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**MUSIC SCIENCE TODAY:
THE PERMANENT AND
THE CHANGEABLE**

Scientific Papers

Mūzikas zinātne šodien: pastāvīgais un mainīgais
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PREFACE

Music Science Today: the Permanent and the Changeable XVI

This is the next, already the sixteenth collection of articles. Since 2015, the collection has been included in the international database EBSCO, which attests the topical, high-quality content of the anonymously reviewed research papers included in the collection. The present collection presents nine research papers by eleven authors from two countries (Lithuania and Ukraine). Continuing the tradition, also in the issue of 2024 we have preserved the thematics of three sections of the collection – *Ethnomusicology, Music History and Analysis, and Music Pedagogy*.

The first section contains one research paper by Halyna Pshenichkina *Ritual Springtime Folk Songs from the Ukraine Right-Bank Cherkasy Region: Ethnographic Context and Genre Overview*. The article deals with regional ethno-musical traditions in the present part of Cherkasy region (Ukraine), located on the right bank of the Dnieper River. The ritual tradition of spring folk singing – *vesnianky* (веснянки) is currently a relict phenomenon, therefore every recorded unit (song, text, description of a ritual or even a mention of a former life) is perceived by the researcher as a great find. The author offers more than 40 texts with spring dances, games that have a song component and the *vesnianky* songs themselves, as well as Lent verses – *khrystuvannia* (христування), which are performed by children and young people as part of the Easter celebration. The accompanying samples of Rites of Spring genre melodies presented are of great value.

Section *Music History and Analysis* includes four research papers. The first to mention is Leonidas Melnikas' article *Forgotten Names: Wolf Ebann*. The study presents the general historical and artistic context of the time and the versatile activities of the musician Ebann, as well as analyses the factors and circumstances that influenced his

activity and determined its direction. The importance of Vilnius as an intellectual centre is especially emphasized and its multinational nature is highlighted.

Danutė Kalavinskaitė's article *The Stabat Mater: Interpretations by Lithuanian Composers* continues the study of sacred music and in this article the author examines the important canonical text *Stabat Mater*. The work analyses the interpretations of the *Stabat Mater* by modern Lithuanian authors, with particular emphasis on the vocal-instrumental composition created by Kristinas Vasiliauskaites and Vidmantas Bartulis based on the full liturgical text. The study attracts attention as it is a significant contribution to the contemporary research of Lithuanian sacred music genres.

Virginija Apanavičienė in her paper *Audronė Žigaitytė's Operas: from Modernism to Neo-Modernism* focuses on the diverse stylistics of Lithuanian music at the end of the 20th century and the beginning of the 21st century. The author provides a comprehensive insight into contemporary Lithuanian music, focusing on the opera genre of composer Audronė Žigaitytė.

In the article *Minimalism in Vidmantas Bartulis Piano Music*, Giedrė Muralytė-Eriksonė, in her turn, discusses the works of Lithuanian composer-experimenter Vidmantas Bārtulis, considers experiments in piano pieces with different forms of expression, minimalism, as well as considers the peculiarities of the interpretation of these compositions.

The last section of the collection includes four research papers by six authors devoted to issues of music education. The article *The Role of the Music Teacher in the Context of Changing Educational Paradigms*, jointly developed by Jolanta Abramauskienė and Haoyue Sun, pays more attention to contemporary trends in the work of a music

teacher. In order to understand the changing role of music teachers in the context of changing educational paradigms, the article focuses on the analysis of scientific literature and qualitative research.

In Jolanta Piličiauskaitė's article *Performance Anxiety or Self-Expression? The Method of Emotional Expression in the Musical Education of Pupils of Generations Z and Alpha: Methodology and Results of an Empirical Study* describes the impact of the Emotional Expression Method (EEM) on the formation of the musical culture of pupils of Generations Z and Alpha. The research results discussed in the article illustrate the dominant features of the current paradigm of classical education in Lithuanian music schools, outline new challenges and the search for approaches.

The study *Cultivation and Improvement of Musical Performance Skills of Prospective Music Teachers* by Wenlin Cheng and Rasa Kirliauskienė reflects the various possibilities of the acquisition of musical performance skills, as well as the opinion of future music teachers about musical performance skills, about accelerated methods, possibilities and

ways of skill improvement. The article is based on qualitative research.

The collection concludes with Giedrė Gabnytė's article *Performance of Musical Work as a Goal and a Problem: Teachers' Attitudes to Possibilities of Applying the Emotional Imitation Method* about the search for new methods aimed at improving players' performance skills. The article is distinguished by a rich sociological survey base, the author relies on the Emotional Imitation Method. Undeniably, the theme considered is topical, because performance skills must be improved throughout the whole life.

All the mentioned articles are interesting, because in each of them the education issues that are important today and the possibilities of their solution are highlighted. Many studies contain quite a lot of interesting, valuable findings, which will definitely supplement Latvian music science in future. In any case, the high quality research papers deserve to be published.

ETHNOMUSICOLOGY

Ritual Springtime Folk Songs from the Ukraine Right-Bank Cherkasy Region: Ethnographic Context and Genre Overview

DHum HALYNA PSHENICHKINA

Senior Research Fellow at the Institute of Lithuanian Literature and Folklore, Lithuania

The article examines the regional ethnomusical tradition of a part of the current Cherkasy region (Ukraine), located on the Right Bank of the Dnieper River. Before the administrative-territorial reform in 2020, it included 13 districts. The author has been studying this area for 20 years. Ritual springtime folk singing tradition – *vesnianky* (*веснянки*) is currently a relict phenomenon, therefore every recorded unit (a song, a text, a description of a ritual or even a mention of their former life) is perceived by the researcher as a great find.

In the most complete collection of calendar and family rituals of the Right-Bank Cherkasy region of the beginning of the 20th century, the monograph “Zvenyhorodshchyna” by Academician Ahatanhel Krymskyi, in addition to a detailed description of local customs, ceremonies and comments on them, there are more than 40 texts of springtime dances, games that have a song component and *vesnianky* songs themselves, and as well as fasting verses – *khrystuvannia* (*христування*), performed during the round of the yards by children and young people on Easter. Samples of springtime ritual genres, published in music and ethnographic publications of various years, and individual works that survived to the beginning of the 21st century and were recorded by the author during her own folklore expeditions were added to this basic fund.

The largest share of the local spring repertoire is for round-dance (*хороводні*) and game (*ігрові*) *vesnianky*. Among the genres of spring ritual singing, there are unique samples of early spring calls (*заклички*), a group of lyrical *vesnianky* and other lyrical songs conventionally timed to the spring season.

The primary research **method** used is the investigation and processing of folklore archive materials, and the research **subject** is ritual springtime folk singing tradition from the Right-Bank Cherkasy region.

Keywords: Ukrainian musical folklore, springtime rites and folk songs, spring dances, Right-Bank Cherkasy region, Middle Naddnipyrianshchyna ethnographic region, Eastern Podillia ethnographic region.

INTRODUCTION

Region. Sources. Approaches. Spring rituals and the spring song repertoire were relatively well preserved in most of the autochthonous Ukrainian lands until the end of the 20th century. Nevertheless, in the areas of later settlement *with a weaker coefficient of conservatism* (Терещенко 2016: 3), a very heterogeneous picture of the living conditions of the spring ritual repertoire emerges. Such “problem areas” include the Right-Bank part of the modern Cherkasy region (hereinafter – Right-Bank

Cherkasy region), which the author has been studying since 2003.

In the Podillia part of the Right-Bank Cherkasy region – on the lands of the historical Uman region – genres of the spring cycle were active until recently. For example, Svitlana Kopyl’s thesis (based on the materials of the expeditions of the Kyiv Conservatory (now – National Musical Academy of Ukraine) in 1985–1989) presents more than 60 examples of spring ritual songs (Копил 1991).

On the Naddnipyrianshchyna part of the Right-Bank Cherkasy region, *vesnianky* have almost completely fallen out of use

and have not survived even in the memory of the villagers. In some places, they were almost unknown even more than a century ago – this is confirmed by their few samples from among Klyment Kvitka's recordings (made in the 1920s) relating to these areas (Квітка 2005a, Квітка 2005b).

Contemporary fixations of *vesnianky* in the Dnieper regions (particularly in the expeditions of the author of the article) are single. Two *vesnianky* from the village Lebedyn (Shpola District – Shp. D.¹) were included in the first volume of the “Regional Genre Anthology of Ukrainian Musical Folklore”, edited by Anatoly Ivanyskyi (Іваницький 2016: 235–236). A few more samples were recorded by the author of the article later in the villages of Chyhyryn district (Khudoliivka, Matviiivka). *Vesnianky* from those areas of the Naddniproianshchyna part of the Right-Bank Cherkasy region bordering the Pre-Steppe Right Bank (administratively – Kirovohrad Region) are contained in the collection of Oleksandr Tereshchenko (Терещенко 2016). Therefore, every piece of information recorded in this area (even incomplete) about spring traditions (in any form: a song, a text, a description of a ritual, or even a mention of their former life) is perceived as a great find.

Zvenyhorodshchyna ethnographic region (former Zvenyhorodka county, hereinafter – Zvenyhorodshchyna), which is the most actual territory to investigate in this article, occupies a special place on the border of the named contrasting (repertoire content) spring traditions. In the most complete ethnographic description of the calendar rites of the Right-Bank Cherkasy region from the beginning of the 20th century – the monograph “Zvenyhorodshchyna” by Ahatanhel Krymskyi (Кримський 2009) – in addition to a detailed description of all customs, rites and comments on them, several dozen texts (without melodies) of spring dances, games with singing and simply spring songs, as well as fasting *khrystuvannia* were edited.

Currently, this is almost the only monographic folkloristic work covering about 40 villages of the historical Zvenyhorodshchyna.

The majority of researchers of the 20th and 21st century (consciously or not) limited their search interests to the so-called *Shevchenko* villages of the Zvenyhorodshchyna – Moryntsi and Kyrylivka (at present – Shevchenkove), mentioning the neighbouring villages only in passing. In the collection of Heorhii Tkachenko (see: Ткаченко 2007), almost the largest (35 units) collection of *vesnianky* from the village Kyrylivka was announced. They were recorded by Tkachenko in 1920, but the author of the article in the current conditions (the war unleashed against Ukraine by Russia) was unable to get access to it. Fortunately, the collection “Folk Songs from Kyrylivka and Moryntsi” (see: Ошуркевич, Мишанич 2020) was recently published, which included a total of 114 song samples recorded in the field study during 1985–1989 by Oleksii Oshurkevych. The melodies were transcribed by Mykhailo Myshanych, a thorough melo-analytic investigation was carried out by Bohdan Lukaniuk (Луканюк 2020). The book contains six springtime melodies with 15 texts.

In the 1990s, the folklorists from Kyiv, Hanna Koropnychenko and Lyudmyla Ivannikova, recorded the musical folklore of the “Shevchenko region” Moryntsi, Shevchenkove, Budyshche, and Kozatske villages. Some “*vesnianky*” recorded by the author of this article are also published in the mentioned above collection of A. Ivanyskyi (Іваницький 2016).

Single examples of spring songs from Zvenyhorodshchyna, stored in the archives of other collectors can be found in regional music and ethnographic publications: “Songs of Cherkasy Region” by Leopold Yashchenko (Ященко, Орел 2004), “Ritual Musical Folklore of Middle Naddniproianshchyna Region” by A. Ivanyskyi (Іваницький 2016), and “Folk

¹ Hereinafter see the Abbreviations of actual administrative districts of Cherkasy region, Ukraine (end of the paper, before the References).

Songs of Cherkasy Region” by Lyudmyla Yefremova (Єфремова 2020). In the last of the named books, the records of Andrii Shmyhovskiy from his native village of Sydorivka (now Korsun-Shevchenkivskiy district, the Northern outskirts of the historical Zvenyhorodshchyna) are published in his own transcriptions, made in the 1920s from his parents or written down from memory. The editor of the book notes that the archive of the Maksym Rylskiy Institute of Art Studies, Folklore and Ethnology contains voluminous folders with manuscripts by A. Shmyhovskiy, among which there is a large collection of various ritual and non-ritual songs (Шмиговський 1944).

Therefore, with such a small number of published melodies, our article in its musical part is primarily based on our own field findings of springtime ritual folk songs, obtained by the author (conducted together with Prof. Rimantas Sliužinskas) during the expeditions to Zvenyhorodshchyna in the footsteps of Ahatanhel Krymskiy in 2017. Evidences of springtime rites and folk songs were recorded in the villages of Vilkhovets, Myzynivka, Ozirna, Popivka, Ryzhanivka (Zvn. D.) and Hulaiapole (Ktr. D).

SPRINGTIME RITES

The most complete picture of the springtime rituals of the region, which lived here more than a century and a half ago, can be compiled from the monograph of Ahatanhel Krymskiy (Кримський 2009). The author carefully collected, arranged and commented in detail on all the springtime customs and rituals known at that time, starting from the early spring calls and chants on the Ascension Day: these are the customs of the Shrove Week with archaic well-known women’s entertainment, traditions related to the Day of the Forty Saints, Great Lent and Easter.

According to Ahatanhel Krymskiy, there was no clearly defined beginning of

springtime singing in Zvenyhorodshchyna. Some informants of the 19th–20th centuries defined this period in different ways. Some of them said that on *Ordan* (or *Vodokhreshche* – January 19) they *kicked the kolyadka at the oak tree*” or “*shoted the kolyadka*”, since then “*you have to learn all kinds of vesnianky to know when Holy Lent will come* (Kolodyste village, Tln. D.) (Кримський 2009: 320)². According to other evidence, the first *vesnianky* could be performed on the Feast of the Assumption (February 15), if the weather was very warm that day. Accordingly, it would be possible to go outside barefoot (Zelena Dibrova village, Zvn. D.) (Кримський 2009: 277). Krymskiy noted that most often, it is still very cold at that time, and *they start calling for spring and singing vesnianky as early as in April* (Кримський 2009: 277). Some of the informants explained simply: *It will be an early spring, there will be vesnianky earlier; there will be long frosts – then there will be no vesnianky* (Кримський 2009: 277). Or they complained that due to the late spring and severe frosts, *there will be no desire to sing vesnianky even in March* (Кримський 2009: 320).

However, the majority of respondents emphasized that the culmination of springtime singing is Easter, when the warm season finally arrives. On Easter, it was a tradition to lead round dances (*хороводи*), as well as to swing on swings, but these actions did not carry any ritual sense (as in other regions and ethnic cultures of close neighbours, particularly, Belarusian, Lithuanian, Latvian): *They swing on the swings only because that there is a lot of free time* (Ripok village, Lsn. D.) (Кримський 2009: 305).

Very valuable is the ethnographic description of the *Kostrub* or *Kostrubonko/Koshtrubonko* rite, which consists in the symbolic death and mourning of a mythical creature, which apparently personified Winter, all the old and bad things that had to leave with it. A young man (sometimes a

² This custom was preserved until the middle of the 20th century in the village Ryzhanivka (Zvn. D.), as told by our our informants.

girl) who lay down on the ground (on the thaw) and pretended to die could be chosen as the fireman; girls walked around him and sang special songs, one of them mourned the “deceased”. Then *Koshtrubonko* would get up and run away, and the girl had to catch up with him and kiss him. Then another couple repeated the story. A straw effigy, which was placed at the crossroads outside the village and burned in the spring, was also called as *Kostrub*. This character was especially revered by travellers, because he *showed* them the way in a snowy field, and they brought him offerings in the form of tobacco or clothes.

GENRES OF SPRINGTIME RITUAL FOLK SINGING

As noted by Ahatanhel Krymskyi, *they sing vesnianky either sitting somewhere on the edge, on the ground, or on logs, or, more usually, holding their own hands – then there is both singing and dancing*

ЧРК: Катеринопіль: Гуляйполе

Example 1. *Huliaipole village, Ktr. D.* Recorded by Halyna Pshenichkina, Rimantas Sliužinskas in 2017

Such spring calls were sung or loudly recited mostly by children, girls, climbing up a hill or a ladder: *They called spring on the Forty Saints (March 22) with larks. The girls had to be in sufficient age for it. But in our childhood time it was understood as some superstitions, remnants. My grandmother and grandfather taught me (Huliaipole village, Ktr. D.).* The informants in the Myzynivka village (Zvn. D.) also remembered the ban on calling for spring from their childhood.

(2) *Children's games with or without singing* (poetic texts to them are mostly not sung, but recited or partially intoned). Ahatanhel Krymskyi gives some examples of Easter games in the Zvenyhorodshchyna: *The Horse, The Pig, The Conspiracy, To walk around with*

(хоровод). Some of the spring songs are a whole party, and not just a song, like “They bury the Kostrub” (“Коструб ховають”) or “The Noise is woven” (“Шума плетуть”). On weekdays, they sing vesnianky in the evening, on Sunday – in the daytime as well (Кримський 2009: 321).

Among the springtime folk songs from Right-Bank Cherkasy region, we distinguish the following genre varieties according to the ritual circumstances that accompany them: spring calls, children's games, round dances (*хороводи*), special springtime songs (*vesnianky*). Let us consider them in more detail.

(1) *Spring calls (Заклички)*. They occur extremely rarely in this region (mainly with the text: *Spring, spring, where is your daughter, young lady?, Spring, spring, what have you brought to us?*), mostly in the West Zvenyhorodshchyna, bordering Eastern Podillia (see Example 1).

painted Easter Eggs (Кримський 2009: 307), etc. Currently, informants do not recall such names or expressions.

(3) *Springtime traditional choreography*. The largest part of the preserved spring repertoire consists of round games *khorovody* (local names: *korovody/korohody* – from Zvenyhorodshchyna, *volodar* – from western villages of Talne district). This group of games/dances is related to choreography or game pantomime. Typical folk names/incepts: *The Noise (Шум), The Girl from Podillia (Подільночка), The Willow Rung / The Step (Вербовая кладочка / дощечка), The Zhenchuk (Женчикок-бренчикок), The Bunny (Зайчик), The Crooked Dance (Кривий танець), The Poppy (Мак), The Millet*

(*Просо*), *The Sycamore (Явір)*, *The Yanchur (Янчур)*, *The Stepping Wheel (Кроковеє колесо)*, *The Fog (Туман)*, *They braid the Peas (‘‘Гороха заплітають’’)* and others. Round dances were led and sung from Easter or during Lent in an open area or near a church. *The Noise (Шум)*³ round dances are best preserved in the memory of the wearers (in the local tradition (Myzynivka, Ryzhanivka, Zvn. D.); they were simply led around in a circle, without *twisting* into a certain figure, and *The Willow Rung (Вербовая кладочка)* – memories of them can still be found nowadays. The performers of the well-known games *The Millet (Просо)* and *The Girl from Podillia (‘‘Подоляночка’’)* sometimes commented as follows: ‘‘*The Millet*’’ (‘‘*Просо*’’) was taught to sing to

children at school. ‘‘*The Girl from Podillia*’’ (‘‘*Подоляночка*’’) was also taught at school, and even when we were small, we drove it’’ (Vilkhovets village, Zvn. D.)⁴.

We recorded a fairly typical (in terms of rhythm and scale contours) sample in Ryzhanivka village (Zvn. D.). The chant unfolds in the scale of a minor pitch pentachord, is performed at a leisurely pace and has minimal melodic ornamentation. Starting from the third measure, a two-line composition is established here, where the first line ends with the third, fourth or fifth degree, and the second with the first degree. Attention is drawn to the melodic variability with which the singer performs this simple melody (see Example 2).

Одна ЧРК: Звенигородка: Рижанівка

Ой ну-мо, ну - мо пле-те-но-го Шу-мо. А Шум хо-дить по ву - ли - ці, А Шу-ми-ха ри - бу ло - вить.

Шо на-ло-ви-ла, те й про-пи-ла, Су - кні до-нці не ку - пи - ла.

По - жди, до-нько, до су - бо - ти - Ку - плю су-кню ше й чо - бо - ти.

Су-бо-та ми-на - є, су - кні не-ма - є, Деся мо-я не-нька в ши - нку гу - ля - є.

