma, 1983). This idea of equal access could also be extended to education resources. Rather than melting away ethnic diversity in society, the differences should be preserved. Multicultural education is a reform

movement that is trying to change schools and other educational institutions so that students from all social class, gender, racial, and cultural groups would have the opportunity to learn (Campbell, 1996). For schools, this translates into the inclusion of multicultural education in the curriculum. Today's educators are facing completely new challenges, particularly how to educate diverse students from a more global perspective.

Many researchers cite important reasons for multicultural education (Banks (1997), Lamy (1990), and Volk (1998)). The first is a social reason based on the changing demographics within the United States. The percentage of people in the United States who speak English as a second language is significantly increasing (Chin Lin, 2002). Because of the diverse student populations in the American classroom, educators must be ready to properly accommodate these students. Predictions of population growth indicate that by the year 2020, the minority population will have doubled, while the population of those from European background will hardly have grown at all (Chin Lin, 2002). A major challenge facing the United States today is how to create effective and reflective citizens out of the thousands of immigrants who are entering the nation each year (Gollnick, 1990). Today approximately 25 percent of American society's school-age children are ethnic minorities (Banks, 1999). Current patterns of immigration, especially from Latin America, Asia and Africa ensure that ethnic pluralism will increasingly continue to be the American way in the estimated future (Banks, 1997). The challenges of economic struggle of the minorities reflect on the educational achievements. "Thus schools based on the philosophy

of cultural pluralism would represent a compromise between cultural assimilation on the one hand and cultural separatism on the other" (Volk, 1998, p.5). The attempts must be made to reduce the cultural conflict that may result from cultural bias. By concentrating only on the Eurocentric curriculum, schools deny non-European students from experiencing the richness of the music, literature, values, life-styles, and perspectives of ethnic groups. Many students from backgrounds ogher then European cannot identify with the Anglocentric curriculum. For most of them it can seem to be alien and hostile. This may cause the lack of essential skills needed in today's society (Banks, 1999). There is an assumption that some groups of students have greater opportunities for academic success than do students whose cultures are less related with the school culture (Banks, 1999).. The important goal is to develop the knowledge, skills, and attitudes they will need to survive and function effectively within their ethnic culture, the mainstream culture, and within and across other ethnic cultures in the United States (Heer, 1996). Through the study of various cultures, students can develop a better understanding of the people that make up American society, while gaining self-esteem, and learning appreciation and tolerance for others.

A second reason for multicultural education is world-mindedness (Lamy, 1990). Diversity provides people with the opportunity to experience other cultures and enrich us as human beings. People who only know the world from the perspective of their own culture and are not open to experiences of different cultural and ethnic units cannot perceive the uniqueness of mankind (Tye & Tye, 1992). We can fully understand and know ourselves only when we know enough

about others. A key goal of multicultural education is to help individuals gain greater self-understanding by viewing themselves from the perspectives of other cultures. Multicultural education assumes that with knowledge and understanding, respect will follow (Banks, 1997). Students can develop a better understanding of international relationships by studying various cultures. Awareness, knowledge and understanding of world cultures can help them work within a global economy (Volk, 1998). In today's world, which is more complicated than ever before, success is based on knowledge and ability to use it in different situations. One recently developed global rationale states that the study of people and how they live, in combination with ecological issues, can encourage respect for the other inhabitants of the earth, concern for balance, tolerance and the wise use of resources. Students can learn from other cultures and other people how to live within their own world spaces (Volk, 1998). The great examples of indigenous tribes and the ways they coexist side by side can inspire our contemporary society to reach out for solutions to our problems. In many ways those cultures reflect the perfection of simplicity, a great treasure in today's world. Lamy (1990) calls it the "Systemic awareness: a familiarity with the nature of systems and an introduction to the complex international system in which state and non-state actors are linked in patterns of interdependence and dependence in a variety of issue areas" (p.53).

World cultures are usually distinguished by location and type of culture, which consists of its elements like language, customs, and arts. Music is often called the "universal language" and there are many reasons for that. It is based on

the same principals throughout the world and because of that it is an advantageous vehicle to a global teaching perspective. Anderson & Campbell (1996) state that if students are to learn from a multicultural perspective, teachers must develop an educational philosophy that centers on understanding that there are many different but equally valid forms of cultural expression. This philosophy should encourage students to develop understanding and tolerance for a variety of opinions and approaches. One of the most significant forms of cultural expression is music. The diversity of the world is vividly reflected through arts, so multicultural music education is one of the best tools for understanding this diversity.

During the 1970's, a greater depth of interest in, and knowledge about, world music developed. The major event for music education at that time was The 1969 Tanglewood Symposium, a major event in music education, which opened doors for world music: "Music of all periods, styles, forms, and cultures belongs in the curriculum ... including avant-garde music, American folk music, and the music of other cultures" (Volk, 1993, p.140). Throughout the 1980's, interest in world musics grew into a need for methods and materials for the integration of multicultural music studies in the classroom. The next formal declaration of commitment to multicultural music education was adopted at the MENC Multicultural Symposium in 1990 (Volk, 1993). The MENC national standards introduced the requirements to "Understand music in relation to history and culture" (MENC, 1996).

The arts of different cultures are the best representatives of the uniqueness and richness of particular ethnic groups. Arts represent the philosophy, beliefs,

history, social structure, and cultural heritage. Visual arts like paintings, pottery, and performing arts like dances, songs, and games represent the most beautiful sides of cultures. The exchange of this kind of information, formed by thousands of years of human history, can be one of the most valuable kinds of interaction within today's global society.

Music provides us with a unique way of communicating and expressing feelings and thoughts. Reimer, (1993) observes music as a meaningful, significant, compelling, and universal organization of sounds. Sounds intensify human experience. Musical sounds engage human feelings, human imagination. Music calls for "craftsmanship and sensitivity, both in creating and responding to it" (Bennett, 1993, p.24). Studying world music should help students understand what it is that causes every type and style of music to have identifiable qualities by immersing them in the many differences (and similarities) among different musics. Boyer-White (1988), notes, that music, regardless of where it originates, will consist of the basic structural elements: melody, rhythm, timbre, form, texture, and harmony. Only the style of composition differs, because style is dependent of the manipulation of the structural elements by a person or group of people in a particular place and time. Every culture has its way of defining what music is. Bennett also believes that music is a manifestation of a particular cultural belief system about how sounds should properly be made into music. Goodkin (1994) states that the purpose of music education is to honor diversity by going into the details of what sets one culture apart from another (cultural

particularism) and to acknowledge unity by examining what universal qualities all cultures share (cultural pluralism).

The term "multimusical culture" is a better description than "multicultural music" in today's modern America. The membership in this unique cultural environment requires particular musical literacy (Reimer, 1993). Studying the musics of other cultures can broaden the students' "sound base", enabling them to be more open and tolerant of new musical sounds. Learning the concepts of music as they are applied worldwide also gives students a wider palette of compositional and improvisational devices. It can also help them place the Western classical music tradition in perspective as part of world musics. Since many cultures have music that is intended primarily for aesthetic contemplation, these musics can be used to increase aesthetic development in the music program.

Besides learning about America's Western music heritage, American students should learn to respect the music of its various cultural subgroups, and learn enough about some of these musical genres to access them if they choose. The purpose of studying music of a particular culture is to understand the people who make the music. There are so many functions of music in different cultures, therefore learning about at least some of it helps students not only to gain knowledge about others but also learn about themselves. In multicultural societies music plays an important role in teaching and education. Through music people can overcome cultural boundaries and establish ties of empathy and understanding that no other form of communication can accomplish.

Music educators must be prepared to do more than provide isolated cultural experience. They must help students understand the relationship between people and their music. The effectiveness of multicultural teaching is essential. Boyer-White (1988), believes, that commonalties cannot be recognized unless differences are acknowledged. The role of teacher is in helping students become sensitive to the various cultures within our society. However, the achievement of balance between diversity of musical experience and the quality of musical experience is also very important.

