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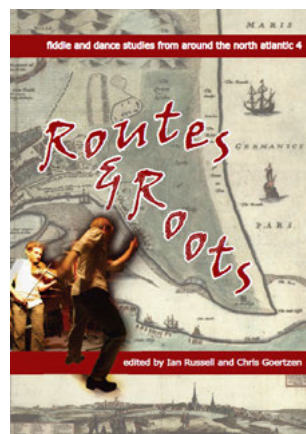
Routes and Roots

Fiddle and Dance Studies from around the North Atlantic 4

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About the author:

Gaila Kirdienė is a teacher and senior researcher at Lithuanian Academy of Music and Theatre, Vilnius. She holds a Master's degree in Violin (1990) and Ethnomusicology (1992) from the Lithuanian Academy of Music, and a PhD in Ethnology from Vytautas Magnus University (1998). She has had research stays in Gottingen University, Germany, and the Belarusian State Academy of Music. Her research emphasizes folk fiddling.

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The drone styles of Lithuanian folk fiddle music

GAILA KIRDIENĖ

In Lithuania, various folk fiddling styles have developed in response to the intersection of several factors, including broad regional musical traditions, the physical specifications of the instrument, and the personality and experiences of the individual fiddler. The literary sources for Lithuanian fiddle playing date back to 1325, but notations of folk fiddle music appear much later, beginning in 1858. The Lithuanian word for fiddle, *smuikas*, was adopted from the western tribes of the Eastern Slavs, most likely in the tenth century. Recordings of fiddlers have been made from 1908 through to the present day, though, from the 1960s–1970s onwards, the living tradition gradually began to disappear.¹ The present article deals with how various styles of Lithuanian folk fiddle music incorporate drones. The author intends to examine the degree to which these different styles are linked with regionally-defined musical traditions, and also how these styles have changed during the last two centuries.

Researchers have interviewed approximately 700 Lithuanian folk fiddlers, and made some 4000 audio or video recordings of the playing of over 400 of these fiddlers. Drones in folk fiddle music have been documented in four of Lithuania's five ethnographical regions: Dzūkija in the south-east, Aukštaitija in the centre and north-east, Samogitia in the west and north-west, and Sudovia in the south. In the fifth region, Klaipėda, fiddlers (as well as mandolinists) played without open-string drones; bowed string ensembles omitted a bass, and even the voice of the third fiddler, called *bosinimas* ('playing a bass part'), did not incorporate open string enrichment. This aspect of musical performance, as well as the aesthetics of *Lietuvinkai*, can be associated with a monodic folk singing tradition, Protestantism, and to some extent with relatively strong West-European influences.²

The present research is based on the analysis of audio and video recordings, plus transcriptions³ of performances by two hundred and forty-one fiddlers (see Figure 1). Fifty-seven of these fiddlers, mainly ones from Aukštaitija and Dzūkija, were interviewed and their music recorded by the author. All available materials bearing on the contexts of the music-making have been collated; opinions of the performers and informed listeners were also studied in order to reveal how they

Region	Fiddlers playing in pure drone style	Fiddlers playing in impure drone style	Fiddlers just occasionally using open strings	Fiddlers able to play in different styles	Total number
Dzūkija	3+6+5	2+7+2	2+7+15	0+2+0	51 (7+22+22)
Aukštaitija	1+4+2	1+3+3	6+17+11	4+3+2	57 (12+27+18)
Sudovia	2+2+0	1+3+6	1+5+9	0+2+2	33 (4+12+17)
Samogitia	0+4+2	3+12+13	7+21+33	2+2+1	100 (12+39+49)
Total	6+16+9	7+25+24	16+50+68	6+9+5	241 (35+100+106)

The different numbers in each column reflect the three generations of the fiddlers under consideration.

Figure 1 Usage of the Drone and Occasional Open Strings Enrichment in the Regions of Lithuania

perceived drone-infused fiddling and how to interpret these insiders' specific uses of terminology. In order to elicit broad trends, the informants were divided into three 'generations', reflecting the periods in which they were born. The majority were born at the beginning of the twentieth century or between the two World Wars. The author has analyzed almost all of the recordings; some of them made in the 1930s – including ones made by fiddlers born in the second half of the nineteenth century, thus constituting the first of the three 'generations' – others during the 1960s–1980s.

From the general history of bowed string instruments, we know that the violin's ancestors were among the drone (bourdon) instruments. According to Walter Bachmann,

the spread of bowing in Europe can be linked with the widespread medieval convention of bourdon accompaniment or with parallel organum or very early forms of medieval polyphony. The construction of the medieval fiddle with its bridge meant that the bow generally produced sound from more than one string at a time; the bourdon strings accompanying the melody created a drone background. The principle behind the sound production of the fiddle and that of the hurdy-gurdy was thus the same in the early phases. Only with the further evolution of bowing technique did the separate sounding of individual strings and the differentiation of angles in the bow's movement gradually develop.⁴

Thus, playing with a drone might be considered to be intrinsic to the roots of the *bowing* of string instruments.

Rudolf Maria Brandl, author of the most detailed and universal classification of various drone (bourdon) forms, noted that the drone can be interpreted either as being within a system of melodic relations or as a different phenomenon, a harmonic drone. His classification is based on configurations of features of the drone's time structure (rhythm), texture (build-up), succession of the tones, space (vertical) relation to a tune, the timbre (tone colour), mode function, and cognitive function. He also emphasized that drone musical instruments persisted longer in

those European folk traditions where modal scales were used. At the same time that given drone instruments were displaced by other musical instruments, the associated modal tone system changed into the major-minor system coupled with functional harmony.⁵

Latvian ethnomusicologist Martin Boiko has reviewed the origins and meanings of the European definitions of 'drone' ('burdon'),⁶ as well as the earliest historical evidence found in music research from the thirteenth century to the end of the twentieth century. He explained semantic connections of these definitions, not only with musical subjects – a deep growling or droning tone, drone devices of musical instruments, for example, a drone pipe of the organ or bagpipe, drone strings of stringed instruments (such as the vielle, the hurdy-gurdy, the fiddle), or a deep sounding bell – but also with animals (mule, donkey), insects (bumblebee, honeybee), and with related mythic beliefs. He concluded:

During the twentieth century the definition [...] has experienced a significant specification and expansion of its meaning. [...] From the drone as an archaic relic, a characteristic of primitive cultures and old folk music, along the intellectual ripeness of the multi-part music research it ultimately became a universal basic phenomenon of the music's formation.⁷

Folk fiddle music studies in various European countries have encountered different forms and styles of polyphonic fiddling, the structure of associated music, typical modes, a drone's vertical relation to a tune, articulation (bow-strokes), and changes within time; and symbolism and connections with the customs of, as well as evaluations by, given societies. Researchers agree that polyphonic fiddling, featuring open string drones, belongs to older fiddling styles, ones emphasizing solo playing, and that general forms and specific features of archaic fiddles are connected in significant ways to these styles.⁸

One of the first Lithuanian fiddle music researchers was Rimantas Gučas, who gathered instrumental music intensively in the 1960s. In his article about two tunes by the eastern Lithuanian (Ignalina district) fiddler Petras Kardelis, he wrote that Lithuanian folk fiddlers are used to playing in several voices: basically, the tune presented on one stopped string plus another voice on an open string. He found that it is only in an ensemble that a fiddler plays in just one voice: 'Musicians with less imagination often execute merely a melody, too'.⁹ Kardelis was able to play in different ways: he performed a polka mainly in a single voice, but in a wedding march 'polyphony is quite rich, though mostly homophonic [...] When there are two tunes subsequently interflowing into one pitch – executed on two strings in unison – it is a typical pattern of the simplest Lithuanian folk polyphony.'¹⁰ In his next article, 'The Fiddle in Lithuania', Gučas asserted that 'when playing alone a musician strives to compensate for the lack of harmony by including more voices. When several musicians play together – along with accordion and other instruments

– the main melody, which is performed more animatedly and brightly, usually falls to the fiddler.¹¹

In her previous works, the author of this article stated that ‘throughout Lithuania up until now the old polyphonic styles, having the distinguishing features of more linear playing, heterophony, drone, and parallel fifths, were not completely replaced by homophonic style’,¹² and that drone fiddling and active non legato articulation, and intensive, rich sound seem to be linked with a solo fiddling tradition.¹³ In her investigations of the Samogitian, Sudovian, and Aukštaitian folk fiddling, she noticed that some fiddlers liked playing open-string drones.¹⁴ However, the current article presents a generalised investigation of the drone styles of Lithuanian folk fiddle music for the first time.

