

# History and problems of the Lithuanian ethnic instrumentology: influence to the movement of revival of ethnic musical instruments and instrumental music in the 20<sup>th</sup> C. – beginning of the 21<sup>st</sup> c.

ROMUALDAS APANA VIČIUS

Vytautas Magnus University

---

**Anotacija.** Straipsnyje nagrinėjama lietuvių etninių muzikos instrumentų ir instrumentinės muzikos tyrimų XX a. – XXI a. pradžios raida, daug kuo lėmusi ir etninės muzikos gaivinimo judėjimo Lietuvoje pobūdį bei jo lygį<sup>1</sup>. Atskleidžiama tyrinėjimų istorija, aptariami autorių, lėmusių tyrimų kryptis ir jų lygį, darbai, įvertinamos etninių muzikos instrumentų klasifikacijos, tyrinėjimų ir paskelbtų darbų įtaka etninių muzikos instrumentų ir instrumentinės muzikos gaivinimui.

**Pagrindiniai žodžiai:** etninė instrumentologija, muzikos instrumentai, instrumentinė muzika, tradicinė kultūra, gaivinimo judėjimas, Lietuva.

**Abstract.** The article deals with the problem of the evaluation of the process of the research of Lithuanian ethnic musical instruments and instrumental music in the 20<sup>th</sup> – beginning of the 21<sup>st</sup> cc., formatting the main directions of scientific researches, proposing new classifications of folk musical instruments and the influence of the researches and published works to the movement of reconstruction and revival of ethnic musical instruments in Lithuania.

**Key words:** ethnic instrumentology, musical instruments, ethnic music, traditional culture, folklore movement, Lithuania.

---

**Objective:** the process of research of ethnic musical instruments and instrumental music in Lithuania in the 20<sup>th</sup> – beginning of the 21<sup>st</sup> cc.

**Goal:** to study the history of the research of ethnic musical instruments and instrumental music, to evaluate a new classifications proposed by the Lithuanian researchers and compare the influence of the scientific researches to the movement of reconstruction and revival of ethnic musical instruments in Lithuania in the 20<sup>th</sup> – beginning of the 21<sup>st</sup> cc.

**Methods:** analysis, comparative, systematic.

---

<sup>1</sup> Straipsnis parengtas vykdant 2007–2013 m. ŽMONIŲ IŠTEKLIŲ PLĖTROS VEIKSMŲ PROGRAMOS 3 prioriteto „Tyrėjų gebėjimų stiprinimas“ VP1-3.1-ŠMM-07-V „Parama mokslininkų ir kitų tyrėjų mokslinei veiklai (visuotinė dotacija)“ projektą „Etninės muzikos gaivinimo judėjimas Lietuvoje XX a. 7 deš. – XXI a. pr.“

## Preface

The history of the research of ethnic musical instruments and instrumental music in Lithuania in the 20<sup>th</sup> – beginning of the 21<sup>st</sup> cc. has not been sufficiently evaluated. The fragmental data concerning several moments of this history we can find in the works of Lithuanian researchers, but the continual process of the formation of new conceptions, versions, ideas and new classifications which were proposed in this period have not been researched in these works.

The first attempt to evaluate the process of the researches and its results of several distinctive scientists was made by the author of this article in 1996. Evaluating the activity of the famous Lithuanian folklorist Adolfas Sabaliauskas, the pioneer of the collecting and study of polyphonic vocal and instrumental music of northeast Lithuania, the author has come to the conclusion. According to it this mentioned researcher, the catholic priest, did not only a very noticeably first step for scientific studies of ethnic musical instruments and instrumental music, but can be also appreciated as a founder of Lithuanian ethnomusicology and ethnic instrumentology (7). The author wrote his study on the basis of analysis of the published works of the 1904, 1911 and 1916 years of this famous folklorist.

The similar principle of the monograph study of the activity of one researcher was used later when the author of this article evaluated the scientific activity of other famous Lithuanian ethnomusicologist, Professor Juozas Žilevičius in 2011. According to the research of the works published in 1927, 1935, 1957 and 1968 it was evident that the first classification of the ethnic musical instruments proposed by this author in 1927 was not only the first attempt on the way of scientific systematization of the ethnic musical instruments but made a very big influence for latest systematizations of the ethnic musical instruments of other Lithuanian scientists (8).

The following step on the monograph way of evaluating the works of the famous Lithuanian researchers was made by Rūta Žarskienė in 1998 and 2007. On the basis of the analysis of the published works she evaluated the scientific point of views, new ideas, the classifications proposed by two other distinctive Lithuanian folklorists and ethnomusicologists, Docent Stasys Paliulis and Docent Zenonas Slaviūnas (38; 39).

Thus, in the monographical articles of the author of this work and in the like monographical topics presented by Rūta Žarskienė we can find the detail analysis of the activity of one of the most famous Lithuanian folklorists and ethnomusicologists, but we have no clear image of the whole process of research of ethnic musical instruments and instrumental music and as well we can not find the written history and evaluation of the main problems of Lithuanian ethnic instrumentology and connection these problems to the process of revival ethnic musical instruments and instrumental music in the 20<sup>th</sup> – beginning of the 21<sup>st</sup> cc.