In order to enrich the variety of choices, more accessible material is needed in today's American classroom. One of the sources could be the rich traditional music of Lithuania.

Lithuania

The twentieth century was full of drastic changes in the world. Some of the biggest empires collapsed, and the greatest wars occurred. The borders of many countries changed, sometimes even vanishing from the map. One of the most recent and most important historical events was the collapse of the Soviet Union in 1991 (White, 2001). One of the reasons for this historical event was the active movement within the Soviet Union, conducted by occupied nations and their leaders. The Soviet Union consisted of fifteen Soviet republics. There are different historical reasons and circumstances under which those republics were the part of Soviet Union. Three of them, the Baltic States of Lithuania, Latvia and Estonia, were occupied after the World War II, after which the world leaders subdivided Europe into the influence areas (Lee, 2000). Because of the isolation

of almost fifty years, those countries were almost invisible to the Western world,

since the whole area was under the "iron curtain". Not many knew about the

existence of unique and well-preserved cultures within this area. The collapse of

Soviet Union and the whole socialist block in Eastern Europe opened the access

to these countries to the rest of the world (Lee, 2000). Those fifty years could not

erase culture, traditions and language that occupied nations were able to cultivate

without significant restriction. Eastern European countries still have preserved

the tradition of live folk culture and the study of those cultures is being researched

by scholars around the world (Resources of Lithuanian History, 1999).

The largest of the three Baltic States is Lithuania. It is located on the east

shore of the Baltic Sea and neighboring Latvia in the North, Poland and Belarus

in the South, and the small enclave of Russia in the Southwest. Lithuania has

preserved the cultural heritage throughout the centuries. The history of this small

nation is rich and exciting (Suziedelis, 1972).

The Baltic tribes were the first to inhabit what is now Lithuania. They

moved into this area as early as the seventh century B.C. However, the first

record of the name Lithuania is in the Annals of Quedlinburg, in 1009 AD

(Rowell, 1994). During the 13th century, Duke Mindaugas united the Lithuanian

tribes to form the state of Lithuania. This helped give Lithuania strength against

the invading Teutonic Knights. In 1253, he was crowned as the first and only

King of Lithuania. Through the 13th century Lithuanians formed a strong, unified

state and through absorbing neighboring Russian principalities, became one of the

largest in medieval Europe (Suziedelis, 1972). Lithuania gradually merged with

Poland between 1386 and 1569.. The United State of Lithuania and Poland came under Russian control in 1795 (Sapoka, 1989). Independence was declared in 1918 and in 1940, the USSR forcibly annexed Lithuania. During World War II, Germany occupied the country, and after the war it was returned to Soviet rule (Resources of Lithuanian History, 1999). The following 50 years were under soviet rule and the transmision of cultural information outside the soviet block was prohibited. In 1990, a newly elected parliament declared the independence of the state, and in January of 1991 the Soviet army unsuccessfully attempted to oust Lithuania's government. Soon afterwords, the USSR finally recognized Lithuania's independence (Senn, 1995).

The last couple centuries of Lithuania's history were challenging by all means. The Russian occupation during the 19th and 20th centuries was not only political, but cultural too. Many attempts were made to assimilate Lithuanian culture with a Slavic one, the Lithuanian language and books were forbidden. The only officially permitted languages were Russian and Polish, however peasants kept speaking their native language and that is how it survived. Songs, music, dances, traditions, survived with the language (Suziedelis, 1972). The national identity was saved in countryside and villages, in songs of shepherds and lullabies of mothers, work songs of farmers and children's games (Gudelis, 2001).. There is a saying in Lithuania that in old days people sang more than they spoke (Ciurlionyte, 1968). The most significant part of Lithuanian traditional culture is songs. Only a few decades ago, most women still knew a hundred songs; the most accomplished singers remembered as many as four hundred.

Songs were handed down from generation to generation, exchanged among villages and changed or developed during these processes. As a result, many songs possess numerous textual and melodic variants. The largest archive of Lithuanian folklore alone contains over 400,000 collected songs (Ambrazevicius, 2000). Lithuanians, generally not known for outwardly expressive natures, would say that their folk songs reflect a broad spectrum of moods, but usually stop short of extreme joy or deep sorrow. Lithuanian songs depict the more dignified aspects of family and community relationships as well as contacts with nature. The texts of songs are lyrical narratives in which monologues and dialogues intertwine. They are full of metaphor and mythological symbolism (Raciunaite, 2002). Many songs were connected to specific moments or actions. This aspect accounts for the diversity of Lithuanian song genres including work, calendar cycle and wedding, children's, feasting, war-historical and others. Other songs did not have any ritualistic or tradition-specific function so they were sung anytime. Those songs are thematically classified into songs of youth, songs of love, and songs of family life (Ambrazevicius, 2000). At gatherings, everyone usually sang together, often in unison or in two voices. Generally, song genres and singing techniques varied among the various song types and ethnic regions. The repertoire has survived quite well in the memory of older people throughout rural Lithuania. The songs continue to be sung on special occasions, and are recorded and documented during folklore expeditions (Ambrazevicius, 2000).

Lithuanian folk music is western music with regard to its melodic, harmonic and formal characteristics. It usually consists of tonic, subdominant and dominant functions. Melodies are based on the Western harmony system and music contains the most of its basic elements, making it easy to listen, understand and perform. Most of songs and dances are based on binary form, which very much reminds contemporary structure of pop songs, containing two basic elements - verse and refrain.

Although Lithuanian folk is mostly based on singing traditions, there are many original instruments too. The instruments are classified by the source and type of sound they produce. The most original are wind (aerophonic) instruments. They are classified into three groups: whistles, reed instruments, and horns. The most famous are so called *skuduciai*, which belong to the whistle group (Suziedelis, 1972). *Skuduciai* are played by pressing a whistle to the lower lip and blowing sharply, as if spitting. They are used to play instrumental *sutartines*, characterized by five-part figures of repeated, rhythmic, two-note combinations (Raciunaite, 2002). The most popular reed instrument is *birbyne*, made of straw, wood and bark. The sound of *birbyne* reminds the oboe or the English horn. The birbynes were played along with other instruments at weddings and young people's gatherings. *Kankles* are the oldest and the most archaic of Lithuanian string instruments (Ambrazevicius, 2000). It is played using the fingers or a wooden pick and reminds a dulcimer. Perhaps the most Westernized and the most recent instrument in Lithuanian folk culture is concertina, or accordion. It is still

widely used to accompany the particular stile of group singing, dances, games, and even solos.

Folk choreography is an original part of the nations' folklore (Vakariniene, 2001). That is the creative work where artistic images are created by rhythmical movements following vocal or instrumental music. Every movement and step has a purpose to depict or represent something. Dance originality is formed by methods of expression, influenced by geographic surroundings, clothing, relationships with other nations, racial characteristics. The characteristics of the Lithuanian folk choreography are shown through music which is usually calm, symmetric, the rhythm is monotonous and the tempo is moderate (Vilius, 1978). Because Lithuania was an agricultural community, folklore is based upon the farmer's outlook on life. It is lyrical and there is no epic narration.

Investigators of Lithuanian folklore basically agree that children's songs should be regarded as a separate group, as far as their genre and theme are concerned (Ciurlionyte, 1968). The genres are distinguished into: lullabies, amusement songs, animal descriptions, and teasing chants. Lullabies and amusement songs were created by adults and were performed for the smallest children. Animal description and formula songs were designed for the elder ones, and were performed both by children and adults. Teasing rhymes, short compositions of very specific kind, usually were created by children (Ambrazevicius, 2000).