General Characteristics of Lithuanian Drone Fiddling Types

Considering the main character of the Lithuanian folk fiddling drone polyphonic styles, the author divides them into two types: 1) pure¹⁵ or continuous drone; 2) impure or discontinuous drone (see Figure 1). In the first case, fiddlers play almost all of the time on two or more strings and use double-stops, mainly fifths; single voice melodic pitches rarely appear separate from the droning of the open strings. A chord outlining the seventh a^1 to g^2 in the key of G might be interpreted as a hallmark of such a style and of non-homophonic musical thinking. In the second case, the drone is used in sections of music not shorter than a phrase (or two bars), which are usually interrupted by monophonically- or homophonically-structured sections of music, sometimes with occasional open string enrichments and double-stops. Some fiddlers belonging to younger generations play only parts of some bow strokes with drones.

Occasionally or rarely used open strings are striking in a melodic fiddling style which differs markedly from drone fiddling. Double-stopped thirds and especially sixths in parallels may be interpreted as hallmarks of a homophonic texture. Some Lithuanian folk fiddlers were recorded more-or-less consciously playing not only with the bow’s hair, but also with its stick. In that way they produced an additional drone *of noise*.

A drone in Lithuanian folk fiddle playing is usually performed below, but occasionally above the melody. It consists of one or two pitches, usually of open strings, or more rarely produced by stopping the string with the first finger. The drone can match the tune’s main rhythmical values and nearly always coincides with bow strokes, since non-legato articulation predominates in drone-infused fiddling styles. A sustained pedal in Lithuanian folk fiddling has not been documented, though one could imagine hearing this when listening to the music of fiddlers sharing melodious sound and using more legato (see Figure 2).

The drone is most typical in fiddling in the keys of D and G, and appears more rarely in F, C, and A. However, some skilled fiddlers use it in all of the keys in which they play, as well as in higher registers up to e^3 . In pure drone styles, the drone’s vertical relation to a tune is not critical. Since the open strings have a

particular sound colour, differing from that of the stopped strings, such drones can be characterised additionally as sound-colour drones, and as such bear a specific psychological function.¹⁶



Figure 2 *Kadrilius* (third part, second time). MFA KLF 6087/80. Played by Kazimieras Lipkevičius, born in 1925 in Prienai district, Lelionys rural-district, Būda village; recorded by M. Urbaitis, D. Guliokas in 1973. *Transcribed by Gaila Kirdienė.*

The first Lithuanian folk fiddle music recordings show that at the beginning of the twentieth century there were fiddlers in all regions of Lithuania (many of them born in the nineteenth century) playing in different ways: entirely or occasionally with drone or in a homophony-like build-up with double-stopped notes, or playing a single melody (see Figure 1).

Drone Fiddling in Lithuania's Ethnographic Regions

Aukštaitija is considered Lithuania's main region of multi-part music making: *sutartinės* polyphony, drone (bourdon), and homophony. The bagpipe, dating back to the sixteenth century in Lithuania,¹⁷ was very popular in eastern Aukštaitija, and was used until the middle of the twentieth century in the districts of Ignalina and Švenčionys. It was played solo or along with the fiddle or other instruments.¹⁸

The hurdy-gurdy, a poorly-researched drone music instrument which appears in Lithuanian literary sources beginning in 1580,¹⁹ was known in the Vilnius district as well as in other areas. A sculpture at St Jonas church in Vilnius represents the poet Ludwik Władysław Franciszek Kondratowicz (Sirokomla)²⁰ playing the hurdy-gurdy.

Use of drones in Lithuanian vocal music is quite a new topic. Until now, researchers have explored drone-infused vocal music not only from Aukštaitija, but also from other regions of Lithuania.²¹ The same might be said about instrumental music which is linked with the vocal music in many genres: songs, marches and some dances. Lithuanian folk fiddlers were usually able to play various musical instruments, not excluding the polyphonic ones, and to sing.

Lithuanian ethnomusicologist Daiva Račiūnaitė-Vyčiniene agrees with Boiko that conceptualising the drone as a musical idea based on the semantics of folk terminology – but not the specifics of the structure of the tunes or musical texture – associates Latvian drone songs with Lithuanian polyphonic vocal and/or instrumental compositions called *sutartinės* (and some other songs), and incorporates them into a more broadly European drone music context.²² Both of these Baltic singing traditions have similar terms relating the deep bagpipe-like pedal or syllabic drone and ostinato to the semantic field of real or mythical creatures, for example the biological drone (male bee), owl, bittern, wolf, and devil, or other mythic creatures of the Earth and Underworld as well as to droning, booming, or humming musical instruments such as the humming-top or spinning-top (Lith. *ūkas* or *vilkelis*), bullroarer (Lith. *ūžynė*), bagpipe, and a big bell.²³

The main Lithuanian word for ‘playing the fiddle’ (or more rarely another musical instrument) is *griežti* (‘to play’ or ‘to grate’). Its derivations are *griežynė*, *griežtuvas* (‘the fiddle, violin’) and *griežiklis* (‘the bow’). In Gervėčiai rural district (in Belorussia), where a community of mainly Lithuanians live – like an island among the Belorussians, preserving Lithuanian archaic culture into the present – the manner of playing all musical instruments or the sound produced on them is described by the polysemous word *ūžti*, which means:

- 1) ‘to produce a deep sustained sound, boom, thunder, din’;
- 2) ‘to hum, boom, buzz’;
- 3) ‘to pipe, hoot, ululate’ [as in birdsong];
- 7) ‘to sound’ [about the various sounds, voices, singing and playing];
- 11) ‘to amuse, revel, bluster’;
- 16) ‘to play a musical instrument’.²⁴

Also, in other places, eastern Lithuanians used this word to refer to the playing itself. A fiddler from Ukmergė district said: ‘When a stringed bass is played in an orchestra, the drum is not used, because together they produce too big a boom (Lith. *per daug ūžima*)’.²⁵ Eastern Lithuanians say *ūžti* for the singing of the sustained drone-voice on the *ū* sound.²⁶ The bagpipe’s drone pipe is called *ūkas*, in dialect *vūkas* (‘a drone’). The same word refers to two birds: the owl and the bittern. Among special musical compositions for multi-pipe whistles called *skudučiai* – which have no vocal versions – there is one, the deepest voice of which has a syllabic drone with a traditional notation ‘*u, u, ū*’ and is also named by the same word *ūkas*.²⁷ Latvians have the related words *dūkt* (‘to hum, ping, growl, moo’), *dūkas* (‘the bagpipe’s drone pipe’) and *dūcējas* (‘singers performing a sustained drone-voice’).²⁸

Vocal and instrumental music intertwine in a kind of *sutartinės* called *maišytinės kūlinės* (‘mixed, collective’), which features a combined build-up encompassing polyphony, drone, ostinato, and homophony. Some such *sutartinės* types preserve pre-Christian mythical images and symbolism, for example, the vocal one called *Eik, oželi, vandenio* (‘Go, Lil’ Goat for Water’).²⁹ The young goat is scared to go to the

water, because the wolf and the steward are watching for him. A sustained drone on *ū* of the composition's deepest voice can be understood as the imitation of the wolf's howl. This kind of *sutartinė* presents the myth – which could once have been a real ritual action performed in the late autumn or winter festivities – about the ritual making of a miraculous or magical musical instrument from the bones of a sacrificial young goat. This instrument sings or laments *itself*. In many versions, it is a stringed or wind instrument: the fiddle or Lithuanian zither *kanklės*, more rarely a trumpet, wooden flute, or a bagpipe (Lith. *dūda*).³⁰

Another type of collective *sutartinės* is called '*Buvo dūda Vilniuj*' ('There Was a Pipe in Vilnius'). In the version '*Buva dūdaj velnias*' ('There Was a Devil in the Pipe'), the middle voice imitates the bagpipe's melodic pipe and the deepest voice imitates its drone pipe, regarded as the devils' voice.³¹ There is some evidence that at the end of the nineteenth century this *sutartinė* was danced in a circle³² and called *Suktinis* (a ritual turning around dance).³³ A text version of one such *sutartinė* has been documented as an imitation of the bowed string ensemble:

One fiddle plays:

'Was an old woman in Vilnius,
Was an old woman in Vilnius.'