## History

The beginning of the Lithuanian ethnic instrumentology as the branch of the ethnomusicology and ethnology is related to the works of a famous folklorist Adolfas Sabaliauskas published in 1904, 1911 and 1916. In the article which had appeared in the Lithuanian journal in the USA in 1904, and in the later work published in Lithuania in 1911, as well in the book – a collection of the melodies of Lithuanian polyphonic folk songs published in Finland in 1916, the author provides short analyses of traditional folk musical instruments used in the North-eastern *Aukštaitija* – a part of the Northern Lithuania (37; 23; 24). Adolfas Sabaliauskas was not a musician or folklorist but a Catholic priest, nevertheless his works appeared to be the first ones where the facts concerning the usage of the Lithuanian musical instruments were presented in detail.

Professor and musicologist Juozas Žilevičius had published a series of works about traditional Lithuanian musical instruments from 1927 to 1968. He was the first who had researched the role of the string instrument *kanklės* in the mythology, folk legends and folklore of Lithuanians and neighbouring nations of East Baltic region in 1937 and had provided analyses of all kinds of the Lithuanian folk musical instruments in his earlier and later works published in 1927, 1935, 1937, 1957 and 1968 (41–47).

Docent and folklorist Zenonas Slavinskas–Slaviūnas had published his study about the Lithuanian *kanklės* in 1937 which was the first serious monographic work based on the research of ethnographic collections of the museums of Lithuania. In 1939 he had published two works about the musical bow and the Lithuanian ethnic musical instruments (25–27).

Docent Stasys Paliulis had published an anthology of the Lithuanian folk music of the wind instruments in 1959 where the wide study about these ethnic instruments was presented (21). In 1984 he published a work concerning the influence of the natural overtones scales of the long folk wooden trumpets called as *daudytės* to the origin and formation of the melodies structures of the old polyphonic folk songs called *sutartinės* (22).

Professor Marija Baltrėnienė has been the first Lithuanian ethnic instrumentologist and ethnologist who has presented an analysis of historical sources in 1980 where the data about the folk musical instruments and a new classification of these instruments is given (12).

In 1991 together with Professor Romualdas Apanavičius she has published a handbook about Lithuanian folk musical instruments (15) where the system of analysis of European ethnic instrumentology (16–18) is used.

In 1997 there was published M. Baltrėnienė's book about the traditional nine-stringed *kanklės* (14) and the article concerning the collection of traditional *kanklės* in Lithuanian museums was presented (13).

Professor Algirdas Vyžintas has been researching the phenomena of Lithuanian *skudučiai* – the multi-pipe whistles from 1975 (35). In 2006 A. Vyžintas published a monograph where he researched the problems of the collective playing on the traditional Lithuanian ethnic musical instruments, although the main interest in this monograph was focused as well on the researching of the phenomena of *skudučiai* (36).

The latest research by Doctor Rūta Šimonytė-Žarskienė in 1993 and 2003 shows that these instruments *skudučiai* could be the relics not only of old traditions of using the collective winds instruments of the Lithuanians residing in North-eastern part of *Aukštaitija* (North-eastern Lithuania), but even the heritage of an ancient culture of the earliest inhabitants of the North-eastern Europe (28; 29). In 2011 she has published a study about bagpipe – the international European instrument, which has been spread and used to be played as well in various parts of Lithuania in the past, but didn't await any attention to measure time from the side of the researchers of the traditional ethnic instrumental music (40).

Professor Romualdas Apanavičius in 1980 has published a monographical study concerning the history of modification of the folk wind reed-pipe instruments called as *birbynė* (1). In this book the acoustical characteristics of new models of concert instruments construction of 1950–1960 years were proposed and the theory of sound formation of these instruments was presented.

In 1986 and 1989 he has proposed a theory concerning the roots, spreading and usage of *kanklės/kantele* in the nations of the East Baltic region (3; 4). This theory is presented as well in a collective work that was published in 1990 (2<sup>nd</sup> edition in 1994) and written together with co-authors Vytautas Alenskas, Vida Palubinskienė, Egidijus Virbašius and Nida Visockaitė (9; 10).

In 1992 there was published a book by Romualdas Apanavičius about the origin of the ethnic musical instruments of the ancient Balts (5).

In 1994 Docent Albertas Baika has published a book about the traditions of playing accordeon in Lithuanian villages (11) and in 2000 Doctor Gaila Kirdienė has published a monograph concerning the role of the fiddle and fiddling in Lithuanian ethnic culture (20).

In 2001 and in 2012 Docent Vida Palubinskienė has published two guideline books and in 2009 she presented a monograph about the traditional playing on Lithuanian *kanklės* (30–32) and in 2001 Doctor Gvidas Vilys has published a study concerning the origin, spreading and usage of the signal boards in North-eastern Europe (34).

## **New Versions, Classifications, Theories**

Professor J. Žilevičius was the first Lithuanian researcher who presented in 1927 the main data of all musical instruments used in the traditional folk playing

in whole Lithuania and proposed the first scientific classification of Lithuanian folk musical instruments at the same time.

The first classification of the ethnic musical instruments was based on the 3 main groups and also on 8 sub-groups.

Main 3 groups according to this classification are following: *stringed*, *wind* and *percussion* instruments.