Introducing Lithuanian folk music to American education is an enrichment of educational tools and fulfilling of multicultural curriculum. It also

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helps to accomplish a number of national standards, particularly ones that require implementing the multicultural music studies in the classroom. Lithuanian music has a number of songs that are suitable for different age groups. The culture is rich in the number of games and dances that accompany songs. Musical performance includes a lot of movement, improvisation, collaboration, involving a number of instruments that are easy to play, even for children. There is a great opportunity to use Lithuanian folk music not only for the purpose of multicultural introduction, but also as a great tool for developing musicianship, improvisation, and melodic and harmonic skills.

Methodology

Purpose of the study

Increasing demand for multicultural education requires more resources

and tools. The purpose of this study was to introduce the elements of Lithuanian

folk music as an option for fulfilling multicultural curricular requirements in

American music education.

Justification for Lithuanian folk music

Many multicultural musical offerings are difficult to transfer into

classroom settings because of melodic/rhythmic complexity, language difficulties

and the inability to provide an appropriate cultural context. Furthermore teachers

require specialized training to accurately demonstrate the music in a way that

honors the culture.

The music of Lithuania maintains a familiar melodic, rhythmic and

harmonic palette that enables educators to have easier access in teaching the

material. Although the Lithuanian language presents difficulties, the purpose of

the study is to provide literal and English translations that will further enhance the

accessibility of Lithuanian music.

Selection of Song Material

As previously stated, children songs are regarded as a special genre of

Lithuanian folk music. Just as an American folk songs - many of these songs

include a combination of singing songs, with both non-locomotor and locomotor

movement, and songs with instrumental accompaniment.

In choosing the songs for this project the following criteria was examined:

1. Musical Simplicity

To assure that these songs will be appropriate for elementary students, songs were examined for limited range, repetitive lyrics, major/minor tonalities, and binary form.

2. Familiarity/Relevant

In performing multicultural music, it is important that teachers present an authentic rationale, foundation and message of the piece. The origins of every song are different: some of them were inspired by nature's observations and imitation, some by family values and society issues. Most of these topics still exist in today's society, such as relations between strong and weak, rich and poor. Many songs are reflections of daily life; making soup, planting a tree, wearing an uncomfortable shoe or coming together with the whole family for a party. The shepherd games and the expression of their connectivity with nature (sun, river, birds, and animals) is an important message for the children of industrialized age because it brings them back to world and nature awareness. All of the selected pieces are still being performed and loved by Lithuanian students, which proves that age is not relevant to folk culture.

Movement/Game applications

Like many American folksongs, the Lithuanians folksongs are many times accompanied by movement or games. This participation in games/movement allows students to be active participants in interacting with the Lithuanian folk music. Every movement has its meaning and purpose. It usually imitates a

particular action of song's object, like a flow of the river, a growth of poppies, or a weaving. With the exception of *Saulele Motule,* all the songs chosen for this project are accompanied by movement.

Table 1 shows the list of 15 songs that were chosen for this project. Each was evaluated for range, amount of lyric modification, tonality and context.

Table 1. Song selection criteria.

Song title	Range	Lyrics	Tonality	Context
1. Graži mūsų šeimynėlė Our Nice Family	D-A	Partial	C Major	Social Song
2. Gudo duda	D-A	No	C Major	Game
3. Esu dailiai išmokyta I was taught nicely	C-A	Partial	C Major	Work Song/Game
4. Katins ant pečiaus A cat was sitting on the stove	C-G	Full	C Major	Game
5. Klausė žvirblis čiulbuonėlis Sparrow and Pigeon	C-A	Full	C Major	Work Game
6. Sėjau rūtą I saw rue	C-B	Full	F Major	Social Song
7. Oželis Mikutų Goat Mikutu	C-c	Full	F Major	Social Game
8. Pasėjau dobilėlį I planted a clower	E-c	Full	C Major	Work Game

Table 1; continued.

9. Pasėjau žilvitį I sowed a willow	E-c	Full	C Major	Work Game
10. Šarka A magpie	E-A	Partial	C Major	Social Game
11. Saulele, Motule Sun, Mother	D-G	Full	a Minor	Social Song
12. Šiaudų batai Straw shoes	C-A	Full	C Major	Social Dance
13. Upytėlė teka The River is Flowing	E-A	Full	C Major	Nature Game
14. Verdu Bulvienį I'm making soup	E-c	Full	C Major	Work Dance.
15. Žvirbli, žvirbli. Sparrow, sparrow	E-A	Full	C-Major	Teasing Game

Translations

Pronunciation Guide for Lithuanian language.

Lithuanian language is the oldest existing Indo-European language (Sapoka, 1989). Because of its age and peculiarities, Lithuanian is difficult and may be too challenging for elementary students. Because some teachers may want to have students experience music in the original language, the International Phonetic Alphabet, a systematic method for pronunciation (IPA) was used. The Lithuanian Pronunciation for each word is written in IPA. A pronunciation guide (Appendix A) will assist teacher in deciphering the Lithuanian text. The original text is necessary to present the original alphabet and syntax of the Lithuanian written language.

Literal

The literal translation is given in order to provide students with an understanding about the song's text. It reflects the real message, which sometimes may sound strange or even bizarre, usually because of the ancient texts that came from pagan traditions.

English

The English translations were written to preserve the rhyming scheme that occurred in the original language. Care was taken not to change the melodic rhythm; however, in some places it was necessary to do make some alterations in order to maintain the accurate message and rhyme.

Lesson Plan Format

A systemized lesson was developed in order for teachers to easily disseminate this multicultural music to students. Each lesson contains the following:

1. Music, lyrics and translations.

2. Cultural context.

3. Movement directions.

Definition of Terms

Measures. (m.) - groups of beats, separated by bar lines.

Circle form. (c.f.) - students form a circle. In some dances they will hold hands, in other songs students will just stand in circle formation without holding hands.

Line. (l.f.) - Students stand shoulder to shoulder.

Double line formation. (d.l.f.) - Two lines facing one another.

Clock wise (c.w.) - circle moves to the left.

Counter clock wise (c.c.w.) - circle moves to the right.

Graži mūsų šeimynėlė (Our Nice Family)

Gra - ži mū - sų   šei-my-nė - lė šian-dien su - si - rin - ko
Gra: ʒi mu: - su: ʃci- mi:-ncc-lcc ʃan -diən su: - si = rin - ko
We are ga - thered here to- ge - ther for   a   par - ty   to - day

Su   ran - ke - lėm   pliaukšt pliaukšt,   su ko - je - lėm   taukšt   taukšt
Su   ran -ke: - lem   plau-kʃt plau-kʃt,   su ko -je:- lem   tau- kʃt tau- kʃt
With our hands we   clap   clap,   with our feet we   tap   tap

La - bas ry - tas   jums   jums,   va - ka - rė - lis   mums   mums
La - bas re: tas   jums   jums,   va - ka - ree- lis   mums   mums.
La - bas ry - tas   jums   jums,   va - ka - rė - lis   mums   mums

I. Graži mūsų šeimynėlė šiandien susirinko
   Sėdi mūsų šeimininkė už stalelio linksma
   Su rankelėm pliaukšt pliaukšt, su kojelėm taukšt taukšt
   Labas rytas jums jums, vakarėlis mums mums.

Gra:ʒi mu:-su; ʃei-mi:-nee-lee ʃan-diən su:-si-rin-ko

Se-di mu:-su ʃei-mi:-nin-kee uʒ sta-le:-lo lin-ksma:

Su ran-ke:-lem plau-kʃt plau-kʃt, su ko-je:-lem tau- kʃt tau- kʃt

La-bas re: tas jums jums, va-ka-ree-lis mums mums.

We are gathered here together for a party today
We are gathered here together and we'll dance and we'll play
With our hands we clap clap, with our feet we tap tap
Labas rytas jums jums, vakarelis mums mums.

We are gathered here together and we'll dance and we'll play.
With our hand we clap clap, with our feet we tap tap
Labas rytas jums jums, vakarelis mums mums.