Other replies high:

'Maybe was, maybe not,
Maybe was, maybe not.'

Third fiddle calls:

'Was, was, how can be not,
Was, was, how can be not.'

The bass calls low:

'She was, she was, she was!'³⁴

Figure 3 '*Buvo dūda Vilniuj*', LTR F pl. 1170/5, performed by Juozas Gudėnas in 1939.
Transcribed by Gaila Kirdienė.

The virtuoso fiddler Juozas Gudėnas, then aged fifty-five, was recorded in 1939 in a village called Bajorai in the Daugėliškis rural-district of the district Ignalina.³⁵

He played a number of old dances, polkas, and a couple of marches.³⁶ Among them he performed a two-part dance 'Buvo dūda Vilniuj' ('There Was a Pipe in Vilnius').³⁷ Both the tune and text are reminiscent of the first and third voice of the *sutartinė* (see Figure 3).³⁸ A considerably younger interviewee (born in 1931 in the same village)³⁹ told me that Gudėnas and his wife, a four-stringed bass player, used to play this tune for older men and women during dance evenings. The dancers used to sing along with the music. The interviewee sang some voices of this dance-song and even remembered that it was called *sutartinė*. Thus, it must have been sung in the multi-part way. At weddings, Gudėnas usually played with an ensemble consisting of a fiddle, a folk accordion, and maybe a clarinet. Ensembles of this type were very popular in Aukštaitija (see Figure 4). Gudėnas performed the vast majority of his repertoire in the key of C, with occasional use of open strings accompaniment. A few pieces by Gudėnas are distinguished by a much greater use of doubled strings⁴⁰ and leaps from the higher to the lower strings.⁴¹



Figure 4 Juozas Gudėnas (fiddle) and Petras Subačius (accordion) playing at a wedding in 1934. Published in Kirdienė, *Traditional Wedding*, p. 35.

A younger fiddler from the same village, Petras Strazdas (1911–1993), was tutored by Gudėnas. Strazdas played everything in the keys of G and D in pure drone style, with frequent leaps from the higher to the lower strings and vice versa. He used to accompany 'in deep voice' (Lith. *storuoju balsu*) in various ensembles consisting of one to three fiddles, a folk accordion, and sometimes a guitar and a small drum with jingles (see Figure 5). Gudėnas had shown him a special 'French method' which he had learned from another musician. According to Strazdas, the essence of this method is multiple leaps: 'the more often you walk across the strings, the nicer it is'. The first out of three Gudėnas's polkas⁴² by Strazdas is distinguished

especially by its virtuosic rhythm, occasional transitional chromaticisms, and leaps from the lower to the higher strings (see Figure 6, overleaf). The music and playing style of Strazdas seemed very impressive to me when I visited him in 1989 during a fieldwork expedition. I documented one of his expressions: 'One ought to have a tune in mind'. Having analyzed his tunes, one may assert that they are often based



Figure 5 Petras Strazdas (fiddle) and Petras Subačius (son) playing at a wedding in 1961.
Published in Kirdienė, *Traditional Wedding*, p. 46.

on modal scales consisting of all available pitches on the string E or A, usually inclined downwards. This type of melodic structure, along with drone playing style and leaps across the strings, can also be found in Lithuania's other regions, for example northern Samogitia,⁴³ as well as in other countries, for instance Estonia.⁴⁴

Many older Lithuanian folk fiddles had bridges made by their owners; in eastern Lithuania these were sometimes nearly flat. A flat bridge helps the fiddler to play two, three, and even all four strings at once. Strazdas's son kept his father's fiddle, which has a low, almost completely flat bridge (see Figure 7, overleaf).

In 2011, Strazdas's children gave me a tape to copy containing music by their father and his godson, a skilled accordionist. The fiddle is hardly heard in this recording, but there is no doubt that Strazdas played with open-string drones in all keys, which was remarkable. The A string sounds especially surprising in the key of B flat, as does the D string in the key of F.

In 2005, we recorded a polka called '*Susirinko Grigo gryčia*' ('A Houseful of Guests Gathered at Grigas'), performed by folk fiddler and accordionist Vytautas Rinkevičius from Ukmergė district (see Figure 8).⁴⁵ Such a polka was usually performed when a lone fiddler or a mouth organist played at dance evenings for youths. According to Rinkevičius, 'it was rather short music for dancing'. Therefore the young men usually started singing this tune: 'Some of them sang, the others accompanied [...] in a deep voice like the basses'. This polka has a collective *sutartinė*-like two-part song

Figure 6 *Gudėnas' Polka 1* (first half), MFA KLF 1500/1, played by Juozas Strazdas, recorded by Daiva Šeškauskaitė in 1985. Transcribed by Rima Švėgždaitė in 1994.

with a syllabic drone on words *kumpis* ('Ham') or *tumba* (an onomatopoeic word). When talking about his playing, Rinkevičius used a typical expression for the singing of *sutartinės*, 'to twine':⁴⁶ 'I was already able to twine tunes on the fiddle'.

Thus, not only the various multi-part music forms and ensemble music-making, but also the whole integral system of thought including ideas of sounding,

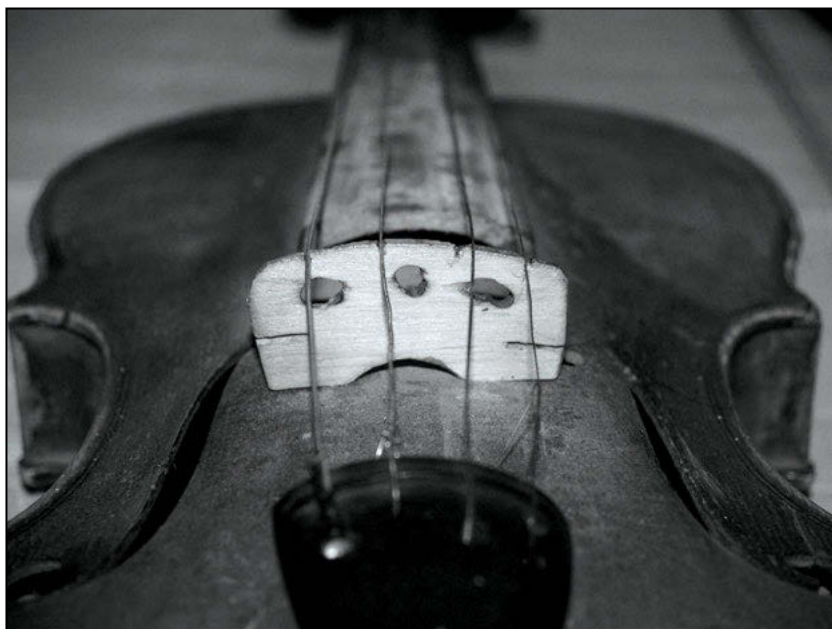


Figure 7 Bridge of Strazdas's fiddle. *Photographed by Arvydas Kirda in 2011.*

$\text{♩} = 66$

9

1. 2.

1. 2.

3

Su - si - rin - ko Gri - go gry - čia Ir iš - gė - rė ma - ga - ry - čių.

Kum - pis, kum - pis, kum - pis, kum - pis, Kum - pis, kum - pis, kum - pis, kum - pis.

5

Kai iš - gė - rė ma - ga - ry - čių, Jie iš - si - ve - dė te - ly - čių.

Kum - pis, kum - pis, kum - pis, kum - pis, Kum - pis, kum - pis, kum - pis, kum - pis.

Figure 8 Polka 'Susirinko Grigo gryčia', performed by Vytautas Rinkevičius in 2005.
Transcribed by Gaila Kirdienė.

aesthetics, and mythical beliefs has the strongest traditions in Aukštaitija. Nevertheless, employing drones in the fiddle music of Aukštaitija was not as popular as it was in Dzūkija (see Figure 1). Only two out of twelve recorded fiddlers born in

the nineteenth century⁴⁷ used drones within long sections of music, though quite a number of fiddlers born at the beginning of the twentieth century preferred playing with drones, like Strazdas. All of these fiddlers came from eastern and northern districts; not one was from the western and southern districts of Aukštaitija.⁴⁸ Some uncommon viola-like tunings, used by one musician, were also documented there.⁴⁹

A great number of old fiddlers in this region have played in different ways. When we visited Juozas Vrubliauskas in 1997, he played a 'Wedding March when Greeting Newlyweds' that featured a rich build-up of textures. Indeed, marches are an example of a genre of music that many fiddlers usually played employing drones. My colleague asked Vrubliauskas if he played on two and more strings in the local tradition, and also if he could play something on one string. He replied: 'Maybe it's considered better, when [I play] on several strings' and immediately played us a polka with a rare use of open strings enrichment.⁵⁰ He also used various playing techniques to perform a tune (see Figure 9).