А-бо ж ме-ні, не-нько, су - кню спра - вте, А-бо ж ме-не, ма-мо, за - муж від-дай - те.

А-бо ж ме-ні, ма - мо, по - ду-шки на-ку пїть, А-бо ж ме-ні, ма-мо, га-лу-шок на-ва-рїть.

Example 2. *Ryzhanivka village, Zvn. D.* Recorded by Halyna Pshenichkina, Rimantas Sliužinskas in 2017

The melodic outline of the round dance *The Noise (Шум)* (more precisely, the first line of the 2-line stanza) from the records of Oleksii Oshurkevych in the Moryntsi village (Zvn. D.) (see Example 3) looks very similar to another springtime

pantomime group – *The Girl from Podillia (Подоляночка)*, which will be discussed below. This is logical, because both chants perform the same round game function and have a similar rhythmic organization.

³ *The Noise (Шум)* round dance was almost the first spring chant, performed even on Shrove Tuesday, when the weather will be very warm on this day (Кримський 2009: 277, 332).

⁴ In the large spring section of the monograph by Krymskyi, we can find only one brief mention of *The Girl from Podillia (Подоляночка)*, recorded in Zvenyhorodka town (Кримський 2009: 337).

Спокійно, співно фальцетом

ЧРК: Звенигородка: Моринці

1. Ой Шум хо_ дить по діб_ ро_ ві, а Шу_ ми_ ха ри_ бу ло_ вить, а Шу_ ми_ ха ри_ бу ло_ вить. 2. 5. чо_ бо_ ти, 4. в до_ ні не_ ма_ є, 5. чо_ бо_ ти, 4. в до_ ні не_ ма_ є.

Example 3. *Moryntsi village, Zvn. D.* Recorded by Oleksii Oshurkevych (Ошуркевич 2020, No. 6)

The game-pantomime *The Girl from Podillia (Подільяночка)*. A typical example is the sample recorded by us in Vilkhovets village (Zvn. D.) with a verbal comment: *This is already sung by our girls, not the same as adults. They openly take one, then the second, then the third one.* The minor

melody unfolds in the volume of a sixth, and the local performance tradition effectively enriches the texture of the chant with an octave duplication of the main melodic line (performed in a “thin voice” an octave higher) (see Example 4).

Одна Гурт

ЧРК: Звенигородка: Вільховець

1. Десь тут бу-ла По-до-ля-но-чка, Десь тут бу-ла мо-ло-де-сень-ка Тут во-на впа-ла, до зе-млі при-па-ла, Сім день не вста-ва-ла, бо во-ди не ма-ла.

Example 4. *Vilkhovets village, Zvn. D.* Recorded by Halyna Pshenichkina, Rimantas Sliužinskas in 2017

The group of tunes with the verse formula 433=abb is the springtime game *Oh we sowed Millet (А ми просо сіяли)* in the form of dialogue-antiphons and the round dance *The Spring Rung / The Willow Step (Весняная кладочка / Вербовая дощечка)*. Both items are arranged in 2-line stanzas without refrains.

In our recordings, there are several melodic variants of this type encountered. The first of them, *The Willow Step (Вербовая дощечка – Ozirna village,*

Zvn. D.), presents an almost textbook example of this song (see Example 5), as evidenced by the memories of the performers themselves: *This song was often sung on the stage in the village club;* however, they also remember it from their mothers and grandmothers. The tune unfolds in the minor scale of the fifth range, with a characteristic initial ascending melodic progression of triads and a middle cadence on the note of the fifth degree.

Одна = 84

Гурт

ЧРК: Звенигородка: Озірна

Ве-(ге)-рбо-ва-я до-(го)-щеч-ка, до-(го)-щеч-ка, По ній хо-дить На-(га)-сто-чка, На-(га)-сто-чка.

Варіанти:

при - і - де

Example 5. *The Willow Step, Zvn. D.* Recorded by Halyna Pshenichkina, Rimantas Sliužinskas in 2017

Two other variants of this form with the text *The Spring Rung (Весняная кладочка)* were sung in the Ryzhanivka village (Zvn. D.) (see Example 6, 7). The tonal outlines of both melodies from Ryzhanivka are quite similar: the minor scale of the fifth

range, the middle cadence on the fourth or fifth degree. In both versions, despite the different pace of performance (in the second version it is twice as fast), there is a subtle voice in the texture – a bright local feature.

Одна = 90

Утрьох

ЧРК: Звенигородка: Рижанівка

1. Ве-сня-на-я кла-до-(го)-чка, кла-до-чка, Хо-де по ній На-сто-чка, На-(га)-сто-чка

Одна

2. Це-бром во-ду ці-ди-ла, ці-ди-ла, Ді-бри-во-чку га-си-(ги)-ла, га-си-ла.

Example 6. *Ryzhanivka village, Zvn. D.* Recorded by Halyna Pshenichkina, Rimantas Sliužinskas in 2017

Одна = 180

Удвох

ЧРК: Звенигородка: Рижанівка

Ве-сня-на-я кла-до-чка, кла-до-чка Хо-де по ній На-сто-чка, На-сто-чка.

Варіанти:

Удвох

но-си-ла, но-си-ла, Ді-бри-во-ньку га-си-ла

Example 7. *Ryzhanivka village, Zvn. D.* Recorded by Halyna Pshenichkina, Rimantas Sliužinskas in 2017

One of the rare examples, known in the Zvenyhorodshchyna is the springtime pantomime game *The Bunny (Зайчик)* with variant *The Zenchyk (Женчик)*. Among our records, there is a single example of a chant type *Zenchychok-Brenchychok (Женчикок-брєнчикок)* from the Ryzhanivka village (Zvn. D.) (see Example 8). It followed a game competition – jumping around crossed antlers. The composition of the verse line is 3-part

⟨V334²⟩, it is performed in a three-dimensional dance rhythm with accentuation, marking for the participants of the game the moments in which it is necessary to jump on one leg. The tune is primitive, based on the conventional tetrachord of the major inclination (because the correct intonation during this physically active game is often of secondary importance).

Одна

ЧРК: Звенигородка: Рижанівка

Жен - чи - чок - бре - нчи - чок ви - лі - та - є Ви - со - ко ні - же - ньку пі - дні - ма - є.

Detailed description: This is a musical score for a single voice piece. It starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked as 'Одна' with a metronome marking of 178. The melody consists of eighth and quarter notes. The piece changes to a 6/8 time signature and then back to 3/8. The lyrics are written below the notes.

Example 8. *Ryzhanivka village, Zvn. D.* Recorded by Halyna Pshenichkina, Rimantas Sliužinskas in 2017

(4) *Proper springtime ritual folk songs (vesnianky)*, which were usually sung on the street by groups of girls, sitting, standing or walking at a leisurely pace. Oleksandr Tereshchenko interprets their ritual function as an analogue of spring calls (Терещенко 2016: 4). In some villages, these songs could also be performed during Lent, for example, *Oh You – Spring (Ой весна, весна, весниця)*, *Oh, on Right Wednesday (Ой у правую середу)* *Oh, Stubble on the Hill / Oh, Crocus grew up (Ой на горі покiс, покiс or Ой на горі крокiс порiс)*. However, it would be more correctly to attribute the last

plot to the Kupalo-Petrivky feasts time (at least, this is how it is attributed in the old records from the Zvenyhorodshchyna⁵, which has also been confirmed by our field samples, for example, in the Ozirna and Myzynivka villages (Zvn. D.) and in Huliaipole village (Ktr. D.). However, songs of this verse type in different parts of the Right-Bank Cherkasy region differ significantly in terms of style.

For example, in the Popivka village (Zvn. D.) such tunes are performed in unison, at a fairly mobile and stable tempo (140 beats); the scale is limited to the minor pitch pentachord (see Example 9).

Одна

Удвох ЧРК: Звенигородка: Попівка

Ой ве - сна кра - сна над ве - сно - ю, Ска - ка - ла жа - бка бо - ро - зно - ю

Варіанти:

за - гну - та й по - і - де - мо

Detailed description: This is a musical score for a two-voice piece. It starts with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The tempo is marked as 'Одна' with a metronome marking of 140. The melody consists of quarter and eighth notes. The piece changes to a 3/8 time signature. The lyrics are written below the notes. Below the main score, there is a section labeled 'Варіанти:' with two alternative melodic lines.

Example 9. *Popivka village, Zvn. D.* Recorded by Halyna Pshenichkina, Rimantas Sliužinskas in 2017

A similar *vesnianky* are also known in the Vilkhovets village (Zvn. D.); however, in the stylistics of its performance, the Naddnipyrianshchyna region influence is quite strongly felt, expressed in the slowed tempo (84 beats) and the singing of verse syllables, the characteristic shortening of

the last two syllables of the stanza, the heterophonic texture with a thin voice, as well as in the modal expansion due to the involvement of the sixth degree (see Example 10).

⁵ In the Nemorozh, Popivka villages (Zvn. D.), Kolodyste (Tln. D.), and Shesteryntsi (Lsn. D.), it is known as a Kupalo-time tune; in the Ripok (Lsn. D.), Skalyvatka (Zvn. D.) villages – as a Petrivky-time tune (Кримський 2009: 390, 392). Oleksandr Tereshchenko presents the following poetic text here: *Oh, crocus grew in the garden, / The devil took the boys and carried them into the forest,*

recorded in the Chyhyryn localities, as *vesnianka* (for example, see Терещенко 2016, No. 40). This genre interpretation from the point of view of the performers themselves and researchers can be explained by the plot and melo-typological affinity of the chants with both (Spring- and Summer-time) seasons.

ЧРК: Звенигородка: Вільховець

Ой ве - сна кра - сна над ве - сно - ю Ска-(га)-ка - ла жа - (га)-бка бо - ро - зно - ю.

Варіанти:
Утрьох
Ой за - жди, жа - бко,

Example 10. *Vilkhovets village, Zvn. D.* Recorded by Halyna Pshenichkina, Rimantas Sliužinskas in 2017

In the Ozirna village (*Zvn. D.*) *vesnianky* are not remembered at all, but the same melody is reproduced with numerous Kupalo texts (see Example 11). Here we observe an even more abundant melodic ornamentation, singing of verse syllables and additional vocalizations of consonants. Another notable feature is the tempo

contrast between the lines (first, chorus, and second) – in our sample, respectively, 66 beats and 180 beats, i.e. acceleration of the tempo almost three times. The tempo fluctuations within the strophe are generally characteristic of the ritual singing of this and the surrounding villages (in details see Пшенічкіна 2018).

Ой на го - ро - ді кро (го)-кі - (гі) -(гі)с, кро - кі - с. За-брав чорт хло-пців та в ліс по-ніс.

Варіанти:
ди - ви ся, як бу-дуть хло(го)пці

Example 11. *Ozirna village, Zvn. D.* Recorded by Halyna Pshenichkina, Rimantas Sliužinskas in 2017

The late works also include *vesnianky* (it would be more correct to classify it as a lyrical piece dedicated to the springtime season) with the characteristic text *Oh, on the Sea, Blue Sea (Ой по морю, морю синьому)*, which corresponds to the

compositional scheme *a pair of periodicities*. Its musical structure can be traced to sample No. 1 from the collection “Folk songs of Kyrylivka and Moryntsy” (see Example 12)⁶.

⁶ However, Bohdan Lukaniuk in the theoretical exploration at the end of this collection does not

comment on this sample – it is obvious that it is clearly alien.

The image shows a musical score for a song. The top staff is in 6/8 time with a tempo of 66. It features a melody with lyrics: "Ой на го-ро-ді кро (го)-кі -(гі) -(гі)с, кро - кі - с. За-брав чорт хло-пців та в ліс по-ніс." Above the staff, there are markings for "Одна" and "Гурт". The bottom staff is in 6/8 time with a tempo of 180, labeled "Варіанти:" and "Гурт". It features a rhythmic accompaniment with lyrics: "ди - ви ся, як бу-дуть хло(го)пці". The score is attributed to "ЧРК: Звенигородка: Озірна".

Example 12. *Shevchenkove village, Zvn. D.* Recorded by Oleksii Oshurkevych (Ошуркевич, 2020, № 1)

Attention is drawn to the wide melodic range, singing in a two-part presentation with an octave conclusion. Ahatanhel Krymskyi mentions the song with the same impetus, but with a different plot development (Кримський 2009: 329), the same has been recorded by the author of the article in the Lebedyn village (Shp. D.).

(5) *Khrystuvannia* (христування) – *Christening*. A special place in the tradition of the Right-Bank Cherkasy and the adjacent Pre-Steppe Right Bank is occupied by the so-called *khrystuvannia*, performed on Easter when children and young people go around the yards – similar to Christmas carolling / greeting (*колядування / щедрування*), with the aim of greeting and receiving a reward⁷. This genre was described in detail by Oleksandr Tereshchenko in a special publication (see Терещенко 2014). Interesting examples of such Easter items are presented in “Zvenyhorodshchyna” (see Кримський 2009: 308–319). Along with narrative (respectable) texts, which have the characteristic verbal features of church hymns (orations), there were also humorous and satirical plots with elements of blasphemy and even shameful plots. The analysis shows that their composition consisted of two-line poems V446², and the performance was similar to dance choruses or so called “street” *vesnianky* (Терещенко

2016: 84). Similar texts of humorous christening verses were known from as early as the 18th up to the beginning of the 19th centuries, particularly in the Chernihiv region (Кримський 2009: 308). Today, this genre is completely forgotten in the Right-Bank Cherkasy region.

CONCLUSIONS

The analysis of the springtime ritual and musical materials of the Right-Bank Cherkasy region shows that these genres are best preserved in the Western part of the region (in the historical Uman region). In the song tradition of the Naddnipyrianshchyna part of the Right-Bank Cherkasy region, the springtime folk singing repertoire is represented by rare individual samples. The further East from Zvenyhorodka in the direction of the Dnieper River, the fewer there are, and in the other districts close to Dnieper River this genre disappears completely (with the exception of a separate enclave in Nadyasmynnia local ethnographic tradition). Therefore, the main criterion for the division of the surveyed area into Podillia and Naddnipyrianshchyna regions is actually the presence or, on the contrary, the complete absence of chants of the spring season in the local folklore tradition.

⁷ Similar primitive musical and poetic structures, which were also called *Christening* (христування) and were timed to Easter, were discovered by the author during her expeditions to the Left-Bank Dnipropetrovsk region (the headwaters of the Samara river) (see Пшенічкіна 2017). Song genres

for specific Easter processions are common in Galicia under the name *Rantsivky* (ранцівки). For Belarusians, these are Easter-time (волочобні) songs (some examples are found in Berestia ethnographic region, to the North from Chernihiv region). The same rituals are known for Poles and Lithuanians.

This division of land coincides with the division of Ahatanhel Krymskyi: he emphasized the difference in the language dialect and folklore of Eastern (*Shevchenkivshchyna*) and proximity to the powerful Middle Naddniprotyanshchyna style, which permeates all genres of folk songs without exception. Its most notable

Western (*Humanshchyna*) parts of Zvenyhorodshchyna, dividing these areas along the Hnylyi Tikich river⁸ (for more details see Крымський 2009; Пшенічкіна 2018, 2020, 2022).

In the East Podillia region, the most complete and diverse picture of springtime rituals and folk songs with many ritual melodies can be observed in the historical Uman region. Springtime rites are represented there by rituals of calling the spring, dances, children's games with singing and lyrical *vesnianky*. This ritualistic system is accompanied by the melo-typological variety of springtime folk tunes.

The areas of most forms of springtime melodies from the Right-Bank Cherkasy extend here from Central and Eastern Podillia. Based on extensive and thorough melo-geographical research by Iryna Klymenko (see Клименко 2020), we can claim that here lies the southeastern border of many calendar melodies. Regional and local ethnomusical traditions of the Middle Naddniprotyanshchyna and Eastern Podillia are clearly demarcated here. The work carried out by the author with the full cycle of calendar and wedding cycles (see Pshenichkina 2019; Пшенічкіна 2015, 2016, 2020) allows to conclude that generally *vesnianky* do not deny the areological picture of other genres, but together with them become a clear marker of the demarcation of large-scale Ukrainian ethnographic regions.

⁸ It was here that the border between the Zvenyhorodka and Uman districts of the Kyiv province passed, laid on the border of the 18th and the 19th centuries. Krymskyi emphasized the unity of the dialect of the left bank of Hnylyi Tikych river with the entire Dnieper part of the region (Kaniv, Cherkasy, and Chyhyryn districts at that time), and the right bank with Uman region, whose

features are a prolonged/continuous style of performance, slowed down tempos, tempo fluctuations and contrasting positions within the composition, rhythmic fragmentation and syllabic chants, a developed heterophonic texture, often decorated with a delicate "thin voice" an octave higher.

An important observation is that in the central areas of Right Bank Cherkasy region, Podilia region (according to the rhythmic structure *vesnianky* acquired typical Naddniprotyanshchyna region features. This was facilitated by the

Therefore, the Right-Bank Cherkasy region appears on the maps as a fragment of the borderland of the life of the spring layer of ritual songs and at the same time as a transition zone between two large ethnographic regions.

ABBREVIATIONS

Actual Administrative Districts of
Cherkasy region, Ukraine

Ktr. D. – Katerynopil district

Lsn. D. – Lysyanka district

Shp. D. – Shpola district

Tln. D. – Talne district

Zvn. D. – Zvenyhorodka district

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population's pronunciation is clearly marked as *Podolyanisms*. The scientist saw the reason for such a powerful Podillia influence on the language (and with it also on the ethnomusical dialect) in the long-term possession of these lands by the Potockyi magnates, who resettled a large number of people from Podillia and from South Bug river lands to those regions.

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⁹ IMFE – hereinafter The Rylskyi Institute of Art Studies, Folklore and Ethnology (Інститут

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MUSIC HISTORY AND ANALYSIS

Forgotten Names: Wolf Ebann

Dr. habil. LEONIDAS MELNIKAS

Professor, Lithuanian Academy of Music and Theatre, Lithuania

Knowledge and ideas about the musical history of Lithuania during the second half of the 19th century (as well as over its entire previous history) are very limited and fragmentary. This is all the more painful because the second half of the 19th century was a time of fundamental changes in the field of music, leading to positive developments. The key figure in these processes was Wolf Ebann (1835–1888), composer, violinist, conductor, and teacher, a notable figure in musical culture. The report presents the general historical and artistic context of the time and Ebann's multifaceted activities, and analyzes the factors and conditions influencing his work and determining its direction. The importance of Vilnius as an intellectual center is especially emphasized, and its multinational essence is highlighted.

Keywords: Wolf Ebann, Lithuanian musical culture in the second half of the 19th century, multidisciplinary understanding of the musical profession, status of Vilnius as an artistic center.

INTRODUCTION

The second half of the 19th century is a very important and significant period for Lithuanian musical culture, which determined its further development. A wave of influence spread from both Western Europe and Russia, promoting a new approach to music creation, based no longer on amateur musicianship, but on professional, competent activity. Conservatories were established in Europe, where young musicians from various countries studied and, upon returning home, spread new ideas and shared their experience and knowledge. This is how a professional approach to artistic activity was formed, and new values were created. Universal beginnings were intertwined with local specifics; the musical language was both understandable and unique. Everything was created and changed. It is not an accident that the next step was the almost synchronous formation of national schools in Eastern Europe.

Unfortunately, little is known today about that period, which was unique and, in many ways, supportive. There are many reasons: historical circumstances, national

aspects, and lack of artifacts. One thing is clear – today, more than a century and a half later, we have very little knowledge and understanding about that time, and what we do know is very fragmentary.

History is about people; music history is about music. The creativity of the people, their works and heritage, allow us to reconstruct the past centuries, to preserve what is most important - the music of that time, which is of the greatest value. However, in order for the music to sound properly, to correspond to the spirit and meaning of the era, we must trace the connection with that time, be able to read the composer's thoughts recorded in the notes, the feelings and experiences that accompanied the creation of the work being performed.