I. *Stringed* instruments:

- a) *without fiddlestick*: *kanklės*, psalterium, cymbals;
- b) *with fiddlestick*: „bass“ with bubble, monochord, fiddle;
- c) *key cymbals* (in Žemaitija – Western Lithuania).

II. *Wind* instruments:

a) *without reeds*: *skudučiai* (whistle, double-whistle), *vamzdis* (whistle without finger holes), *Labanoro dūda* (bagpipe), clay whistles – figures of birds and animals;

b) *with straight reed*: *birbynės*, *rageliai* (reed-pipes);

c) *with cross reeds*: *čekštukai*, *pelėdos* (the instruments, imitating the sounds of the birds);

d) *with cross reeds which are touching*: *bandūra*;

e) *without reeds*: trumpets, wooden horns and *raguočių trimitai* (animal horns, trumpets).

III. *Percussion* instruments:

a) little drum, drum, rattle, small wooden planks, big wooden plank (41).

It is obvious that the classification proposed J. Žilevičius in 1927 was serious scientific study based on researching all ethnic musical instruments used to play in whole of the country. The classification of 1927 year as well connected to the point of view of other leading scientists of the world at the measure time and shows the high scientific level of the author of the first Lithuanian classification.

Most comprehensive article „Kanklės in the Mythology, Legends and Folklore in our Land and in our Neighbours” and a version about the origin of stringed instrument *kanklės/kantele/gusli* of Baltic nations is presented in 1937. J. Žilevičius was the first researcher who called attention to the fact that in the folklore of the Finns and the Balts *the motif of producing the kanklės is rather developed*, while in the Russian folklore *it is not clear who made the instrument for them, maybe some god, because already Sadko playing the gusli woks wonders*. According to J. Žilevičius’s opinion, the *Russians found the gusli already developed when they came to the present lands* (44, p. 346–347).

On the basis of the comparative researches of the folklore of the Lithuanians, Letts, Finns, Russian and of the mythology of the ancient Greeks the author made the conclusion that the string instrument *kanklės* of the Baltic peoples is of the common origin and purpose. The first folklore *kanklės* is made of the bone and its producing usually is connected to the water. Players on this instrument were personage of the epos: Väinämöinen of the Finnish (i.e. Karelian – R. A.)

“Kalevala” and Sadko of the Russian Novgorod’ cycle epic songs. Both heroes are the wizards and are able to do wonders. The activity of them is very like to the activity of the heroes of the ancient Greek mythology Orpheus and Hermes, who usually played on the string instruments as well. Connection of the folklore motives of the Baltic peoples with the motives of the ancient Greek mythology, on the opinion of the author is based on the main features of the development of the human culture around the world.

In the theory of the origin and spreading of the strings instruments of the Baltic peoples presented by J. Žilevičius the *kanklės* could have been of Baltic or maybe of Lithuanian origin.

The priority of the Lithuanian origin of the *kanklės* was also suggested by Z. Slavinskas in 1937. He noted that *kanklės* in Lithuania was known only in Western and Northern regions and was included in *Baltic – Finnish cycle of kanklės*, which *could a result of the relations between these nations and because of geographical proximity and historical conditions* (25, p. 290–291).

Z. Slavinskas also proposed the first classification of Lithuanian *kanklės* in 1937.

In his opinion Lithuanian *kanklės* were of 2 basic types:

- I. *primitive*, hollowed; used by the *Aukštaičiai* and *Žemaičiai*;
- II. *modern*, which are pasted; used by *Suvalkiečiai* (South-western Lithuanians).

According to the number of strings, *kanklės* were divided into 3 groups:

- 1) *ancient* – the number of strings did not exceeded 7;
- 2) *ordinary* – from 8 to 12 strings;
- 3) *complex* – over 12 strings (25, p. 255–256, 259–261).

The classification of Z. Slavinskas was contradiction, because it was based on two main features at the same time – on mode of producing, and on number of strings. According to the first feature were divided two, and according to number of strings – three groups of these instruments. It is also evident, that second feature – number of strings – was adopted from the theory of academic music, which postulates not clearly connects with the peculiarities of ethnic music and musical instruments.

A new classification of the Baltic nations’ *kanklės* has been made and published by the author of this article (3; 4). In the entire distribution area of the *kanklės*, the present author has defined 3 basic types of such instruments, occurring in regions going the south to the North – East.

The shape of the body of these instruments was their main feature, and the number of string was the second feature:

I. *The first type* of *kanklės* with 5–6 strings and a small boat or a coffin shape are popular in Lithuanian North-eastern *Aukštaitija*, Latvian *Aukšzeme*, *Latgala*, South-easter Estonia’s *Setu* region and North-western Russia; they are also used by the small nation of Vepsians;

II. *The second type of kanklės* with 9–12 strings are flat-bottomed, with the shape of now – extinct kinds of fish. It occurs in Lithuanian *Žemaitija*, Lithuanian *Žiemgala* and Latvian *Zemgale*, in the middle region of the Estonian Southern dialects, and among Votians, Ingrians and Karelians;

III. *The third type of kanklės* is the same as the second type, only with a twisted pint. It is found in the old Curonian lands in North-western *Žemaitija*, Latvian *Kurzeme*, Western Estonia, and in the Votian and Ingrian lands; it is very much favoured in the Karelian Isthmus and territories around it. Such *kanklės* also occur in *Suvalkija* in South-western Lithuania.