Figure 9 *Suktinis* (first time), played by Juozas Vrubliauskas, recorded in 1992.
Published in Kirdienė, *Lietuvių liaudies smuiko muzika*, no. 66.

Due to the barren land, especially in so-called pinewood areas, Dzūkija is distinguished by its extensive agriculture and conservative culture in which archaic features are preserved.⁵¹ Beliefs in the magical powers of the fiddle, fiddlers, and fiddle music abounded here into the second half of the twentieth century.⁵² As late as the 1940s–1950s in this region, the fiddle was played solo, even at weddings (both at the bride's and bridegroom's parties). When the parties came together, musicians would form an ensemble. One of the reasons for inviting more musicians, for example a bassist, was the need to produce a greater volume of sound for the

dancers. The solo fiddling tradition of Dzūkai corresponds with their monophonic singing tradition.

In Dzūkija, pure or impure drone fiddling styles predominated. Many of the recorded fiddlers, born in the nineteenth century or at the beginning of the twentieth century, very often used open-string drones when playing on two to four strings at once. Many fiddlers called the G string *bosas*, *boselis* ('a bass, little bass'). Only in the second half of the twentieth century did drone fiddling become less popular in Dzūkija, although some skilled fiddlers still preferred to play incorporating drones.

Two talented fiddlers from Merkinė rural-district were recorded in 1935 performing together and alone. The younger one, Izidorius Cilcius, aged around forty, was taught to play the fiddle by his father, especially to accompany the old dances.⁵³ He played in an impure drone style, with lower or upper drones, unisons, and double-stopped thirds and sixths. The older fiddler, Julius Kopka, aged seventy-two, would only sometimes execute drones above or below the melody. He might have learned his playing style from his tutor, a well-known folk musician and former soldier called Sadauskas,⁵⁴ who may have brought some musical innovations to the village.

A number of older fiddlers from Dzūkija tuned their fiddles up to a fifth lower than the norm. Petras Mulerskas, one of the oldest fiddlers recorded (born in 1865 in the Trakai district, Ausieniškės village),⁵⁵ performed many ritual songs and other songs as well as polkas, waltzes, and a *Suktinis* dance in pure drone style. However, he and another fiddler, a woman musician called Anelė Žiogelienė (born in 1898, and living in Viečiūnai village in the Ratnyčia rural-district of Druskininkai),⁵⁶ were also able to play on one string. Each did this when performing a barely-remembered song.⁵⁷ Accompanying well-known songs, like the wedding song, '*Ar žiba žiburėlis*' ('Is There a Light Shining'), which he sang himself, Mulerskas played with drones and also executed an octave $e^1 e^2$ on the upper strings (see Figure 10, overleaf). Such pure drone style was also characteristic of a fiddler born in the Seirijai rural district in 1901, Juozas Eimanavičius, who was recorded in 1994. At the age of fifteen, he started fiddling with his father at weddings, which characteristically lasted a week. The son 'played bass voice'. Subsequently, he played a cornet in the brass orchestra of *Jaunalietuvių* ('Young Lithuanians') for twelve years, but also preserved his archaic and very energetic drone fiddling style, particularly when he played solo (see Figure 11, overleaf) or in a duet with another fiddler.

Higher drones, on the E string (and in infrequent cases the A), are used more rarely than lower ones by fiddlers of all generations under consideration. Most typical of two areas, South-East⁵⁸ and West Lithuania,⁵⁹ such drones are rarely employed in North-East Lithuania⁶⁰ (see Figure 2).

Skilled fiddlers of the younger generation were able to execute octaves (at least the octave b^1-b^2)⁶¹ and occasionally used a drone on b^1 . This way of playing is popular in South Lithuania⁶² and in a part of North Lithuania.⁶³ The location of the well-known cultural centres of Lithuanian folk fiddling in South and West Lithuania (in the districts of Lazdijai, Seinai-Punskas, Marijampolė and Telšiai, Kelmė, and

Ar ži - ba ži - bu - ru - žis, Ar de - ga lik - to - ru - žis?

Oi tai a - r lau - kia mū - su mo - tu - lė Iš ke - lio pa - r - ke - liau (- jant). - liau - jant?

Figure 10 Wedding song 'Ar žiba žiburužis' (first stanza), MFA KF 3905/1, performed by Petras Mulerskas, recorded by B. Ambroziejus and J. Gečas in 1962.

Transcribed by Gaila Kirdienė.

Pėda: x x x x x x x x x x x x x x x x

simile

Figure 11 Wedding March *Oi, laukiu laukiu* ('Oh, I'm waiting') (first time), played by Juozas Eimanavičius, recorded by G. Kirdienė and A. Kirda in 1994.

Published in Kirdienė, *Smuikas ir smuikavimas lietuvių etninėje kultūroje*, no. 6.

Šiauliai), partially coincides with the widening areas of these two treble drone styles.

One of the most typical examples of the pure drone style featuring parallel fifths can be found in the fiddling of Edvardas Kriaučiūnas⁶⁴ (see Figure 12). He grew up in a musical family; two of his brothers played bowed strings. They used to perform at weddings in an ensemble of two or three fiddles and a stringed bass.

KIRDIENĖ *The drone styles of Lithuanian folk fiddle music*



Figure 12 *Kadrilius senoviškas* ('Old Quadrille') (two parts), played by Edvardas Kriaučiūnas, recorded by L. Purlienė and R. Lukšta in 1991. Published in Kirdienė, *Lietuvių liaudies smuiko muzika*, no. 87.

When he was recorded, he complained that he was not able to play well anymore; his fingers lacked coordination. As a result, he played more one finger stopped fifths than he intended.

Sudovia is one of the smallest Lithuanian regions, and the one with the most intensive agriculture; it was the first region in Lithuania to adopt innovations from modern culture.⁶⁵ Smaller and also larger string music ensembles – consisting of one to three fiddles and a dulcimer, a Lithuanian zither (*kanklės*), and later a mandolin or a guitar – were very popular in this region. Folk accordions and brass bands were also popular in Sudovia. The musical traditions of western Sudovia closely relate to those of Samogitia and Minor Lithuania, and, of the eastern part, to Dzūkija.

Of all parts of Lithuania, Sudovia has been the least-comprehensively researched by ethnomusicologists. Just three fiddlers were recorded in 1936–1937, and, in the second half of the twentieth century, this activity recommenced only in the 1980s. Thus, few older musicians in this region were documented (see Figure 1). Available recordings show that fiddlers born in the nineteenth century had a melodious sound and played very virtuosically, with many double-stops, among them parallel octaves. Nevertheless, these fiddlers liked lower or upper open-string drones, even when playing in the upper register up to d^3 (see Figure 13, overleaf).⁶⁶ Most fiddlers of the younger generations in this region who played in drone styles come from the area bordering Dzūkija.