II.   Literal Translation

Young nice people gathered today. The merry host/hostess is sitting by the table.
With the hands we clap clap
With thc lcgs wc stamp stamp
Good morning to you, good evening to us.

III.   Teaching Suggestions

A. Cultural Context
Lithuanians have always cherished the family values. The gathering of
extended family was always a special event. Weddings, baptism, funerals,
anniversaries were the usual occasions to gather. This song/dance talks about
the meeting of young people, implying that the occasion was either wedding
or something else related to youth. There is a big party going on, because the
people are joking with each other, that it's morning for you, and evening for
us, implying about the long lasting feast.

B. Movement.
Dancers stand in circle formation with a partner. Everyone faces the center of
the circle.
m. 1-8 Dancers walk c.w. one step every beat.
m. 9 The dancers drop hands, continue to face the center of circle.
m.10 Everyone claps their hands twice on the words clap clap "pliaukst
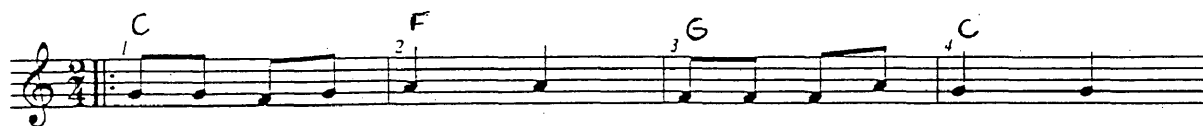pliaukst".
m. 11 Repeat m. 9
m. 12 Standing in place, dancers stamp twice on tap tap "taukst taukst".
m. 13-20 (Weaving the willow) The couples turn to each other and start
"weaving a willow", or grant each other, giving in turn right and left hands.
This way they go round the circle, passing each other in turn round their right
and left shoulders, until meet their partners.

Gudo duda

Gu - do   du - da   timpt   timpt, gu - do   du - da   timpt   timpt
Gu: - do: du: - da: ti:mp   ti:mp, gu: - do: du: - da: ti:mp   ti:mp.

Gu - do du - da timpt timpt timpt, gu - do du - da timpt timpt timpt.
Gu: - do: du: - da: ti:mp ti:mp ti:mp, gu: - do: du: - da: ti:mp ti:mp ti:mp.

I.   Gudo duda timpt timpt , gudo duda timpt timpt.
     Gudo duda timpt timpt tempt, gudo duda timpt timpt timpt.

     Gu:-do du:da: - ti:mp ti:mp, gu:-do du:da: - ti:mp ti:mp.
     Gu:-do du:da: - ti:mp ti:mp ti:mp, gu:-do du:da: - ti:mp ti:mp ti:mp.

     For the sake of authenticity, since the words are easy to pronounce, the original text
     should be used.

II. Literal Translation

     There is no particular translation for this song.   The word *duda* means a wind
     instrument, and the word *timpt* usually means stretching something.

III. Teaching Suggestions

   A. Cultural Context

     Most likely those words are just cheery configurations of funny words. The most
     important word is *timpt*, and during the dance children imitate stretching. There are
     quite a few dances like this one, with a simple movement which usually ends with
     polka. Not everything makes sense all the time, so most likely, people had fun just

doing these silly dancing exercises. Even today this dance is one of the most favorites in Lithuania.

B. Movement

The couples stand in circle formation (c.f.), facing each other.

1 m: Everybody is rolling their hands like on "gudo duda" (like in "wheels on a bus").

2 m: On "timpt timpt" everyone is stretching widely twice.

3 m: Repeat the first measure.

4 m: Repeat the second measure.

5 m: Repeat the first measure.

6 m: Repeat the second measure, only stretch three times instead of two "ti ti ta".

7 m: Repeat the first measure.

8 m: Repeat the 6th measure.

9-16 m: Everybody is dancing polka, or doing something simpler, like creating circles of four, and dancing in a circle, etc.

Esu dailiai išmokyta (I was taught nicely)

E - su dai - liai iš - mo - ky - ta, mo-ku gra - žiai aus - ti.
E: - su da:i - lai: iʃ — mo:- ki: - ta, mo:- ku gra:- ʒei aus - ti:
I am wea - ving ve - ry nice - ly, new and pret - ty fab - ric

Pykšt pokšt, ta - pu ta - pu, pu - pu pu - pu, kle - pu kle - pu.
Pi:-kʃt, Po: - kʃt, ta - pu ta - pu, pu - pu pu - pu, kle - pu kle - pu.
Pykst pokst, ta - pu ta - pu, pu - pu pu - pu, kle - pu kle - pu

I.   Esu dailiai ismokyta, moku graziai austi.
Pykst pokst, tapu tapu, pupu pupu, klepu klepu.

E:-su da:i-lai: iʃ—mo:-ki: -ta, mo:-ku gra: - ʒei aus-ti:

Pi:-kʃt, Po: - kʃt, ta-pu ta-pu, pu-pu pupu, kle-pu kle-pu.

I am weaving very nicely, new and pretty fabric
Pykst pokst tapu tapu, pupu pupu, klepu klepu

II.   **Literal Translation**

I was taught to weave nicely.
Pykst pokst tapu tapu, pupu pupu, klepu klepu.
The previous nonsense words imitate the original sound of Lithuanian
shuttles.

III.   Teaching Suggestions.

A. *Cultural Context*

All the fabric in Lithuania was made at home by shuttles, because people could not afford, or were not able to buy closes at stores and it was cheaper. Children always found those machines fascinating, because of relatively complicated mechanism and strange noises it made.

There are quite a few songs, games and dances, based on the shuttles theme.

B. *Movement.*

Double line formation.

m. 1-2 the rows come close to each other, when the dancers step six simple steps forward. The "shuttles" are standing.

m. 3-4 in six simple steps back, backing, the rows are moving away from each other.

m. 5-8 the text and movements of the 1-4 measures are repeated.

m. 9-12 Weaving. There are many different versions of weaving. The most simple one for the children would be clapping twice on Pykst Pokst (m9), then stamp four times on tapu tapu (m10). On the last two measures (11 and 12) children turn around the circle.

m. 13-16. Repeat measures 9-12, just turn the opposite direction (c.c.w.)

Katinas and pečiaus (A cat was sitting on a stove)

Ka - ti - nas ant pe - čiaus sė - dė - jo,
Ka: - ti - nas ant pɛ: - t eus sɛ: - dɛ: - jo:
Lit - tle cat was sit - ting on a stove
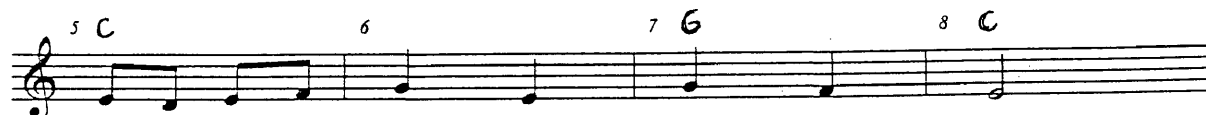
pe - lę į - si - kan - dęs tu - rė - jo
Pɛ: - lɛ: i: - si - ka:n - dɛ:s tu: - rɛ: - jo:
Had a lit - tle gray mouse in his throat

Duos ka - ti - nui skū - ron, ne - žiū - rė - da - mi ku - rion.
Duos ka: - ti - nui sku: - ro:n, ne ʒu: - rɛ: - da - mas ku: - ron.
Beat that lit - tle cat, beat that lit - tle hun - gry brat.

I. Katinas and pečiaus sėdėjo, pelę įsikandęs turėjo
   Duos katinui skūron, nežiūrėdami kurion.

   Ka:-ti-nas ant pɛ:-t eus sɛ:-dɛ:-jo:

   Pɛ:-lɛ: i:-si-ka:n-dɛ:a, tu:-rɛ:-jo:.

