

## The folk fiddle music of Lithuania's coastal regions

*Gaila Kirdienė*

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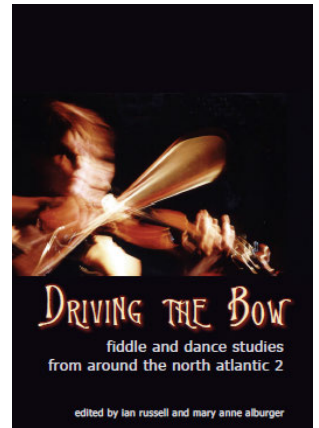
### Driving the Bow

Fiddle and Dance Studies from around the North Atlantic 2

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## The folk fiddle music of Lithuania's coastal regions

GAILA KIRDIENĖ

There are five main ethnographical regions in Lithuania. Starting from the West, and going to the East and South they are the Klaipėda Region, Samogitia, Higher Lithuania, *Dzūkija*, and *Suvalkija* (or Sudovia) (see Figure 1). Two Western Lithuanian ethnographic regions are situated on the Baltic coast, with a larger, southern part belonging to the Klaipėda region (as far as the village of Nemerseta),<sup>1</sup> and a smaller northern part to the Samogitia (lit. *Žemaitija*, 'Lower Lithuania'). This article will analyse in detail the folk fiddle music (repertoire, structure and fiddling style) of the two north-western Samogitian districts of Skuodas and Plungė, including Rietavas.<sup>2</sup> I intend to define its distinguishing features and compare them with the results of my previous investigations on the folk fiddle music of *Lietuvinkai* (that is, the Lithuanians of Klaipėda region or Lithuania Minor) and their neighbouring Samogitians, who were living in the districts of Tauragė and Kretinga in the first half of twentieth century and, later, in the districts of Klaipėda and Šilutė.<sup>3</sup> Together with the present day district of Kretinga, Skuodas and Plungė are the Samogitian districts nearest to the Baltic Sea where folk fiddle music has been documented (there are no known folk fiddlers native to the coastal areas of Palanga and Šventoji).

During the last few decades in Lithuania, interest in regional styles of folk music and dancing has grown as attempts are made to resist the levelling impact of mass culture and globalisation. Although regional and other features of Lithuanian folk fiddle music have not yet been sufficiently investigated, there is a thorough scientific study on Lithuanian folk accordion music written by Albertas Baika, useful in that, since the nineteenth century, folk fiddlers and folk accordionists played together in various ensembles, and many musicians were able to play both instruments. Summarising Baika's precisely performed structural analysis of folk accordion music (of its instrumental character, articulation, build-up, harmonic, melodic, rhythmic structure, and form), the author recognised three main regional instrumental styles in Lithuania: Samogitian, Higher Lithuanian (Lith. *Aukštaitijos*), and South Lithuanian (comprising two Lithuanian ethnographical regions, *Dzūkija* and Sudovia). According to Baika, each of these regions has its typical instruments, composition of ensembles, and distinctive genre profile in repertoire and style

of playing.<sup>4</sup> During the last several years I have published some articles dealing with various problems of Lithuanian regional folk fiddle music.<sup>5</sup> In my opinion, the available folk fiddle music material (approximately 4000 audio or video music recordings dating back to 1908 and some manuscripts or manuscript notebooks dating back to 1858)<sup>6</sup> allows us to define the distinguishing features not only of Lithuanian regional styles, but in many cases also of local and individual fiddling styles.



Figure 1 Map of West Lithuania (from <http://maps.takas.lt>)

Jurga Zvonkutė, in her bachelor's thesis on south-east Samogitian fiddle music, has analysed the playing style of seven fiddlers from the districts of Kelmė, Raseiniai, and Jurbarkas. Although she has not drawn any firm conclusions on the south-east Samogitian fiddling style, it is obvious from the results of her analysis that some of the fiddlers played in an archaic polyphonic style with a typical drone of open strings, while others used a more modern melodic style, seldom using double-stops. The common bow stroke is detaché, with some notes being played with a slurred legato, although the skilled fiddler Povilas Grigalis, from the district of Kelmė, often used other bow strokes, including staccato. Stopped strokes as well as some chromaticism are characteristic fiddling styles of the brothers Juozas and Povilas Šidlauskas, whose practice of playing with brass bands significantly influenced their musical careers. Sections of the compositions are usually played in different keys – not only in the common G and D, but also in C, A, F and B flat. Besides the usual two-part form, some compositions are of one, or a three-part form, ABAC, with the predominant melodic ornamentations being appoggiaturas of one or two notes. Except for Grigalis, other fiddlers rarely performed glissandi, or used triplets or quintuplets. Dotted rhythms are rare, with the music tending towards a slower tempo, often with a strong rubato.<sup>7</sup>

In 1987 in Lithuania, beginning from the North West, specialised ethnomusicological field research was initiated, starting with questionnaires asking how the musicians learned to play, what instruments they played, whether they

used musical notation, and in what ensembles, and for what occasions, they played. Musicians were visited mainly at their homes, where they were asked to remember and perform traditional music. It was a time of the great national rising in Lithuania, and more than 100 volunteers participated in these studies with great enthusiasm. Most were students of humanitarian sciences (music, theatre, Lithuanian studies, journalism, etc.) who had little or no education in ethnomusicology, with only a few being folk music specialists on their instruments.<sup>8</sup> As a violin student at that time, this was my first encounter with authentic instrumental folk music traditions. Nevertheless, there was a notable absence of information about how this folk music was perceived and interpreted by the performers themselves. Even having performed a structural analysis of the music by using available additional material, it is still most important to have the material enriched by information from the original performers, or their relatives or successors.

### **Fiddle music of *Lietuvininkai* and their neighbouring Samogitians**

Literary sources about the *Lietuvininkai* folk fiddle date back to the second half of the sixteenth century. The data allows us to assume that the fiddle, along with the Lithuanian zither (Lith. *kanklės*), the flute or whistle, the bagpipe, the trumpet and the drum, was one of the most popular musical instruments in *Lietuvininkai*,<sup>9</sup> with an ensemble of fiddles and flutes being played at *Lietuvininkai* weddings at the end of the seventeenth century,<sup>10</sup> while a solo fiddle, or one playing in an ensemble with a dulcimer and a whistle, or with a Jew's harp, played for dances at *Lietuvininkai* weddings in the eighteenth century.<sup>11</sup> In the second half of the nineteenth century the fiddle became more popular than *kanklės*, and dances, as well as songs, were played on the fiddle and the folk accordion.<sup>12</sup>

Without going into much historical detail, it is important to remember that the Klaipėda region did not belong to Lithuania, but to East Prussia for some seven hundred years, until 1923. The original Prussian territory was conquered by the German Order in 1274,<sup>13</sup> and later they also conquered a part of Curonian territory, the Prussians and Curonians being western Baltic tribes.<sup>14</sup> During the Second World War and after, for a variety of reasons, many of the inhabitants of Klaipėda emigrated, mostly to other Western European countries, although some of the native inhabitants, and folk musicians, returned after the hardships of the war and the post-war period, and stayed.<sup>15</sup>

As in Lithuania and many other European countries, in the Klaipėda region (and all Lithuania Minor) instrumental folk music was long regarded as a less original and valuable part of the culture than the songs. The instrumental music of the *Lietuvininkai* was first recorded in the second half of the twentieth century, and before that time there were no known musical transcriptions.<sup>16</sup> From the limited data now available to us we are able to determine that in the twentieth century the *Lietuvininkai* used to play one, two, or three fiddles in various ensembles with zither and accordion but without any bass instruments. In the Lithuanian archives there are only thirty-seven music recordings, performed by two folk musicians from

*Lietuvininkai*: twenty-five pieces by mandolinist Martynas Kavolis were recorded in 1960,<sup>17</sup> and twelve pieces by the fiddler, mouth organ, and brass instrument player Martynas Dauskartas,<sup>18</sup> were recorded in 2000. At that time Dauskartas was very ill and was not fully able to play. All these conditions greatly restricted the investigation of fiddle music features and, especially, fiddling styles.