Some Sudovian fiddlers had a special 'drone tune' in their repertoires. These tunes were often distinguished by their archaic modes, chromaticisms, and unusual performance practice. Such a polka was recorded in 1937. It was played by Jurgis Gudynas, who was born in 1862 in the village called Veselava in the Javaravas rural-district of the Marijampolė district. Up until the ending, the second part of this polka remains in the major-like A mode with a flat seventh (coinciding with the

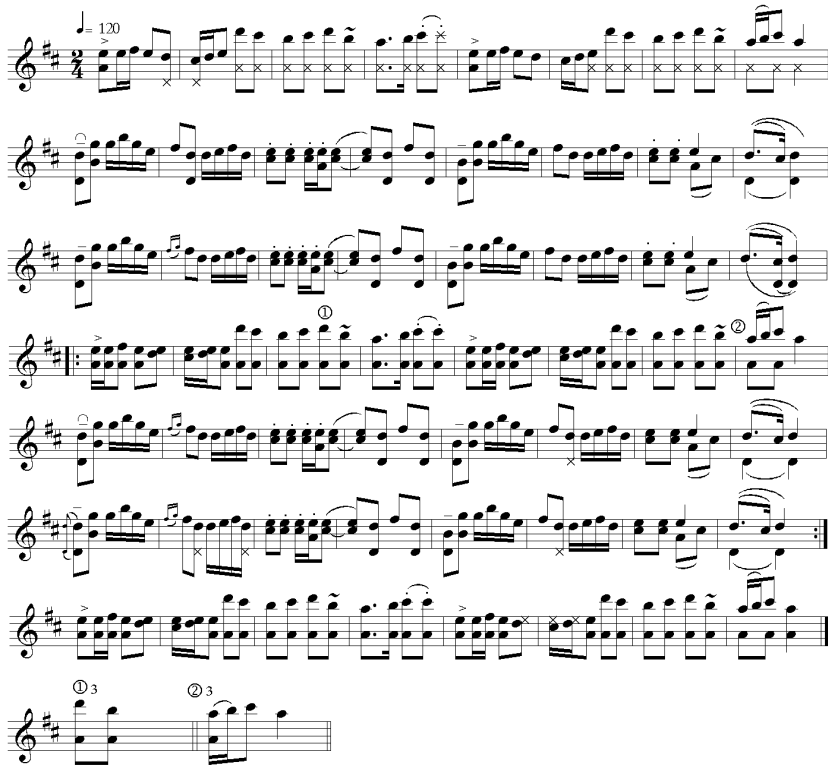


Figure 13 *Polka*, played by Jurgis Gudynas, born in 1862 in Marijampolė district, recorded in 1937, transcribed by Rūta Žarskienė. Published in Nakienė and Žarskienė, *Songs and Music from Suvalkija*, no. 23.

dominant function of the D key). Its most striking feature is that it incorporates left hand pizzicato (see Figure 14).

The very talented younger musician Jonas Ragažinskas (1924–2001) from the same district⁶⁷ played ‘Old Waltz’, taught to him by his father, also named Jonas, who was born around 1875. The tune of the first part of this waltz is in the range of a fifth with a sub-fourth (a fourth below the main step on the last up-beat), and does not modulate. It includes long series of cross-bowed sixteenth notes. The second part incorporates left-hand pizzicato (see Figure 15). If we were to notate the first part of this waltz as if it was performed with *appoggiaturas*, it would be reminiscent of a bagpipe tune; there is some slight evidence of the bagpipe having been played in this region.

Samogitian folk fiddlers usually played in ensembles. Fiddlers born between 1910 and the 1930s in the Telšiai district typically said: ‘One with the fiddle – that is not a musician. The bigger the band, the better [...] In our villages almost everybody was able to play. During the dancing evenings it was only important to have the fiddles; [the musicians and dancers] never got tired.’⁶⁸ Musicians and the members of their families or communities clearly expressed the attitude that dances and



Figure 14 *Polka*, played by Jurgis Gudynas, transcribed by R. Žarskienė. Published in Nakiėnė and Žarskienė, *Songs and Music from Suvalkija*, no. 38.

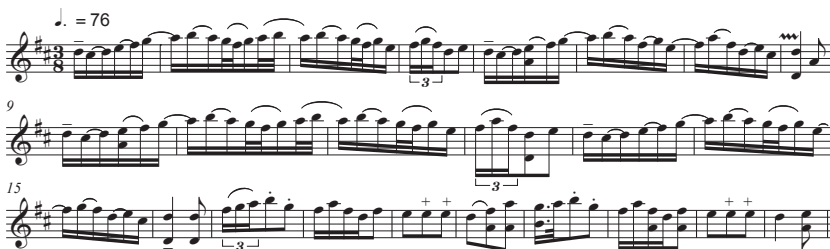


Figure 15 *Senoviška valse* ('Old Waltz') (second time). LKA V 54/7, played by Jonas Ragažinskas, recorded by E. Vyčinas, R. Kavaliauskas in 1990. Transcribed by Gaila Kirdienė.

marches had to sound as loud as possible. Brass bands were also popular there, as in other districts of Samogitia. Many musicians were able to play from written music, though usually they played by ear. Fiddlers played in diverse keys (G, D, d, A, C, B flat, more rarely F). They called the keys 'letters'; and older fiddlers there knew such 'letters' and a syllabic notation of the strings.

Once I asked the famous fiddler and fiddle maker Stasys Berenis⁶⁹ – whose grandfathers, father, and uncles were skilled folk fiddlers – whether he had ever seen a fiddle with a flat bridge. He answered: 'Never. It wouldn't be possible to play with a bridge like that!'⁷⁰

Only three out of the twelve recorded Samogitian fiddlers born in the nineteenth century preferred playing in the impure drone style. However, a more or less constant drone on the open one or two lower strings (and sometimes of the

upper string) was used and could even predominate in the fiddling styles of older fiddlers in many districts of Samogitia.⁷¹ This could be explained by their collective desire to recreate the sounds and harmonies of an ensemble when playing alone. One of these fiddlers⁷² was encouraged to use more drones of the open strings by a professionally-taught leader of a folklore ensemble.

In Samogitia, there were many skilled fiddlers with large repertoires, musicians who played masterfully in different ways. Some fiddlers described the performing of older musicians who played in a pure drone style, and could demonstrate how those older fiddlers played.

The majority of the fiddlers who preferred to play tunes in a single voice were documented as coming from Samogitian districts bordering the Klaipėda region (see Figure 16).⁷³ Many of these musicians were also able to play a brass band instrument. The brass band musicians were proud of being more professional than other folk musicians, and could play from written music.



Figure 16 The band of Izidorius Sabonaitis's family, Tauragė district, Eržvilkas rural-district, Rudžiai village, 1912. Published in Albinas Batavičius, *Tauragė šimtmečių vingiuose: žmonės, įvykiai, vaizdai* [Town of Tauragė during the centuries: people, events, views] (Vilnius: Tauragė, 2007).

The Drone in the Accompanying Voices of the Lithuanian Bowed String Ensembles

In spite of frequent ties with professional and semi-professional music making, Samogitian fiddlers or string ensembles traditionally had one or more pieces in their repertoires – dances or marches – containing a section which was performed incorporating a constant harmonic pedal. Such distinctive drone tunes or the way

they were arranged had local definitions. From an academic point of view, two distinct tonal functions can be seen in tunes which were perceived by the folk musicians themselves as related to a single function (Lith. *be atmainos*, meaning 'without changes'). In Telšiai district, such tunes or the style of the arrangement were called 'in minor mode or key' (Lith. *su minorium, minorinis*; both the minor mode and sustaining of the harmonic pedal are nowadays uncommon in West-Lithuanian folk music). The bass voice of the 'Polka in minor mode or key' was demonstrated separately from the melody by a bass player from the Luokė rural-district of the Telšiai district (recorded in 1973, unfortunately without any explanation).⁷⁴ This remained a puzzle to the author until, in 2004, folk fiddlers and other people from Telšiai district clarified what it means. In this area the third fiddle of an ensemble of three fiddles and a bass could play 'in minor mode'. In the second parts of the 'March'⁷⁵ and a quadrille-like dance *Šėinas* by the brothers Domininkas and the Jonas Lileikiai group from the same Luokė rural-district, the third fiddler changed from a harmonic pedal on the dominant (a e¹) to the tonic chord right at the end of the piece. The bassist changed the harmonic functions in the usual way, though at first he held the tonic D (see second and sixths bars) before changing it to the dominant function (see Figure 17, overleaf).

This tradition was also known in other parts of Samogitia. In 1937, music performed by a fiddle, concertina, and folk double-bass ensemble from Raseiniai district, Viduklė rural-district, Paalsiai village was recorded. The bass player usually changed the drone's functions similarly (following the concertina player), but in a part of one polka he did not.⁷⁶

In 1923, in the parish of Linkuva in North Aukštaitija, a famous fiddler called Andrius Bujavičius – tutored by a still more esteemed blind musician, Jonas Gervė – was documented. He used to play with his brother Antanas, who preferred playing bass with a drone of all three open strings (C, E, and G) at once. Notations of his playing show that most of the polkas, other dances and their parts that Andrius Bujavičius played are in the keys of C and/or G, with alternating functions of tonic and dominant.