   Duos ka:-ti-nui sku:-ro:n, ne-ʒu:-rɛ:-da-mas ku:ron.

   Little cat was sitting on a stove,
   Had a little gray mouse in his throat.
   Beat that little cat, beat that little hungry brat.

II. **Literal   Translation**
   A cat was sitting on a stove, had a mouse in his mouth
   They will beat a cat, without looking where.

III. Teaching Suggestions

A. *Cultural Context*
   1. Most of the children games are based on the visual information that surrounds them. Pets were very popular in Lithuanian homes for centuries. People kept cats for strictly practical purpose, which was mice hunting. Details like that reflect on many games, songs and dances.
   2. This game was played by children of different ages. From very young to even young adults.

B. *Movement*
   m. 1-8. Standing in a tight circle, all kids are singing. The one, who has a scarf, goes round the circle, and secretly gives it to anyone in a circle, pretending that nothing has happened, he goes round the circle further, till the text of the song is finished. Then he stands into a circle.
   m. 9-16. The one, who got the scarf, starts beating his neighbor on the right. The latter starts running round the circle to his place, and the one who beats him, is running afterwards.

Klausė Žvirblis Čiulbuonėlis (Sparrow and Pigeon)

Klau - sė žvirb - lis čiul - buo - nė - lis pas tą pil - ką kar - ve - lė - lį
klau: - se: ʒvirb - lis tʃul - buo - ne: -lis pas ta: pil - ka: kar- vɛ: - le: - li:
Ti - ny tee - ny lit - tle spar -row asked the pi - geon in the bar - rel

Kaip ka - ip a - guo - nė - lę sė - ti, kaip ka - ip
kaip ka - ip a: guo - ne: - le: se: - ti: kaip ka - ip
How how do you plant the po - ppies. how ho - w

a - guo - nė - lę sė - (ti),
a: - guo - ne: - le: se: - (ti):
do you plant the pop - (pies)

I.   (A) Klausė žvirblis čiulbuonėlis pas tą pilką karvelėlį
      (A1) Kaip kaip aguonėlę sėti (auga, žydi, valgo)
      (B) Sėti šitaip va ir va kaip
      (B1) Taip taip aguonėlę sėti (auga, žydi, valgo)

      (A) klau:se: ʒvirb-lis tʃul-buo-ne:-lis

      pas ta: pil-ka: kar-vɛ:-le:-li:

      (A1) kaip kaip a:guo-ne:-le: se:-ja: (au-ga:, ʒi:-di, val-go:)

      (B) Se:-ja: ʃi:-taip va: ir va: kaip

      Taip taip a: guo:-ne:-le: se:-ja: (au-ga:, ʒi:-di, val-go:)

      (A) Tiny teeny little sparrow asked the pigeon in the barrel
      (A1) "How how do you plant the poppies".
      (B) "Plant the poppies just like that.."

(B1) "That's how you can seed the poppies"
(A), (A1)"How how do the poppies grow?"
(B), (B1)"That's how poppies grow up high"
(A), (A1)"How how do the poppies blossom?"
(B), (B1)"That's how poppies grow and blossom"
(A), (A1)"How how do you eat the poppies"
(B), (B1)"That's how you can eat the poppies"

II.   Literal Translation – same as in the top.

III.   Teaching suggestions.
   A. *Cultural Context*
   Poppies were always used as a special meal for Easter dinner, so all the housewives had some in their gardens. This meal (a soup of poppy seeds and cookies) was and still is especially loved by children. The song/dance is teaching how to plant and take care of it.
   B. *Movement*
   Circle formation
   m. 1-4 The circle is moving clock wise, holding each other's hands.
   m. 5 Dancers stop, let their hands free and clap twice on "how how"-"kaip kaip"
   m. 6-7 Walk clockwise in a small circle in place.
   m. 8 Stop and clap twice again on "how how" - "kaip kaip"
   m. 9-10 The circle is moving c.c.w.
   m. 11-14 Everybody is showing – how the poppies have to be planted, (or grow, blossom, how to eat them, etc.) usually imitating a leader in the middle – the pigeon.
   m. 15 Repeat measure 5 movement
   m. 16-17 Repeat m.6-7 movements.
   The way the poppies have to be planted, how they blossom, how you eat them, is up to the "pigeon".

Sėjau rūtą (I sow rue)

Sė - jau rū - tą, sė - jau mė - tą, sė - jau le - li
Sɛ: - jau ru: - ta:, sɛ: - jau mie - ta:, sɛ - jau le - li
I sow rue, I sow mint, I sow lit - tle

Jė - lę. Sė - jau sa - vo jau - nas die - nas
jɛ: - le:. Sɛ - jau sa: - vo: j a:u - nas diə - nas
li - ly, I've been so - wing my young days

kaip ža - lią rū - te - lę. // - te - lę.
keip ʒa: - la: rʋ - tɛ - lɛ:. // - tɛ: - lɛ:
all my hap - py mi - nutes. // - mi - nutes.

I. Sėjau rūtą, sėjau mėtą, sėjau lelijėlę
Sėjau savo jaunas dienas kaip žalią rūtelę.

Sɛ:-jau ru:ta:, sɛ:-jau mie-ta:, sɛ:-jau le-li-jɛ:-lɛ

Sɛ:-jau sa:-vo ja:u-nas di_nas keip _a:-la: rʋtɛ:-lɛ:.

I sow rue, I sow mint, I sow little lily,
I've been sowing my young days, all my happy minutes.

II.   Literal Translation

I've been sowing the rue; I've been sowing the mint,
I've been sowing the lily; I've been sowing my young days, just like little rues.

III.   Teaching Suggestions

A. Cultural information
This dance is loved by all age Lithuanian children and young adults.
The message of this dance is about getting old.

B. Movement
The dancers are standing in circle formation.
m.1 "One-and" – softly jump down of both full feet: the right foot has to be put forward and the left foot has to be put in one foot's distance back; the weight of the body is on both legs; "two" – a pause, "and" stand up with both feet and again jump up.
 m.2 Repeat the movements of the 1 bar, but now, having jumped down on both legs, the left leg is put forward, and the right leg is in one foot's distance back from it.
m. 3-4 Repeat the movements of 1-2 measures twice as faster and finish with a jump.
m 5 Everybody claps twice and turns to the partner.
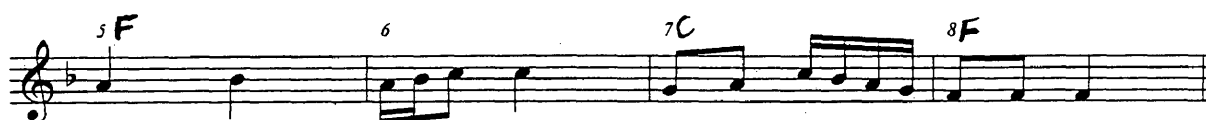 m 6-8 walk c.w. in a circle with the partner, holding each others hands.
m. 9 stop and clap twice again.
m. 10-13 repeat the same as in 6-8 measures, but going the opposite direction.

Oželis Mikutų (Goat Mikutu)

As   o - že - lis   Mi - ku - tų,   ves - kit   ma   ni   pas   ki - tų
aʃ   o - ӡɛ:- lis   mi - ku - tu: ves - kit   ma:-ni   pas   ki - tu:
I'm   lit-tle goat   Mi - ku - tu,   I   would like   to   live with you,

Me   me   me - me - me,   ves - kit   ma - ni   pas   ki - tų.
mɛ: mɛ: mɛ: mɛ: mɛ:,   ves - kit   ma:- ni   pas   ki - tu
Me   me   me me me,   I   would like   to   live with you

I.   As oželis Mikutų, veskit mani pas kitų
Me me mememe, veskit mani pas kitų.

aʃ-oӡɛ:-lis mi-ku-tu:, ves-kit ma:-ni pas ki-tu:
mɛ: mɛ: mɛ: mɛ: mɛ:, ves-kit ma:-ni pas ki-tu:

I'm little goat Mikutu,
I would like to live with you,
Me me mememe, I would like to live with you.