From written sources we find that in the eighteenth and nineteenth centuries the Samogitian folk fiddle was used at weddings and other feasts, either just a single fiddler, or as part of an ensemble consisting of two or more fiddles, and occasionally a small drum, mainly playing music for dancing (other genres were not recognised).<sup>19</sup> In the second half of the eighteenth century, fiddle music was well-liked on the estates where some landlords had violins at home,<sup>20</sup> and folk fiddlers were welcome to perform at the estates on Shrove Tuesday in the district of Kretinga and other places.<sup>21</sup>

The recordings of Samogitian fiddle music make up the greatest part of the recordings of Lithuanian folk fiddle music, but few of them were made in the first half of the twentieth century.<sup>22</sup> My investigation of the folk fiddle repertoire and music features of Samogitian districts neighbouring with Klaipėda region was based on the materials, collected from forty-three fiddlers (one born at the end of nineteenth century, twenty-two born at the beginning of twentieth century and twenty in the 1920s and 1930s).<sup>23</sup> Twenty-one of these fiddlers recorded more than 150 sets of tunes, twenty of which were transcribed in detail. In the first half of the twentieth century some Samogitian districts were especially famous for fiddle ensembles or stringed orchestras consisting of one to four fiddles and a highly characteristic folk double bass (called *basetla*, *basedla*), or a drum. Samogitians bordering with *Lietuvininkai* in today's district of Šilutė, used to play in string ensembles consisting of two fiddles or of a fiddle, viola and two folk double basses (one like a violoncello, another like a contrabass), but the most popular were ensembles of one or two fiddles and a bandonion (or concertina) and sometimes a folk double bass, a drum, or guitars were added. Unfortunately, few music recordings of ensembles, especially string ensembles, have been made. Since the second half of the nineteenth century the brass band tradition was very strong in West Lithuania, and frequently fiddlers also played a melodic brass or wind instrument such as a clarinet or a cornet. From this tradition orchestras evolved that consisted of one or two fiddles and a brass band.

The repertoire of fiddlers of *Lietuvininkai* consisted mostly of marches (see Figure 2) and slower dances: waltzes and foxtrots, and other dances such as *Suktinis*, a turning around dance, *Reilenderis*, similar to the German *Rheinländer*, and 'O, *Zuzana*' ('Hey, Susan'), a dance also known in Samogitia as 'Leilinderis'. Polkas were less popular in Klaipėda, and only a few country dances from *Lietuvininkai* have been documented since the middle of nineteenth century: some quadrilles, and one dance with a German title, 'Lott ist tot' was played for a dance known in Samogitia as *Lakišius*, or *Lapesdui* and other variants. A far greater number of polkas and other traditional dances as well as country dances by Samogitians born at the end of the nineteenth century or in the beginning of twentieth century, were recorded. Waltzes

were preferred more in districts bordering on the Klaipėda region than in other Samogitian districts. Traditionally, the Samogitian fiddlers sometimes accompanied songs, psalms (like the *Lietuvininkai*), and roundelays (which *Lietuvininkai* did not perform), or played their melodies without a vocal part. The tradition of including a folk song tune in the waltz or march is known across Lithuania, but in the west of Lithuania the forms of such arrangements were more complicated, consisting of two to four parts.



**Figure 2** Wedding march, ‘*Suk suk rateli*’ (MFA D 17/25), played by M. Dauskartas, recorded in 2000 by A. Kirda and G. Kirdienė. (This and other examples, except No. 5, transcribed by G. Kirdienė.)

Besides Lithuanian dances, known throughout the country (e.g. ‘*Suktinis*’, ‘*Ant kalno karklai*’ (‘There swayed the willows on a hill’), ‘*Noriu miego*’ (‘I want to sleep’), only a few old dances typical of both regions were documented: ‘*Kepurinė*’ (‘Hat dance’) and ‘*Skepetinė*’ (‘Kerchief dance’). In Minor Lithuania, according to the writers of the second half of the nineteenth century, these were danced either by the men or by the young women, and resembled country dances.

The *Lietuvininkai* of Klaipėda, unusually, rarely played tunes of Slavonic origin (dances of Polish origin would be more popular in the southern part of Minor Lithuania), although many were found in the repertoires of Samogitian fiddlers. Thus the fiddle music of *Lietuvininkai* shows noticeable Western European influences, and from the Samogitians, Eastern European influences. This was determined by both geographical and historical political factors. In 1569 the state of Lithuania came together with Samogitia, which had a long confederation with Poland, to form what was known as the Republic of Both Nations. In 1795 the biggest part of present day Lithuania was annexed by Russia,<sup>24</sup> with an independent Lithuanian state reconstituted in 1918 and again in 1991.

Similarities in the fiddle music of *Lietuvininkai* and the neighbouring Samogitians are shown in regular long structures, compositions with a form of two or more parts, the use of major modes, diatonic scales with close intervals, and, very rarely, chromaticisms. Tunes with occasional leaps, the so-called ‘trumpet melodies’, are characteristic of country dances, polkas, waltzes and foxtrots, while the tendency to slower tempi and longer rhythmic values are more typical of the fiddle and dance music of *Lietuvininkai* than that of the Samogitians. The different regional traditions

manifest themselves firstly in style, with: the fiddle music of *Lietuvininkai* being monophonic and light, and that of the Samogitians more homophonic and richer. Many Samogitian fiddlers living in districts near Klaipėda, played without open string drones. That musical feature, as well as the aesthetics of the *Lietuvininkai* can be associated with Protestantism, and, to some extent, with a stronger Western European impact. Similar differences are also characteristic of the vocal traditions: the *Lietuvininkai* sing monophonically, in one part, the Samogitians in two, three, or more parts.<sup>25</sup>

### **Music of the Skuodas and Plungė districts**

In these two districts researchers found forty-nine folk fiddlers, one of whom was a woman, twenty-seven in the district of Plungė and twenty-one in the district of Skuodas, between 1975 and 1991. Thirty-two of these fiddlers were born at the beginning of the twentieth century, four at the end of the nineteenth, twelve in the 1920s and one was born later, in 1931. Music was recorded from twenty-five of them, seventeen living in Plungė and eight in Skuodas.

The recordings of some 160 sets of melodies are kept in four Lithuanian State Archives. These are mostly audio recordings, with the exception of a few video recordings of the musicians born in the 1920s.<sup>26</sup> Only a limited number of items were recorded from each player: in the Skuodas district from as few as 2 items to 8 from Rimkus or 13 from Bičkus; and similarly in the Plungė district from as few as 2 items to 16 from Domarkienė-Rupeikaitė, 18 from Vasiliauskas, and 27 from J. Platakis. Most fiddlers recorded around 6 to 10 sets of tunes. Performances by J. Platakis and Bičkus were recorded three times over several years, with music played by Citavičius, Rubavičius, Vasiliauskas twice, and of the other musicians only once.