According to it these instruments could have appeared during the earliest period of settling this area and could be the common relics of those ancient times.

A new classification of all Lithuanian ethnic musical instruments in 1980 by M. Baltrėnienė was given. According to the adapted classification of world musical instruments proposed by the authorities of ethnic instrumentology Erich Maria von Hornbostel and Curt Sachs (19), which was published in 1914, all Lithuanian instruments were divided into 4 main groups.

The 4 groups of musical instruments in the classification proposed by M. Baltrėnienė in 1980 are following: *aerophones* (wind instruments), *chordophones* (stringed instruments), *membranophones* (membranic instruments) and *idiophones* (rattles).

I. *Aerophones* (wind instruments):

1) *flutes*:

- a) multi-pipe flutes: *skudučiai*;
- b) flutes, whistles: *švilpukas, lamzdelis*;
- c) block flute: *švilpa*;
- d) ocarine: *molinukas*;

2) *reed pipes*:

- a) with ordinary reed: *tošėlė, birbynė, Labanoro dūda* (bagpipe);

3) *trumpets*:

- a) horn trumpets: *ožragis*;
- b) wooden trumpets: *trimitas, ragai* (complect of five wooden trumpets), *daudytės* (complect of two long wooden trumpets), *skerdžiaus trimitas* (shepherds trumpet).

II. *Chordophones* (stringed instruments):

- 1) *pinched* (using to play a finger nail or a plectrum): *kanklės*;
- 2) *bowed*: *pūslinė* (a primitive fiddle);
- 3) *beating*: cymbals.

III. *Membranophones* (membranic instruments):

- 1) *beating*: *būgnas, būgnelis* (drum, little drum);
- 2) *mirliton*: *šukos* (comb).

IV. *Idiophones* (rattles): *tabalai* (long wooden planks), *pliauškutis* (little wooden planks), *bandūrėlis* (Jew's harp). (12, I, p. 56–58).

In this classification a fiddle, accordion and others European musical instruments were not included for the reason that this *classification is not universal. It used for the Lithuanian folk musical instruments only* (12, I, p. 59).

The theory of the origin of the ethnic musical instruments of the nations and ethnic groups of Northern Europe was proposed by the author of this article in 1992 and in 1996. In Northern Europe as to the spreading of the musical instruments two regions were singled out: the “wind” instruments culture and “*kanklės*” culture. Traditions of using the “wind” instruments could have been connected with the earliest periods of hunting and cattle – breeding, while the “*kanklės*” culture shows the relics not only of these types of ancient rural economy, but also the agriculture as a main form of mode of life (5, p. 10–17; 1996).

The classification of world panpipes was proposed by R. Žarskienė in 1993 and 2003. Four groups of these instruments were divided. Panpipes of North-eastern Europe as well the Lithuanian *skudučiai* are the instruments of fourth group.

These 4 groups in the classification proposed by R. Žarskienė in 1993 and 2003 are the following ones:

I. *The first group* contains individual pipes tied together – several or more than 10 pipes combined and played by a separate performer produce a monophonic melody: *syrinx* of the Greeks and Romans, the *nai* of Romanians, the *p`ai hsiao* of Chinese and Japanese and others;

II. *The second group* is modified by collective pipes linked together – play two or more performers: panpipes in Georgia, Latin America, the Polynesia and the Melanesia;

III. *The third group* is characteristic of individual unattached pipes – 1 to 3, or more pipes not fastened together and blown at the same time by an individual performer produce a monophonic melody or consonants of various pitches: the *fifa* of Romanians, the Finnish and Karelian *vihellysputki*, the Swedish *björnflo-pipor*, and others;

IV. *The fourth group* comprises collective unbound pipes – not fastened together pipes from 4 to 11 in number blown at the same time by two to five or even more players produce polyphonic melody: the Lithuanian *skudučiai*, the *kuima chipsan* and the *pöliannez* of the Komis, the *kuvikly* and the *kugikly* of the Russians (29, p. 185).

According to comparative researches of these instruments of Lithuanians, Russians and Komi the author formulated the theory, according to it the panpipes of North-Eastern Europe could have been linked with the totems and masks, and playing on them – with rituals. The author of this theory has come to the conclusion that *it became obvious that they are interrelated not only by the same constructions (...) and collective mode of playing them but also by a great majority of other points (...)* *The analyses of historical and archaeological material enable us to presume that in Northern Europe these instruments were already used from the Stone*



*Age up to the second half of the 20<sup>th</sup> century. A comprehensive analysis of the issues of ethnic history of the Balts, the Eastern Slavs and the Finns of Perm indicates to the factors, could be predetermined by a common ethno-cultural foundation of the territories discussed (29, p. 206–208).*

The first classification of Lithuanian folk fiddles was proposed by G. Kirdienė in 2000. According to analyses of historical sources, museums and archives collections and on the data of the expeditions of 1987–2000 years, two groups and two sub-groups in each group of these instruments – *simple and complex fiddles* – were singled out.