Historical sources concerning the bowed string bass in Lithuania date back to the middle of the seventeenth century.⁷⁷ In Dzūkija, a three stringed bass, carved out of a single piece of wood, was called *karvė* ['a cow'], because its deep tones resembled a cow's 'moo'.⁷⁸ Though it has not been documented, we can suppose that the Lithuanian musical bow with a bladder resonator (called *pūslė, kiaulės pūslė* 'pig's bladder', *pūslinė, pūslainis* 'made of bladder', *boselis* 'small bass', *naminė besedla* 'home bass') could be played as a drone. The instrument produces a deep sound, and sometimes was played in ensembles like a bowed bass.⁷⁹

The drone in the accompanying parts of Lithuanian string ensembles echoes strong traditions in countries neighboring Lithuania. In Poland, from the end of the seventeenth century up until the end of the nineteenth century, the primary role of an instrument of the *trumscheit* type or a stringed bass player was to 'keep dance time on open strings' with 'pure *sonoric* rhythmic drone'. Piotr Dahlig noted that

The image shows a musical score for a piece titled 'Šeinas' (second part). The score is arranged in two systems, each with four staves. The top staff is the first fiddle, the second staff is the second fiddle, the third staff is the third fiddle, and the bottom staff is the folk double-bass. The music is in 2/4 time and D major. The first system contains measures 1-8, and the second system contains measures 9-16. The double-bass part features a rhythmic drone pattern of eighth notes.

Figure 17 *Šeinas* (second part), played by Domininkas Lileikis (first fiddle), 1904–1985, lived in Telšiai district, Luokė village, Jonas Lileikis (second fiddle), born in 1909, lived in Telšiai district, Janapolė rural-district, Kuršai village, Liudvikas Šimkus (third fiddle), 1920–1987, lived in Luokė village, and Fortunatas Sauka (folk double-bass), born in 1923, lived in Luokė village. Published in *Patalkių vakaronė* [Dance Evening after a Collective Workshop], LP, Ryga: Melodija, 1976, track 4. Transcribed by Gaila Kirdienė.

the stringed bass instruments replaced the bagpipe and maintained drone music traditions in the dance music sphere: ‘Only a very advanced bagpiper could produce a rhythmic drone. It was easier to play such an active drone on *basy* [...] The musical mentality was changing much slower than the instrumentarium.’⁸⁰ The drone remained important in Hungarian ensemble music up until the early twentieth century. According to Bálint Sárosi, not only the bass players of bowed string

ensembles (consisting of one or two fiddles and a bass), but also the brass orchestras 'were satisfied not with a functional harmonic accompaniment, but drone'.⁸¹ In an Estonian fiddler's duet from Pärnumaa, recorded in 1936, the second fiddler played a sustained drone of D or G and D strings, imitating the drone of the bagpipe.⁸²

Concluding Remarks

The playing styles and general history of Lithuanian folk fiddle music are closely related to regional cultures and musical traditions. Drone fiddling styles are most characteristic of South-Eastern Lithuania (Dzūkija), a region notable for its solo fiddling. In North-Eastern Lithuania (Aukštaitija), considered the most important region for multi-part and drone music making, collective *sutartinės*, which folk fiddlers used to perform along with dancers and singers at the same time, have been explored. As late as the end of the twentieth century, it was nevertheless acceptable in various ensembles that some fiddlers still played in drone styles, even ones with modern accordions. Thus, the fiddle was played – in drone style, or not – in diverse ensembles that played polyphonic music.

Eastern Lithuanian folk terminology and semantics include mythical beliefs notably one holding that the deeper tunings of the fiddles, the drone (bourdon) in fiddle music, as in other kinds of music, could be perceived as miraculous, related to a mythic view of the world.

In Southern and Western Lithuania, drone fiddling was not as popular as in the Eastern parts of the country. Some fiddlers, mainly in Sudovia, had a special 'drone tune' distinguished by its archaic melodies and performance practices. Samogitians preserved the drone in the accompanying voices (third fiddle and bass) of the bowed string ensembles. Particular tunes included sections performed without changing the harmonic pedals or the general style of their arrangements.

In recent decades, traditional Lithuanian folk fiddling styles have been gaining in popularity among new performers of folk fiddle music, and in Lithuania in general. Fiddle tunes performed incorporating drones sound refreshing to younger performers, in part because their modes and chords often stand outside of the major-minor system. Indeed, a few contemporary folk fiddle players show great enthusiasm for learning to play 'drone tunes', in spite of their technical challenges. These performers assert that the main reason for taking a fancy to this music is its unusual, extraordinary, and therefore modern sound; they find it attractive and beautiful.

Notes

¹ Gaila Kirdienė, *Smuikas ir smuikavimas lietuvių etninėje kultūroje* [Fiddle and Fiddling in Lithuanian Ethnoculture] (Vilnius: Kronta, 2000), pp. 301–302.

² 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. by Stasys Vaitekūnas and Rimantas Balsys (Klaipėda: Klaipėda University, 2004), pp. 118–30, 135–37; Gaila Kirdienė, 'The Folk Fiddle Music of Lithuania's coastal regions', in *Driving the Bow: Fiddle*

and Dance Studies from around the North Atlantic 2, ed. by Ian Russell and Mary Anne Alburger (Aberdeen: Elphinstone Institute, University of Aberdeen, 2008), pp. 14–34 (p. 19).

³ Kazimieras Šermukšnis, *Suktinis: Vieno šokio studija* [Suktinis: Investigations of a Single Dance], unpublished bachelor thesis, Supplement, Scientific supervisor Evaldas Vyčinas (Lietuvos muzikos akademija, Vilnius, 1997), 47 fiddle music transcriptions; Gaila Kirdienė (2000), pp. 265–300, 47 transcriptions; Gaila Kirdienė, ed., *Lietuvių liaudies smuiko muzika: 100 kūrinų. Lietuvių liaudies instrumentinė muzik* [Lithuanian Folk Fiddle Music: 100 Compositions: Lithuanian Instrumental Folk Music], (Vilnius: Liaudies liaudies kultūros centras, 2007); Gaila Kirdienė, ed., *Traditional Wedding Music of Eastern Aukštaičiai*, (Vilnius: Kronta, 2009), 20 transcriptions; additional unpublished transcriptions by G. Kirdienė (150), Evaldas Vyčinas (50), Mindaugas Urbaitis (13), Rima Švėgždaitė (10), Feliksas Bajoras (3), kept at MFA (Department of Ethnomusicology, Institut of Musicology, Lithuanian Academy of Music and Theatre, Vilnius).

⁴ Werner Bachmann, 'Bow', in *The New Grove Dictionary of Music and Musicians*, 2nd edn, ed. by Stanley Sadie, 28 vols (London: Macmillan, 2001), IV, 131–32. Compare Werner Bachman, *Die Anfänge des Streichinstrumentenspiels* (Leipzig: VEB Breitkopf & Härtel Musikverlag Leipzig, 1964), pp. 161–62. Klaus Walter, 'Der Bordun im späten Mittelalter und in der frühen Renaissance', in *Der Bordun in der europäischen Volksmusik: Schriften zur Volksmusik*, Band 5, ed. by Walter Deutsch (Wien: Schendl, 1981), p. 177.

⁵ Rudolf Brandl, 'Über das Phänomen Bordun (drone): Versuch einer Beschreibung von Funktion und Systematik', *Beiträge zur Ethnomuskologie, 4: Studien zur Musik Südost-Europas* (1975), 90–103; 'Bordun', in *Die Musik in Geschichte und Gegenwart* 2nd edn, neubearb. Aufl., Sachteil 1, Band 1. L. Finscher (Hg.) 28 vols (Kassel, Basel, London: Barenreiter, 1995), 69–75.

⁶ Engl. *burdon* (since the late thirteenth century), Lat. *burdo* (attested since 1240) and *bordunus* (since 1280), Ital. *bordone* (since the early fourteenth century), Fr. *bourdon* (since the early thirteenth century), Neth. *bordo* (since 1285).

⁷ Martin Boiko, *Zum Begriff 'Bordun': Etymologien, Bedeutungen, Geschichte*, 2000, <<http://maxpeterbaumann.de/Bordun.htm>> [accessed 22 February 2011].