In all of Lithuania we know of only a few folk fiddlers (that is, mainly self-taught fiddlers with traditional repertoires and fiddling styles) born in the 1930s, during the Second World War and later, but there are many skilled folk fiddlers born in the 1920s. The evidence of an earlier decline in the number of folk fiddlers observed in the districts of Skuodas and Plungė is significant also in other North Lithuanian districts up to the Biržai, in Higher Lithuania. Most melodies in the districts of Plungė and Skuodas were performed by fiddlers born at the beginning of the twentieth century, but the repertoire of younger fiddlers was significantly more restricted. Thus we may assume that the folk fiddling traditions in the districts of Skuodas and Plungė started to vanish earlier than in the neighbouring eastern Samogitian districts, especially in the districts of Telšiai and Kelmė, being the greatest former centres of folk fiddling in Lithuania. This pattern also occurred in the districts bordering the Klaipėda region, although there were some fiddlers who had migrated from other Lithuanian regions.

Thanks to the music historians' interest in the famous orchestras of the Plungė and Rietavas estates, we have unique published material dealing with the interactions between professional (institutional) music culture and folk music in the second half of the nineteenth century and the beginning of the twentieth.

At a specialised music school, established in 1874 in Rietavas by Duke Bogdanas Oginskis, gifted children of Samogitian families from villages and towns were able to learn music together with children from the then districts of Vilnius, Kaunas, and neighbouring districts. As had been the practice with older institutional traditions, they were first taught to play the violin, and organ, and, later a wind instrument. For half of the day the pupils played the fiddle, the other half, the wind instrument. The school's first symphony orchestra was set up in 1883, and the school had a popular brass band. Throughout their training, the young musicians were encouraged to write their own compositions.<sup>27</sup> Duke Mykolas Mikalojus Oginskis (a brother of B. Oginskis) established a similar school and orchestras in 1873, on his estate at Plungė.<sup>28</sup> Polonaises and mazurkas composed by Mykolas Kliopas Oginskis (1765–1833) had a special place in the repertoire of the Plungė orchestra, and from 1889–1893 the great Lithuanian composer and artist Mikalojus Konstantinas Čiurlionis studied at the school and played in the orchestra.

The Rietavas orchestra never played for dancing, as its patron did not like dance music, but, besides various classical compositions, it used to play many marches, and when the orchestra played outside, local people could listen to the music. However, it was strictly forbidden for the orchestral musicians to have any contact with, much less to talk to, folk musicians, though some may have been quite professional, former players in Tsarist military wind bands. Once B. Oginskis heard a folk music ensemble playing a very familiar march at a wedding and was upset, since their members seemed to play much better than the professionally-taught musicians of his own orchestra.<sup>29</sup>

After the death of both patrons at the beginning of the twentieth century, the schools and orchestras were closed, and some of the musicians educated there returned to the status of folk musicians and organised their own schools and ensembles, although some had done that even earlier.<sup>30</sup> Some orchestral musicians had their first musical experiences in local folk music ensembles, consisting of strings and brass. Interestingly, a guild-like system has been discovered, in connection with one such leader, the famous folk musician, and blacksmith, Petras Jankauskas (died Plungė c.1914/1915), who had played many string and wind instruments. His notebooks show that he composed polkas and waltzes, taught his pupils, and hired workers, both for his blacksmith's shop, and for playing fiddle and/or a wind instrument. His ensemble performed polkas, waltzes, and other dances such as the polonaise, and marches, at the estates. From about 1886–1887, his ensemble was taught by a former musician, a violinist and clarinettist from the Rietavas orchestra, who used to perform with them at weeklong weddings. On his own, Jankauskas encouraged young men who went on to establish more than seven brass bands in areas of Plungė and Rietavas.<sup>31</sup> A part of the same nineteenth-century repertoire with the same names of compositions (e.g. the waltz 'Danube Waves') was preserved by the folk musicians of the twentieth century.

During our field research we met a folk fiddler from the Rietavas rural district, who had learned to play from his father, a former double bassist with the Rietavas



orchestra, although the son's playing was not recorded.<sup>32</sup> Another musician, who lived in what is now the district of Šilutė, also had a father who had played in the Rietavas orchestra. Although she was not able to play anymore, she still sang instrumental melodies which were more complicated than those traditionally performed, particularly dances, among them a minuet.<sup>33</sup> Waltzes similar to a minuet (some of them known as 'Mineta') appeared only in West Samogitia, and in the districts of Plungė and Skuodas where they were mainly played by folk accordionists. In South West Samogitia, in the district of Šilalė a folk musician and fiddler had a manuscript notebook with polkas, waltzes, marches, foxtrots, tangos, and some older traditional Lithuanian folk dances (although not country dances), including some composed in Rietavas in 1905.<sup>34</sup>

In spite of the close relationship between the instrumental profession and the folk music cultures, the folk traditions of the districts of Skuodas and Plungė, including the small string ensembles, were preserved. Two fiddles and a folk double bass were very popular, although three fiddles in a similar ensemble were rare. Also popular throughout Lithuania, were ensembles consisting of one or two fiddles (or clarinet) and a folk accordion – a bandonion or concertina, and, later on, an accordion. In the rural district of Ylakai, in Skuodas, a guitar, mandolin, or balalaika was added to such ensembles. In North Lithuania these instruments, together with fiddles, usually belonged to the so-called string orchestras, and a folk double bass and a drum were sometimes added to these types of ensembles. In some areas of the Skuodas district, ensembles were occasionally found composed of a brass band and a fiddle.

Many fiddlers in districts of Skuodas and Plungė, especially those playing a brass band instrument as well, were able to play from written music, but traditional tunes were usually performed by ear. Only Jundalas, who had been taught by a former conductor of a military brass band, claimed that he was playing, exceptionally, from the notes. Citavičius, who played in a family brass band, claimed that he liked to perform classical pieces, such as Nicolò Paganini's *La Campanella*, and also had written out the notes of the beginnings of the traditional dances in staff notation in order to remember them.

### **Repertoire of the Skuodas and Plungė districts**

When I first went to investigate the folk fiddle music of Plungė and Skuodas districts, I tried to look at all the available material there about their fiddle music (and folk accordion, and wind instruments), and analysed some 100 fiddle music performances from audio or video recordings, played by sixteen fiddlers, including Petras Liatukas from Rietavas (see Figure 3).<sup>35</sup> I and a student, Kazimieras Šermukšnis, made twenty detailed studies and some broad-brush transcriptions.<sup>36</sup>

Seeking to systematise the large amount of material, and to reveal the tendencies of changes – which melodies were most popular in a particular period – I used a method that I created in 2003.<sup>37</sup> According to the musician's age group, the data about each repertoire was put into a scheme that divided the tunes into the

main groups of genres: 1) various traditional dances; 2) country dances; 3) foxtrots and foxtrot-like dances; 4) polkas; 5) waltzes; 6) games and roundelays; 7) marches; 8) songs (and hymns).



**Figure 3** Petras Liatukas and a bandonion player playing for a feast in 1960 (EIA).

Although some Samogitian fiddlers were also good singers, the songs and roundelays made up just a small part of their repertoires, as the musicians were usually glad to relax during the breaks, when the people started to sing. Only two songs were recorded by the folk fiddlers from Plungė district: a song about young love, '*Oi Juzi, Juzeli*' (*Juzi* is a Samogitian male name) (see Figure 4) and '*Rekrūtų daina*' ('Song of the new conscripts').<sup>38</sup> The district of Plungė is noted for a large group of dances, the music of which is based on traditional young love or wedding songs, '*Oi Juzi, Juzeli*' being one of them. However, they were not played by fiddlers, but by accordionists. In the Skuodas district a song with obscene lyrics was recorded from the fiddler Šarva, which begins like a traditional matchmaking song, '*Tumsi naktis mėneseina*' ('It's a dark moonlit night'). This fiddler had a good voice and had, interestingly, adjusted his fiddle to his own voice range by tuning it to D D<sup>1</sup> A<sup>1</sup> E<sup>2</sup>.<sup>39</sup>

**Figure 4** Song, '*Oi Juzi, Juzeli*' (MFA KF 6448/45), played by K. Domarkienė-Rupeikaitė, recorded in 1975 by R. Gaidamavičiūtė and R. Astrauskas.