The second half of the 19th century in Lithuanian music is inseparable from Wolf Ebann (1832–1889) – a talented, creative, enthusiastic artist who did a lot for music in Lithuania. His activities and creations tell a lot about that time, highlight his work, fill the existing gaps in the music culture.

For a long time, Ebann was completely forgotten in Lithuania. Not much has been done even now. Individual enthusiasts are

trying to bring back the memory of this brilliant artist, but it is not enough. The purpose of the article is to review and highlight the essential aspects of Ebann's work, to present new facts of his life.

FIRST STEPS

Ebann was born in 1835, in Kėdainiai. Very little is known about his childhood, but two things are certain – he grew up in a family that strictly adhered to Jewish religious traditions and was devoted to musical activities.

Kėdainiai, the hometown of the future musician (called Keidan by the Jews), had a large Jewish community, famous for its traditions and contributions to Litvak culture, and that undoubtedly influenced Ebann – he remained faithful to the traditions of his ancestors, professing the Jewish faith until the end of his life. Music also grew into his consciousness from an early age. There were many musicians in the Ebann family – first klezmers, then representatives of academic art. Wolf Ebann received his primary musical education at home. *My father and uncle were the music teachers – thanks to them I learned to play the violin and play the piano* (Bakutyte 2011: 246).

After starting his music studies in Kėdainiai, Wolf Ebann continued them abroad – the high level of professional abilities he demonstrated in his later activities undoubtedly speaks of a musical education received in serious music centres and under the guidance of competent, experienced specialists. This is also confirmed by the information published in various publications, that Ebann studied at the Leipzig Conservatory (the first discovered source that indicates this was Hugo Riemann's Music Lexicon, published in Russian in 1901) (Риман 1901: 511).

At first glance, it would seem that the information about studies in Leipzig should not deviate from the reality – in the second half of the 19th century, Jewish youth from the Russian Empire often acquired knowledge in European educational institutions. Moreover, a number of Litvaks

studied at the Leipzig Conservatory, one of the most authoritative music education institutions in Europe at the time.

Unfortunately, Ebann was not among them. The archives of the Leipzig F. Mendelssohn-Bartholdy Higher School of Music, which has carefully preserved student documentation since the school was founded, do not have any documents or at least hints that Ebann studied there. This was confirmed by Nicolle Höppner, archivist at the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig, in her letter to the author of the article (Höppner 2012).

Ebann certainly studied in Leipzig, but not at the conservatory – most likely, he studied privately, with a professor at the Leipzig Conservatory. By the way, something similar happened to Wolf's cousin Benjamin Ebann. At the age of sixteen, he came to Leipzig, where, as he later told the press, *he studied violin, piano and composition with the best teachers*. However, in his case, too, no documents confirming these studies were found in the archives of the Leipzig Higher School of Music. It is clear that the study algorithm of both cousins was identical: not being able to pay for studies at the conservatory, they hired teachers privately (perhaps even the same ones), and the threefold nomenclature of studied subjects – violin, piano and composition – testifies to an identical study model.

Wolf Ebann, who returned to Lithuania from Leipzig, was well trained and accomplished a lot. Here he discovered a wide field of activity. Having received serious musical training and being greatly talented, he actively joined the musical life of Lithuania. He started his professional career in Kaunas, where he became famous as a virtuoso violinist and orchestra leader. His concert skills made a great impression on his contemporaries – we find admiring reviews in the press of the time. On May 20, 1860 issue of *Ruch Muzyczny*, published in Polish, the following "correspondence" from Kaunas appeared: *Mr. Ebann plays the violin perfectly, he is an artist with a soul who has good taste, received an excellent*

musical education - he sets the audience on fire with his exciting playing. Many a violinist, even having achieved greater fame than him, could envy the sound of Ebann's bow (L.G. 1860).

Such a favourable assessment at the beginning of a career is very important for an artist, it strengthens his belief in his abilities. In this sense, the time spent in Kaunas was useful for Ebann, it gave him the opportunity to accumulate concert experience, it enriched him. It was extremely significant that in Kaunas Ebann had the opportunity to learn how to work with an orchestra and how to communicate with musicians, a significant number of whom were probably older than him. Such practical experience was very useful for him in the future.

However, apparently, Ebann soon felt unable to fully implement his artistic potential in Kaunas; his ambitions exceeded the scale of that city. The future perspective was easily predictable – as a Jew, he could not be expected to work outside the “bounds of the pale of settlement”, he did not think about foreign countries (otherwise he would not have returned to Lithuania), so the place of his dreams became Vilnius, the cultural metropolis of the region.

In 1864, Ebann organized several concerts in Vilnius in order to perform properly for the local audience and prepare the ground for moving to that city. Apparently, he told more than one influential person from Vilnius about his intentions, he was looking for someone who could recommend him. He succeeded – an intercessor appeared who wrote the necessary letter to Kazimierz Szlagier, the director of the Vilnius City Theatre. The letter unequivocally states the essence of the matter: *For a long time, Your Eminence has been talking about the fact that the orchestra of the Vilnius Theatre is more than inadequate. In my opinion, the reason is that there is no experienced and educated Kapellmeister. Therefore, I suggest you take advantage of the opportunity, namely, I heard that the performer Mr. Ebann, who has to stay in Vilnius due to family circumstances, would not refuse to take the*

position of conductor and music accompanist of the Vilnius Theatre (*Памятная книжка...* 1880: 97).

Ebann's concert in Vilnius, mentioned in the article, received a great response. The performer's virtuoso abilities were surprising, maybe even a little unexpected. One critic wrote that Ebann *aspired too much for virtuosity and tried to overcome all the almost impossible technical difficulties* (*Памятная книжка...* 1880: 147).

Vilnius was not used to stars then, the young prodigies Leopold Godowsky and Jascha Heifetz were still in a distant future. Ebann was destined to bring this future closer – to educate a new listener, to fill the existing gaps.

When he joined the musical life of Vilnius, he was no longer an amateur musician, but a serious professional who had something to say and could skilfully express his artistic thoughts, and gradually became the main character in the history of music in Lithuania.

Although Ebann's “employment” took several years, in 1868 he became the Kapellmeister of the Vilnius City Theatre Orchestra. This appointment was a significant event in the life of music in Vilnius, it obviously raised the artistic bar, and became an incentive for the development of creative activity. In general, Lithuanian music culture of the second half of the 19th century cannot be imagined without his music. He expanded the concert repertoire, gave artistic activity a clear measure of professionalism, and established new, more demanding evaluation criteria.

PERFORMING

Ebann expressed himself in various capacities as a soloist violinist, as a member of chamber ensembles, and as a conductor. There is no record of his concerts playing the piano, but he composed piano music, too.

Ebann's violin repertoire included Mendelssohn's concertos, Bériot's “Grand Fantasia”, Henryk Wieniawski's “Légende”, and a lot of chamber music –

Mendelssohn's two piano trios, Hummel quintet op. 87, Beethoven's sonatas for violin and piano, Gounot's "Ave Maria" (at that time correctly indicated as "Meditation sur le premier prelude de J.S Bach"), Rubinstein's pieces, and works of other composers. To this it is necessary to add Ebann's many transcribed works for violin and piano. The selection was impressive – Chopin, Meyerbeer, Rubinstein... And, of course, almost all of Ebann's concerts featured his own works, starting with large forms and ending with miniatures.

The opera repertoire was also wide – during almost twenty years of leading the Vilnius Theatre Orchestra, Ebann introduced the audience to a wide range of music. Those were both operas staged in the theatre and overtures and opera arias performed at concerts. In the theatre, Ebann stood at the conductor's desk performing both Italian bel canto operas (Verdi's "Traviata", Donizetti's "Lucia di Lammermoor", Bellini's "Norma") and operettas, without which the musical theatre repertoire was unimaginable at the time. It is no coincidence that in 1869 for his benefit, Ebann chose Offenbach's famous operetta "La Belle Helene" (Bakutyte 2011: 261).

Ebann's repertoire was also rich in symphonic music, including orchestral opera fragments. Here we find the overtures of Mozart's "Don Giovanni", Beethoven's "Egmont", Mendelssohn's "Ruy Blas", the introduction and finale of Wagner's "Lohengrin" and Wagner's "Liszt March", as well as the overture to Glinka's opera "Life for the Tsar" (Bakutyte 2011: 274). Most importantly, Ebann rearranged almost all of these pieces, because he did not have the right orchestra.

In order to implement his artistic ambitions, Ebann needed a capable orchestra, and he worked extensively with his ensemble. Moreover, the conductor of the orchestra had many functions and responsibilities. There was little government money and the administration was minimal. The Kapellmeister not only conducted the performances, rehearsed and prepared the orchestra, soloists, choir, and,

if necessary, individual performers (he could hire an assistant), but also performed many other jobs: he re-arranged the works, because the composition of the orchestra usually did not meet the requirements of the score; he took care of instruments and sheet music; and he was responsible for the artistic level of the orchestra. He decided whether the musicians were professionally suitable to work in the orchestra, he could fire them and accept new ones (however, in this case he could make such decisions only with the approval of the theatre management) (Bakutyte 2011: 269). Such a wide range of responsibilities was common in those days – one worked on everything, but hopefully could expect adequate remuneration, although that was not always the case.

By all accounts, both Ebann's administrative and artistic duties were being carried out successfully, and he felt secure. It is notable that in 1878, a specially appointed inspector who reviewed the operation of the Vilnius City Theatre particularly noted the *good musical performance* achieved thanks to the *experienced bandmaster and good singers*. The same letter, addressed to the governor of Vilnius, states that *the Vilnius theatre, supported by the government, has excellent artistic abilities and can safely be considered the best and most visited theatre in the Russian provinces* (Inspektorius raštas... 1878).

Being very active, Ebann constantly expanded the geography of his concert activities; he did not limit himself only to musical performances in Vilnius. With the pianist Witold Przybora, Ebann performed many concerts in the surrounding towns. It was his initiative to organize summer concerts in Druskininkai, the oldest resort in Lithuania. The concerts were held at the Druskininkai railway station, in the tradition of Pavlovsk (a suburban resort near St. Petersburg). The cream of the city of Vilnius, gathered at Druskininkai in the summer, really liked those events. For almost two decades, posters announced the performances of Ebann and the

“Druskininkai Mineral Water Resort Orchestra” led by him.

COMPOSITION

Working as a composer was an equally significant part of Ebann’s work. Ebann was not only a great performer, but also a talented composer of vocal, instrumental, and orchestral works. Judging by the opus references marking his works, there were at least 109 of them (this number refers to the last of his discovered works – the piece “Druskininkai Malūnas” for piano). This means that Ebann was perhaps the most productive music professional of the 19th century in Lithuania.

Ebann’s performances and composition were inseparable from each other; in his work there was absolutely no dividing line between these two forms of musical expression, and each of them was a continuation of the other. Contemporaries, admiring his virtuoso abilities, often pointed out that listening to his violin playing; it seemed that the performer did not face any technical difficulties. A similar picture emerges when getting acquainted with his compositions – not only their large numbers, but also their characteristic simple, natural development of musical thought suggests that his creative process was not difficult or painful. In part, this could be due to the fact that the repertoire “mastered” by a great performer shaped his compositional vocabulary as well. Both as a performer and a composer, Ebann addressed the listener in the same musical language – the sphere of expression, close to him as a performer, also manifested itself in his compositional pursuits.

Looking at Ebann’s solo concert repertoire, two poles are evident: there are works that require an emphatically virtuosic and pathetic manner of artistic expression, and there is music that reflects an elegiac, lyrical sphere. Such a confrontation of two contrasting emotional states is a common stereotype of the Romantic era. Ebann repeated that in his work. Basically, he did not even try to contrast those states, he

simply conveyed one or the other in different works.

The traditional musical thinking of the era is perfectly represented by Ebann’s Concerto for Violin and Orchestra op. 81 (Ebann 1868). This is probably Ebann’s largest composition, a kind of manifesto of his creative intentions. This work is completely integrated into the 19th century tradition of virtuoso violin music, and is in many ways close to the works of Ebann’s contemporaries. It is like a Lithuanian version of Henryk Wieniawski’s violin concertos – melodious, vigorous, suggestive.

Ebann’s concerto exhibits the basic elements of violin technique and, in this sense, is a kind of encyclopaedia of the romantic violin manner. Although the work is enriched with virtuosic passages, they are arranged very comfortably, testifying to the author’s excellent knowledge of the instrument and his ability to create optimal conditions for demonstrating the entire arsenal of the performer’s technical capabilities. Not aiming for dramatic collisions, but inviting the listener to admire the wonderful art of the violin, and bringing joy and pleasure – this is what Ebann’s violin concerto is all about. It is a bright, effective piece. Clearly, Ebann was guided by his own style of violin play when writing it. The purpose of this work is to “ignite” the listener by allowing the performer to publicly present his virtuoso abilities.

Ebann successfully implemented the idea of his violin concerto. There were many prerequisites for that, including the solid professional foundation received by the composer thanks to serious studies and constant practical work, and his natural melodic talent nurtured and developed by many years of artistic activity. He had heard and seen much and thus he had something for comparison purposes. However, perhaps the most important reason for the piece’s success was his own experience as a violin soloist. Better than anyone else among his contemporaries in Lithuania, Ebann understood the nature of the violin’s artistic possibilities and was able to embody it in the piece.

In Ebann's miniatures, a romantic colour can be traced, too. Here we find easy-to-remember, melodious plays and moody pieces based on dance rhythms. These are creations intended for home music-making. Works of this kind do not require special virtuosity from the performer; the challenge is completely different – sincerity, delicacy, warmth. Composing such pieces is a rather difficult challenge, reflecting another dimension of Ebann's talent as a composer. His mastery is clearly felt here – the limit of good taste is never crossed, sentimentality and “salonism” are avoided, everything is precise, laconic and accurate.

Ebann's music is not particularly original; it reflects the then-traditional canons of musical expression more than individual idiosyncrasy. However, within these limits, the author reaches real heights. His work was by no means limited to simply replicating the patterns typical of the era. Even where his creative ideas replicated established musical canons, the author always found an opportunity to give his opus a unique sound, making his miniatures more memorable and standing out from the general compositional array of the era. Such uniqueness could manifest itself in an expressive melodic twist, unexpected modulation, in more developed, independent form fragments.

Ebann's music is suggestive. He knew how to induce the desired emotional state in the listener, to form a consistent, harmonious musical thought. He did not strive for innovation, and his work was not a big departure from the established canons of the time. Still, it was individual, recognizable, and attracted attention.

Ebann's work sounded in concert halls and in the homes of music lovers, it was known and loved. Of course, being a great and unique performer, Ebann had the opportunity to familiarize the listeners with his work, to form their favourable opinion, to establish his own “author's” interpretation in the subconscious of his contemporaries. He did this constantly: while he included his latest opus in concert programs, he also repeated older works beloved by the audience. However,

realizing that performing his work alone would not ensure its greater dissemination; he found other ways to arouse interest. He made sure that his works were printed by well-known music publishers, that they could be found in stores selling musical instruments and sheet music, and that popular publications of the time would write about them. Ebann's publishing partners were not only the ones in Vilnius, but also well-known foreign publishing houses. In Vilnius, he collaborated with E. TH. [Tb] Lambeck Vilna and Joseph Zawadzki Wilno, and abroad – with the famous Bessel W. & Co St. Petersburg and P. Jurgenson Moskau, Schlesinger Berlin, C.G. Röder and E.W. Garbrecht from Leipzig.

Information on the publication of Ebann's works reminds us of those works, testifying to his enigmatic trace. This is the impetus to search for his publications, scattered in libraries and private collections, and to revive his work after a century and a half of silence.

TEACHING

Having reached outstanding achievements in the arts of performance and composition, Ebann also did a lot in the field of music pedagogy. He lived at a time when education was perceived as a great value, and he actively contributed to the formation of the musical education movement in Lithuania. In doing so, he followed the footsteps of Felix Mendelssohn and Anton Rubinstein.

These two famous composers and performers, despite their great artistic fame, devoted a lot of attention, time and effort to musical education. Mendelssohn founded a conservatory in Leipzig in 1843, and Rubinstein – in St. Petersburg in 1862. Both of them, thanks to their personal authority and great, focused efforts, managed to make these educational institutions the centres of attraction for young musicians from many countries. Of course, the scale of Vilnius was much more modest than that of Leipzig or St. Petersburg, but the ideas of education and musical education found favourable

soil here as well. Ebann was driven by the same aspirations that ignited his illustrious contemporaries. In 1873, the Imperial Russian Music Society established a branch in Vilnius, and the branch then established a music school. In 1874 Ebann became the director of that school (*Памятная книжка...* 1880: 97). Thus, he found himself at the epicentre of professional musical education processes in Lithuania.

Even the meagre data we have about Ebann's pedagogical activities is surprising. First of all, the extent of his pedagogical activity is astounding. He taught not only at the Vilnius Music School, of which he was the director, but also at the Vilnius Jewish Teachers' Institute and the Vilnius Progymnasium (*Памятная книжка...* 1880: 97). Even more interesting is what he taught. At the Vilnius Music School, it was the violin, possibly the piano and theoretical subjects; singing at the Vilnius Jewish Teachers' Institute; secular choral singing at the Vilnius Progymnasium. Ebann, the musician of universal possibilities, was also the teacher of universal possibilities. Having such an authority, Ebann would probably also have become a professor at Vilnius University. Alas, in 1832, Tsar Nicholas I decreed that the university be closed, because of the 1831 Polish-Lithuanian uprising against the tsarist regime, in which university students participated in large numbers. (Vilnius University would not reopen for almost 90 years.)

Ebann was able to raise the level of the music school to professional heights. Later, world-famous musicians – Jascha Heifetz, brothers Mischa and Alexander Schneider – would begin their studies at his Vilnius Music School. Jadvyga Čiurlionytė, Stasys Šimkus, Juozas Tallat Kelpša – the creators of Lithuanian national music – also studied there. Ebann started this process and channelled the studies in the right direction. His pedagogical merits are very great. If it were not for Ebann, there would not have been any opportunity to acquire such professional musical foundations as those future stars acquired in Vilnius. This is how the miracle of Vilnius was created.

CONCLUSION

Wolf Ebann is one of the most famous and outstanding artists of the 19th century, a Lithuanian musician and prominent participant in many artistic development processes that took place at that time. Whether in composition, performance art or pedagogy, he left a mark, a memorable trace everywhere. His universality testifies not only to the wide range of professional competences common in Western Europe at that time, without mastery of which the professional existence of a musician was not possible, but also to the very high level of those competences demonstrated specifically by Ebann. Ebann's strength in all these fields set him apart from his colleagues in Lithuania. In turn, the absolute priority of professionalism, which clearly marked Ebann's musical activity, reflected the maturing changes in the life of Lithuanian music and testified to the changing scale of values here. Mere enthusiasm was no longer enough; a solid professional foundation was a prerequisite for the prospect of success. Ebann embodied both professionalism and success.

In 1887, Ebann fell ill and left Vilnius for a long period of treatment in Yalta. A beautiful farewell article was published in the Vilnius press: *A talented musician has given his time and work to art for many years. While working in our city, he greatly contributed to the development of music with his honest and responsible approach to work. Thanks to Ebann's talent, the city has a great opera orchestra. Ebann has earned the utmost respect among professionals and amateurs alike* (*City Theatre, Vilna Bulletin*, 1887, No. 203, September 22). Alas, Ebann would not see Vilnius again. He died in Yalta in 1889.

ABBREVIATIONS

- LLMA – Lithuanian Literature and Art Archive
- LTMKM – Lithuanian Theatre, Music and Cinema Museum
- L VIA – Lithuanian State Historical Archive

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The Stabat Mater: Interpretations by Lithuanian Composers

PhD DANUTĖ KALAVINSKAITĖ

Associate Professor at the Lithuanian Academy of Music and Theatre,
Lithuania

The *Stabat mater* is a rhymed prayer used in the liturgy of the Catholic Church. Since the content of the *Stabat mater* is sorrowful, the music is usually composed in a contemplative or dramatic, minor nature, although some 18th-century cantata-type *Stabat Mater* compositions have cheerful parts as well. The article focuses on *Stabat Mater* interpretations by contemporary Lithuanian authors. Several composers wrote small pieces for choir with separate stanzas of the *Stabat Mater*; Kristina Vasiliauskaitė and Vidmantas Bartulis created vocal-instrumental compositions after the full liturgical text, while Bronius Kutavičius and Onutė Narbutaitė included this church sequence in their symphonies.