I. *Simple fiddles:*

- 1) *stick fiddles:* a) without a resonator; b) with a resonator;
- 2) *board fiddles:* a) without a resonator; b) with a resonator;

II. *Complex fiddles:*

- 1) *carved fiddles;*
- 2) *fiddles with the glued side walls.*

Concerning the bows of these folk fiddles the classification of its as well was proposed:

I. *Flexible arched bows:*

- 1) *without a nut:* a) without a handle; b) with a handle;

II. *Sturdy stick bows:*

1) with a nut: a) with a stable nut; b) with a cremaillere; c) with an end-screw (20, p. 301).

The hypothesis also was formulated, that if Lithuanian word *smuikas* ‘fiddle’ was adopted from the western tribes of the Eastern Slavs most likely in the 10<sup>th</sup> century, this fact allows to assume that Lithuanians began to play the prototypes of the fiddle, almost at the same time as other European nations (20, p. 301).

The classification of signal boards of North-Eastern Europe and the theory of its origin was proposed by G. Vilys in 2001.

Four types of these signal tools, which were used by the Balts, Eastern Slavs and Finns are found.

I. *Fixed* signal boards are found in the Baltic countries, Northern Russia – Vologda district and Mordovia;

II. *Mobile* signal boards which *are carried by a man* are prevalent in Byelorussia, Lithuania and Latvia;

III. *Mobile* signal boards which *are hung on a man* are found in the South of Karelia, Russia (in Leningrad, Kostroma, Ivanov, Jaroslavl, Nizhnij Novgorod and Perme districts) and in Komia and Mordovia;

IV. *Mobile* signal boards which *are hung for cattle* are found in Northern Lithuania and Latvia (34, p. 92).

According to the comparative researches of the using traditions of these signal tools of North-Eastern Europe the conclusion was done that *The features of*

*their usage, construction and sounding show that the origin of such sound instruments could reach the periods of the formation ethnocultural community and reflect the period of rhythmic sound and the sequence of rhythmic figures were much important the height of the sound. These instruments might reach the very early layers of music evolution which are still alive in the national music and national culture of North-Eastern Europe (34, p. 92).*

## **Problems of researching**

The most actual problem of the Lithuanian ethnic instrumentology that appears since the beginning of this scientific discipline is the determining of the role of the ethnic and international (i.e. classical) musical instruments in the ethnic culture of the Lithuanians. The next question which is important at the present time as well is the problem of the origin of the ethnic musical instruments in the context of the common musical and ethnological heritage of the Northern Europe. The comparative studies concerning these problems allow us to make some presumptions that the Lithuanian ethnic musical instruments are only a part of whole heritage of this huge region and the traditions of using them reflect mostly not only the influence of the latest historical times but also a large number of relicts from the prehistoric periods.

One more actual problem is the using of the methods of nature sciences and their equipment in the research of musical instruments. While researching the sound quality, the ways of playing, characteristics of construction of the musical instruments it is possible to get some answers to the questions concerning the roots and the traditions of the using of these instruments.

These research works are useful and did a big influence for the practice of the masters who are producing the musical instruments and for Lithuanian folklore ensembles that engage into a wide activity.

## **Influence to the Movement of Revival of Ethnic Musical Instruments and Instrumental Music**

The scientific researches as a very actual guideline more noticeable has begun being connected with the practical activity of the masters of the ethnic musical instruments only in the nineties of 20<sup>th</sup> c. This collaboration did a big influence for reconstruction and mass production of typical instruments which now are wide used by the folklore ensembles. To measure time in the practice of Lithuanian folk ensembles was more creative point of view to ethnic musical instruments prevailing, revealing in the traditional repertoire and playing methods.

To this measure time in the practical activity of revealing ethnic instrumental music as the main source for the examples of traditional music was only the notes from the anthology of 1959 year S. Paliulis. The study of 1937 year of Z. Slavinskas “Lietuvių kanklės“ practically was not used for the reason that this work was published in the middle-war period in the 3<sup>rd</sup> volume of the series issue “Tautosakos darbai (Folklore researches)” and was only in the Lithuanian funds of the several libraries of Soviet Lithuania. Copies of S. Paliulis’ monograph, vice versa, published in Soviet time, were wide spread in all libraries of our country.

The first step on this way was the collective issue “Senosios kanklės ir kankliavimas” published in 1990 and the second edition of this book in 1994. The study included the history of related instruments of Baltic people, the classification of *kanklės* of 1986 and 1989 presented by R. Apanavičius, a detail characteristic of folk playing methods and repertoire have been analyzed by V. Alenskas, V. Palubinskienė and N. Visockaitė, as well the practical recommendations to produce these instruments has been presented by Egidijus Virbašius. The drawings of most typical museums exhibits of Lithuanian *kanklės* as well were included in this work.

The named structure of this study was chosen after the like issues prepared by Finnish scientist for the practical activity of revealing Finnish *kantele* and at once became as methodical guideline for the members of the traditional summer courses of ethnic music arranging at the *Kelmė* – the town in *Žemaitija* (2) since 1988. This book was and now is used not only for peoples who like to play the *kanklės*, but as well for the masters of these instruments.