Only one recording by a fiddler of a younger generation, Bičkus, of the widespread roundelay, '*Šiaudiniai batai, Šakaliniai padai*' ('Straw shoes, stick soles') was made (see Figure 5). The duple-time metre and the regular two-part form of such roundelays coincides with the form and metre of many traditional Samogitian dances which make up the main part of the fiddler's repertoire. Fiddlers were capable of dancing these dances as well, although, traditionally, they did not teach the dances to others.<sup>40</sup>



**Figure 5** Roundelay '*Šiaudiniai batai, Šakaliniai padai*' (MFA KF 7136/40), played by L. Bičkus, recorded in 1979 by R. Sakalaitė and R. Kabelis.

In the district of Plungė, the fiddlers born in the nineteenth century had played mainly polkas, waltzes, and marches as in the Klaipėda region. In the district of Skuodas, researchers were able to find only one fiddler of this generation and his repertoire consisted mainly of various traditional dances, although by then he no longer played. In both districts the fiddlers born at the beginning of the twentieth century remembered many traditional dances, including country dances, and those from Plungė also played many polkas and marches, but waltzes and foxtrots seemed to be less popular. This compares with the district of Skuodas where the fiddlers born in the 1920s have retained various traditional dances. The folk fiddlers of these districts (especially of Plungė) in the second half of the twentieth century were not involved in the activities of the folklore ensembles, which usually endeavoured to preserve and popularise traditional dances.

Among various traditional dances of Lithuanian origin played by fiddlers, some are spread throughout the country: '*Ant kalno karklai*', '*Mudu du broliukai*' ('We, two brothers'), '*Noriu miego*', and '*Suktinis*'. Other dances, such as '*Kadagys*' ('Juniper'), for example, were only known in certain areas, in this case, Samogitia. A few musicians mentioned some older dances such as '*Obelėlė*' ('Apple Tree'), '*Oželis*' ('Goat'), '*Blezdینگėlė*' ('Swallow') and '*Avietelė*' ('Raspberry'), and this tune may also have been used for a polka with the same title.

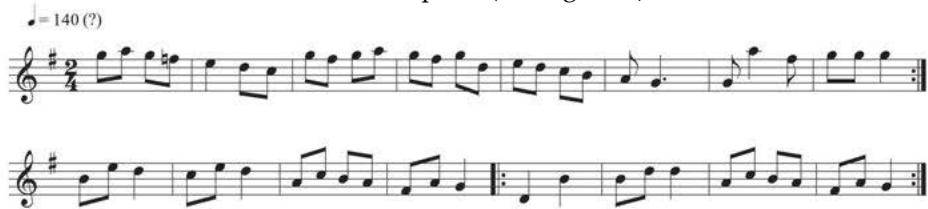
The dance '*Suwartukas*' (a derivation of the word *verstis*, 'to tumble'), according to a fiddler born in rural-district Rietavas,<sup>41</sup> was played only on a fiddle, and never on any other instrument. Among these dances a common one from *Lietuvininkai* was '*Kepurinė*' ('Hat dance'). '*Blezdینگėlė*' was also danced in the district of Kretinga.

Some other dances related to Latvian traditions are found mainly in North Lithuania, like '*Gailītis*' (a derivation of a Latvian word meaning a cock), '*Malūnēlis*'

(‘Mill’), and ‘*Skruodelis*’ (a derivation of a Latvian word meaning a tailor). The tune of the dance ‘*Pliauškutis*’ (a dance with a hand clap) is also known in Estonia.<sup>42</sup>

As in all Lithuania, the fiddlers in Plungė and Skuodas played many dances popular in other European countries: ‘*Aleksandrovas*’, ‘*Gricinelė*’, ‘*Karobuška*’, ‘*Krakoviakas*’, ‘*Mazurkas*’, ‘*Pačtaljons*’, ‘*Padispanas*’, ‘*Gražiokelis*’ (a type of finger polka), ‘*Kreicpolkis*’ (a type of seven step dance), ‘*Lapesdui*’, ‘*Leilinderis*’, ‘*Pampaljonis*’, ‘*Subota*’, and ‘*Vengierka*’ (a type of Hungarian dance). Some are of Eastern European origin, some of them are of Western European origin, and some are dances that would be best described as pan-European.

Usually Lithuanian ethnographic regions, and even districts, have characteristic country dances. In the district of Skuodas such a dance type with many variations is ‘*Jonkelis*’, a title perhaps related to the man’s name Jonas,<sup>43</sup> with fewer examples recorded in the district of Plungė (and Kretinga, Mažeikiai).<sup>44</sup> This four or eight couple dance lasted for an hour or longer and only those who paid extra for the musicians were allowed to dance. Although there are some suggestions that the music for the ‘*Jonkelis*’ might have just one part, recorded instrumental versions consist of two, and sometimes three, parts (see Figure 6).



**Figure 6** ‘*Kertinis jonkelis*’ (LTR 2075/1), played by Ferdinandas Valantinas, born in 1902, lived in Skuodas district, Mosėdis rural-district.

Beside ‘*Jonkelis*’ in these districts, quadrilles were popular, usually consisting of two to six music sections in duple or triple time.<sup>45</sup> A quadrille played by Liatukas differs through the unusual jig-like (not waltz or minuet) character of its first and third parts (see Figure 7). Liatukas was 84, and nearing death, when his music was recorded, but a very similar quadrille was played by Kaulius (born 1898), an older musician who was living not far away, although his fiddling manner is softer. Similar parts (just with duplets among triplets) are characteristic only of some Samogitian quadrilles, with further examples having been recorded in the districts of Telšiai and Šiauliai,<sup>46</sup> an exception being a quadrille recorded in the district of Prienai (South-East Lithuania),<sup>47</sup> situated on the biggest Lithuanian river *Nemunas*, flowing into the Baltic sea, which for many centuries was the main shipping route.<sup>48</sup> Lithuanian folk musicians had not given any names to these parts of quadrilles, but a dance jig ‘*Džigus, Žigus, Žvigus jeb Engelits*’ (‘Jig or English dance’) was notated traditionally in Latvian folk music only as a duplet rhythm.<sup>49</sup> ‘English dances’ (‘*Anglėzas*’ and ‘*Angelčikas*’) have also been documented in Lithuania.

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**Figure 7** Quadrille: the first part (MFA KLF 921/81), played by P. Liatukas, recorded in 1987 by R. Apanavičius and E. Virbašius.

Having identified ‘Nordic’ melodies in north-west Samogitian dance music,<sup>50</sup> and despite other possible influences, we can assume that the tradition has been exposed to Northern European influences, probably via the maritime contacts. Since the earliest times (sixth to fifth centuries BC), almost all the territory of present-day Lithuania and a part of the Latvian Baltic coast were settled by Curonians, famous for their seamanship, with Curonian and Scandinavian interaction being traced back to the earliest centuries of the current era. The trade, marriage, or military contacts across the Baltic were bilateral.<sup>51</sup> Being pushed by the German Order, in the fifteenth and sixteenth centuries Curonians became assimilated by the Samogitians. Archaeologists and linguists claim a great Curonian contribution to North-West Samogitian culture and linguistic dialect,<sup>52</sup> and the same might also be supposed in folk music.