Keywords: *Stabat Mater*, sequence, sacred music, Lithuanian composers.

INTRODUCTION

The *Stabat mater*, probably a 14th-century poem¹⁰, is best known as a sequence and hymn in the liturgy of the Catholic Church, portraying the suffering of the Mother of God. As John Caldwell writes, *Stabat mater dolorosa came into use as a sequence in the late 15th century, in connection with the new Mass of the Compassion of the Blessed Virgin Mary; the plainchant melody assigned to the sequence appears to be of the same date, although its melodic elements can be found in earlier sequences. It was removed from the liturgy by the Council of Trent but revived by Pope Benedict XIII in 1727 for use on the two feasts of the Seven Sorrows – Festum septem dolorum B.M.V. (on the Friday before Palm Sunday and the third Sunday in September). The use of the Stabat mater as an Office hymn on the former occasion dates from the same time; [...] the Liber usualis melody seems to be a late 18th-century version* (Caldwell 2001). After the liturgical reform in the 20th century, this sequence in Mass is optional – it is scheduled to be sung on 15 September,

when Our Lady of Sorrows (*Beata Maria Virgo Perdolens*) is commemorated.

The history of musical settings of the *Stabat Mater* is chequered: laude, motets, and cantatas were created, sometimes the *Stabat Mater* became a part of a larger composition (e.g., oratorio, symphony, passion); the original text was abridged, paraphrased or combined with other texts, etc. Not having a very important place in the church liturgy, the *Stabat Mater* was used in various folk devotional practices and became a non-liturgical (or concert) piece quite early on. In Petruța-Maria Coroiu's words: *All the great composers have dealt with this very deep and delicate subject matter, offering humanity their own version on a moment that shows the power to endure the greatest suffering with faith, love, and an interiorised assumption of it* (Coroiu 2018: 75). In recent decades, *Stabat Mater* settings have appeared not only in Catholic countries but also in Japan, Turkey, Iraq, Israel, Cameroon, Russia, and elsewhere.¹¹ Modern composers have at their disposal a broad variety of means of expression, styles and interpretations of the music of previous centuries. This article is dedicated to describe the origin of the

¹⁰ Since the late 14th-century sources it has been known that in Italy the *Stabat Mater* was included in collections of lauds and used as a processional

hymn; at the same time, its German version was already known (Schlager, Marx-Weber 2016).

¹¹ See The Ultimate *Stabat Mater* Website (n.d.).
Composers.

Stabat mater and the circumstances of its usage, and to present *Stabat Mater* interpretations in contemporary Lithuanian music. Analytical, historical-descriptive and comparative methods have been used for the research.

IMAGE OF *MATER DOLOROSA* IN CHRISTIANITY

Sequences do not usually tell long stories – they are meant to develop a single idea, a single image. It is the contemplation of some salvation event. The biblical basis of the *Stabat Mater* text is the scene of Christ's death on the Cross: *Near the Cross of Jesus stood his mother* (John 19: 25).¹² The first three-line stanza tells this, the second one complements it with a reminder of Simeon's prophecy when Mary brought the infant Jesus to the temple: *a sword shall pierce through thy own soul* (Luke 2: 35). See all *Stabat Mater* stanzas in the Supplement.

The Catholic liturgical feast of Sorrowful Mother – *Mater Dolorosa* – related to the *Stabat Mater* sequence is primarily based on Simeon's prophecy. In popular devotion of the Seven Sorrows of Mary, the first sorrow is the prophecy of Simeon, and the last four relate to the story of Christ's suffering: Jesus meets his

Mother while carrying the Cross, Jesus is crucified, Jesus is taken down from the Cross and Jesus is laid in the tomb. These episodes are also reflected in the Stations of the Cross.¹³ In religious art, Mary is depicted with one or seven swords in her heart, as well as holding her dead son on her lap after his Descent from the Cross (called *Pietà*). Mary is also associated with Christ's suffering through the Sorrowful Mysteries of the Rosary.

Unlike many other Catholic liturgical chants, the *Stabat Mater* (as Sorrowful Mother) with various textual versions was widely used in folk devotional practices. For instance, in the 18th century in the Polish-Lithuanian Commonwealth, contemplating the suffering of Christ, Lenten Lamentations (or Bitter Lamentations; Pol. *Gorzkie żale*, Lith. *Graudūs verksmai*) spread. They are three cycles with an identical structure (five songs); only one or all three cycles can be performed.¹⁴ The fourth song in each cycle is *The Dialogue of the Soul with the Sorrowful Mother* (Lith. *Skundas* (Plaint)). This melody is traditional in Poland and Lithuania (in Example 1, a Lithuanian variant is given); it is sometimes sung with the text of the *Stabat Mater* repeating the last line of the three-line stanza to make a quatrain.¹⁵

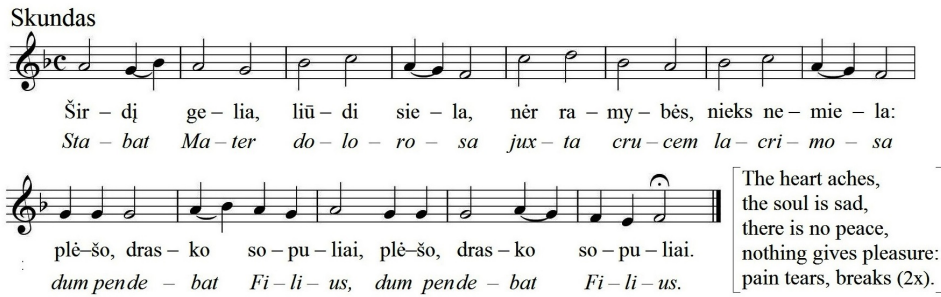
¹² Interestingly, there are two contrasting versions of the *Mary under the Cross* scene in the Western religious art of the 14th–16th centuries: *standing under the Cross* and *the fainting Virgin Mary* (fainting on the Way of the Cross, under the Cross or when Jesus was removed from the Cross). Theologians criticized the second treatment as inconsistent with the Gospel and the dogma that Mary is full of grace (Penny 2004: 26–28).

¹³ According to Franklin Johnson, *in many places separate stanzas [of Stabat Mater] are interposed between the divisions of the Stations of the Cross* (Johnson 1886: 7).

¹⁴ While singing the first cycle, the suffering of Jesus Christ is reflected from the prayer on the Mount of Olives to his accusation before the tribunal of Sanhedrin, while the second cycle is the scourging of Jesus, placing the crown of thorns on His head and His condemnation to death; the third cycle is about the suffering of Jesus Christ on the way to Golgotha and Him being crucified. See *Lenten Lamentations* (*Gorzkie Zale*) 1986.

¹⁵ E.g., a Polish vocal ensemble *Jerycho* is singing *Stabat Mater* according to the traditional melody from Poland: https://www.youtube.com/watch?v=T4ZySPfYdFw&ab_channel=Jerycho.

Skundas



Šir - dį ge - lia, liū - di sie - la, nēr ra - my - bės, nieks ne - mie - la:
Sta - bat Ma - ter do - lo - ro - sa jux - ta cru - cem la - cri - mo - sa

plė - šo, dras - ko so - pu - liai, plė - šo, dras - ko so - pu - liai.
dum pende - bat Fi - li - us, dum pende - bat Fi - li - us.

The heart aches,
the soul is sad,
there is no peace,
nothing gives pleasure:
pain tears, breaks (2x).

Example 1. Lenten Lamentations: The Dialogue of the Soul with the Sorrowful Mother (Lithuanian version)

In Protestantism, the veneration of Mary is viewed with more restraint, in some branches even very negatively, especially the intercession of the saints. Both Luther and Calvin were of the opinion that in the Roman Catholic Church, Mary's importance was overemphasized and therefore diminishes the importance of Jesus. Therefore, the devotion to *Mater Dolorosa* was not popular with Protestants. In the version of the *Stabat Mater* that is adapted to the devotional use of protestants appeals to Mary are replaced by ones to Jesus (see Johnson 1886: 35–38).

In the Eastern Orthodox Church, on Good Friday, the Lamentation of the Most Holy Mother of God is read, in which, unlike the *Stabat Mater*, Mary's complete humility towards the Son-God is constantly emphasized alongside her inconsolable grief, and the lament ends with the glorification of God's mercy.¹⁶ In Eastern Christianity, an icon of the Mother of God with seven swords piercing her heart called *The Softener of Evil Hearts* is also known, while in the hymn of the same name (*akathist*) every event in the life of Jesus and Mary (a total of 12, from the Annunciation to Christ's death) is accompanied by seven appeals to Mary – *Rejoice!*¹⁷

¹⁶ *Воспою милосердие Твое, Человеколюбче, и поклоняюсь богатству милости Твоея, Владыко: создание бо Твое хотя спасти, смерть подъял еси, рече Пречистая: но Воскресением Твоим, Спасе, помилуй всех нас* (Humming Thy mercifulness, O Lover of mankind, we bow down to Thy generous mercy, O Master", The Most Pure one said. Wishing to save Thy creature thou hast given Thyself over to death. But by Thy resurrection, O

Sergius Bulgakov, an Orthodox theologian and priest, wrote in his book *Churchly Joy: There are two worlds for the Christian and two lives in them: one of these lives belongs to this world of sorrow and suffering, while the other is lived in a hidden manner in the Kingdom of God, in the joyful city of heaven* (Булгаков 1938: 3). Sadness in the face of loss is understandable, and normal for us but joy is frightening because it would be a manifestation of that other world. *Stabat Mater* settings to music and their expression underwent changes during centuries. In the Renaissance it was contemplative. The Baroque era is dominated by cantata-type compositions in minor, where there are quite a few lively tempo parts alongside slow movements. In pursuit of variety, the 17th–19th centuries composers also wrote music in major for some stanzas. For example, Antonio Vivaldi wrote a cheerful aria for stanza 3 of his *Stabat Mater*, Giovanni Battista Pergolesi composed music *Allegro* (i.e., lively, cheerful) in major, for the words of stanza 4 of his *Stabat mater*, as well as for stanza 18, while Joseph Haydn did the same with stanzas 7 and 8 (*dum emisit spiritum*), while Gioachino Rossini juxtaposed theatrical drama with the cheerful nature of most parts

Saviour, have mercy on all of us). See: *Канон о распятии Господа*.

¹⁷ For instance, *Rejoice, thou who didst place the Light of the world in the tomb! Rejoice, much-sorrowing Mother of God, turn our sorrows into joy and soften the hearts of evil men!* (the latter is sung every time as the seventh invocation). See: Eurenikon (n.d.). *Akathist to the Mother of God, Softener of Evil Hearts*.

in his cantata *Stabat Mater*.¹⁸ Tempo and tonal contrasts also occur in 20th-century compositions (e.g., Francis Poulenc). However, in contemporary works, increasingly more often the integral development of the *Stabat Mater* and the contemplative nature of the minor or modal tone is given, bringing out a sense of grief or a mysterious calm.

STRUCTURE OF THE TEXT OF THE SEQUENCE

The text of the *Stabat Mater* (see the Supplement) has a metrical form typical of many later sequences – it is composed of three lines of the trochaic meter (8-8-7 syllables), which are rhymed in pairs, with the rhyme scheme *aab ccb* (Caldwell 2001). Although there is more than one variation of the *Stabat Mater* text¹⁹, the stanzas can be grouped in the following way:

Stanzas 1–8 describe the scene at the foot of the cross and the sorrow of the Mother (with two intervening rhetorical questions – triplets 5 and 6), and this section ends with the death of the Son (*emisit spiritum*); with these words (or before the ninth stanza), it is not uncommon for works of various eras to pause (just as in the liturgy, the moment of Jesus' death is honoured during the recital of the story of the Passion observing a one-minute silence).²⁰ Stanzas 9–18 are an appeal to the Mother of God, a prayer asking for compassion and the virtues of God's love; stanzas 19 and 20 appeal

directly to Jesus, pleading for a happy eternal life.²¹ Some researchers combine the last three stanzas because of their eschatological nature. In the eighteenth stanza (Judgment Day and hellfire are mentioned), the *Stabat Mater* is linked to the dramatic imagery of the *Dies irae* sequence²², while stanzas 19 and 20, especially the final word *gloria*, allow the composers to express the joy of victory, with fleeting melismas or develop the idea of a happy eternity through imitations.

As mentioned above, the essence of the *Mater Dolorosa* is defined by the first stanza or the first two; the remaining 18 triplets are optional. Therefore, composers, for the sake of brevity, sometimes use only the first or first two stanzas or freely choose several or more subsequent stanzas next to these two. For instance, Krzysztof Penderecki chose stanzas 1, 5, 9–10, and 19–20 for his composition. The text of the *Stabat Mater* has always been not only abridged in various ways but also paraphrased or combined with other texts (e.g., Franchinus Gaffurius, Franz Schubert, Charles Gounod). This freedom is due to the liturgical insignificance of the sequence. After the liturgical reform in the second half of the 20th century, *Stabat Mater* together with *Requiem* became the two exclusive church genres that composers chose to commemorate losses and similar tragic events and to honour victims. Both *Stabat Mater* and *Requiem* are usually composed in Latin; *Requiem* is the old form of the

¹⁸ This article does not consider the issue of religious style, which was especially prominent in the 19th century debates, where the profane was primarily associated with theatricality (which included the illustration of words or emotions through musical means). Therefore, it is obvious that the major when singing about grief (and the change of major and minor in general, which is not related to the text) does not mean mysterious 'heavenly joy', but the autonomy of musical laws established in church genres, indifferent to the *sacrum-profanum* conflict. In the words of Lucia Marchi, *often performed outside the church, this repertory [romantic sacred music] is torn between its traditional liturgical role and a new function as music for itself* (Marchi 2011: 361).

¹⁹ According to the officially accepted text (now used in the Catholic liturgy); only stanza 19 appears

in two variants, both of which have been widely used by composers.

²⁰ E.g., *Stabat Mater* by Josquin Desprez, Giovanni Pierluigi da Palestrina, Franz Liszt, Josef Rheinberger, Francis Poulenc, Krzysztof Penderecki, Frank Martin, Lucio M. Benaglia.

²¹ According to Magda Marx-Weber (Schlager, Marx-Weber 2016), in polyphonic *Stabat Mater* settings stanzas are usually combined into groups from 1 to 8 and from 9 (*Eia Mater*) to 20, if the work is in two parts; if it is in three parts, the third part starts with stanza 15 (*Virgo virginum preclara*).

²² Romanticists preferred to highlight the links with *Dies irae* (e.g., Liszt's, Rheinberger's, Giuseppe Verdi's *Stabat mater*).

funeral mass.²³ Although in the history of the *Stabat Mater* there are also compositions on the scale of oratorio (such as Antonin Dvořák's), the sequence is chosen instead of *Requiem* due to structural simplicity and a chance of variation, and the author's devotion to Mary (e.g., Poulenc), or symbolism. The most recent example is Lucio M. Benaglia's *Stabat Mater for Mariupol* for soloists, mixed choir and strings (2022): Mary is standing in her ruined city²⁴ that recently was flourishing. The composer dedicated that piece to two people whose life and work had inspired him: the German writer Natascha Wodin of Ukrainian origin, the author of the book *She Came from Mariupol*, and the documentary filmmaker Lithuanian Mantas Kvedaravičius, who made a film about Mariupol in 2016.²⁵ The work consists of 14 movements which correspond to the number of the Stations of the Cross.²⁶ There are some easily recognisable motifs of the Italian Baroque (perhaps Vivaldi) in Benaglia's mellifluous music; although some parts are dramatic, the overall mood

of this *Stabat Mater* is lyrical, similar to a lullaby – it is like a hymn to the beauty that remains only in one's memory.

STABAT MATER IN LITHUANIA

The handwritten translation of the *Stabat Mater* into Lithuanian (also into Polish) by Bishop Antanas Baranauskas, a Lithuanian poet, made in Seinai in 1900 was among his other writings (Baranauskas 1995: 360–362).²⁷ It can be sung in Gregorian chant. There is no information about *Stabat Mater* compositions by Lithuanian composers before World War II and the occupations of Lithuania; thus it can be assumed that the sequence was used only as a liturgical genre. After Lithuania restored independence in 1990, in the liturgical hymn book *Giedokime visi* (1993: 30) the *Stabat Mater* hymn for three voices (set to a new Lithuanian translation), attributed to Juozas Naujalis (a church organist, and prominent figure in Lithuanian music) was published. The purpose of this hymn is certainly liturgical.

Compositions based on separate lines or stanzas				
Author	Year	Work title	Performers	Lines or stanzas used
Vytautas V. Barkauskas (b. 1961)	1990	<i>Stabat Mater</i>	satb	Lines 1–2 (Stanza 1)
Giedrius Svilainis (b. 1972)	1991	<i>O quam tristis</i>	ssaa	Stanza 3
	1994	<i>O quam tristis</i>	satb-perc	Stanza 3
	2001	<i>Stabat Mater</i> (dur. 15')	Ct-T-B-satb-org-2perc-str orch	Stanzas 1–2
Jonas Tamulionis (b. 1949)	1992	<i>Dolorosa</i>	satb	Line 1 (Stanza 1)
	2018	<i>Stabat Mater dolorosa</i>	satb	Stanzas 1–3
Compositions after the full text				
Author	Year	Work title	Performers	Cycle
Bronius Kutavičius (1932–2021)	1995	4. <i>Vakarų vartai: Stabat Mater</i>	cantor-satb-org-str orch	<i>Jeruzalės vartai</i> (1991–1995) <i>Tres Dei Matris Symphoniae</i>
Onutė Narbutaitė (b. 1956)	2003	3. <i>Mater Dolorosa</i>	symph orch-satb	
Kristina Vasiliauskaitė (b. 1956)	2006	<i>Stabat Mater</i>	satb-org	
Vidmantas Bartulis (1954–2020)	2018	<i>Stabat Mater</i>	satb-2cl-str-orch	

Example 2. *Stabat Mater* settings by contemporary Lithuanian composers

After freeing themselves from atheism, Lithuanian composers needed to learn to

create religious genres, including also *Stabat Mater* (see Example 2). The last

²³ Following the liturgical reform, the structure of the funeral Mass became identical to that of other forms of the Mass.

²⁴ Mariupol means Mary's City in Greek.

²⁵ Working on yet another Mariupol film, Kvedaravičius was killed by Russian troops in the spring of 2022 while trying to flee from the town together with other civilians.

²⁶ For more see: Benaglia, Lucio Mosè (2023).

Stabat Mater for Mariupol.

https://luciomosebenaglia.com/en/portfolio_page/stabat-mater-for-mariupol/.

²⁷ Two years earlier, in 1898, Baranauskas wrote *Giesmė in Panelę Švenčiausią Sopulingą* (20 four-line stanzas, musical notes) devoted to the seven swords piercing Mary's heart (Baranauskas 1995: 329–331).

decade of the 20th century saw a lot of such attempts. Among the earliest settings of the *Stabat Mater* is Jonas Tamulionis' short composition *Dolorosa* (1992) based on the first words of the sequence (*Stabat mater dolorosa*) and two miniatures *O quam tristis* by Giedrius Svilainis²⁸, in which only the third stanza of the sequence is used (see Example 2). Although it contains quite a lot of chromatic shifts, dissonant consonances, rapid recitation, whispering and shouts, due to its clear form, contemplative episodes and strong tonal basis (F minor), this Svilainis' second *O quam tristis* (1994) remains among the most popular choral compositions. Sacred choral music eventually became the main area of Svilainis' work. In 2001 he wrote a larger *Stabat Mater* for soloists, choir, percussion and strings; the composition is dedicated to June 14–Day of Mourning and Hope.²⁹ The composer again chose the F minor key for slower sections 1 and 3, and B-flat minor for the first climax and the middle section. In the side sections, only the first stanza of the sequence is used; in the middle one, the second stanza is used.³⁰ In 2018, Tamulionis wrote another piece for choir – *Stabat mater dolorosa* – in which the first three stanzas of the sequence are sung and the melody of the Gregorian hymn *Stabat Mater* is quoted.