II.   **Literal Translation**
I'm little goat Mikutu,
Please, take me to the other hosts.
Me me mememe.

III.   **Teaching Suggestions**
A. *Cultural Context*
In this game/dance the goat Mikutu is asking to take him to other family to stay with. In Lithuania there is a saying "Stubborn as a goat" and many children are quite often called goats if they are too stubborn, eg. "don't be a goat!". So this dance doesn't mean that the family is bad to the goat, it's just

his hard character that makes it hard to everyone. This kind of character should be reflected through the dance.

B. *Movement*

Double line formation. Lines are facing each other.

m. 1-2. With hand on hips, each person jumps to the right for 2 beats (ta ta) and in place for 2 beats (ti ti ta)

m. 3-4. Repeat the same to the left.

m. 5-6. Putting index fingers beside temples to imitate goat horns on (me me, mememe)

m. 7. Walk around in a small circle in place/

m. 8. Clap rhythm (ti ti ta)

Pasėjau dobilėlį (I planted a clover)

Pa - sė - jau do - bi - lė - lį ant au - kšto - jo kal-ne-lio. Pa-se - jau ža-lia-la-pį
pa: - sɛ:- jau do:- bi - lɛ:- li: ant au:- kʃto -jo kal-ne:-lo   pa:-sɛ:-jau ʒa:-la:-la-pi:
I plan - ted three leaf clovers up on the high-est hill   I planted three leaf clovers

ant aukš - to - jo kal - ne - lio. Do - bi-lo ža-li la-pai   do-bi-lė-lio trys la-pe-liai
ant au:kʃ- to -jo kal - ne:- lo. do: - bi:lo ʒa-li la:-pai do:-bi-lɛ:-lo tri:s la:-pe:-lei
up on   the highest hill   I planted three leaf clovers, clover green and clover growing

Do - bil do - bil   do - bi - lio -   žir - ge - lius ga - ny   -   ti
do:- bil do:- bil   do:- bil - o: ʒir- ge:- lu:s ga:- ni: -   ti
Clo - ver clo - ver   clo - ver grow,   feen it   to   my   hor - ses.

I. Pasėjau dobilėlį ant aukštojo kalnelio
Pasėjau žalialapį ant aukštojo kalnelio
Dobilo žali lapai dobilėlio trys lapeliai
Dobil dobil dobilio - žirgelius ganyti

pa:-sɛ:-jau do:-bi-lɛ:-li: ant au:kʃto-jo kal-ne:-lo

pa:-sɛ:-jau ʒa:-la:-la-pi: ant au:kʃto-jo kal-ne:-lo

do: -bi: lo ʒa-li la:-pai do:-bi-lɛ:-lo tri:s la:-pe:-lei

do:-bil do:-bil do:-bil-o: ʒir-ge:-lu: ga:-ni:-ti.

I planted three leaf clovers up on the highest hill
I planted three leaf clovers up on the highest hill
I planted three leaf clovers, clover green and clover growing
Clower clower clower grow, feed it to my horses.

II.   Literal Translation

I planted a green clover on a high hill
It has three green leafs.
I will feed my horses with it.

III.   Teaching Sugestions
A.   *Cultural Context.*

This dance was performed by older shepherds. Only older shepherds were able to control the herds of horses, so this was a very responsible work. Years ago horses were the most important art of the farm, because it was the only "machinery". All the work in fields, all the transportation was performed by horses. A horse is one of the most popular characters in songs and dances. In Lithuanian folk horses ma symbolize many things. It not only represents the work force, but is a beloved companion of love song heroes. In war songs – a lonely horse symbolized the death of the warrior. Even today there is a poplar contest between folk groups of who knows more songs that mention horses. Such contests may take hours.

B.   *Movement.*

Circle formation, everybody is holding each others hands.
m. 1-4. The dancers are singing while turning the circle c.c.w.
m. 5-8. The circle turns around and moves c.w.
m. 9-12. The dancers face the middle of the circle and begin running towards each other, squeezing the formation.
m. 13-16. After reaching the middle of the circle, everybody begin running back, still facing inside.
Repeat measures 13-16.

Pasėjau Žilvitį (I sowed a willow)

♩ = 156

Pa - sė - jau žil - vi - tį tė - ve - lio so - de ly,
Pa - se: - jau ʒil - vi: - ti te - ve: - lo so:- de - li:
I've so - wed a wil - low in the fat - her's gar-den

Vai tu - ta, vai tu - ta, tė - ve - lio so - de - ly
Vai tu: - ta, vai tu: - ta, te - ve: - lo so: - de - li:
Vai tu - ta vai tu - ta, in my fat - her's gar -den

Vai tu - ta, vai tu - ta, tė - ve - lio so - de - ly
Vai tu: - ta, vai tu: - ta, te - ve: - lo so: - de - li:
Vai tu - ta vai tu - ta, in my fat - her's gar -den

I.   Pasėjau žilvitį tėvelio sodely,
Vai tuta, vai tuta, tėvelio sodely
Užaugo žilvitis tėvelio sodely,
Vai tuta, vai tuta, tėvelio sodely.

Pa-se:-jau ʒil-vi:-ti, te-ve:-lo so:-de-li:
Vai tu:-ta, vai tu:-ta, te-ve:-lo so:-de-li:
U-ʒau- go, ʒil-vi:-tis , te-ve:-lo so:-de-li
Vai tu:-ta, vai tu:-ta, te-ve:-lo so:-de-li:

I've sowed a willow in the father's garden
Vai tuta vai tuta, in my father's garden
The willow grew up big in my father's garden
Vai tuta vai tuta, in my father's garden.

II.   Literal Translation is the same.

Vai tuta vai tuta are the nonsense syllables, used in Lithuanian folklore. They usually expressed different mood. In this game it is happy, childish and light.

III.   Teaching Suggestions.

   A. *Cultural Context*
   Family values were always emphasized in Lithuanian folklore. The social structure of medieval and later Lithuania was patriarchal. Father was always the most respected member of the family and quite many songs are based on this family model. The roots of this tradition go deep into mythology and religion. In Lithuanian language God is a male gender and that also reflected on the society.
   This game was/is played by younger age children.

   B. *Movement*
   Circle formation, everybody has a partner.
   m.1-8. The dancers merrily turn the circle to the right in a running step every quaver.
   m. 9-10. The dancers let their hands free and standing in the same place, six times clap their hands every quaver.
   m. 11-12. The couples join right arms and turn round in a running step in the same place.
   m. 13-16. The dancers once again repeat the text and movements of m.1-4 but now the couples turn round, joining by the left arms in the opposite direction.

Šarka (A magpie)

♩= 60   Adagio   2 F   Allegro

Šar - ka, šar - ka! – O   ko   ko?   Šil - ka dra - ta
ʃa: r - ka: ʃa:r - ka! – o: ko: ko: ʃil - ka: dra: - ta:
Mag - pie mag - pie! What what what?   Šil - ka dra - ta

Kur ta - vo   pats? – Vil - ki - joj!
Ku:r ta: - vo: pats? – Vil - ki:- joi:
Where's your hus - band? – Far   a - way!

Ka jis vei - kia? – Ba - tus siuva!
Ka: jis vei - ka? – Ba: tus su:-va:
Do - ing what?   – Mak-ing shoes!

Su kuo siu - va?   – su   dra - ta!
Su: kua su: - va;?   – su: dra:- ta:
Shoes for you?   – I   hope so!