From the sixteenth to the eighteenth century, and later, Curonians/Samogitians and *Lietuvininkai* sailed on ships belonging to traders from Klaipėda. In the seventeenth and eighteenth centuries they also sailed on the trade ships of the Curonian duke (*Kurzeme* or Curonia is a region in Latvia), who controlled a strip of the Lithuanian Baltic coast from Šventoji to Būtingė. As well as other destinations, these ships reached Great Britain and Ireland. And, moreover, from the sixteenth

to the eighteenth century English and Scottish merchants had trading posts, or, for various reasons, lived in Klaipėda, Šilutė, Šventoji, and other places in Lithuania such as Kėdainiai and Biržai.<sup>53</sup>

### **Styles of the Skuodas and Plungė districts**

Due to the considerable amount of untranscribed and unanalysed material, I needed to restrict some of the stylistic and structural aspects of this music and decided to consider: 1) the way the sound was produced, including, articulation and typical bow strokes; 2) the vertical or linear structure of the music; 3) melodic ornamentations; 4) the main character of the modal structure; 5) typical rhythmic patterns; 6) typical cadences; 7) the form of the melodies, and the tempo.

Most Lithuanian folk fiddlers born in the nineteenth and the beginning of the twentieth centuries produce a very intensive and rich, sometimes even forced, sound, while fiddlers of a younger generation produce a typically softer and more melodious sound. In the districts of Skuodas and Plungė this was observed in the playing of the fiddlers born at the beginning of twentieth century. However, even fiddlers born later in the district of Plungė used a narrow vibrato but only on sustained notes. Some fiddlers from the Skuodas district used intense vibrato when playing waltzes or marches on the A string in the upper register. A similar playing technique is characteristic of Lithuanian folk fiddlers when they play in ensembles with one or more accordions, since they want to be heard more clearly.

Sustained notes are sometimes played with crescendos as in southern districts, but they are not as distinctive as in the district of Telšiai, where such notes are usually performed using the unison produced by a stopped and an open string.

The powerful accents of full on-string bow strokes are typical of the fiddling styles used by musicians of an older generation. Kaulius played almost entirely in this way, rarely lifting his bow or playing legato. The accents made by fiddlers of a younger generation, beginning with those born in 1906, are usually much softer. This is sometimes related to playing with the upper half of the bow. Other fiddlers across the generations used many different bow strokes, mostly more or less accentuated stops on-string and lifted bow strokes. The lifting, sometimes with heavy bow strokes might be treated as being characteristic of the fiddle music of the Plungė district. Some fiddlers from the Skuodas district also often performed lifted but lighter, spiccato-like bow strokes.

Fiddlers from both districts rarely played legato and only slurred up to two series of two to three notes, except for the fiddlers who also played in brass bands, and these played up to four series slurring up to four or even six notes at once. On occasions all fiddlers used cross-bowling, when the first note of the slur begins on the offbeat in the middle of a bar, or when slurring pitches across the bars. Such fiddling techniques are much more frequent in Southern Lithuanian fiddling.

A constant drone of one or two of the lower open strings, and sometimes an upper string, is predominantly found in the fiddling style of the Skuodas and

Plungė districts. Some fiddlers of the older generation preferred to play only open strings, whereas younger fiddlers used the drone only occasionally. In all cases the drone rhythmically coincides with the main melodic voice. Many fiddlers played chords of three or four strings. Some fiddlers often played double-stopped thirds, sixths, and octaves, single finger stopped fifths, and also fourths and unisons with open strings A or E. The fiddlers of older generations usually played thirds and sometimes fifths or octaves in parallels, although the younger fiddlers preferred parallel sixths, sometimes in long successions. However, there are some fiddlers of all generations who played double-stops only rarely, or did not play them at all.

Typical melodic ornamentations, besides one or two appoggiaturas, sometimes of three notes, are glissandi, sometimes long, ascending and descending. The termination in one pitch is rare. Domarkienė-Rupeikaitė described a custom related to a special glissando, repeated several times up and down the D string. In this way, with an element of humour, the fiddlers were asking for money when they performed, since they usually collected their honorarium. Domarkienė-Rupeikaitė also played a dance called '*Suktinis*', traditionally played as the first or last dance in Lithuanian dance evenings, which used the same effect at the end.<sup>54</sup> A semantic connection with this 'intonation of appeal' might also be drawn in the long slide downwards of a foxtrot-like polka, 'If You Want to Get a Man' played by Varpiotas. Some fiddlers of the younger generation preferred glissandi, whereas other fiddlers preferred motifs or trills to other categories of ornamentation.

The tunes have a wide melodic range. Some fiddlers of the older generation played just up to B natural on the E-string, but many fiddlers of all generations played up to D, E, or F sharp on the E-string. Fiddle music played by Kaulius and Liatukas is distinguished by its special modal structure, which could be thought of as archaic. It seems that Kaulius fully uses all five sounds (notes on one string in first position) of a string before he turns to another one. Liatukas combines G and D scales, playing not only long structures, but also parts of them. He also likes leaps from the E-string to the D and G strings.

Besides the common keys of G and D, some musicians also played in C (again, those who had played in brass bands), while Citavičius also played in the key of F. Not only did J. Platakis play in D, G, C, but also in A and G-minor. Bičkus played in the same keys, but used D for the minor mode, while Jukis played a minor piece in b. Major-like modes predominate, with minor modes used in only a few pieces (or their parts) by the three musicians: the waltz '*It's Hard to Live*', a foxtrot-like dance '*Dirižablis*', and the first part of a foxtrot by J. Platakis, part of '*Karobuška*' by Jukis, and '*Aleksandrova*' by Bičkus, the latter two dances being of Russian origin. In the music of the older Samogitian fiddlers one can see some minor intonations played on open A and E strings with a flat third.<sup>55</sup> More common are major-like modes with a sharpened or sharp fourth; the flat seventh rarely occurs. Occasional transitional chromaticisms with a tendency towards the microtonic are distinctive markers for the fiddle music of Skuodas and Plungė districts, and are used by many fiddlers.

The rhythm of the music that has been analysed is rather plain. Besides the longer rhythmical values, only quavers, and up to four successive semiquavers, are used. Sometimes repetition of notes or even tremolo occurs. Only a few musicians performed up to eight or nine semiquavers in succession, like an obligato or motif.<sup>56</sup> Quite often triplets of small rhythmical values, such as semiquavers and demisemiquavers, are played, but rarely quavers. Occasional dotted and double-dotted rhythmical patterns, or a tendency to a dotted rhythm, from crotchets to semiquavers is typical of the music in both districts, and of all generations of fiddlers. Retrograde phrases occur occasionally, and Jundalas, for example, liked to end the music using a rhythmical pattern of semiquavers and dotted quavers.

Syncopation, sometimes in complicated rhythmical patterns, is common in the fiddle music of both districts, and is considered to be a distinguishing feature of North Lithuanian folk music, especially of *sutartinės*, a special polyphonic genre of Higher Lithuanian vocal and instrumental folk music. When the fiddlers use cross-bowing and slur two bars with the same note, syncopation often emerges as well. Occasional short rests at the beginning of a bar can also give the impression of syncopation.

Rhythmically and metrically expanded cadences, often performed *ritenuto*, are commonly used by fiddlers of the older generation, although cadences with semiquavers do sometimes occur. In the context of all Lithuanian folk fiddle music the cadence of a song played by Domarkienė-Rupeikaitė is particularly interesting (see Figure 4). Most fiddlers of the younger generation have adopted traditional cadences, but with some obvious changes. Performances often finish with a chord, not of a third, but of a sixth. Rimkus liked to finish downwards with a triad of the keynote. Dotted or syncopated rhythms only occur in cadences by fiddlers of the younger generation.