Perhaps the most successful among the early *Stabat Mater* settings is Vytautas Barkauskas' *Stabat Mater* (1990) for mixed choir, in which only the first two lines of the first stanza are sung. As written in the

abstract, this short composition *expresses the feelings of the composer during the fight for the freedom of Lithuania. He uses all kinds of contemporary musical idioms, like glissandi, whispering, and speech-like singing.*³¹ Published both in Lithuania and Germany, Barkauskas' motet is part of the repertoire of many choirs.

Later, four *Stabat Mater* compositions after the full liturgical text were written (Example 2). The first two composers – Bronius Kutavičius, Onutė Narbutaitė – did not rush into church music when an opportunity opened up, but the religious-mystical sphere underpins most of their musical compositions.³² They included this church sequence in their symphonies.

Kutavičius' *Vakarų vartai* (*Western Gates*) is part of a larger intention – it is the fourth movement from the cycle *Jeruzalės vartai* (*Gates of Jerusalem*, 1991–1995)³³, which was inspired by the 21st chapter of the Revelation to John. Therefore, the *Stabat Mater*, which represents Western culture, is looked at from the point of view of eternity – in this aspect, Kutavičius' *Western Gates* can be compared to Mikalojus Konstantinas Čiurlionis' painting *Rex*. On the one hand, Christianity is only a quarter of Kutavičius' entire world; on the other hand, the closing place in the *Gates of Jerusalem* presupposes that Christianity is *the crown jewel in, and the culmination of, the West's cultural development* (Lampsatis 1998: 110).

The long *Stabat Mater* sequence was necessary for the composer to contemplate the saving death of Christ. Kutavičius

²⁸ Svilainis composed the first *O quam tristis* before his studies, while the second was written after his choir conducting studies and started composition studies, so he already knew the possibilities of the choir well.

²⁹ The work was inspired by his meetings with some of the 1941 deportees, who had returned from Siberia. The choir plays the role of the deportees asking the Lord for help.

³⁰ Endless repetition of the same words in a long composition, even with polyphonic development, in the opinion of the author of the article, devalues the text.

³¹ The Ultimate *Stabat Mater* Website (n.d.). *Vytautas Barkauskas*.

³² For Kutavičius, a mystery is very important: *Why does a wizard work? He practically does nothing but*

shroud himself in mystery. And the past is the greatest mystery. And in my work, I look for a secret. If there is no secret, there is no music (Paulauskis 2005–2006). Narbutaitė derives all her creativity from the same invisible source: *I believe that both religious and non-religious works are essentially inspired by the same things. [...] Definite works of art may have specific inspirations [...], but somewhere deep beneath them there is always the flow of an underground source of eternal questions that reminds of the fragility, temporality of the life of the human being, and the tension that arises when man's life is confronted with the incomprehensible infinity of the universe* (Narbutaitė 2019).

³³ Kutavičius dedicated this cycle to the memory of his first wife Vilma (she passed away in 1988).

creates time (that is 2000 years from the perspective of eternity) and space (that is the image of a gate) by means of musical texture. *Crucified for us* is the gate connecting the old and the new, the ever-open gates of the Eternal Jerusalem. These images overshadow the musical rhetoric of

the text of the sequence itself.³⁴ Already at the beginning of the composition, the *three-dimensional space of music* becomes apparent: the cantor's recitation, the choir's and orchestra's chords in long values, and the static, unchanging harmony of the organ (Example 3).³⁵

The image shows a musical score for a section of the Stabat Mater. It features three parts: a Cantor (Cant.), a Choir (Coro), and an Organ (Org.). The Cantor's part is a single melodic line with lyrics in Lithuanian and Latin. The Choir's part consists of three staves (Soprano, Alto, Tenor/Bass) with chords and lyrics. The Organ part is a single staff with a static harmonic accompaniment. The score is marked with dynamics like *ff* and *pp*.

Example 3. Bronius Kutavičius' *Western Gates* (section 1): three-speed music flow. Manuscript, page 14

The first climax sounds in stanza 7 softly recited by the cantor (*she saw Jesus in torments*), while at the same time, the choir loudly 'commenting' on the event echoes the rhetorical question of stanza 5 (*who is the person who would not weep?*). The words about Christ's death (stanza 8: *Vidit suum dulcem [...] dum emisit spiritum*), which begin the second section of the work, become a silent climax, from which the

music is augmented to forte³⁶, although finally, the section ends in a silent soprano lament (stanza 14: *Juxta crucem tecum stare*; see Example 4). The third section is united by a continuous polyform texture of instrumental parts, above which the chords of the choir gradually fade away and turn into unison. Kutavičius copied the final *Amen* from the liturgy: it is a plagal cadence to C major.

³⁴ According to the Revelation to John (Rev 21:12–13), Jerusalem has three gates on the west side. This determined that the composition has three (differently developed) sections, and the text of the sequence is divided into three parts: the first includes stanzas 1–7, the second (central Western gate) encompasses stanzas 8–14 (repeated twice), and the third includes stanzas 15–20. Kutavičius modified the three-line stanzas (*abc*) of the sequence into two-line (*ab*, i.e., omitting line 3; choir's part) and five-line stanzas (*abbcc*; cantor's part) in the first section, and into quatrains (*abcc*) in the second one.

³⁵ According to musicologist Gražina Daunoravičienė, the first section *manifests the two*

most influential musical symbols of the Christian Church – Gregorian chant and Lutheran chorale (their reconstructions). The first is represented by the quasi-Gregorian chant of the cantor, the second by choral chords. Those two symbols are united by the sounds of an instrument established in both Churches – the organ (Daunoravičienė 2008: 245, 248).

³⁶ The organ *forte* here evokes associations with the particularly important Kutavičius' oratorio *Paskutinės pagonių apeigos* (Last Pagan Rites, 1978), at the end of which the sounds of the organ (Christianity) overshadow the pagan prayers.

Example 4. Bronius Kutavičius' *Western Gates*, the end of section 2. Manuscript, page 49

Example 4. Bronius Kutavičius' *Western Gates*, the end of section 2. Manuscript, page 49

In Narbutaitė's symphonic triptych of the life of the Mother of God *Tres Dei Matris symphoniae* (2003) the *Stabat Mater* became part of the Third Symphony. As the composer herself says, this work came as a kind of echo or expression of gratitude after receiving a special spiritual gift during Pope John Paul II's visit to Lithuania (Narbutaitė 2019). The triptych, which includes the three most important events in Mary's life (the Annunciation, the Birth of the Son and the Crucifixion), is reminiscent of Frank Martin's *Maria-Triptychon* for soprano solo, violin solo and orchestra (1968), which consists of *Ave Maria*, *Magnificat* and *Stabat Mater*.³⁷ It is clear that both composers wanted to refer to the Holy Scriptures, but Mary is silent in the story of Jesus' suffering. In Martin's piece, the soprano solo part is very important, while in Narbutaitė's *Tres Dei Matris symphoniae* the choir is treated only as one of the voices – the story is told not so much with words as with instruments, through the sounds of music. Annotating the piece, the composer linked her subjective interpretation of biblical events with the millennia-old history of religious art: *Those centuries-long reflections, echoing in choral tones*

under countless vaults, engraved in numerous folds painted, cut or carved in marble, is this depth where your 'subjectivity' matures, which is inseparable from this inspiring experience (Narbutaitė 2003).

The First Symphony (*Angelus Domini*) and the Third Symphony (*Mater Dolorosa*) are opposite where the direction of their musical development is concerned: the first speaks about the descent of the Spirit to earth, the Incarnation of God, and the third is about the end of Jesus' earthly journey, the Spirit is returned to God the Father, and the final reconciliation. The *Stabat Mater* (the Third Symphony is begun with it) is at the darkest depths of this musical-spiritual journey.³⁸ Therefore, her music is dramatic, convulsive, and sharply accented. Our Lady of Seven Sorrows – *Mater Dolorosa* – is symbolized by seven *tutti* accents connected by a seven-note motif *As-H-Es-D-Ges-B-H*³⁹ played by the trombone. The first time they are heard at the beginning of the sequence, the second time – after stanza 8 (Example 5)⁴⁰, and the third time they are heard after stanza 14 (marked with x in the Example 6).

³⁷ Martin used only the first half of the sequence (stanzas 1–10).

³⁸ Explaining her interpretation, the composer also uses a fragment of Rainer M. Rilke's poem *Pieta* (from the cycle *Das Marien-Leben*): *Fills now my cup, and past thought is / my fulness thereof. I harden as a stone / sets hard at its heart. / Hard that*

I am, I know this alone: / that thou didst grow – / ... and grow, / to outgrow, / as too great pain, / my heart's reach utterly. (Transl. by R. G. L. Barrett; see: <https://poets.org/poem/pieta-0>)

³⁹ German key notation.

⁴⁰ In this place (after the words about the death of Jesus) many composers make a meaningful pause.

The image shows a page of a musical manuscript for 'Stabat Mater'. It features five staves: Cori. (Corymbi), Tr. (Trombone), Tu. (Tuba), 2-Celli. (Two Celli), and 1. Vibri. (First Violin). The score includes various musical notations such as notes, rests, and dynamic markings like 'f', 'cresc.', and 'dim. sub. p'. There are also handwritten annotations and a seven-note motif in the tuba part.

Example 5. Onutė Narbutaitė’s *Stabat Mater*: tutti accents and a seven-note trombone motif. Manuscript, page 24.

The musical structure of the sequence genre, although creatively altered, is recognizable as the stanzas are grouped in pairs (Example 6; in the bottom line the

structure of the sequence is indicated by the composer herself). The closing word of the sequence, *gloria*, is polyphonically developed according to the tradition.

Music:	[x] a a b b' a' a' b ₁ b ₁ [x] c d a a' b ₂ b ₂ [x] c d _{developd.} c' c'' c''' e' e gloria
Stanzas:	[instr.] 1 2 3 4 5 6 7 8 [instr.] 9 10 11 12 13 14 [instr.] 15 16 17 18 19 20
Structure:	a b a' b' c a'' b'' c' d f

Example 6. A structure of Onutė Narbutaitė’s *Stabat Mater*

Both Narbutaitė and Kutavičius come closest to the Gregorian image of the sequence at the end of the composition – the last three stanzas of the sequence in *Western Gates* sound like stanzas of a hymn sung in unison, while the melody of the Gregorian hymn *Stabat Mater* is quoted in the last stanza of *Mater Dolorosa*.

The other two of the four authors of the *Stabat Mater* settings have created quite a lot of church or religious works. Both of their *Stabat Mater* compositions are played in church concerts.

It is typical of Kristina Vasiliauskaitė to express herself through church genres. The

Stabat Mater for mixed choir and organ (2006) was prompted by her mother’s illness; in the words of the composer, *that slow, relentlessly smooth movement is a story full of sorrow and suffering about the Mother’s suffering*.⁴¹ However, we will not hear the feelings mentioned in Vasiliauskaitė’s music – her style is characterized by a soft, flow of melliferous music, the absence of sharp accents and the movement of a smooth rhythm create a reserved epic story of Mother’s suffering (Example 7).

⁴¹ This piece was written, apparently, in the year following the Magnificat. Both compositions are inspired by life, one is joyful, the other is painful. The first was created after my trip to America, and the

second after my Mum’s illness (first stroke). This was only the beginning of the pain and experience that my mum and I had to go through together with her (Vasiliauskaitė 2011).

Musical score for Soprano, Alto, Tenor, Bass, and Organ. The lyrics are: Sta - bat Ma - ter do - lo - ro - sa jux - ta cru - cem la - cry - mo - sa,.

Example 7. Kristina Vasiliauskaitė's *Stabat Mater*, mm. 4–12

Forming the sequence, the composer expertly combined tradition and deviations from it. For example, the melody is repeated in the opening two stanzas, then it is repeated in stanza 5 (here and further on, continuing to connect it with the imagery of ‘standing under the cross’, ‘the Crucified’), but it is not repeated in the sixth. The

periodicity of the music is repeatedly disturbed by solo organ inserts and the uneven length of the stanzas (see Example 8, line 3 in the chart)⁴²: in some places, triplets are used, in other places they are quatrains (repeating the third line of the triplets); sometimes the first or third line of the stanza is developed.

Musical structure of the sequence (20 stanzas = 4+6 + 3+7): a a b c a d e f g g a g g a a d e f g' g																									
Modulations: a-moll → (culm.) → f-moll / g-moll → (culm.) → D-dur , conclusion H-dur																									
160 (bars)										155 (bars)					30 (16 + 14)										
Andante		Tempo I				<culm>		Tempo I		Tempo I					<culm>		Tempo I								
org. 4 b.	I	II	III	IV	org.8	V	VI	VII	VIII	IX	X	org.8	XI	org.5	XII	XIII	org.4	XIV	XV	XVI	XVII	XVIII	XIX	XX	→ org.
a	a	g-a	b-a	d	d-a	a-e	e	e-es	f	f-c	c	f-c	f-c	c	g	f-g	g-d	d	cis	d-cis	d-h	H			
Intr.	a	a	b	c	int.	a	d	e	f	g	g	/ int.	a	(int.)	g	g	/ (Intr.)	a	a	d	e	f	g'	g	dvlp./end.
206/207 (bars)										[proportion 3 : 2]					138/139 (bars)										

Example 8. Kristina Vasiliauskaitė's *Stabat Mater*: proportions, musical structure, etc.

As can be seen in Example 8, the composition can be divided in two ways: either into two equal parts with identical final sequences of musical structures and climax (the first is the mention of the death of Christ, the second is the mention of the fire of the Last Judgment), or it can be divided into two unequal parts of which the first is expanded (stanzas 1–13) and the second is concentrated (stanzas 14–20),

which have identical opening music sequences. These and other arches together with textual repetitions of rhetorical musical figures form a multifaceted whole both contrasting and variant. The syllabic melodic composition is completed by a coda with melismas on the word *amen*.

Vidmantas Bartulis' *Stabat Mater* for mixed choir, 2 clarinets and string orchestra (2018) is one of his last works. The

⁴² The chart shows: (1) composition proportions (divided into sections according to identical final musical structures); (2) tempos and climaxes; (3) organ interludes (the number indicates the

number of measures) and stanzas; (4) bass line (tones); (5) musical structure; (6) composition proportions (divided into sections according to identical opening musical structures).

composer's work in the theatre, which lasted for many years, had an influence on all his creative work, not excluding religious compositions (e.g., *Requiem*): Bartulis created his 'theatre' everywhere. Therefore, the narrative of the *Stabat Mater* is full of musical events in various musical parameters. The simplest element of the musical language of this piece is harmony, where we can hear familiar chord combinations and a journey through minor

keys. The composition begins with a long introduction; later, instrumental interludes are between lines, between stanzas or their groups. From the very first bars, the composer introduces alternating rhythmic figures, which, when the chorus enters, turn into polyrhythm (stanzas 1–4; Example 9a)⁴³, and in the culminations they switch to a synchronous movement (Example 9b).

Example 9. Vidmantas Bartulis' *Stabat Mater*: (a) polyrhythm (stanza 2); (b) synchronous movement (stanza 12, the second climax)

The composer used the text of the sequence without deviating from the original – only triplets sound, their lines are separated from one another by pauses and are of different duration. The clarinet and string mordents and other small figurations in the string parts give the narrative a 'tremble'. The *suspiration* (moaning) figures are almost continuous except in the climaxes, i.e., stanzas 9, 12 and 17. In addition to the constant change, the work also has various links: for example, the same descending Phrygian melody (*F–E–Es–Des–C*) in the part of the bass leading to C minor is heard in stanzas 4 and 19, while

the clarinet glissando 'sighs' are heard in stanzas 5 and 20 (Example 10).

According to the arrangement of the text, Bartulis' *Stabat Mater* is like a mirror image of his previous work, also dedicated to the Mother of God – *String of Beads for the Virgin Mary* (2001). Here, the prayer *Hail Mary* is, at first, twitching, jerky, until finally it flows smoothly into the singing of the choir, while the last triplets of the *Stabat Mater* keep falling apart, and it breaks into half-lines, into separate words and syllables, and finally one voice remains from the choir, a lonely soul... (Example 10).

⁴³ The identical polyrhythm later returns at the end of the piece (stanza 19).

The image shows a musical score for Example 10, which is stanza 20 of Vidmantas Bartulis' *Stabat Mater*. The score is arranged in a system with seven staves. From top to bottom, the staves are: Cl. I (in Bb), Cl. II (in Bb), S. (Solo), Vln. I, Vln. II, Vla., and Cb. The Soprano part (S.) has lyrics: "Quan - do cor - pus mo - ri - e - tur, fac, ut a - ni - mae." The score includes dynamic markings such as *p* and *pp*, and performance instructions like "Solo" and "gliss." (glissando). The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked *pp* and play a sustained, low-register accompaniment.

Example 10. Vidmantas Bartulis' *Stabat Mater*, stanza 20 (omitted three choir voices singing *mormorando*)

When asked about truth and lies in music, the composer replied that *he was not ashamed of a single note he had written*, although his works are not innovative and [are] not composed perfectly. Music created without any 'mistakes' in sound or form seems suspicious to the composer: *To err is human, it shows [...] sinful nature, imperfection, in which lies all the beauty, all the meaning [...]. 'Right' music has Dr. Faust's syndrome; the search for infallibility, for 'perfection' leads to nothingness [...]. This is music free from suffering. Everything that is not marked by suffering seems more or less false* (Bartulis 2019). In his religious creative work, Bartulis went from sarcasm, grotesque and words of praise said through gritted teeth (Goštautienė 1989: 5) in *Requiem* (1989) to directly, not in subtext, expressed suffering caused by human guilt in *Stabat Mater* (2018).

CONCLUSION

Lithuanian *Stabat Mater* settings show the achievements of all Lithuanian composers and individual creators in the field of religious music. Small pieces by contemporary authors appeared at the beginning of Lithuania's regained independence in 1990 as sketches, when

composers tried out the sphere of church music. The first two large *Stabat Mater* compositions (Kutavičius, Narbutaitė) appeared as part of a bigger ambition, the other two (Bartulis, Vasiliauskaitė) as autonomous religious concert compositions. Kutavičius' *Stabat Mater* is formed according to the image of the gates of the heavenly Jerusalem, while Narbutaitė conveys this sequence through expressive bursts (of the Spirit, feelings, secret powers?). Vasiliauskaitė's laconic composition is like a reserved epic narrative reflecting that its roots are in the tradition of Catholic sacred music (restrained, mellifluous, even rhythm); Bartulis' *Stabat Mater* confirms once more his aspiration to be authentic through 'imperfection'. Although after reviewing the history of this church genre it is obvious that in *Stabat Mater* compositions, the major is neither a sign of special sacredness nor profane; Lithuanians generally choose a more minor (or modal) tone for their compositions. The musical language of each of the analysed four *Stabat Mater* settings is unique, however, echoes of tradition can be heard in every one of them; symbolism, archaic elements and subtle theatricality can also be found. The cantata-type *Stabat Mater* (that prevailed in the 17th–19th centuries) has not yet been created in Lithuania.