According to the data of questionnaire of the masters who produce traditional *kanklės* made by the author of this article in 2011, all masters answered that this book was in the past and is at the current time as the main guideline for their activity (33, b. 3–6). According to the regional characteristic of the *kanklės* proposed in this issue the masters began producing typical regional instruments and recommended to play on these *kanklės* to the members of regional folklore collectives. The masters began to study the most typical samples of traditional *kanklės* which are in the collections of the regional museums. One of the masters stated that the idea for continuing reconstruction of the “dead” musical instruments of Lithuania Minor – the part of former East Prussia – was adopted from this book. The master, who as a main part of the masters in Lithuania is graduated from the universities, did a hard work on the way of scientific reconstruction of these historical instruments, which pictures and data of its using is wide presented in the works of Germans and Lithuanians from Lithuania Minor researchers of 19<sup>th</sup> c. The exhibitions of his reconstructions were arranged not only in the Lithuania but even in Germany (33, b. 6).

Other master – the teacher of high school – after the book about old *kanklės* began producing not only these, but as well other instruments and work with the educational projects concerning introduction the youth to the ethnic instrumen-

tal music (33, b. 5). All masters give the consultations not only about mode and specific of producing but as well about methods of folk playing and traditional repertoire of these instruments. They work as the lecturers at the various courses and seminars of folklore movement.

The repertoire of playing on reconstructed traditional *kanklės* beginning from the 1990 is mostly founded on the examples presented in the named book “Senosios kanklės ir kankliavimas” as well (2). In this issue published almost all melodies from the work of 1937 prepared by Z. Slavinskas and there included transcriptions of new records from the expeditions of 1987–1990 years, made by the authors of this book. The noticeably influence to the teaching on traditional *kanklės* did the series of methodical guidelines prepared by M. Baltrėnienė in 1997 and V. Palubinskienė in 2001 and 2012. These issues are widely used in the universities, music schools and in the practice of folklore movement of Lithuania.

The impact to the revealing *skudučiai* as the very important feature of old collective music performing of Lithuanians did the books of 1993 and 2003 years prepared by R. Šimonytė-Žarskienė. In these works the author presented a big part of the old repertoire from the issues of A. Sabaliauskas and S. Paliulis, also new transcriptions made herself of archival records of 1935–1936 years which never had been published. The author of these works presented a new data collected at the expeditions of 1991 concerning playing traditions on these instruments.

A monograph of the year 2000 presented by G. Kirdienė is used for the masters of reconstruction of Lithuanian folk fiddles.

According to the meaning, which was expressed by the teachers of playing on *kanklės* in the year 2011, answering the questions concerning the influence of the scientific works to the movement of revealing ethnic musical instruments, all respondents answered that these published books are very useful in the teaching process (33, b. 1–2). A very like meaning was fixed in the answers of 2011 and 2012 years of the leaders and members of this revealing movement (33, b. 7, 9). The important role of the researches and scientific and methodical issues to this movement was emphasized in the answers of the scientists who are researching these and like problems of Lithuanian traditional folk culture (33, b. 8, 10, 11).

According to it we can summarize that all above mentioned scientific studies and methodical guidelines did a noticeably influence to the process of revealing ethnic musical instruments and instrumental music. These issues have been wide used in the process of educating of the pupils and students of musical schools and universities at the current time. The publications of the results of scientific researches are included as the scientific and methodical sources in the study programmes of the ethnomusicology, ethnology and musical education. The authors of these issues work as a teachers at the schools and universities, they are lecturers in the various courses and seminars for the revealing of the phenomenon of ethnic musical instruments and instrumental music.

## Conclusions

The history of the Lithuanian ethnic instrumentology is not so long and it embraces approximately a period of one hundred year. This discipline that was begun by the famous folklorist Adolfas Sabaliauskas has been developed towards the scientific research based on the comparative studies.

The biggest task that the Lithuanian ethnic instrumentology focuses and concentrates on from the beginning of its development is the researching of the ethnic musical instruments. The international (i.e. classical) instruments have been researched less although they are related to the traditions of the ethnic culture of the Lithuanians since the 16<sup>th</sup> century.

The actual problem of the Lithuanian ethnic instrumentology is to determine the role of the ethnic and international musical instruments in the traditions of the ethnic culture and to use the methods and equipment of the natural sciences.

The scientific issues presented by the researchers of 1990–2012 years did and do noticeably influence the practical activity of the masters producing ethnic musical instruments, for the members of folklore movement and for the pupils and students in the system of Lithuanian high and university education.