A simple two-part form of a piece is the most common throughout Lithuanian fiddle music, although fiddlers of all generations from the districts of Plungė and Skuodas used to play pieces in a simple three-part form ABC, with no compositions having a one-part form. The impact of professional music, and the brass band playing tradition is obvious in the complex three-part form ABAC(A) of some marches and polkas (see Figure 8), sometimes with strict metrically and rhythmically organised 'three chords' at the beginning, and a special insertion before the third trio-like part. Polkas 'with laughter' have a regular two-bar introduction before the first part. The parts are performed in different keys, which are sometimes introduced by a modulation of one or two notes. In other Samogitian districts a one-part form is typical for the dance '*Leilinderis*', but Citavičius had even played it in a four-part form (ABCD BC). A tendency to a free four-part form of 'usual' long (eight bars long, in duple time) and shorter structures was observed in the last part of a quadrille, a gallop played by Liatukas (A A<sup>1</sup> b C d A<sup>2</sup> A<sup>3</sup>).



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The image displays a musical score for a polka in 2/4 time. It begins with a 'Tuning' section. The main piece starts at a tempo of 116 bpm. After several measures, the tempo changes to 120 bpm. Further down, the tempo is marked as 126 bpm. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece ends with a 'rit.' (ritardando) marking.

**Figure 8** Polka (MFA KF 6972/10, pat. J. Platakis), recorded in 1978 by R. Astrauskas and J. Baltramiejūnaitė.

Besides the tradition of playing parts of dances, country dances and marches in different tempi, there is also a tendency to quicken the tempo towards the end. The tempi of the dances is rather moderate 96–112 beats per minute (bpm), slightly quicker for the country dances, 106–120 bpm, and polkas, 108–120 bpm. Due to the concert convention, musicians of the younger generation, as elsewhere in Samogitia and Lithuania, preferred rubato and faster tempi (e.g. 126 bpm for a polka and 135 bpm for a dance). Due to the sharper fiddle tunings and faster tempi of recorded music, it is clear that some recordings need to be restored to their original speed and pitch.

The use of tempo rubato and the sharper fourth are characteristic of all Samogitian folk singing, and dotted rhythms, syncopations, and sliding up to a note are common to folk singing in the districts of Skuodas, Plungė, and Telšiai,<sup>57</sup> and thus can be considered as distinguishing features of the local music traditions.

### **Conclusion**

The folk fiddling tradition in the North-West Samogitian districts of Skuodas and Plungė existed side by side with professional (institutional) orchestras and traditional brass bands. The ties with these music traditions in folk fiddle music are evidenced by the softer fiddle sounds, as well as by special bow strokes (e.g. tremolo, spiccato), a fairly wide variation of keys, a large melodic range, frequent chromaticisms, and a complex three-part form of some marches and polkas, as well as the predominant many part form. Small ensembles with one or two fiddles remained the most popular in the folk fiddling tradition and many fiddlers maintained the distinguishing features of their older regional and local styles. They share an intense and rich sound as well as the powerful articulated full on-string (and sometimes also lifted) bow strokes, open string drones, appoggiaturas, and glissandi as typical melodic ornamentations, and, in some cases, retain archaic modal structures. As in all West Lithuania the folk fiddlers (and other musicians) in the districts of Skuodas and Plungė preferred slower tempi, longer rhythmical values and rather plain rhythms, alongside distinctive dotted and syncopated rhythms.

Among older regional dances documented were some shared with other north-west Samogitian districts (e.g. 'Blezdینگėlė', 'Jonkelis') and one dance in common with the Klaipėda region ('Kepurinė'). Many of the dances show considerable Western or Eastern European influences, with a number of dances related to the Latvian folk music tradition. The jig-like tunes of the parts of quadrilles, as well as some features of fiddling styles, could be considered a musical heritage resulting from old maritime connections between Lithuanians and other Northern European people.

### **Notes**

<sup>1</sup> Klaipėda region is a part of Lithuania Minor, a northern part of the former East Prussia.

<sup>2</sup> In 2000 a new Lithuanian territorial administrative division, the Rietavas district was also established.

<sup>3</sup> Gaila Kirdienė, 'Smuiko muzika: lietuvininkai ir žemaičiai' [Fiddle Music: Lietuvininkai and Samogitians], in *Lietuviai ir lietuvininkai. Etninė kultūra* [The Lithuanians and Lietuvininkai. Ethnic Culture], no. 24, an appendix *Mokslo darbai* [Scientific Studies] of *Tiltai* [The Bridges], vol. 3, ed. Stasys Vaitekūnas, Rimantas Balsys (Klaipėda: Klaipėdos universitetas, 2004), 115–137; Gaila Kirdienė, 'Lietuvininkų ir žemaičių smuiko repertuaras' [The Fiddle Repertoire of Lietuvininkai and Samogitians], in *Liaudies kultūra* [Folk Culture], 4 (Vilnius, 2005), 14–30.

<sup>4</sup> Albertas Baika, *Kaimo armonikos* [Countryside Accordions] (Vilnius: Pradai, 1994), pp. 85–159, based on the author's doctoral thesis.

<sup>5</sup> Gaila Kirdienė, 'Aukštaitiškos ir žemaitiškos tradicijų sampyna Ciprijono Niauros smuiko muzikoje' [Fusion of the Eastern and Western Lithuanian Traditions in Ciprijonas Niaura's Fiddle Music], in *Tautosakos darbai* [Folklore studies], 22 (29) (Vilnius: Lietuvių literatūros

ir tautosakos institutas, 2005), 135–53. Gaila Kirdienė, 'A Polka 'In Minor Mode: Fiddle Music Style of West Lithuania (District Telšiai)', in *Programme and Abstracts of International Council for Traditional Music, Study Group on Folk Musical Instruments, 16th International Meeting* (Vilnius: Lietuvių literatūros ir tautosakos institutas, 2006), pp. 12–13. Gaila Kirdienė, 'Suvalkiečių tradicinio smuikavimo ypatybės' [Features of South-West Lithuanian Fiddling], in *Sūduvos krašto tradicinis muzikavimas ir senieji instrumentai. Seminaro medžiaga* [Traditional Music Making and Old Music Instruments in Sudovia. Materials of the Seminar] (Marijampolė: Marijampolės kolegija, 2006, in CDR format), track 4. Gaila Kirdienė, 'Aukštaičių instrumentinis šokių repertuaras' [Instrumental Dance Repertoire of Higher Lithuanians], in *Aukštaičių tapatumo paieškos* [Searching Identity of Higher Lithuanians] (Kaunas: Žiemgala, 2006), pp. 150–60. See also Kirdienė (2004) and *Lietuvininkų ir žemaičių* (2005).

<sup>6</sup> The first sound recordings of Lithuanian folk music (vocal and instrumental, including fiddle music from Higher Lithuania) were made in 1908–1909 by Eduard Volter. Some of these previously unpublished recordings are kept at the Lithuanian Institute of Literature and Folklore (Vilnius), Berlin Phonogramme Archive (Germany), and others in St Petersburg (Russia). The first Lithuanian folk instrumental (probably fiddle) tune, from an area near Anykščiai, in Higher Lithuania, was notated in 1858 by Antanas Baranauskas.

<sup>7</sup> Jurga Zvonkutė, *Instrumentinė muzika pietryčių Žemaitijos smuikininkų repertuare* [Instrumental Music in the Repertoire of the South-East Samogitian fiddlers] (Vilnius: Lithuanian Music and Theatre Academy, Department of Ethnomusicology, 2005), pp. 36–53.

<sup>8</sup> These questionnaires were compiled by Antanas Auškalnis (Vilnius, 1987) and Arūnas Lunys (Vilnius, 1989), and the field research has subsequently continued for a week each summer. The finished questionnaires, pictures, and the music recorded since 1993 are kept at Lithuanian Folk Culture Centre (Vilnius), archival code EIA.