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SUPPLEMENT
Stabat mater dolorosa

- | |
|--|
| <p>1. Stabat mater dolorosa juxta Crucem lacrimosa, dum pendebat Filius.
The sorrowful mother was standing beside the Cross weeping, while the Son was hanging.</p> <p>2. Cuius animam gementem, contristatam et dolentem pertransiuit gladius.
Whose moaning soul, depressed and grieving, the sword has passed through.</p> <p>3. O quam tristis et afflicta fuit illa benedicta, mater Unigeniti!
O how sad and stricken was that blessed [woman], mother of the Only-begotten [one]!</p> <p>4. Quae mœrebat et dolébat, pia Mater, dum vidébat nati pœnas ínclyti.
Who was mourning and suffering, the pious Mother, while she was watching the punishments of the glorious son.</p> <p>5. Quis est homo qui non fleret, matrem Christi si vidéret in tanto supplicio?
Who is the person who would not weep, if he had seen the mother of Christ in such great suffering?</p> <p>6. Quis non posset contristári Christi Matrem contemplári dolentem cum Fílio?
Who would not be able to be saddened to behold the Mother of Christ grieving with the Son?</p> <p>7. Pro peccátis suæ gentis vidit Jésum in tormentis, et flagéllis súbditum.
For the sins of his people she saw Jesus in torments, and subjected to lashes.</p> <p>8. Vidit suum dulcem Natum moriéndo desolátum, dum emísit spíritum.
She saw her sweet Son dying forsaken, while he sent forth [his] spirit.</p> |
| <p>9. Eja, Mater, fons amoris me sentíre vim doloris fac, ut tecum lúgeam.
O Mother, fountain of love, make me feel the power of sorrow that I might mourn with you.</p> <p>10. Fac, ut árdeat cor meum in amándo Christum Deum ut sibi compláceam.
Grant that my heart may burn in loving Christ the God that I might please him.</p> <p>11. Sancta Mater, istud agas, crucifixi fige plagas cordi meo válide.
O Holy Mother, may you do that, fix the wounds of the cross mightily in my heart.</p> <p>12. Tui Nati vulneráti, tam dignáti pro me pati, pœnas mecum dívide.
Of your wounded son, [who] so deigned to suffer for me, share [his] penalties with me.</p> <p>13. Fac me tecum pie flere, crucifixo condolére, donec ego víxero.
Make me cry dutifully with you, to suffer (with him) on the cross, as long as I shall have lived.</p> <p>14. Juxta Crucem tecum stare, et me tibi sociáre in planctu desidéro.
To stand by the Cross with you, to unite me to you in weeping [this] I desire.</p> |
| <p>15. Virgo virginum præclára, mihi iam non sis amára, fac me tecum plángere.
O noble Virgin of virgins, be not bitter with me now, make me mourn with you.</p> <p>16. Fac ut portem Christi mortem, passiónis fac consórtem, et plagas recólere.
Grant that I might bear the death of Christ, make [me] kindred in the passion, and contemplate the wounds.</p> <p>17. Fac me plagis vulnerári, fac me Cruce inebriári, et cruóre Fílii.
Make me injured by the wounds, make me drunken by the Cross, and by the blood of the Son.</p> <p>18. Flammi ne urar succénsus, per te, Virgo, sim defénsus in die iudícii.
Lest I be consumed burned by flames, through you, O Virgin, may I be defended on the day of judgement.</p> |

19a. Christe, cum sit hinc exire, da per Matrem me venire ad palmam victoriæ.
O Christ, when it is time to depart hence, grant me to come through the Mother, to the palm of victory.

19b. Fac me cruce custodiri, morte Christi præmuniri, confoveri grátia.
Let me be guarded by the cross, armed by Christ's death and His grace cherish me.

20. Quando corpus moriétur, fac, ut ánimæ donétur paradísi glória. Amen
When the body will decay, grant that it may be bestowed on [my] soul the glory of paradise.
Amen.

Audronė Žigaitytė's Operas: from Modernism to Neo-Modernism

Mg. art. VIRGINIJA APANA VIČIENĖ

Lecturer at Lithuanian Academy of Music and Theatre, Lithuania

Audronė Žigaitytė (1957) is a Lithuanian composer, the author of four operas. The first opera *Mažvydas* (1987) is dedicated to Martynas Mažvydas, the author of the first Lithuanian book *Katekizmo paprasti žodžiai* (*Catechisms of Simple Words*, 1547). The opera *Mažvydas*, an example of the modernism, was created according to the principles of musical drama, the foundations of which were laid by Richard Wagner.

The opera-ballet *Žilvinas ir Eglė* was created in 2002, based on the Lithuanian myth about the transformation of the earth-dwelling Eglė and her children into trees, when her husband, the king of the sea, grass snake Žilvinas was murdered by Eglė's brothers. The composer continues to develop the style of opera as a musical drama enriching it with images of dance illustrating the life of the sea kingdom, and creates a complex polygenre.

The plot of the opera-mystery *Praregėjimas* (2005) is related to a plague epidemic in the 17th century. The performance was shown in the Tytuvėnai Monastery, Joniškis Church and in the churchyard of the Church of the Apostles Saint John the Baptist and Saint John the Evangelist of Vilnius University, where it acquires features of a happening, as the audience becomes as though a participant in the action of the opera.

The scenography has a lot of plague paraphernalia, the audience is involved in the postmodern performance as the performers march through the outdoor space.

The opera *Frank 'Einsteinas – XXI amžius* (2010) can be attributed to the stylistics of the post-post modernism (neo-modernism). The libretto of the opera juxtaposes two different layers of society – unambitious, interested only in primitive mode of life, and scientific society, called to change the world.

Žigaitytė's operas reveal the composer's unceasing desire to change the style of composing, responding to the processes of technological development of society, which also lead to changes in art.

Keywords: opera, Lithuanian contemporary music, modernism, postmodernism, neo-modernism (post-post modernism).

INTRODUCTION

Lithuanian opera, as a genre, was formed only at the beginning of the 20th century. In Lithuania, in the 17th century, three operas were staged at the Palace of the Grand Dukes of Lithuania of the Lower Castle: *Elenos pagrobimas* [The Kidnapping of Elena] (1644) by the court composer Marco Scacchi (1636), the authorship is assumed; *Andromeda, Apviltoji Kirkė* [Disillusioned Kirke] (1648), the librettos of all the operas were written by Virgilio Puccitelli. In the

18th and until the beginning of the 19th century, operas were staged at the theatres of the palaces of Lithuanian noblemen (Tauragis, Ulienė 2007). Duke Antanas Henrikas Radvila, the composer from Lithuania, worked in Germany (Jurkštas 2007). His music for Johann Wolfgang von Goethe's *Faust* (1830) is considered an opera. Stanislaw Moniuszko, the first classical composer of Polish music, created his first opera *Halka* (1848) in Vilnius, however, it was staged in Warsaw. The first Lithuanian national opera *Birutė* (1906;

based on the melodrama by Gabrielius Landsbergis-Žemkalnis) of a historical plot by the composer Mikas Petrauskas was staged in Vilnius in 1904 and in Kaunas – in 1921.

Operas based on fairy tales, myths, legends and historical plots are as follows: Mikas Petrauskas' *Eglė – žalčių karalienė* [Eglė – the Queen of Grass Snakes] (1920, the libretto based on the drama by Aleksandras Fromas-Gužutis, staged by amateur musicians in Boston in 1924, under the title *Eglė* staged in Kaunas in 1939 (Jonas Dambrauskas' version), Jurgis Karnavičius' *Gražina* (1932; Kazys Inčiūra's libretto based on the poem by Adam Mickiewicz staged in Kaunas in 1933 and in Chicago, in the Lithuanian Opera Company of Chicago in 1967), the opera *Trys talismanai* [Three Talismans] by Antanas Račiūnas (1935; the libretto by Kazys Inčiūra, staged in 1936), *Radvila Perkūnas* [Radvila the Thunder] (1936; after Balys Sruoga's libretto, staged in 1937). In 1931, Vytautas Bacevičius, who from 1940 continued his musical career as a pianist and composer in the USA, created the opera '*Vaidilutė*' [The Priestess]. During the years of World War II, only one opera of a domestic plot *Kaimas prie dvaro* [Village near the Manor] (*Pagirėnai*, 1941, the libretto by Stasys Santvaras) by Stasys Šimkus was created and staged at the Great Theatre of Kaunas in 1942. These are all the Lithuanian operas of the first half of the 20th century.

After World War II, the musical culture of Lithuania, which was occupied by the Soviet Union and came under its ideological influence, was influenced by the mandatory 'social realism'; therefore, the musical language of the stage productions, due to the ethnic intonations of Lithuanian music, the obligation to use melodics, again acquired features of romanticism, a style that flourished in the 19th century and which began to move away from European music already at the beginning of the 20th century (Apanavičienė 2011). This includes Antanas Račiūnas' operas *Marytė* (1953; the libretto by Antanas Venclova, Petras Keidošius and Juozas Gustaitis), *Saulės*

miestas [The Sun City] (the libretto by Jonas Mackonis, staged in Vilnius in 1965), Vitolis Baumila's opera *Paskenduolė* [The Drowned] (1957, based on the story by Antanas Vienuolis, staged in Kaunas, in 1958). Most of the historical, fairy-tale operas in the romantic style were created by Vytautas Klova. They are as follows: *Pilėnai* [Inhabitants of the Castle] (1955, staged in 1956), *Vaiva* (1957, the libretto by Juozas Gustaitis based on Vincas Krėvė's short story *Perkūnas, Vaiva ir Straublys* [God of Thunder and Lightning, Vaiva and the Trunk] staged in 1958), *Duktė* [The Daughter] (1960, Gustaitis' libretto), *Du kalavijai* [Two Swords], *Žalgiris* [Greenwood], Gustaitis' libretto, 1965, staged in 1966), the opera *Amerikoniškoji tragedija* [The American Tragedy] (1968, based on the novel with the same title by Theodore Dreiser, the libretto by Juozas Mackonis, staged in Riga, 1969), *Ave vita* (1974, Juozas Nekrošius' libretto, dedicated to Julius Janonis, the poet of the beginning of the 20th century; staged in 1974).

Stage productions in the romantic style filled the missing gap in the romantic opera in the history of Lithuanian music. The following historical operas: the opera *Pilėnai* [Inhabitants of the Castle] by Vytautas Klova (Jonas Mackonis' libretto; about the opposition of Lithuanians to the Crusaders in the 13th century), Balys Dvarionas' opera *Dalia* (1958, Mackonis' libretto based on Balys Sruoga's drama *Apyaušrio dalia*, reflecting the echoes of the uprising of the peasants of the Žemaitija [Samogitia] region in the 18th century, staged in 1959) became popular with the audience on account of melodious arias of romantic music, vivid characters of the heroes, clear structure; therefore they remained in the repertoire of the National Opera Theatre for several decades and were constantly updated.

Kazimieras Viktoras Banaitis who created in exile (the USA), also added the opera *Jūratė and Kastytis* in the romantic style (1955, staged in the Lithuanian Opera Company of Chicago in 1972 and in Kaunas in 1996) to the pleiad of Lithuanian fairy-tale operas.

However, some operas – Julius Juzeliūnas *Sukilėliai* [The Rebels] (1957; the libretto by Aldona Liobytė based on the novel by Mykolaitis-Putinas describing the 1863–1864 uprising of Lithuanian peasants against the rule of the Russian Tsar; (the first production of the opera in 1977), the opera in a modern style *Žaidimas* [The Game] by the same author (1968; the libretto by the author; after Friedrich Dürrenmatt's short story *Accident*, staged in 2016), Feliksas Bajoras' opera *Dievo avinėlis* [Lamb of God] (1982; the libretto by Rimantas Šavelis, verses by poets Marcelijus Martinaitis and Sigitas Geda were used, staged in 1991) – were prohibited from being staged due to the treatment of the theme unacceptable to the Soviet ideology and were staged much later. The opera *Kryžkelėje* [At a Crossroads] by Vytautas Paltanavičius (1967, the libretto by Gediminas Astrauskas and Kostas Šilgalis, staged in 1975, a psychological drama, war experiences) and the opera *Paklydę paukščiai* [Stray Birds] by Vytautas Laurušas (1967; the libretto by Eugenijus Matuzevičius and Algimantas Kalinauskas, on the subject of emigration) also have features of the romantic style; however, these operas did not remain in the theatre repertoire for a long time.

The first examples of the modernist style of Lithuanian opera, musical dramas were as follows: Vytautas Barkauskas' opera *Legenda apie meilę* [Legend of Love] (1974; after Nazim Hikmet's drama; the libretto by Vlada Mikštaitė, staged in 1975) and Eduardas Balsys' opera *Kelionė į Tilžę* [Journey to Tilžė] (1980; based on a short story by Herman Zuderman, staged in 1984). The latter contains elements of the language of more modern music (a twelve-tone scale is used for the part of the main character Indrė) with choruses based on ethnic melodies and music of domestic dances. Algimantas Bražinskas' opera *Kristijonas*, created in that period (1983, the libretto by Antanas Drilinga dedicated to the 270th birth anniversary of the classic of Lithuanian poetry Kristijonas Donelaitis, staged in 1985), started a chain of stage productions devoted to Lithuania Minor

Apanavičienė: 2004). This is the opera *Mažvydas* by Audronė Žigaitytė (1987, based on Justinas Marcinkevičius' drama *Mažvydas*, staged at Klaipėda State Music Theatre in 1988) dedicated to the author of the first Lithuanian book *Katekizmas* [Catechism] (1557) and his personal drama; Giedrius Kuprevičius' opera *Prūsai* [The Prussians], which perpetuates the historical times of the battles with the Crusaders (1998, staged at Klaipėda State Music Theatre). The opera *Karalienė Bona* [Queen Bona] by the same author (2002, staged at Klaipėda State Music Theatre) extended the cycle of historical Lithuanian operas immortalising the Grand Duchess of Lithuania, Queen of Poland, wife of the Grand Duke of Lithuania Sigismund the Elder, economic reformer, Italian noblewoman Bona Sforza (1494–1557).

Polygenre opuses also appear among the modernist and postmodernist works, for example, Jurgis Juozapaitis' opera-ballet *Marių paukštė* [The Lagoon Bird] (1976, Sigitas Geda's libretto, staged in 1979), Kutavičius' opera-oratorio (opera-poem) *Strazdas – žalias paukštis* [The Thrush – a Green Bird] (1981, the libretto by Geda, staged at Kaunas Drama Theatre in 1984), Feliksas Bajoras' *Dievo avinėlis* [God's Lamb] created in the same genre (1982, after the novel by Rimantas Šavelis, staged in 1991 at the National Drama Theatre, later modified into an opera-ballet), Audronė Žigaitytė's opera-ballet *Žilvinas ir Eglė* (2002; staged at Klaipėda State Music Theatre, shown in Vilnius and during the international festival *ProBaltica X* in Torun in 2003), the opera-mystery *Praregėjimas* (2005) by the same author. The opera-ballet *Ignis et fides* by Bronius Kutavičius (2003, *Ugnis ir tikėjimas* [Fire and Faith], staged at the Lithuanian National Opera and Ballet Theatre LNOBT) also contains a lot of polygenre features, because of the statics of the action and the epic nature of the music; it is reminiscent of an opera-oratorio (Apanavičienė 2003).

Late operas of the 1980s and 1990s by the expatriate (USA) composer Darius Lapinskas are to be attributed to the postmodern stage productions. He devoted

some of his six operas to Lithuanian themes. The most famous is *Dux Magnus* (1984, the libretto by Kazys Bradūnas), devoted to Prince St Casimir who ruled the GDL at the behest of his father Sigismund the Elder (staged in 1984 at the Lyric Opera of Chicago founded by Lapinskas in 1984, and in Toronto and Vilnius in 1989). The plot of the opera is post-modernist, fragmentary, including elements of fantasy. It reveals the patron saint of Lithuania St Casimir's image and the power influencing peoples' destinies. Lapinskas' historical opera *Karalius Mindaugas* [King Mindaugas] is also worth mentioning (1994, staged by the author in Jurbarkas in cooperation with the *Young Opera* company).

Metamorphoses of productions typical of postmodernist style operas by using various unusual spaces are revealed in Audronė Žigaitytė's opera – mystery *Praregėjimas* or *Puota maro metu* [Feast during the Plague] (2005, Žigaitytė's libretto based on Vincas Mykolaitis-Putinas' words and liturgy). The opera was performed in the monastery (in Tytuvėnai), in the Church of St M. Mary's Assumption (in Joniškis), in the Great (or Skarga) Courtyard of Vilnius University (at the Church of St John the Baptist and St John the Evangelist), surrounded by an audience. Latvian author Leonarda Kēstere also points out that this is typical of stage productions of that period in other countries, which reconstruct the Renaissance era (Kēstere 2016: 68–69). By the way, Klova's romantic opera *Pilėnai*, which has been performed over 350 times since its creation, is the most popular in Lithuania. Its legendary plot dates back to the 13th century Lithuanian battles with the Crusaders and it is also regularly shown in Trakai Castle.

Audronė Žigaitytė's opera *Frank'Einstainas–XXI amžius* [Frank' Einstein – the 21st Century] can be attributed to the latest – post-postmodernist style (2010; the author's libretto, staged at Klaipėda Music Theatre in 2010). In 2013, Onutė Narbutaitė's post-postmodern style opera *Cornet* was staged at the National Opera and Ballet Theatre (2012, the

author's libretto based on the prose poem by Rainer Maria Rilke *The Love and Death of Cornet Christopher* with the help of fragments from the texts of other Ancient Greek and Western European poets). The fragmentary kaleidoscope of the episodes of this opera, as well as that of the above-mentioned opera *Praregėjimas*, eventually develops into a single picture in front of the viewer – as is characteristic of musical stage productions of this stylistic period as stated in the article 'Why don't we have the Lithuanian *Carmen*? About the Librettos of Lithuanian Operas' (Baublinskienė 2015: 203).

Beata Baublinskienė mentions 87 operas – the number of operas created by 2010; hence, adding the last two above-mentioned Lithuanian 'grand' operas, the total of 89 operas had already been created by 2013. According to the aforementioned author, until 2013 as many as 78 operas were produced (*of which 20 operas were composed and performed at the New Opera Action (NOA) festivals in 2008–2010, although the latter works are more likely to be considered a creative laboratory of young authors* (Baublinskienė 2015: 203)). Gražina Daunoravičienė states that *the creative group Operomania has initiated and staged over 50 experimental operas by young composers* (Daunoravičienė 2022: 168). According to the musicologist, *general trend in the new Lithuanian opera is a critical reinterpretation of the modern post-opera (Jelena Novak's concept (2015), individual form of opera genotypes, cameraization, hybridity, direction of collective creativity* (Daunoravičienė 2022: 168).

This insight of Daunoravičienė is confirmed by the collective work by Lina Lapelytė, Rugilė Barzdžiukaitė and Vaiva Grainytė – the opera *Geros dienos!* [Good Days!] (to ten cashiers, the sounds of a shopping centre and the great piano, 2011), which in 2013 was selected by the International Theatre Institute (ITI) for the finals of the competition *Music Theatre NOW*; the play was awarded the Globe Teana-Theatre Observation prize. In 2014, the opera *Geros dienos!* was awarded the

Golden Stage Cross as the best 2013 production by Lithuanian authors; the production also won two Baltic Theatre Festival prizes. *Geros dienos!* was awarded the main prize of the Fast Forward Festival in Braunschweig (Germany). The opera was also performed at contemporary music festivals in Shanghai (ACT Contemporary Theatre Festival, 2013), New York (Contemporary Theatre Art Festival *Prototype*, 2014). The fact that new genres, which are characterised by a clear social interpretation of the present, are acceptable to viewers from different countries and are invited to participate in competitions, proves their viability in the world enriched by the media. The opera-performance *The Sun, Sea (Marina)* by the same artists staged at the Venice Biennale (2017), won the biennale's highest award *The Golden Lion*.

Similar features can be traced in the post-postmodern productions of the big stage of the same period: the plot of Žigaitytė's opera *Frank'Einstainas – XXI amžius* includes both global (*science capable of changing society* and ideas that are important to humanity) and local problems – recognisable social groups, activities that give meaning to the needs of *ordinary* people.

In a modern opera, as was not always the case with this genre, it is not only deep feelings of the main characters that are revealed in the course of the action, dramatic, historical events, but also social issues related to the future of all humanity that are important. In Act II of the mentioned opera, the composer still creates the memorable climax of the work – the music of a love duet. It is the presentation of pure, ideal, *new people* of the new society in the language of music.