⁸ Reidar Sevåg, 'Bordunierende Volksinstrumente in Norwegen', in Walter Deutsch, *Bericht über das 2. Seminar für europäische Musikethnologie 'Der Bordun in der europäischen Volksmusik'* (St Pölten: Hochschule für Musik und Darstellende Kunst in Wien, 1973), abstract no. 2; Reidar Sevåg, 'Die Hardingfele: Instrument-Spieltechnik-Musik', in *Studia instrumentorum musicae popularis*, 6 (Stockholm, 1979), 72–9; Reidar Sevåg, 'Tanzmusik auf der Hardangerfiedel – eine hochentwickelte solistische Spielpraxis', in *Volks- und Populärmusik in Europa*, ed. by Doris Stockmann (Laaber: Laaber Verlag, 1992), pp. 123–30. Peter Cooke, *The Fiddle Tradition of the Shetland Isles* (Cambridge: Cambridge University Press, 1986), p. 103; Peter Cooke, Alastair Dick and others, 'Violin II: Extra-European and Folk Usage', in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, 2nd edn, 28 vols (London: Macmillan, 2001), XXVI, 740–41; Tatyana Kazanskaya, 'Tradicii narodnogo skripicznogo iskusstva smolenskoj oblasti' [Traditions of Folk Fiddle Art of Smolensk District], in *Narodnye muzykal'nye instrumenty i instrumental'naya muzyka* [Folk Musical Instruments and Instrumental Music] (Moscow: Sov. Kompozitor, 1987), pp. 72–106 (pp. 84, 87–88); Ina Nazina, 'Ab dyalektycy tradycynaga i novaga: z gistorii skrypki na Belarusi' [On the Dialectics of the Traditional and Modernity], in *Muzycznaya kul'tura Belarusi: Prablemy gistoriji i teoryi* [...] [Musical Culture of Byelorussia: Problems of the History and Theory] (Minsk: Ministerstva kultury respubliki Belarus, Belaruskaya dziazrhavnaya akademiya muzyki, 1999), pp. 73–84.

⁹ Rimantas Gučas, 'Dvi smuikininko Petro Kardelio melodijos', in *Gaidės ir Rimšės apylinkės*, ed. by Vanda Barauskienė, Jadvyga Kardelytė, Vacys Milius, Antanas Stravinskas, Antanas Tyla (chairman), Norbertas Vėlius, Aloyzas Vidugiris (Vilnius: Vaga, 1969), pp. 263–66 (p. 265).

¹⁰ Gučas (1969), p. 266.

¹¹ Rimantas Gučas, 'Smuikas Lietuvoje', in *Liaudies kūryba*, 1 (Vilnius: Mintis, 1969), 208–12 (p. 211).

¹² Kirdienė (2000), p. 302.

¹³ Kirdienė (2000), p. 107.

¹⁴ Gaila Kirdienė, 'A Polka "In Minor Mode": Fiddle Music Style of West Lithuania (District Telšiai)', in *Lithuanian Musicology*, 6 (Vilnius: Lithuanian Academy of Music and Theatre, 2006), 120–41 (p. 141); Gaila Kirdienė, 'Suvalkiečių tradicinio smuikavimo ypatybės' [Features of Sudovian Traditional Fiddling], in *Sūduvos krašto tradicinis muzikavimas ir seniejį instrumentai: Seminaro medžiaga* [Traditional Music Making and Old Musical Instruments of Sudovia: Materials of the Seminar] (Marijampolė, 2006, in CD-r), pp. 1–3; Gaila Kirdienė, 'Aukštaičių instrumentinis šokių repertuaras' [Instrumental Dance Repertoire of the *Aukštaičiai*], in *Aukštaičių tapatumo paieškos* [In Search for the Identity of the *Aukštaičiai*], by Vitalija Vasiliauskaite (Kaunas: Žiemgalos leidykla, 2006), pp. 150–60 (p. 158).

¹⁵ This term has been used by Tatyana Kazanskaya (1988).

¹⁶ This idea was expressed by Professor M. Rudolf Brandl, 26 February 1996, during G. Kirdienė's research stay at the University of Göttingen (Germany).

¹⁷ Marija Baltrėnienė and Romualdas Apanavičius, *Lietuvių liaudies muzikos instrumentai* [Lithuanian Folk Music Instruments] (Vilnius: Mintis, 1991), pp. 163–64.

¹⁸ *The Phonograms of Lithuanian Ethnographic Music 1908–1942*, ed. by Austė Nakienė and Rūta Žarskienė, pp. 61–62, nos 11–13; Gaila Kirdienė (2009), pp. 21–22.

¹⁹ Baltrėnienė, Apanavičius (1991), p. 160.

²⁰ Born in 1823 in the district of Minsk (Byelorussia), died in 1862 in Vilnius.

²¹ Daiva Račiūnaitė-Vyčnienė, 'Aukštaitija: daugiabalsio dainavimo tradicija' [Aukštaitija: Multi-part Singing Tradition], in Vasiliauskaite, *Aukštaičių tapatumo paieškos* [In Search for the Identity of the *Aukštaičiai*] (Kaunas: Žiemgalos leidykla, 2006), pp. 134–49 (p. 140). Martin Boiko, 'Alte vokale Mehrstimmigkeit im Baltikum', in *Litauische Musik: Idee und Geschichte einer musikalischen Nationalbewegung in ihrem europäischem Kontext* (Leipzig: Gudrun Schröder Verlag, 2010), pp. 25–47 (pp. 41–42).

²² Daiva Račiūnaitė-Vyčnienė, 'Beieškant lietuvių ir latvių daugiabalsių dainų bendrybės' [In Search of a Kinship of the Lithuanian and Latvian Multi-Part Songs], in *Liaudies kultūra* [Folk Culture], no. 4 (Vilnius: Lietuvos liaudies kultūros centras, 2004), pp. 20–23.

²³ Račiūnaitė-Vyčnienė (2004), pp. 20–23.

²⁴ Lietuvių kalbos žodunai <<http://www.lkz.lt/startas.htm>> [accessed 22 February 2011]; first attested evidence in *Postilla Lietuvizska ... išduota ... Wilnivy per Jakobą Morkuną ... Metuose Dieua* [Lithuanian Postilla], (Vilnius: Jokubas Morkunas, 1600), p. 126.

²⁵ Kirdienė (2009), p. 23.

²⁶ Račiūnaitė-Vyčnienė (2006), p. 146.

²⁷ Stasys Paliulis, *Lietuvių liaudies instrumentinė muzika* ['Lithuanian Instrumental Folk Music'] (Vilnius: Valstybinė grožinės literatūros leidykla, 1959), p. 388.

²⁸ Boiko (2010), p. 33.

²⁹ *Sutartinės, Daugiabalsės lietuvių liaudies dainos* [Lithuanian Multi-Part Folk Songs], vol. 3, ed. by Zenonas Slaviūnas (Vilnius: Valstybinė grožinės literatūros leidykla, 1959), no. 1772, pp. 602–3 (documented in 1929 in the Švenčionys district, Tverečius rural district).

³⁰ Kirdienė (2000), p. 117; Evaldas Vyčinas, 'Skambančių kaulų motyvo apraiškos lietuvių tautosakoje' [Manifestations of the Sounding Bones Motif in Lithuanian Folklore], in *Lithuanian Musicology*, 5 (Vilnius: Lithuanian Academy of Music and Theatre, 2004), 179–200.

³¹ Daiva Račiūnaitė-Vyčnienė, *Sutartinės: Lithuanian Polyphonic Songs* (Vilnius: Vaga, 2002), pp. 312–14, (recorded 1986 in the Švenčionys district, Ceikiniai village).

³² Stasys Paliulis (1959), p. 405, 415, no. 339; the singer called this dance 'Vilniaus dūda' ('Vilnius pipe').

³³ *Sutartinės* (1959), vol. 3, no. 1785.

³⁴ K. Korsakas, ed., *Smulkioji tautosaka, žaidimai ir šokiai* [Short Folklore Genres, Games and Dances]: *Lietuvių tautosaka* (Lithuanian Folklore), vol. 5 (Vilnius: Valstybinė politinės ir mokslinės literatūros leidykla, 1968), no. 8526; compare Daiva Račiūnaitė-Vyčnienė (2002), p. 313.

³⁵ Born in the Švenčionys district, Vidiškė's rural district, Dūdos village; died in 1946.