## Literature

1. Apanavičius R. *Birbynė ir jos evoliucija*. Vilnius, 1980.
2. Apanavičiūtė K. Kelmės žemaičių etnomuzikavimo ir tradicinių amatų vasaros kursai – tradicijos ir modernumo dermės reiškinys. *Res humanitariae*, IX, 2011, p. 145–167.
3. Apanavičius R. Kanklių kilmė ir baltų bei Pabaltijo finų etnogenezė. *Mokslas ir gyvenimas*, 1986, Nr. 11, p. 18–19.
4. Apanavičius R. Kanklės – Narvos kultūros reliktas. *Liaudies kūrybos palikimas dabarties kultūroje*. Kaunas, 1989, p. 65–73.
5. Apanavičius R. *Baltų etnoinstrumentologija*. Kaunas, 1992.
6. Apanavičius R. Ancient Balts According to Ethnoinstrumentological Data. *The Indo-Europeanization of the Northern Europe. Journal of Indo-European Studies, Monograph No. 17*. Washington, D. C., 1996, p. 255–268.
7. Apanavičius R. Adolfas Sabaliauskas ir šiaurės rytų aukštaičių instrumentinė muzika. *Etninės kultūros ir kultūrinių ryšių puoselėtojas*. Vilnius, 1996, p. 12–23.
8. Apanavičius R. Juozas Žilevičius ir lietuvių liaudies instrumentinė muzika. Tautosakos darbai, XLI, 2011, p. 257–275.
9. Apanavičius R., Alenskas V., Palubinskienė V., Virbašius E., Visockaitė N. *Senosios kanklės ir kankliaivimas*. Vilnius, 1990.
10. Apanavičius R., Alenskas V., Palubinskienė V., Virbašius E., Visockaitė N. *Senosios kanklės ir kankliaivimas*. 2-asis patais. ir papild. leid. Vilnius, 1994.
11. Baika A. *Kaimo armonikos*. Vilnius, 1994.
12. Baltrėnienė M. *Lietuvių liaudies muzikos instrumentai*, I–II. Vilnius, 1980.

13. Baltrėnienė M. Lietuvių liaudies muzikos instrumentai Lietuvos muziejuose (kaupimas ir saugojimas). *Muziejai ir paminklai*, 9, 1991, p. 113–136.
14. Baltrėnienė–Gaščiauskaitė M. *Devyniastygės kanklės. Kankliavimo tradicijos ir dabartis*. Vilnius, 1997.
15. Baltrėnienė M., Apanavičius R. *Lietuvių liaudies muzikos instrumentai*. Vilnius, 1991.
16. Dräger H. H. *Prinzip einer Systematik der Musikinstrumente*. Kassel – Basel, 1948.
17. Elschek O., Stockmann E. Typologie der Volksmusikinstrumente. *Studia instrumentorum musicae popularis*, 1. Stockholm, 1969, p. 11–12.
18. Emsheimer E., Stockmann E. Vorbemerkungen zu einem Handbuch der europäischen Volksmusikinstrumente. *Deutsches Jahrbuch für Volkskunde*, 5. Berlin, 1959, S. 412–416.
19. Hornbostel E. M., Sachs C. Systematik der Musikinstrumente. *Zeitschrift für Ethnologie*, 46/4–5. Berlin, 1914, S. 553–590.
20. Kirdienė G. *Smuikas ir smuikavimas lietuvių etninėje kultūroje*. Vilnius, 2000.
21. *Lietuvių liaudies instrumentinė muzika. Pučiamieji instrumentai*. Sudarė ir paruošė S. Paliulis. Vilnius, 1959.
22. Paliulis S. Daudyčių poveikis sutartinių muzikai. *Muzika*, IV, 1984, p. 87–95.
23. Sabaliauskas A. Žiemų – rytiečių lietuvių tautinė muzika ir muzikos instrumentai. *Lietuvių tauta*, 1911, kn. 2, d. 1, p. 96–108.
24. Sabaliauskas A. *Lietuvių dainų ir giesmių gaidos*. Helsinkai, 1916.
25. Slavinskas Z. Lietuvių kanklės. *Tautosakos darbai*, III. Kaunas, 1937, p. 244–318.
26. Slaviūnas-Slavinskas Z. Lankas – pirmykštis lietuvių muzikos instrumentas. *Gimtasai kraštas*, 1939, Nr. 1 (21), p. 525–531.
27. Slaviūnas-Slavinskas Z. Lietuvių liaudies muzikos instrumentų tautiškumo klausimu. *Naujoji Romuva*, 1939, Nr. 2 (515), p. 34–38.
28. Šimonytė-Žarskienė R. *Skudučiai ir jų giminaičiai. Lyginamieji tyrimai*. Vilnius, 1993.
29. Šimonytė-Žarskienė R. *Skudučiavimas šiaurės rytų Europoje*. Vilnius, 2003.
30. Tarnauskaitė-Palubinskienė V. *Tradicinis kankliavimas. Istorija, metodika, repertuaras*. Mokslinis metodinis leidinys. Vilnius, 2001.
31. Tarnauskaitė-Palubinskienė V. *Kanklės lietuvių etninėje kultūroje*. Vilnius, 2009.
32. Tarnauskaitė-Palubinskienė V. *Skambinimas vakarų aukštaičių ir žemaičių kanklėmis. Istorija, metodika, repertuaras*. Mokymo metodinė priemonė. Vilnius, 2012.
33. VDU EMGP – *Archives of the Department of Cultural studies and Ethnology of Vytautas Magnus university*, fund No 5 of the Project *Etninės muzikos gavinimo judėjimas Lietuvoje XX a. – XXI a. pr.*; b – folder.
34. Vilys G. Šiaurės rytų Europos signalinės lentos. *Darbai ir dienos*, 25. Kaunas, 2001, p. 71–92.
35. Vyžintas A. *Skudučiai*. Vilnius, 1975.
36. Vyžintas A. *Lietuvių tradiciniai instrumentiniai ansambliai. Istorinė – struktūrinė – funkcinė problematika*. Klaipėda, 2006.
37. *Žalia Ruta*. Sutartines ir musu muzikos inrankiai. *Dirva – Žinynas*. No. 4, M.VII. Apšviestiesniuju Lietuviu Laikraštis, išeinąs kas trys mėnesiai. Gruodis (December). Sheanandoah, Pa., p. 25–39.
38. Žarskienė R. Stasys Paliulis ir lietuvių liaudies instrumentinė muzika. *Tautosakos darbai*, VIII (XV), 1998, p. 249–262.