During the past two decades, since 2000, on the big stages of Lithuanian musical theatres, as many as three operas by Žigaitytė, two by Juzeliūnas (*Sukilėliai* [The Rebels] (1957) and *Žaidimas* [The Game] (1968), two operas by Kutavičius – *Lokys* [The Bear] (2000; based on a short-story by Prospero Mérimée, the libretto by Aušra Marija Sluckaitė-Jurašienė) and *Ignis et fides* (2003; after Gintaras Beresnevičius'

and Kutavičius' texts), dedicated to the 750th anniversary of the coronation of King Mindaugas, one opera by Narbutaitė, premieres of the earlier composed operas, namely Balsys' opera *Kelionė į Tilžę*, Dvarionas's *Dalia*, Klova's *Pilėnai*, and other new productions took place. In total, over 30 Lithuanian operas have been staged at the Lithuanian National Opera and Ballet Theatre.

INTERACTION OF ETHNIC TRADITIONS AND INNOVATIONS IN AUDRONĖ ŽIGAITYTĖ'S OPERA *MAŽVYDAS*

In the new centuries, those works of professional art that are based on the old myths and epics of different cultures have stood the test of time. Beginning with the Renaissance era, the achievements of stage art have been reflected in the productions of the opera genre (*Daphnis and Chloe*, *Orpheus and Euridice*). Having created the musical drama genre, Richard Wagner, one of the most famous romanticists of the 19th century, chose only ancient Germanic epics (the operas *Lohengrin*, *Tannhäuser*, the tetralogy *The Ring of the Nibelung*) or the novels based on myths (*Tristan und Isolde*) for the plots of his operas.

One of the world's greatest composers of the 19th and the early 20th century, Jean Sibelius, a Finn of Swedish origin, based his creative work on the national epic *Kalevala* recorded in the 19th century, which was passed on by word of mouth in the old Karelian lands from Lake Ladoga to the White Sea.

Lithuanian composers, who started large-scale work only at the beginning of the 20th century, also drew attention to the oldest myths about Eglė – the queen of grass snakes, legend about Jūratė and Kastytis, Birutė. The above-mentioned Petrauskas' first opera *Birutė* (1906), as well as the second one *Eglė – the Queen of Grass Snakes* (1919), keeps alive the traditions of early numerical operas of this genre. Later operas based on literary legends and fairy tales created by Karnavičius *Gražina* (1930), Vytautas Klova *Pilėnai* (1956),

Kazimieras Viktoras Banaitis *Jūratė ir Kastytis* (1956), Balys Dvarionas *Dalia* (1957), Jurgis Juozapaitis *Marių paukštė* (1977) correspond to the great operas (by Giacomo Meyerbeer, Giuseppe Verdi). Psychological dramas juxtaposed with veristic Giacomo Puccini's, Vincenzo Bellini's operas are few (Baumilas' *Paskenduolė*, Laurušas' *Paklydę paukščiai*), and the genre of Wagner's musical dramas is almost unmastered, as in the later one – operas by Alban Berg, Arnold Schönberg – at least in Juzeliūnas' opera *Žaidimas*. It is interesting that principles of the musical drama are mainly revealed in the operas related to Lithuania Minor and its myths and literary plots. This is Eduardas Balsys' psychological drama *Kelionė į Tilžę*, partly – Banaitis' opera *Jūratė ir Kastytis*, Žigaitytė's operas *Mažvydas* and *Žilvinas ir Eglė*.

In general, the myths on the basis of which a number of vivid stage productions were created (including the ballet *Jūratė ir Kastytis* (1930) by Juozas Gruodis and *Eglė – žalčių karalienė* (1960) by Balsys are more closely related to the Lithuania Minor region than to other regions of Lithuanian (Apanavičienė 2018). The surviving myths are associated with the ancient historical periods and old European cultures and express general cultural and moral attitudes. When writing contemporary modern operas, both Žigaitytė and Balsys enrich musical dramas with ethno-cultural features related to legends and even mythology characteristic of the region of Lithuania Minor. For example, in the opera *Kelionė į Tilžę*, sailing to Tilžė and the death of Ans have parallels with the legend of Jūratė and Kastytis, only in the latter drama the forces of nature take revenge and are directed at the violator of moral principles of the earth rather than those of the inviolability of goddess Jūratė. Balsys relied on Hermann Sudermann's short story as a literary basis that quite realistically depicts the life of Lithuanians. Žigaitytė also used a literary plot, however, it was based on a real historical fact – Mažvydas was forced to leave Lithuania for Lithuania Minor after the counter-reformation (Apanavičienė

1987). Hermann Sudermann, however, was thoroughly familiar with the life in Lithuania Minor, and his short story is realistic, whereas *Mažvydas* (after Justinas Marcinkevičius' drama) is based more on invention. Archetypal ethno-cultural relics – water, the rowan – are mentioned in the opera *Mažvydas*. There is an analogue of the rites, characteristic of the old Baltic culture – a children's choir, the musical structure of the scene performed resembles the ritual process of conventional-ritual polyphonic songs performed by female voices, only this process is related to the veneration of speech and writing.

The musical scores of both dramas are enriched with authentic folklore equivalents specific to the region of Lithuania Minor, however, folk songs are not quoted here; the main musical parts of the heroes are composed from the sequences created by the composers themselves. Balsys creates a series of Indrė, Ans, Bušė; Žigaitytė – themes of Mažvydas, Marija, Kasparas. When composing with the help of modern musical techniques, melodic structures similar to folk songs are created. By the way, for Indrė's monologue, Balsys uses the text of a Lithuanian lament from Volume III of Antanas Juška's collection (No.1222); however, in the monologue-lament, the composer combines fragments of folk laments and Indrė's series. Algirdas Ambrazas notices the interval of thirds characteristic of Indrė's lament and Lithuanian laments: *By changing the order of the individual sounds in the series, repeating the first motif, he created an original melody, very close to folk laments in its character and intonation structure* (Ambrazas 1999: 145).

As the science of ethnomusicology develops, it is sought to define the concept of regionality more precisely; Lithuanian composers of the second half of the 20th century tended to adhere to the principles of ethnic regionalism in their modernist and postmodernist works. For example, the graphic score of Kutavičius's oratorio *Paskutinės pagonių apeigos* [The Last Rites of the Pagans] uses swastikas – symbols of the Sun's rotation sign, the circle, the altar,

the symbols of the pagan white tribes on the top of the mountain commonly used for rites, and even the symbolism of bedspread weaving patterns related to the ancient cosmic symbols (Apanavičienė 2002).

Kutavičius's *Dzūkiškos variacijos* [Dzukian Variations] (1977), the oratorio *Iš jotvingių akmenų* [From the Jotvingian Stone] (1982) are closely related to the ethnic songs of the Dzukian and Jotvingian regions, which are cited in these works by Kutavičius. Ethnicity is perceived not only as general Lithuanianness, but it is also sought to accurately identify musical images, relating them to the ethno-cultural heritage of the region (Apanavičienė 2002).

In the opera *Mažvydas*, Žigaitytė achieves ethnic authenticity in another way: the most important theme in her opera, the theme of *Ažuolėlis* [The Oaklet], retains features typical of Lithuanian folk songs.

The composer also created the melody of the Protestant chorale that sounds in the opera, which she harmonized in her own way, therefore, as the researcher Olegas Sotnikovas points out, here one can notice the Doric vowel line, bimodality, trichord intonations, which show that *the melodic features of the monodic folk songs of Lithuania Minor are distinct in the song* (Sotnikovas 1990: 87).

The melody of the chorale conveys the reformatory and educational mission of *Mažvydas*, the pastor. According to the author herself, the theme of the chorale, like all other themes, evolved from the only theme of this work – the theme of love for Mary. This theme gave rise to the theme of *Kasparas* (Maria's son), and later to the theme of Duty, on which the entire musical score of *Benigna* (*Mažvydas*' wife) is based. The theme of *Ažuolėlis* is composed by summarizing all the already created themes that have been mentioned. The themes of love for Mary and love for Lithuania are two forms of one series (Apanavičienė 2003).

By composing the musical fabric in this way, a system of intonation complexes characteristic of the musical drama is formed uniting the opera score. These musical intonation complexes characterize

the psycho-emotional states of the heroes and their development and express the peculiarity of the characters of the opera heroes.

THE POSTMODERN ETHNOCULTURAL SPECIFICITY OF THE OPERA – BALLET *ŽILVINAS IR EGLĖ*

Audronė Žigaitytė created the opera, in her own words, as a *drama of states*, after writing the libretto based on the poem under the same title by Vincas Mykolaitis-Putinas (1960).

Having chosen the subject of seashore for the second time, the composer drew attention to the best-known Lithuanian myth related to a change in material states (the transformation of a grass snake into a man); however, she did not seek to retell the plot as a fairy tale but created a musical drama that conveyed the development of psychological states of the heroes, when the representatives of the opposite worlds – water and land – encountered.

According to the author, *Wagner, when using mythological plots, sets the imagination free*, therefore the composer treats the myth about *Žilvinas* and *Eglė* not as a narrative, but as a work conveying the development of psychological experiences of the heroes. The structure of Mykolaitis-Putinas' text opens up the possibility for music to reveal the spectrum of various feelings, ways of sensing, experiences, even the borderline states of the heroes. In the text, the action of the poem is disconnected from the outside and time. Small, limited spaces are defined as follows: *greenish amber palace, the maiden bed, mother's warm embrace, the pearl in the depths of the sea*, and time is almost non-existent: *he waited for love a long time only, short hours of love, the eternity is in a moment existence, many days must have passed*. Time and space are perceived as poetic, symbolic categories rather than as material or philosophical ones.

The author composes the opera score using modern techniques – serial and aleatoric, enriches the musical fabric with

impressionistic colours by creating multi-tertiary.

She uses the composition of a neo-romantic double orchestra (*bowing to Wagner*) and the inclusion of *Parsifal* orchestration, thereby it is sought to produce the Wagnerian sound heard when listening to the opera *Parsifal* at the Bayreuth Festival in 2001 and 'pays tribute' to Maurice Ravel, the stylistics of the musical language of his ballet *Daphnis and Chloe*. The co-cultural musical background is supplemented with the authentic layers of Lithuanian ethno-culture: for the first time in the history of Lithuanian music, the composer adds the *birbynė* [a reed-pipe], the ethnic Lithuanian instrument, to the symphony orchestra, even though the score says *the oboe*. Diatonic improvisation, close to Eglė's musical part, is assigned to the reed-pipe (Apanavičienė 2003).

MUSIC SCALES AND LEITMOTIFS

A clear constructive beginning can be observed in the opera: musical characteristics of two opposite and hostile spheres – the depths of the water and their lonely inhabitant, Žaltys (Grass Snake), and the sunny earth with its representative Eglė, who is enjoying a carefree life, are composed as completely different.

The melodic line of Žilvinas' musical part is characterized by chromaticism: its series is composed of tetrachords consisting of a half-tone–tone structure (e.g.: *gis–a–h–cis*).

Diatonicism, which is highlighted by trichord formations (chords based on major seconds and minor thirds) prevails in the part of Eglė. The Aeolian and Mixolydian modes, which are precisely characteristic of the melodic style of Lithuania Minor, manifest themselves, although the author does not use any authentic folk song quotations (Apanavičienė 2003).

Fragments of the mentioned modes, as well as those of the Lydian and Phrygian modes, and their interchange emphasizes the naive and somewhat unstable character of the heroine and her state of longing. In the part of the *birbynė*, which contains

intonations characteristic of Lithuanian Minor, fragments of the Dorian and Aeolian modes complement Eglė's musical part.

The pentatonic scale, which originates from the oldest roots of North European ethnic music, is also attributed to the modes that correspond to the nature of the songs recorded in Lithuania Minor (such as *Už jūrelių, už marelių* – trichords, pentatonic). This scale is used as an illustrative symbol of nature – a sign of the wind.

In addition to trichord structures, other intonational leitmotifs are also important – descending chords based on perfect fourths and major seconds, which serve as a motif of the *reconciliation* mode in Eglė's story. Conversely, the same motif reversed represents the motif of love of the Grass Snake – human, as well as the motif of love between Eglė and the Grass Snake (Apanavičienė 2003).

Such structural formations of perfect fourths and major seconds are also abundant in the songs recorded in the Lithuania Minor region (*Ei liuliuo, liuliuo juods vandenėlis*, recorded in Bitėnai in 1807) (Bartschas 2000: 382), just like trichords (Apanavičienė 2011).

The ascending formations of perfect fourths constitute the leitmotif of the Grass Snake – human. The intonations of perfect fourths are also characteristic of the songs in the Lithuania Minor region (*Vai kur nužėgliuos*, recorded in Pagėgiai in 1920).

The combination of pentatonic vowels is used as a leitmotif representing the wind, which has no defined space.

Leitmotifs move from one part of the main character to that of another. When thinking about Eglė, the Grass Snake adopts her diatonic motifs of the perfect fourth and major second, expressing submission and daydreaming about her. In Eglė's part, when she thinks about the Grass Snake, chromatic motifs from the Grass Snake's part emerge (*something is luring*). Sometimes, the precise chromatic structures of the Grass Snake's leitmotif complement the diatonic formations in Eglė's part in the orchestral part (Apanavičienė 2011).

In the vertical aspect of the score, through the combination of several minor and major thirds, sonoristic accords emerge.

The composer uses natural diatonic modes, pentatonics, the structure of chord connectors based on the ternary structure typical of the expanded major-minor tonal system, as well as series of chromatic tetrachords that do not have a centre support.

RHYTHM

Rhythm in the opera is the most dynamic element of the musical language, as compared to other elements of the musical language of this opera. The principle of complementarity is often applied in the score, juxtaposing different rhythmic structures and supplementing the vocal part with different rhythm patterns.

The monotonous rhythm of sixteenth-note subdivisions emphasizes the fatalistic sound of the main chromatic motif of the Grass Snake, while a diatonic improvisation of free metro-rhythm sounds in the part of the *birbynė* [a reed pipe]. Contrast is achieved in Eglė's song, which is performed in the Mixolydian mode, accompanied by regular metro-rhythm, and chromatic motifs of Žilvinas' part complements it in the cello part. The simultaneous combination of even and odd metric values occurs: in the orchestral part, quarter-note triplets are combined with quarter notes in the chorus and solo parts. By employing the canon technique and various meters like 6/4, 7/16, etc., a polyrhythmic effect is achieved (Apanavičienė 2011).

PRODUCTION

The opera-ballet *Žilvinas ir Eglė* [Žilvinas and Eglė] is designed to be performed by a double orchestra, male and female choirs, two opera and two ballet soloists (Žilvinas' and Eglė's understudies), and a group of dancers. The opera has features characteristic of a chamber opera, since it is identified as *the drama of states* – and even features characteristic of an

oratorio. The statics are represented by immobile female chorus artists dressed in yellow clothes, while the male chorus artists, dressed in blue-green outfits, move monotonously, and are treated by the stage designers as a background against which sound the expressive parts of Žilvinas and Eglė, who are often very static. The conveyors of psychological states, the ballet artists, bring dynamics to the action, appearing on a small part of Klaipėda Musical Theatre stage space. The choreography is not uniform: the contemporary style of the duet dance is disrupted by the movements of a dance group of different stylistics. The scenographers create an austere space, with only a metal platform on the stage for the chorus, and the steps for the soloists, and above it, a diamond-shaped screen displaying computer-generated multicoloured shades of sea waves, expressing the states of the characters. In the text of Vincas Mykolaitis-Putinas' poem, the exterior, the surrounding space, is portrayed poetically and fragmentarily, as though it has no effect on the drama of the characters' state; as has been mentioned above, the poet does not emphasize the category of time. Besides, the stage space of the production is overloaded, the scenography lacks plasticity, which could be provided by vertically and horizontally moving planes, as well as the lighting score, the modern possibilities of which were not made full use of. Therefore, this hampers the completeness of the characters of the main heroes, the transformation of states, as they lack mystery and intimacy.

The understudies of the heroes also fail to reveal all the possibilities existing in the music due to the limited stage space: the poly-stylistic nature of the dance, combining modern dance with traditional 19th century ballet techniques, particularly the poly-stylistics of the dance harms the overall performance of the opera. If the chorus groups were positioned offstage, more space would be available for the dance troupe. The production features the elements that are not typical of Lithuanian ethnic culture, such as the portrayal of a

naked grass snake shedding its skin. This type of behaviour, when nudity of the body is displayed in public, is not characteristic of Lithuanian ethnic culture. The symbolism of the text and music creates opportunities for developing a free movement of the dance group, without illustrating either the text or the music (ibid).

The staging of the opera *Žilvinas ir Eglė* could be chamber-like, with the orchestral parts and some chorus episodes being broadcast from a recording, and stage space being given to the opera and ballet soloists and the dance group. A cinematographic version of the opera is also possible, which would reveal the most expressive scenes of the opera – the *drama of states*.

Žigaitytė's opera, a work of a synthetic genre that combines vocals, dance plasticity and visual possibilities, stands out with its abundance of ethnocultural elements and the use of diatonic modes (pentatonic, Dorian, Aeolian, Mixolydian) typical of the Lithuania Minor region (Apanavičienė 2007). It features the *birbynė* (a reed-pipe), used for the first time in a symphony orchestra, as an equally and even superior timbral instrument. It is an original work in Lithuanian music culture and the first example of a new genre in Lithuanian art music.

POSTMODERN PERFORMANCE OF OPERA-MYSTERY *PRAREGĖJIMAS* AND POST-POSTMODERN OPERA *FRANK'EINSTAINAS – XXI AMŽIUS*

The opera *Praregėjimas*, a vocal-choreographic mystery, which was performed in the courtyards of churches and monasteries in various regions of Lithuania, has become the forerunner of a new genre in the tradition of Lithuanian opera. The main idea of the opera is the reconstructive image of the plague that spread in Europe in the 16th–18th century; no resistance was possible to it. If an artist possesses the gift for prophecy, the global epidemic that swept Europe and the world more than a decade later was as if foretold

by this work. The composer used Vincas Mykolaitis-Putinas' poetry, liturgical texts in the libretto, and music quotes from Mozart's *Requiem (Lacrimosa)*. The production includes a ballet group, soloists, and characters of the work who gather in a procession, wearing macabre plague costumes with recognizable *bird-beak* plague masks and move in the procession alongside the spectators watching the performance in open spaces. In outdoor conditions, it is possible not only to create an impressive procession with chariots but also to use fire, which was believed to purify everything during the time of the plague – in the blazing flames of a bonfire. An important element of the composition is the sound of the bell, which announces the spread of the plague and creates an unforgettable impression, as the performance takes place in the vicinity of old architectural buildings with functioning bell mechanisms. As is characteristic of works of the end of the postmodern period and at the beginning the post-postmodern (or neomodern) period, the artistic-visual process and the emotions, and the artistic idea it provokes become significant, while the plot plays a secondary role (Apanavičienė 2020). The plot is related to the personal life story of Andriejus Valavičius, the founder of the Tytuvėnai monastery, during the time of the plague. Therefore, the staging of the work is associated with this monastery and the nearby church in the town of Joniškis. The performance that was given in the courtyard of the Church of St John the Baptist and St John the Evangelist, or in the Great Courtyard of Vilnius University, is linked to the same period – this architectural monument was built at the same time, in the 16th century.

The opera *Frank'Einstainas – XXI amžius* is a phantasmagoria that predicts the modification of the opera as a genre towards a *social project*. In the plot of the opera, the innermost experiences of the memorable heroes, which were a predominant feature of the opera genre throughout history, are no longer important. Instead, the focus shifts to global ideas related to scientific

discoveries, societal development, and re-evaluations – the very ideas that the “non-thinking” part of society lives by, and what individuals contemplating the future of humanity can do. The creation of a new human, with the help of the 21st-century technologies, corresponds to the discoveries made in the field of gene engineering by Lithuanian scientist Virginijus Šikšnys after the opera had been created. Professor Virginijus Šikšnys, one of the world pioneers of CRISPR-Cas9, gene-editing technology, has been awarded prestigious prizes for his discoveries. In 2020, the Nobel Prize in Chemistry was awarded to scientists Emmanuelle Charpentier and Jennifer Doudna for their development of the CRISPR-Cas9 gene-editing method (referred to as *gene scissors*). Virginijus Šikšnys, Professor of biochemistry at Vilnius University and Life Sciences Centre and his team are among the pioneers in this field, they significantly contributed to the discovery and its further development. These *gene scissors* allow scientists to create more perfect gene sequences in a *test tube* (Žmonės 2021).