4 C   5 G   6 C

šil - ka   dra - ta   šil - ka   dra - ta   šil - ka   dra - ta
ʃil - ka: dra: ta: ʃil - ka: dra: - ta: ʃil - ka: dra:- ta:
šil - ka   dra - ta   šil - ka   dra - ta   šil - ka   dra - ta

I.   Šarka, šarka! – O ko ko?
Kur tavo pats? – Vilkijoj!
Ka jis veikia? – Batus siuva!
Su kuo siuva? – su drata!
Šilka drata šilka drata šilka drata šilka drata

ʃa: r-ka: ʃa:r-ka! – ko: ko: ko:
Ku:r ta:-vo: pats? – Vil-ki:-joi:
Ka: jis vei-ka? – Ba:tus su:-va:
Su: kua-su:va;? – su: dra:ta:
ʃil-ka: dra:ta: ʃil-ka: dra:ta: ʃil-ka: dra:ta: ʃil-ka: dra:ta:

Magpie magpie! What what what?
Where's your husband? – Far away!
Doing what? – Making shoes!
Shoes for you? – I hope so!
Shilka drata shilka drata shilka drata shilka drata

II.   Literal translation

Magpie, magpie! – What what?
Where is your husband? – In Vilkija!
Doing what? – Sawing the shoes!
With what? – with a wire!

III.   Teaching suggestions.

A.   *Cultural Context.*

In Lithuanian folk tradition magpie has many characteristics. Mostly it is a smart bird. There is even a saying "Smart like magpie". Since in Lithuanian language magpie is always a female, it is sometimes associated with a housewife. In this particular game children are teasing the magpie about her husband. Since there is no word for magpie's male, the teasing makes sense for children, because they don't understand, how she could have a husband, if there is no such a word. That's why the magpie is not answering seriously.

B.   *Movement.*

The children are simply standing in two groups. One group represents the magpie, the other one is a person who asks the questions. Everybody is standing on one leg, keeping the heel of other leg by hand. Two groups have a dialogue with each other. When the dialogue is finished, all players, without letting their heel free, singing rhythmically jumps to the other side. In the middle of the room both groups meet. Passing each other, the jumping dancers try to push each other with their elbows or shoulders, or even make each other fall down. It is not allowed to let the heels free: the one, who has fallen down, has to stand up taking his heel with his hands and jump further (or give a forfeit, and leave the game, if you want more elements of the game).

Saulele, Motule (Mother Sun)

♩= 60 Am

Sau - le - le, mo - tu - le, pa - te - kėk pa - te - kėk
Sau - le: - le, mo: - tu: - le:, pa - te - kæk, pa - te - kæk
Sun mo - ther, sun mo - ther, please rise faster hur - ry up.

Mes ma - ži pie - me - nu - kai, mū - sų trum - pi kai - li - nu - kai
Me:s ma - ʒi pie - me - nu: - kai, mu: - su: - trum - pι kai - li: - nu: - kai
We're shep-herds cold and coat-less Please rise fas - ter please rise fas-ter,

Mu - mi la - bai šal - ta šal - ta
Mu: - mi: la - bai: ʃa:l - ta, ʃa:l - ta
O - her-wise we'll freeze to death.

I. Saulele, motulė, patekėk patekėk
Mes maži piemenukai, mūsų trumpi kailinukai
Mumi labai šalta šalta

Sau-le:-le, mo:-tu:-le:, pa-te-kæk, pa-te-kæk

Me:s ma-ʒi pie-me-nu:-kai, mu:su: trum-pι kai-li:-nu:-kai

Mu:-mi: la-bai: ʃa:l-ta, ʃa:l-ta.

Sun mother, sun mother, please rise faster hurry up.
We're shepherds cold and coatless
Please rise faster please rise faster,
Otherwise we'll freeze to death.

II. **Literal Translation**

Mother Sun, please rise faster, we are little shepherds and our coats are thin and short, so we are really cold. Please rise faster.

III. **Teaching Suggestions.**

A. *Cultural Context*

In Lithuania climate is mild, thought winters can be really cold. Years ago they were really harsh and hard on people, who didn't have many facilities. The age of shepherds varied from 6 to 15 years old, so for younger children it was a real challenge, especially if they didn't have good coats and shoes, which was a case for many. This song is more a prayer to the sun, then just a song.

B. *Suggestions.*

The melody is very simple and easily adjustable for all kind of instrumentation. The whole song is based on d-minor chord, which can be repeated throughout the whole piece on various instruments, including the traditional shepherd instruments like flutes and percussion.

Šiaudų Batai (Straw shoes)

♩= 90

```
1 C          2          3 G        4 C
Šiau - dų     ba - tai    ša - ka - li - niai   pa - da
ʃau - du:     ba: - tai:  ʃa: - ka - li - niai  pa: - dai:
My    new     shoes  are  ab- so - lute - ly    use - less

5 F          6 C          7 G        8 C
Aš ne - ga - liu   šo - ki - net   man ko - je - lę   skau - da.
Aʃ ne - ga:- liu   ʃo - ki - nɛ:t  man ko - je:- le:  skau: - da:
I  can't jump,     I can't run,    they are made of straw,   oh
```

I.   Šiaudų batai šakaliniai padai
         Aš negaliu šokinet – man kojelę skauda.

         ʃau -du: ba:-tai: ʃa:-ka-li-niai pa:-dai:
         Aʃ ne-ga:-liu ʃo-ki-nɛ:t, man ko-je:-le: skau: -da:

         My new shoes are absolutely useless
         I can't jump, I can't run, they are made of straw, oh..

II.   Literal Translation
         My straw shoes are with a wooden heel.
         I can't jump with them because my foot hurts really badly.

III.   Teaching Suggestions
         A. Cultural Context
            There were many different types of shoes in Lithuania throughout the
            centuries. Different parts of the country had different shoes. Some of
            them were made of leather, fur, wood, and even a special kind of straw.
            Children did not like the straw shoes, because it took a long time to wear
            them so they would become comfortable, but until then it was a real pain,
            so many kids preferred to run with bare foot.

B. Movement.

m.1. First four beats lift arms high while walking in the circle.

m.2. Lower the hands and stamp for four beats. (titi titi ta ta)

Repeat first and second lines.

m.3. Hop on foot holding ankle in circle.

m.4. Same in opposite direction with other foot.

Upytėlė teka (The River is Flowing)

I. Upytėlė teka, žuvytėlė plaukia.
   Plauk plauk, žuvytėlė, čystan vandenėlin.

   U- pi-tɛ:-lɛ te: ka:, ʒu-vi:-tɛ:-lɛ: plau- kia

   Plauk plauk, ʒu-vi:-tɛ:-lɛ:, tʃi:s- tan van-de-nɛ-lin.

   Little fish is floating in a running river
   Swim swim up the stream into deeper water.

II. Literal Translation
   The river flows, the fish swims
   Swim, Swim, fish to the clean waters.

III. Teaching Suggestions.
   A. *Cultural Context*
   1. In Lithuania there are thousands of rivers. They are on almost every family's property, so that is why there are so many songs and games, based on it.
   2. This game was played not only by little children, but also by teenagers and young adults. It could involve a lot of people, so the whole community/village could participate.

B. *Movement.*

m. 1-8. The dancers stand in front of each other, making a row and swinging and lifting hands, but not both of them together: some joined hands are lifted up to the head, while other joined hands go down almost to the waist, afterwards they lift the hands, which were lowered, and lower down those, which were lifted (two movements during one bar). When many couples make the same movements, and swing a little to the sides, the dancers create an impression of the waves of the sea.

m. 9-16. From the end of the row dancers one after another start diving to the other end through the lifted hands. After reaching the end of the "bridge", the first couple stops, the dancers give each other stretched hands, lift them up and go in an additive step aside, letting other diving couples through, which, having reached the end, also stop to let other divers go through.