<sup>9</sup> *Biblia tatai esti Wissas Schwentas Raschtas Lietúwizskai pergalditas per Jana Bretkūna Lietuvos klebona Karaliaucziúje* [Bible that is All Sacred Text Translated into the Lithuanian by Janas Bretkūnas, Lithuanian Provost in Karaliauczius], 6 (1580), 135.

<sup>10</sup> Theodor Lepner, *Der Preusche Littauer, oder Vorstellung der Namens-Herleitung, Kind-Tauffen, Hochzeit...* (Danzig: bey J. Heinrich Ruedigern, 1744), pp. 35, 94.

<sup>11</sup> Kristijonas Donelaitis, 'Metai', in *Metai ir pasakėčios* [Poem *Metai* and Fables] (Vilnius: Baltos lankos, 1994), pp. 77, 78, 140.

<sup>12</sup> Otto Glagau, 'Lietuvininkų kalba ir poezija' [The Language and Poetry of *Lietuvininkai*], in *Lietuvininkai*, ed. Vacys Milius (Vilnius: Vaga, 1970), p. 275; Franz Oscar and Helen Tetzner, 'Dainos: Litauische Volksgesänge' (Leipzig: Reclam, 1897), p. 58.

<sup>13</sup> Alfredas Bumblauskas, *Senosios Lietuvos istorija* [History of Old Lithuania] (Vilnius: R. Paknio leidykla, 2005), pp. 240–241.

<sup>14</sup> Vladas Žulkus, 'Kuršiai Baltijos jūros erdvėje' [Curonians in the Region of the Baltic] (Vilnius: Versus Aureus, 2004), p. 213.

<sup>15</sup> Nastazija Kairiūkštytė, 'Klaipėdos krašto kaimo vietovių apgyvendinimas pokario metais' [The Countryside Settlement of Klaipėda Region during the Post-War Period], in *Lietuvininkų kraštas* [Lietuvininkai Land], ed. Norbertas Vėlius et al. (Kaunas: Litterae universitatis, 1995), pp. 339–371. Kirdienė, *Lietuvininkų ir žemaičių* (2005), p. 16.

<sup>16</sup> Kirdienė, *Lietuvininkų ir žemaičių* (2005), p. 14.

<sup>17</sup> Martynas Kavolis, 1901–1978, born in the Klaipėda district, Priekulė rural-district, Dėgliai village, lived in Veiveriškieiai village, in the Klaipėda district; LTR F 152/13–38 (Phonogram Archive at Department of Folklore, Lithuanian Institute of Literature and Folklore, Vilnius).

<sup>18</sup> Martynas Dauskantas, 1919–2003, born in the Šilutė district, Kintai rural-district, Prycmai village, lived in the Šilutė district, Jonaičiai rural-district, Laučiai village; MFA D 17/1–50 (DAT, Digital Phonogram Archive at Department of Ethnomusicology, Institute of Musicology, Lithuanian Academy of Music and Theatre, Vilnius).

<sup>19</sup> Stasys Skrodenis, 'Žemaičių buitį Jurgio Pabrėžos pamokluose' [Samogitian Everyday Life according to Jurgis Pabrėža's Sermons], in *Jurgis Pabrėža (1771–1849)* (Vilnius, 1972), pp. 68–74. Simonas Daukantas, *Būdas senovės lietuvių, kalnėnų ir žemaičių* [A Temper of Ancient Lithuanians, Highlanders and Samogitians] (Vilnius: Ethnos '91, 1993), pp. 54–55, 59, 66. Michal Gadon, *Opisanie powiatu Telsziewskiego* [Description of District Telšiai] (1846), pp. 117–18. See also Gaila Kirdienė, *Smuikas ir smuikavimas lietuvių etninėje kultūroje* [Fiddle and Fiddling in Lithuanian Ethnic Culture] (Vilnius: Kronta, 2000), pp. 11–13, 39–40, 138, 150, 152.

<sup>20</sup> Elmantas Meilus, *Žemaitijos kunigaikštystės miesteliai XVII a. II pusėje–XVIII amžiuje (raida, gyventojai, amatai, prekyba)* [The Villages and Towns in Duchy of Samogitia in the Second Half of seventeenth century and eighteenth century] (Vilnius: Lietuvos istorijos instituto leidykla, 1997), p. 76.

<sup>21</sup> Meilus (1997), pp. 79, 92.

<sup>22</sup> Some music examples by two ensembles, one consisting of fiddle and *kanklės* and the second of fiddle, folk accordion, and folk double bass from district of Raseiniai are published in *Žemaitijos dainos ir muzika. 1935–1941 metų fonografo įrašai / Songs and Music from Žemaitija. Phonograph records of 1935–1941, sudarė ir parengė / ed. Austė Nakienė, Rūta Žarskienė* (Vilnius: Lietuvių literatūros ir tautosakos institutas, 2005), nos 16, 17, 26, 29, 30, 33.

<sup>23</sup> The birth dates of the other seven fiddlers were not documented.

<sup>24</sup> Bumblauskas (2005), pp. 256, 420.

<sup>25</sup> Kirdienė (2004), pp. 118–30, 135–37.

<sup>26</sup> Phonogram Archive at Department of Ethnomusicology, Institute of Musicology, Lithuanian Academy of Music and Theatre, Vilnius (hereinafter the codes MFA KF, MFA KLF); Phonogram Archive at Department of Folklore, Lithuanian Institute of Literature and Folklore, Vilnius (hereinafter the code LTR F); Video Archive of Lithuanian Folk Culture Centre (hereinafter the code LKA V), Phonogram Archive of Lithuanian State Radio.

<sup>27</sup> Vytautas Lukauskas, 'Bagdono Oginskio orkestre' [In the Bagdonas Oginskis' Orchestra], in *Muzika ir teatras* [Music and Theatre], compiled by Vytautas Jurkštas (Vilnius, 1975), pp. 167–73.

<sup>28</sup> Vytautas Jurkštas, 'Plungės orkestras Palangoje' [Plungė Orchestra in Palanga], in *Vasara, Tarybinės Klaipėdos kurortinis priedas* [Summer, a resort supplement in the newspaper *Soviet Klaipėda*], (Klaipėda, 1989, gegužės 12–18), p. 6; (continuation, 1989 gegužės 26–birželio 1 d.), p. 6.

<sup>29</sup> Lukauskas (1975), p. 172

<sup>30</sup> Lukauskas (1975), p. 165; Jurkštas (1989), p. 6.

<sup>31</sup> Lukauskas (1975), pp. 164–65.

<sup>32</sup> EIA, respondent Bronius Gira, born in 1913 in Rietavas, lived in Plungė district, Rietavas rural district, Budričiai village.

<sup>33</sup> EIA, respondent Antanina Kurlenkienė-Vaičiulytė, born in the Tauragė district, Vainutas rural district, Bikavėnai village, lived in the same village (Šilutė district, Vainutas rural district).

<sup>34</sup> See Kirdienė, *Lietuvininkų ir žemaičių* (2005), pp. 23–24.