39. Žarskienė R. Zenonas Slaviūnas ir lietuvių etninė instrumentinė muzika. *Tautosakos darbai*, XXXIII, 2007, p. 262–277.
40. Žarskienė R. Užmirštieji muzikos instrumentai: dūdmaišis ir Lietuva. *Tautosakos darbai*, XLIV, 2011, p. 194–222.
41. Žilevičius J. Lietuvių liaudies muzikos instrumentai. *Iliustruotoji Lietuva*. Kaunas, 1927, Nr. 22 (75), p. 177–180.
42. Žilevičius J. Lietuvių tautiniai muzikos instrumentai. *Studentų žodis*. Thompson, 1935, vol. 3, N 8, p. 309–311.
43. Žilevičius J. Native Lithuanian Musical Instruments. *The Musical Quarterly*, 1935, vol. XXI, N 1, p. 12–15.
44. Žilevičius J. Kanklės mitologijoje, legendose ir tautosakoj pas mus ir pas mūsų kaimynus. *Vairas*, 1937, Nr. 7/8, p. 340–355.
45. Žilevičius J. Native Musical Instruments, *Lituanus*, 1957, N 1, p. 12–15.
46. Žilevičius J. Kanklės. *Lietuvių enciklopedija*, t. 10. Boston, 1957, p. 440–443.
47. Žilevičius J. Liaudies muzikos instrumentai. *Lietuvių enciklopedija*, t. 15. Boston, 1968, p. 487–493.

ROMUALDAS APANA VIČIUS

**LIETUVIŲ ETNINĖS INSTRUMENTOLOGIJOS ISTORIJA IR  
PROBLEMAS: TYRIMŲ ĮTAKA ETNINIŲ MUZIKOS INSTRUMENTŲ  
IR INSTRUMENTINĖS MUZIKOS GAIVINIMO XX–XXI a.  
PRADŽIOS JUDĖJIMUI**

*Santrauka*

Straipsnyje nagrinėjama lietuvių etninių muzikos instrumentų ir instrumentinės muzikos tyrimų XX a. – XXI a. pradžios raida, daug kuo lėmusi ir etninės muzikos gaivinimo judėjimo Lietuvoje pobūdį bei jo lygį. Atskleidžiama tyrinėjimų istorija, aptariami autorių, lėmusių tyrimų kryptis ir jų lygį, darbai, įvertinamos etninių muzikos instrumentų klasifikacijos, tyrinėjimų ir paskelbtų darbų įtaka etninių muzikos instrumentų ir instrumentinės muzikos gaivinimui.

Etninės instrumentologijos mokslo pradžia sietina su A. Sabaliausko 1904, 1911 ir 1916 m. darbais. Didelę reikšmę turėjo J. Žilevičiaus 1927 m. pirmoji šio mokslo raidoje lietuvių liaudies muzikos instrumentų klasifikacija, taip pat ir jo 1937 m. kanklių kilmės bei sąsajų su mitologija tyrimas. Įvertinama ir Z. Slavinsko 1937 m. lietuvių kanklių, M. Baltrėnienės 1980 m. visų lietuvių etninių muzikos instrumentų, G. Kirdienės 2000 m. liaudies smuikų, taip pat ir šio straipsnio autoriaus 1986 ir 1989 m. Baltijos tautų kanklių, R. Šimonytės–Žarskienės 1993 ir 2003 m. pasaulyje pučiamų

skudučių pavyzdžio daugiavamzdžių dėdelių bei G. Vilio 2001 m. pateikta Šiaurės Europos signalinių lentų klasifikacija.

Aptariamieji svarbiausieji lietuvių mokslininkų paskelbti darbai, turėję didelę įtaką etninių muzikos instrumentų ir instrumentinės muzikos gaivinimui.

Autoriaus 2011 ir 2012 m. apklausos duomenimis, etninių muzikos instrumentų meistrai pagal paskelbtus darbus pradėjo rekonstruoti ir gaminti tipiškus Lietuvos regionams muzikos instrumentus, pedagogai iš šių leidinių pradėjo naudoti repertuarą ir mokyti groti tradiciniais atlikimo būdais. Mokslinius ir metodinius leidinius teigiamai vertino ir etninės veiklos vadovai, taip pat ir šias bei panašias etninės kultūros paveldo problemas nagrinėjantys mokslininkai.

Leidiniai, kuriuose paskelbti etninės instrumentologijos tyrimų rezultatai, įtraukti į universitetinių aukštųjų mokyklų studijų programas, o tyrėjai dirba šių aukštųjų ir kitų mokyklų dėstytojais.