Verdu Bulvienį (I'm making a potato soup)

Ver - du bul - vie - nį   ver-du bul-vie- nė - lį   nė - lį
Vɛ:r - du bul - vie - ni: vɛ:r-du bul-vie-ne: - li: ne: - li:
I'm   ma -king so - up,   good po- ta -to soup   oh   soup

Mai-šyk sa-vo   bul-vie - nė-lį, kad ne - pris - vi l - tų   vi l - tų.
Mai-ʃ i:k sa:-vo: bul -vie - ne: - i:: kad ne - pri - svi:l - tu: svi:l - tu:
Stir it gent- ly stir it gent-ly so it will not burn   burn.

I. Verdu bulvienį verdu bulvienėlį
Maišyk savo bulvienėlį, kad neprisviltų.

Vɛ:r-du bul-vie-ni: vɛ:r -du bul-vie-ne:-li:
Mai-ʃ i:k sa:-vo: bul-vie-ne:-li:, kad ne-pri-svi:l-tu:

I'm making soup, good potato soup,
Stir it gently stir it gently, so it will not burn.

II. Literal Translation
I'm making a potato soup, I'm making a potato soup
Stir your potato soup so that it doesn't burn.

III. Teaching Suggestions
A. *Cultural Context*
1. Potato is the most popular vegetable in Lithuania and Lithuanians were growing it for centuries.
2. There are hundreds of recipes of potato meals because it was the most affordable vegetable and people were not rich.
3. Lithuanian shepherds used to make potato meals every day in the fields.

B. *Movement*
1. **Traditional.**
   (**A section**)m. 1-8. The circle turns to the right (c.c.w.), stepping a simple step every beat.
   (**B section**) m. 9-10. Stirring. The dancers, standing in a big joint circle, turn to each other in a couple round right shoulders, taking each other by right arms, in four running steps turn one circle around in the same place c.w.
   m. 11-12. The dancers, joining left arms with the other neighbor (i.e. a boy with a girl in his left, and a girl with a boy in her right) turn one circle around in the same place c.w.
   m. 13-16. The text and the movements of m. 9-12 are repeated, i.e. again the dancers turn with their original partners and with the neighbors.
   Further the circle can be repeated from the beginning.
2. **Modified.**
   For younger children: During the "**B**" section have students have only one partner that they "stir".

C. Other connections
   1. This song/movement activity is similar to the Mexican folksong "Bate Bate" which can be found in the MacMillan Share the Music , Grade 2.

Žvirblį Žvirblį (Sparrow Sparrow)

-žvir - bli žvir - bli! – ko ko ko   Žvirb   - le - lis na - ba - gė - lis
-3vir-bli, 3vir-bli,   ko:-ko:-ko: 3virb   - le:- lis na - ba - gǝ-lis
-Spar-row spar-row – what what what?   Our   spar-row, lit - tle   fel-low

- Kur tu tu - pi? – ka - mi - ne
- Kʊr tu tʊ-pi, - ka-mi-ne
- Where are you? – in the pipe.

- Ka be - vei - ki? – Ne - ga - liu
- Ka: be-vei - ki,   ne - ga - lu
- Doing what? – I feel sick.

- Kas tau skau - da? – Gal-ve-le.
- Kas tau skaʊ-da? – Gal-ve-le
- What is hurting? – My pour head (back, leg, arm, etc)

- vi - sas ne - ga - lė - jo,   gal - ve - lę skau - dė - jo.
- vi - sas ne - ga - lǝ - jo: gal - ve - le skau - dǝ -jo
- head is hur - ting bad,   it   makes him rea - lly   sad

I.   žvirbli žvirbli! – ko ko ko
Kur tu tupi? – kamine
Ka beveiki? – Negaliu
Kas tau skauda? – Galvele.
Žvirblelis nabagėlis visas negalėjo, galvelę skaudėjo.

3vir-bli, 3vir-bli, ko:-ko:-ko:
Kʊr tu tʊ-pi, - ka-mi-ne
Ka: be-vei-ki, ne-ga-lu
Kas taʊ skaʊ-da? – Gal-ve-le

Sparrow sparrow – what what what?
Where are you? – in the pipe.
Doing what? – I feel sick.
What is hurting? – My pour head (back, leg, arm, etc)
Our sparrow, little fellow, head is hurting bad(?), it makes him really sad.

II.   Literal Translation
Sparrow sparrow, - what what what?
Where are you perching? – in the chimney
What are you doing? – I feel bad
What aches? - My head
The poor sparrow is feeling really bad, because his head aches.

III.   Teaching Suggestions.
A. *Cultural Context*
Very often little children were called sparrows. This nickname was used for young age kids to describe their size, character features, or the way they look and make noise. That's why in Lithuanian folk tradition this bird is usually associated with children, also most of those songs are sung by children.
B. *Movement*
1-8 measures: Circle formation, everybody is holding hands and going clock wise while singing the song.
9-14 measures: Kids let their hands free and are showing how the sparrow's head ached: they take their heads with their hands and go round, bending a little because of the pain.
C. *Suggestions.*
Repeating the circle, the other parts of body can be aching, for example a leg, a back, a nail, a tummy, eyes, back, etc. Every time the kids show the painful place the way they can do it.

Implications for Further Study

Further research is needed on the effect of Lithuanian music as a multicultural

offering. This project provides multicultural lessons for music educators, but more

study is needed to determine the effectiveness of this music a learning tool in

American music educational settings. Research examining student preference toward

this music compared to other cultures; studies measuring attitudes toward dances and

songs; as well as perceptions of teachers toward the ease of teaching Lithuanian

music would all be interesting areas for investigation.

In addition to empirical research, the body of Lithuanian music is very extensive.

The total number of Lithuanian folk pieces reaches beyond 100,000. There are many

different genres, types, and styles of folk music that could be research and translated

for use in the American music classroom.

The focus of this project was the use of folk song material and dances, but

instrumental accompaniment can be easily added to create a more authentic sound.

The sounds of traditional Lithuanian instruments such as accordion, birbyne, and

kankles, could be substituted with Western counterparts accordion, recorder, and

autoharp, respectively. Because of the harmonic simplicity of this music, Orff

arrangements of these songs could also be written. While the Orff approach would

not provide the authenticity of Lithuanian instruments, it would be an age-appropriate

adaptation to provide harmonic accompaniment.

This project was developed in response to the need for multicultural music

materials. Lithuanian folk music is very adaptable for elementary students. The

melodic, harmonic, and structural simplicity, the natural range and basic rhythm

patters allow students to experience the value of folk music while learning fundamental musical skills. Lithuanian folk music has great potential to be a useful part of American music education.

Conclusion

In support of this project, twelve Lithuanian music educators toured the state of Nebraska to share these arrangements with elementary students. Furthermore, a DVD and a CD, including the visual aid and original music are being released. All the dances and songs are performed by Lithuanians and in Lithuanian, wearing the national costumes and playing the traditional folk instruments. English and Lithuanian lyrics are performed on the CD.

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Appendix

Lithuanian Letters		Approximate English Equivalent
A	A	like a in car - *it can be **long** or **short** like labas*
A	ą	like u in cut
B	B	b as in bath
C	c	ts as in bits
Č	č	ch as in chat
D	d	d as in deep
E	e	e as in eat (longer; like *e* in b*ee*t)
Ę	ę	long like a in man
Ė	ė	ai in chair
F	f	f as in fact
G	g	g as in get
H	h	h as in hope
I	i	i as in sit
Į	į	like ee in meet
Y	y	i as in machine
J	j	y as in yacht
K	k	k as in keep
L	l	l as in look
M	m	m as in mother
N	n	n as in neat
O	o	long: like o in more *never short*
P	p	p as in pelt
R	r	r as in reap (spanish thrilled 'r')
S	s	s as in sat

Š	š	sh as in sheep
T	t	t as in tall
U	u	like u in put
Ụ	ụ	Long: oo as in hoot *never short*
Ū	ū	Long: like oo in soon *never short*
V	v	v as in vat
Z	z	z as in zoo
Ž	ž	s as in leisure