<sup>35</sup> Fiddlers from the Plungė district: Juozapas Platakis, born in 1898, in Alsėdis rural-district, Raišaičiai village, lived in Alsėdis village (music recordings MFA KF 6457/1–2, MFA KLF 402/6–13, MFA KLF 918/42–49); Pranciškus Platakis, born in the end of nineteenth century, lived in the Plungė district, Alsėdis village (music recordings MFA KF 6457/1–2); Kostas Kaulius, born in 1898, born in Tverai village, lived in Rupšiai village (MFA KF 6455/10–12, 15); Kazimiera Domarkienė-Rupeikaitė, born in 1902, lived in Kuliai village (MFA KF 6455/10–12, 15); Petras Liatukas, born in 1903, lived in Rietavas town (MFA KF 921/78–93); Vincas Varpjotas, born in 1908, lived in the Plungė rural-district, Klepščiai village (MFA KF 6971/1–10); Jonas Rubavičius, born in 1911 in Rietavas, lived in Rietavas rural-district, Norbutiškių village (MFA KLF 924/41–44); Kazimieras Citavičius, born in 1920 in the Plungė rural-district, Judrėnai village, lived in Plungė (MFA KLF 928/54–56, LKA V 65); Justinas Vasiliauskas, born in 1920 in the Plungė rural-district, Klepščiai village, lived in Plungė (MFA KLF 928/80–82, 84–86, 88, 89, LKA V 65, 109, LNR K6747); Adomas Jundalas, born in 1921, was born and lived in Plungė rural-district, Varkaliai village (MFA KLF 928/34–41). Fiddlers from the Skuodas district: Mykolas Šarva, born in 1903, lived in Skuodas rural-district, Paluknė village (MFA KLF 497/28, 28a); Ignas Jukis, born in 1906 in the Mosėdis rural-district, lived in Kretinga (MFA KLF 928/28–33); Juozas Šakys, born in 1910 in Mažeikiai district, Ketūnai village, lived in the Skuodas district, Pašilė rural-district, Gricaičiai village (MFA KLF 924/54–56); Antanas Rimkus, 1917–1992, born in the Ylakai rural-district, Junduliai village, lived in Notėnai rural-district, Prevaga village (MFA KLF 925/66–74); Leonas Bičkus, born in 1923, in the rural-district Ylakai, village Gailaičiai, lived in Ylakai village (MFA KF 7136/40, 42–45, 7137/1–2, 11, EIA, MFA KLF 923/31–34).

<sup>36</sup> Transcriptions: by P. Platakis (MFA KF 6457/2), by J. Platakis (MFA KF 6972/10, MFA KLF 918/44, 48), by Kaulius (MFA KF 6455/15), by Domarkienė-Rupeikaitė (LMA KF 6448/38, 45), by Rimkus (MFA KLF 925/67, 69, 71), by Jukis (MFA KLF 928/28), by Varpjotas (MFA KLF 697/4), by Liatukas (MFA KLF 921/81, 92), by Šakys (MFA KLF 924/54), by Bičkus (MFA KF 7136/42), by Citavičius (LKA V 65/ 1, 2, 5), by Vasiliauskas (LKA V 109/6). All the transcriptions are by the author except for three made by Kazimieras Šermukšnis.

<sup>37</sup> Gaile Kirdienė, 'Jārjēpidevūs ja muutused leedu rahvapārāsēs viiulimuusikas isas ja poja Baltruaitisē māngitūd muusika nāitel' [Continuity and Changes of Lithuanian Folk Fiddle Music. Music by the Baltrušaitis – Father and Son], in *Pārimusmuusika muutuvas ūhiskonnmas. Tōid etnomusikoloogia allat, 2*, ed. Ingrid Rūūtel (Tallin, 2004), 47–63.

<sup>38</sup> MFA KF 6448/45, played by Domarkienė-Rupeikaitė; MFA KLF 923/92, played by J. Jucius (fiddle), A. Bumblauskas (fiddle), K. Kungys (a folk accordion and a drum).

<sup>39</sup> There is one more reference from this area suggesting that fiddles were tuned not in fifths. Antanas Pušinskas (born in 1916 in Rietavas, lived in Kuliai, claimed he had a fiddle with 'the strings in G D<sup>1</sup> C<sup>2</sup> F<sup>2</sup>', documented in 1987 by Diana Dainytė, Nida Visockaitė, and Tuule Kann).

<sup>40</sup> The fiddler Julius Aklys (born in 1915 in Skuodas district, Mosėdis rural-district) claimed he was capable of both playing and dancing more than 160 dances, but at the time of the interview, he no longer played. Liatukas was able to remember the music for a dance as soon as he remembered its movements.

<sup>41</sup> EIA, musician Apolinaras Matieka, born in 1911.

<sup>42</sup> Põlmae, R. and Tampere, H., *Valimik eesti rahvatantse* (Tartu: Tampere, 1938), p. 117.

<sup>43</sup> MFA KLF 925/70, played by Rimkus; MFA KLF 925/70, MFA KLF 923/31, MFA KF 7136/42, played by Bičkus.

- <sup>44</sup> MFA KF 6448/38, played by K. Domarkienė-Rupeikaitė. See also Gaila Siaurukaitė(-Kirdienė), 'Lietuvių liaudies priešpriešos šokiai' [Lithuanian Folk Country-dances] diploma thesis (Lietuvos muzikos akademija, Etnomuzikologijos katedra, Vilnius, 1992), pp. 83–86.
- <sup>45</sup> MFA KLF 928/28, MFA KF 6455/15, EIA, MFA KLF 924/43, EIA, MFA KLF 921/81.
- <sup>46</sup> MFA KF 6102/9, MFA KLF 678/7.
- <sup>47</sup> MFA KF 6087/80.
- <sup>48</sup> Bumblauskas (2005), p. 326.
- <sup>49</sup> *Latvju tautas muzikas materiali*, Peektā gramata, Dejas [Latvian Folk Music Materials, vol. 5, Dances], Jurjanu Andreja sakartotas [collected and ed. by Jurjanu, Andreja] (Riga: Latv. Kulturas fonda izdevums, 1921), nos 55–57.
- <sup>50</sup> Margaret Dean-Smith, 'Jig', in *The New Grove Dictionary of Music and Musicians*, vol. 13, ed. by Stanley Sadie, 2nd edn, 118–119.
- <sup>51</sup> Vladas Žulkus (2004), pp. 40, 52, 123–44, 210, 213.
- <sup>52</sup> Zigmąs Zinkevičius, 'Iki pirmųjų raštų' [Till the First Texts], vol. 2 of *Lietuvių kalbos istorija* [History of Lithuanian Language] (Vilnius: Mokslas, 1987), 18–24.
- <sup>53</sup> See Johannes Sembritzki, *Memel im neunzehnten Jahrhundert*, vol. 2 of *Die Geschichte Memels* (Memel: F.W. Siebert, 1902); Johannes Sembritzki, *Geschichte der Königlich Preussischen See- und Handelsstadt Memel* (Memel: F.W. Siebert, 1926); Zigmąntas Kiaupa, 'Šventosios uostas Palangos seniūnijoje' [Šventoji Port in District of Palanga], in *Palangos istorija* [History of Palanga], ed. V. Žulkus (Klaipėda: Libra Memelensis, 1999), pp. 147–165; Jakštas, Petras, *Senoji Šilutė: medžiaga Šilutės istorijai* [The old Šilutė] (Šilutė, 1994).
- <sup>54</sup> MFA KF 6448/42a, 44.
- <sup>55</sup> By J. Platakis (march MFA KF 6972/18, first part; polka MFA KLF 918/49), Liatukas (waltz MFA KLF 921/84, first and third parts; dance *Klumpakojis* MFA KLF 921/87).
- <sup>56</sup> Domarkienė-Rupeikaitė, P. Platakis, Citavičius and Bičkus.
- <sup>57</sup> Loreta Mukaitė, 'Kvintos intonacijos sklaida žemaičių liaudies dainose' [Intonation of a Fifth in Samogitian Folk Songs], master's thesis (Lietuvos muzikos ir teatro akademija, Vilnius, 2001), pp. 13–15, 20, 45–46.