Routes & Roots: Fiddle and Dance Studies from around the North Atlantic 4

- ³⁶ LTR F [Lithuanian Folklore Archive at the Institute of Lithuanian Literature and Folklore, Vilnius] pl. [phonograph disc] 1169/1–4, 1170/1–5, 1171/1–2, 1172/2, 1173/1–5, 1176/3, 5, 6. Two dances ('O žiukas' 'Lil' Goat' and *Ratasiai* 'Slow Dance' are published in *Songs, Sutartinės and Instrumental Music from Aukštaitija*, Phonograph Records of 1935–1941, ed. by Austė Nakienė and Rūta Žarskienė (Vilnius: Institute of Lithuanian Literature and Folklore, 2004), nos 70, 71.
- ³⁷ LTR F pl. 1170/5.
- ³⁸ Compare *Sutartinės* (1959), vol. 3, no. 1784.
- ³⁹ Algirdas Gruslys; documented by Kirdienė in 2011.
- ⁴⁰ Polka LTR F pl. 1173/3, March 1176/5.
- ⁴¹ Polka LTR F pl. 1173/5, March 1176/6.
- ⁴² MFA KLF (Sound Recordings Archive of the Department of Ethnomusicology, Institut of Musicology, Lithuanian Academy of Music and Theatre, Vilnius) 1500/1–3, recorded in 1985 by Daiva Šeškauskaitė.
- ⁴³ Kirdienė (2008), p. 27.
- ⁴⁴ *Lietuvio kalbos žodunai* <<http://www.eestiviul.rahvamuusika.ee>> ('*Riia ahtsam*'), [accessed 30 March 2011].
- ⁴⁵ Born in 1933 in the Ukmergė district, Vepriai rural district, Bečiai village.
- ⁴⁶ Račiūnaitė-Vyčinienė (2002), pp. 11–12.
- ⁴⁷ From the districts of Kupiškis and Ukmergė.
- ⁴⁸ The districts of Pasvalys, Kupiškis, Ignalina, Švenčionys, Anykščiai, Molėtai, Ukmergė.
- ⁴⁹ B flat, F, D¹, A¹ and B flat, C¹, G¹, C², see in *Aukštaitijos* (2004), nos 53, 54.
- ⁵⁰ MFA A 117/22–23, recorded by Kazimieras Šermukšnis, Vida Palubinskienė, Dalia Reklaitytė, G. Kirdienė.
- ⁵¹ Žilvytis Šaknys, 'Foreword', in *Lietuvos kultūra: Dzūkijos ir Suvalkijos papročiai* [Lithuanian culture: Customs of Dzūkija and Suvalkija], ed. by Rasa Paukštytė Saknienė and others (Vilnius, 2009), p. 15.
- ⁵² Kirdienė (2000), p. 112; Vyčinas (2004), pp. 184–85.
- ⁵³ LTR, documented in 1935. EIA (Archive of the Institute of Ethnic Music), documented in 1995.
- ⁵⁴ LTR, documented in 1935.
- ⁵⁵ MFA KF 3905/1, 2, 5, 7, 3906/4, 5, 3908/10, 11, 3909/2, 3910/6, 3911/8, recorded by B. Ambraziejus and J. Gečas in 1962.
- ⁵⁶ MFA KF 3768/1–2, recorded in 1961.
- ⁵⁷ Song '*Kad aš turėjau kaimė mergelę*' ('When I Had a Maiden in a Village') by Mulerskas (KF 3910) and first song by Žiogelienė (KF 3768).
- ⁵⁸ Mainly the districts of Trakai, Kaišiadorys, Druskininkai, Prienai, and Marijampolė, more rarely Gervėčiai, Varėna and Lazdijai.
- ⁵⁹ Districts of Telšiai and Kelmė, more rarely Šiauliai and Šilalė.
- ⁶⁰ In the districts of Ignalina, Švenčionys and Rokiškis.
- ⁶¹ The note 'h' represents 'B natural'.
- ⁶² In the districts of Lazdijai, Druskininkai, Seinai-Punskas, and Marijampolė, rarely Šilalė.
- ⁶³ The districts of Anykščiai (Svėdasai), Zarasai, Rokiškis, Šiauliai, Telšiai and Skuodas.
- ⁶⁴ Born in 1910 in Kaišiadorys district, Žasliai rural-district, Karsakai village.
- ⁶⁵ Šaknys (2009), p. 15.
- ⁶⁶ See further examples published in Austė Nakienė and Rūta Žarskienė, eds, *Songs and Music from Suvalkija: Phonograph records of 1935–1939* (Vilnius: The Institute of Lithuanian Literature and Folklore, 2003), nos 19, 22, 26.
- ⁶⁷ Born in the Seinai district, Punskas rural district, Kalinavas village, lived in the Marijampolė district, Sangrūda rural district, Naujoji Radiškė village.

- ⁶⁸ Aleksas Vilimavičius, born in 1918 in the Varniai rural district, Baltlaukis village, lived in Janapolė village, documented by Kirdienė, Vytautas Musteikis a.o. in 2004.
- ⁶⁹ Born in 1922 in Telšiai district, Nevarėnai rural-district, Mitkaičiai village, lived in Klaipėda. 70 Documented by G. Kirdienė in 1998.
- ⁷¹ In the districts of Šilalė, Kelmė, Šiauliai, Telšiai, Plungė, Kretinga, Skuodas, Akmenė and Mažeikiai. Compare Kirdienė (2008), pp. 26–27.
- ⁷² Born in 1935, lived in Klaipėda.
- ⁷³ Today's districts of Šilutė, Klaipėda, Tauragė, Raseiniai, Kretinga, Plungė, and Skuodas.
- ⁷⁴ MFA KF 6096/37, played by Bronislava Žilvitiienė-Butkevičiūtė, 1910–1994, born in the Telšiai district, Luokė rural district, Degsnė village, lived in Luokė rural district, Šilai village, recorded by Laima Burkšaitienė and Danutė Krištopaitė.
- ⁷⁵ See *Luokės muzikantai* [Musicians of Luokė], vinyl L.P. disc (Ryga: Melodija, 1976), no. 7; Kirdienė, *Lietuvių* (2007), no. 11.
- ⁷⁶ Mindaugas Karčemarskas, 'Lietuvių bosiniai strykiniai chordofonai: Basetlė' [Lithuanian Bass Bowed String Instruments: *Basetlė*], in *Lietuvos Muzikologija* [Lithuanian Musicology], 6 (Vilnius: Lithuanian Academy of Music and Theatre, 2005), 161–89 (p. 184).
- ⁷⁷ Karčemarskas (2005), p. 163.
- ⁷⁸ EIA, documented in 1994 in the district of Lazdijai by Romualdas Apanavičius, Gvidas Vilys, Lina Kirsnytė, G. Kirdienė, and Arvydas Kirda.
- ⁷⁹ Zenonas Slaviūnas-Slavinskas, 'Lankas: pirmykštis lietuvių muzikos instrumentas' [The Bow: A Primitive Lithuanian Musical Instrument], in *Gimtasai kraštas* [Native Country], no. 1 (21) (Šiauliai, 1939), pp. 525–31 (pp. 526–27); Curt Sachs, 'Die litauischen Musikinstrumente in der Kng: Sammlung für deutsche Volkskunde zu Berlin', in *Internationales Archiv für Ethnographie*, Bd. 23, Hft. 1, 1916, 1–5 (pp. 1–3).
- ⁸⁰ Piotr Dahlig, 'The *Basy* in Peasant and Highlander's Music in Poland', in *Studia instrumentorum musicae popularis*, 12 (Leipzig: J. Stekovics, 2004), 143–50 (p. 146, compare p. 149).
- ⁸¹ Bálint Sárosi, 'Instrumentalensambles in Ungarn', in *Studia instrumentorum musicae popularis*, 2 (Stockholm: Musikhistoriska museet, 1972), 116–36 (pp. 128, 130–131); Bálint Sárosi, 'Instrumentale Volksmusik in Ungarn', in *Studia instrumentorum musicae popularis*, 4 (Stockholm: Musikhistoriska museet, 1976), 115–41 (p. 124).
- ⁸² *Pärnumaa viiuldajad: Esimene*, ed. by Krista Sildoja and Raivo Sildoja (Viljandi: K. Sildoja, R. Sildoja, 1997), nos. 3, 5, 11, 19, 21.