The opera is created as a result of two opposites. The opera contrasts two strata of society – Act I features citizens behaving in a mundane manner, watching a basketball game in a café and treating it as the ‘religion of Lithuanians’; they are dressed up in national attributes, listen to banal music, and make themselves merry. In Act II scientists creating a ‘new human being’ in a test tube and dreaming about a different and alternative society are shown.

In Act I, a scene is presented in a café as an example of a primitive lifestyle, banality, and degradation, where young people wearing tricolour caps of the Lithuanian flag are watching a basketball game (the *national sport*) broadcasted on television to the rhythm of pop music. This scene expresses an opinion about the perversion of perceiving national identity traits, where national unity is determined solely by colour, watching sports competitions, and the banal rhythms of popular music (Apanavičienė 2020).

In Act II, the main idea of the work is *creating a new human being*, and once this idea has been implemented and a new human being has been created, according to the traditional canons of the opera genre, a melodious, lyrical duet characteristic of the opera of the 19th – the beginning of the 20th centuries is performed by two young characters wearing white garments; they have no clearly defined parts in the plot of the opera. This creates a contrast to the musical background of the café featured in Act I. As is characteristic of the neo-modernistic style, the textual *improvisation* of the opera is supplemented with a vivid visualization on stage, where the technological process of creating a *new human being* is demonstrated, *where scientists create a new human being in a test tube and how this newly-created human, being alien to the world, experiences loneliness and existential horror. The content of the opera revolves around the process of creating the new human being. Step one: why it is necessary to do it. Step two: it has been done* (Apanavičienė 2020).

Žigaitytė creates the one of the first Lithuanian works of the post-postmodernist opera genre, which reflects the characteristic features of this period: polygenre assumptions, improvisation, fragmentary images, the prevailing abstract concept, features of a *social experiment*, visualisation, hybridization of electronic and natural music. The beginning of the post-postmodern style is associated with the fourth industrial revolution, dating back to 2013 (Apanavičienė, Apanavičiūtė 2022).

CONCLUSIONS

By creating operas of various styles, the composer ‘controls’ both the boundaries of the genre and the requirements for the grand opera, revealing a high level of creative professionalism. In the current period, beginning with the second decade of the 21st century, representatives of another, younger generation of Lithuanians composers, value more the opportunities of creating

compositions belonging to the genre of chamber opera.

The author writes each of the four operas as a work of new stylistics: as a musical drama in the style of modernism (opera *Mažvydas*), as a multi-genre work of postmodernism (the *drama of states*, the opera-ballet *Žilvinas ir Eglė*), as a postmodern performance (the opera-mystery *Praregėjimas*) and as a post-postmodernist opera – a substitute for the juxtaposition of the first image of opera-buffa and opera-series (*Frank'Einstainas – XXI amžius*), thereby showing that at various stages of his creative biography, the composer, with the epochs of art changing, industrial revolutions having an effect on society's way of thinking, can flexibly change his style, regardless of which generation of composers he could be assigned to.

In her first musical dramas, Žigaitytė clearly defines the importance of the region of Lithuania Minor, which is related to the plot of the opera *Mažvydas* and the legend of *Eglė – žalčių karalienė* [Eglė – the Queen of Grass Snakes]. She also uses, inter alia, modes characteristic exclusively of that region, other common Lithuanian ethnocultural images that are even alien to the regional tradition (such as stylistics of the children's chorus and the ethnic instrument the *birbynė*). In her postmodernist and post-postmodernist stage productions, the composer innovatively uses new spaces of architectural buildings (*Praregėjimas*) and employs distinctive techniques and characteristic tools of sound recording and visualizations of the background (*Frank'Einstainas – XXI amžius*) to enhance the memorable visual aspects of the musical compositions on the grand stage.

Žigaitytė's operas are an important part of the history of Lithuanian opera in the 20th-21st centuries.

Žigaitytė's creative work is close not only to the creative principles of her teacher Eduardas Balsys but also to those of the composer Julius Juzeliūnas, the patriarch of the Lithuanian composition school. Juzeliūnas, who began composing music in

the romantic style, later turned to modernist and postmodernist styles, took interest in African and Eastern cultures and their ethnic music, enriching his work with the ideas influenced by globalization.

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Minimalism in Vidmantas Bartulis Piano Music

Dr. art. GIEDRĖ MURALYTĖ-ERIKSONĖ

Lecturer at the Lithuanian Academy of Music and Theatre, Lithuania

Music and composing methods are changing all the time. Also the composers from previous ages were looking for new forms and effectiveness for the listeners. They used affects, effects, serial technique, silence music and many other means and forms. Around the year 1980, composers in various countries concentrated on more ascetic composing methods and musical speech.

Vidmantas Bartulis (1954–2020) is an eminent Lithuanian composer, winner of the National Prize. He composed in different genres and experimented with various forms of expression to look from his own perspective. He created solo compositions, chamber miniatures, pieces for orchestra, folk songs arrangements, Requiem, pieces for choir, etc.

In this paper, three piano pieces will be compared and analysed: two composed by Bartulis and one – by Ezio Bossi. The main focus will be on Bartulis' piano pieces *Auksinių debesų lietus* (Rain of the Golden Clouds, 1984) and *Hanami* (2018). These compositions are like a bridge connecting several decades. Despite the fact that these works are separated by 34 years, they have a lot of musical correlation. First of all, these works are connected by the magic of sound, which creates a mystical atmosphere. *Auksinių debesų lietus* (Rain of the Golden Clouds) is a more elaborate piece with a particularly bright climax, and its performance requires good pianistic technical skills. *Hanami* has less technical issues, and it reflects a completely meditative character. In this aspect, the parallel can be drawn with the piano compositions *Emily's Room* by Ezio Bosso (1971–2020). The aim of the paper is not only to present and compare these piano pieces, but provide some performance guidelines, too.

Keywords: Vidmantas Bartulis, Ezio Bosso, piano music, musical form, minimalism, performance.

INTRODUCTION

Minimalism is a term applied to style of music which began in the 1960s involving repetition of short musical motifs in a simple harmonic idiom. The minimum of material is repeated to maximum hypnotic effect, much like some oriental music (Kennedy 2005: 480). According to Timothy A. Johnson, minimalism in

music has been defined as an aesthetic, a style, and a technique, each of which has been a suitable description of the term at certain points in the development of minimal music (Johnson 1994: 724).

The features of neo-romanticism and minimalism are also evident in early works by Vidmantas Bartulis (1954–2020). He is an eminent Lithuanian composer, winner of the National Prize (see Example 1).



Example 1. Photo of the composer Vidmantas Bartulis

The composer created all his life: he composed in different genres and experimented with various forms of expression to present his own perspective. It is difficult to provide a single description of this composer. Neo-romanticism and minimalism can be felt in his early works, the later ones combine parody, performance, movement. *Bartulis' early compositions were distinguished by introversion, contemplativeness, elegiac mood, emphasized laconicity, a shift towards minimalism and often glaring images of nature, characteristic of all composers who debuted at the end of the 1980s. His extensive experience as a theatre composer later led him to create and direct his "own dramas – spectacular surrealist, macabrely ironic instrumental theater compositions that caused a stir in the late 1990s* (Music Information Centre Lithuania n.d.).

Bartulis created solo compositions, chamber miniatures, pieces for orchestra, folk songs arrangements, *Requiem*, pieces for choir, for boys and mixed choirs, two violins, organ and four horns (1991, words by R. Mikutavičius), 30 hymns for choirs, *Dawn* for soprano, tenor, mixed choir, electric keyboards (1998, words by L.

Jakimavičius), *Kukučis'Idyll* for voice, piano, trombone, percussion, double bass (1998, words by M. Martinaitis), *Garland for Mary* for voice, mixed choir, two violins, viola, cello (2001, liturgical text in Latin, Hebrew, Japanese, Hindi, Arabic, Lithuanian), *Te Deum* for mixed choir and symphony orchestra (2000), *Skaldykla I* for flute, clarinet, violin, cello, double bass, bass guitar, two pianos, vibraphone, percussion (2001), *Skaldykla II* for harpsichord, two violins, viola, cello (2002), *Skaldykla III* for soprano, for piano, string quartet (2006, text by D. Kajoko), *Skaldykla IV* for flute, oboe, clarinet, bassoon, trumpet, trombones, two violins, viola, cello, piano (2006), *Hommage à Čiurlionis* for saxophone, bass clarinet, electric keyboards and for kankles (1995), quartet *O, Dear* (1993), quintet *De profundis* (1988), chamber works for organ, piano, ensembles of various compositions, happenings, performance (*Amen* for clarinet, violin, viola, cello, piano, circus artists, phonogram, 1992), theatre and film music⁴⁵. Piano piece *Auksinių debesų lietus* (Rain of the Golden Clouds) was composed in 1984 and has expressed features of minimalism.

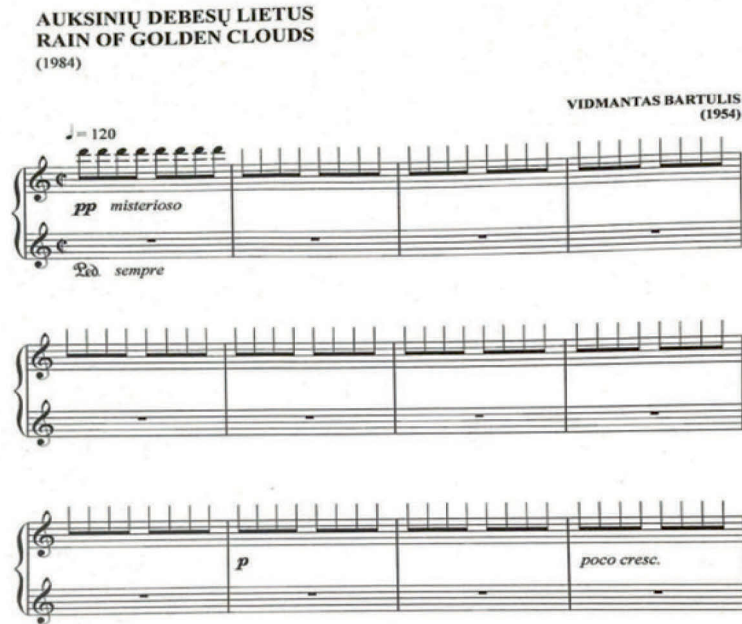
⁴⁵ The information based on the website: *Vidmantas Bartulis* (n.d.).

<https://www.vle.lt/straipsnis/vidmantas-bartulis/> (accessed on April 5, 2023).

THE ANALYSIS OF PIANO PIECE
AUKSINIŲ DEBESŲ LIETUS
 (RAIN OF THE GOLDEN CLOUDS)

In this composition Bartulis created the sound of the rain. When I perform this piece, I always imagine summer. The beginning from *pp* and *misterioso* mark has

so summerish and fresh feeling. I should emphasize that performing it is a real challenge: the beginning lasts more than two pages with the dynamics from *pp* to *f* and subito *pp* again. It is really hard to control the hand and body to play the long term repetition of one note.



Example 2. Vidmantas Bartulis, *Auksinių debesų lietus* (Rain of the Golden Clouds), mm. 1–12

Example 2 demonstrates the beginning of the rain. The pianist should be very concentrated and focused on the finger – how to place it so that not to feel tension in

your hand later. In the Example 3 below one can notice the climax of the subpart – as if the rain falls from a small drop.



Example 3. Vidmantas Bartulis, *Auksinių debesų lietus* (Rain of the Golden Clouds), mm. 13–20

The most important key (not a tonality) in this piece is **D**. It is very interesting, that

the sound **D** is in every bar: only one note or in the chord composition. This sound –

like a drop of rain – connects this piano piece to the whole. This is the main figure – repetition of one *staccato* sound.

This piece is written by using the full potential of the piano as an instrument –

from the highest register (the beginning of the rain) to the lowest tones expressing storm and thunder (see Example 4).

Example 4. Vidmantas Bartulis, *Auksinių debesų lietus* (Rain of the Golden Clouds), mm. 92–102

The climax is built by repeating the chords in *ff* dynamics *marcato* – it creates a picture of stormy rain (see Example 5)

Example 5. Vidmantas Bartulis, *Auksinių debesų lietus* (Rain of the Golden Clouds), mm. 152–160

The climax is reached in the second part of the piece and continues for more than two pages. The musical form of Bartulis' piano piece *Auksinių debesų lietus* (Rain of the

Golden Clouds) consists of two relatively symmetrical parts: the first part has 119 bars, the second one – 104 bars (Example 6).

Part I	119 bars
Part II	104 bars

Example 6. The structure of the piece *Auksinių debesų lietus* (Rain of the Golden Clouds)

This piece is very illustrative and lively. *Hanami* is written a more meditative impression.

HANAMI

Hanami was composed in 2018 and is much shorter and more intimate, a pensive mood is created. The first three bars sound like a distant memory of some song (see Example 7).

HANAMI

FORTEPIJONUI SOLO
FOR PIANOFORTE

VIDMANTAS
BARTULIS

(♩ ≈ 60)

Example 7. Vidmantas Bartulis, *Hanami*, mm. 1–5

In *Hanami* a very important tone is *A*. However, unlike *Auksinių debesų lietus* (Rain of the Golden Clouds), this tone creates an impression of tonality – the dominant from D major. The tonality is not

real, it is more likely. The sound *A* is repeated less actively than in the previously discussed composition, but its significance is undeniable (see Example 8).

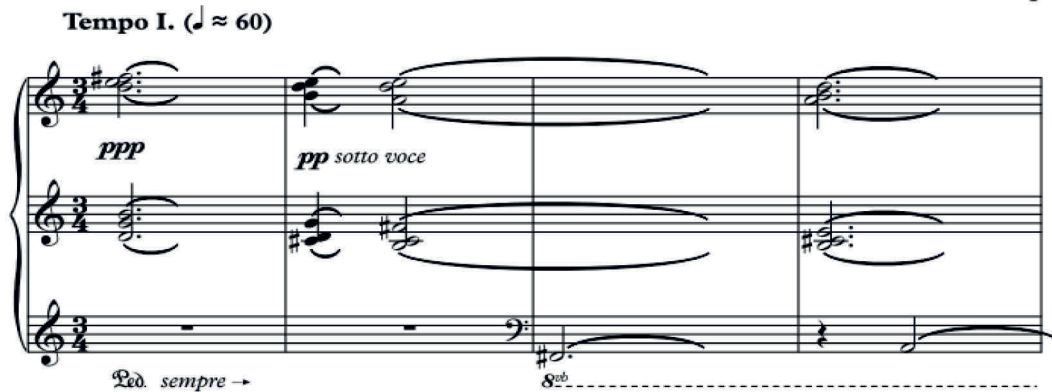


Example 8. Vidmantas Bartulis *Hanami*, mm. 24–26

In this piece, there is a feeling that the time has suddenly stopped or is frozen. It is very intimate and without bright climax. This is confirmed by the dynamics scale from *pp* to *pppp*. No *f* dynamics at all. The

performance should be very gentle and careful, as if not wanting to scatter fragile memories and fragments of the song in the ear (see Example 9).

5



Example 9. Vidmantas Bartulis, *Hanami*, mm.41–44

The musical form of Bartulis' piano piece *Hanami* consists of three non-symmetrical parts: the first part has 13 bars, the second one – 28 bars, the third one – 20.

It is noteworthy that in this composition, in contrast to the previously analysed piano piece, the parts are separated in metro change (see Example 10).

Part I	4/4	13 bars
Part II	3/4 <i>Piu mosso</i>	28 bars
Part III	3/4	20 bars

Example 10. The structure of *Hanami*

The differences of these two pieces are the following: *Auksinių debesų lietus* (Rain of the Golden Clouds) is a more elaborate piece with a particularly bright and impressive climax. Its performance requires

good pianistic technical skills. *Hanami* has less technical issues and creates the imagine of complete meditation.

EZIO BOSSO AND EMILY'S ROOM

Ezio Bosso (1971–2020) was an Italian composer, pianist, double bass player, and conductor. He was very charming and productive composer. Bosso wrote not only solo pieces (as a pianist, he released a solo album which entered the Italian charts), duos, trios, vocal pieces, but also composed ballets which were performed by The Royal Ballet and the San Francisco Ballet, operas,

orchestra pieces, concertos, film scores, soundtracks, etc.⁴⁶

In 2017, he started focusing on conducting and composing. In September 2019, Bosso announced that, due to his neurodegenerative illness, he was losing control of two fingers and was therefore no longer able to play the piano.

Emily's Room was composed in 2015. This piano piece sounds very nostalgic, like an old remembrance (see Example 11).

EMILY'S ROOM
(Ezio Bosso) trascrizione di Ivano Mega

♩ = 75

The musical score for 'Emily's Room' is presented in four systems. Each system contains a treble and a bass staff. The tempo is marked as quarter note = 75. The key signature has one flat (B-flat). The bass staff in all systems plays a consistent arpeggiated chord pattern. The treble staff begins with a simple melodic line in the first system, which becomes more complex and expressive in the second system, culminating in a climactic phrase in the fourth system.

Example 11. Ezio Bosso, *Emily's Room*, mm. 1–10

The piece is based on repeating the same arpeggio chord in the left hand part (see Example 12). That monotony brings one into meditative mood. On the top of that,

there is a very simple melodic line which augments in the second part and creates a climax.

⁴⁶ The information based on the website: *Ezio Bosso* (n.d.). <https://www.eziobosso.com/biografia/> (accessed on April 5, 2023).



Example 12. E. Bosso *Emily's Room*, mm. 41-43

This part has parallels with *Auksinių debesų lietus* (Rain of the Golden Clouds) in the aspect of repeating the same tone. Despite the fact that the left hand is playing triplets, the lower tone of the triplet **F** is the

most important one and correlates with tone **D** in Bartulis' piece *Auksinių debesų lietus* (Rain of the Golden Clouds) just in the opposite direction. The structure of Bosso's piano piece *Emily's Room* (Example 13):

Part I	32 bars
Part II	22 bars
Coda	9 bars

Example 13. The structure of *Emily's Room*

The parallels between all three piano pieces can be shown in the aspect of the dynamic scale (Example 14):

<i>Auksinių debesų lietus</i> (Rain of the Golden Clouds)	<i>pp – ff</i>
<i>Hanami</i>	<i>pppp – pp</i>
<i>Emily's Room</i>	<i>ppp – f</i>

Example 14. Comparison of dynamic scales

Example 14 demonstrates the dynamic scale and the fragility of mood in *Hanami*. It is very important for the performer to feel and reveal the essence of the minimalistic piano pieces.

CONCLUSIONS

The presented research allows to highlight some stylistic features in piano pieces by V. Bartulis and E. Bosso. The main feature that unites all three piano pieces is the magical atmosphere and the

poetic picture. The parallels can be found in the all three analysed pieces, but bigger correlation between *Hanami* and *Emily's room* can be found. The most striking parallels are: 1) calm mood; 2) really minimalistic sound and the composing model.

The way of playing minimalistic music is like entering a trance state. Sometimes minimalistic music performance requires focusing on the creation of exact mood (*Hanami* and *Emily's Room*), but sometimes it challenges the performer as in the piece *Auksinių debesų lietus* (Rain of the Golden Clouds). Here the pianist should feel and control his own body, especially in the building climaxes and the *subito* parts in the piece.

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MUSIC EDUCATION

The Role of the Music Teacher's in the Context of Changing Educational Paradigms

Dr. soc. JOLANTA ABRAMAUSKIENĖ

Associate Professor at the Vytautas Magnus University, Lithuania

HAOYUE SUN

Doctoral Student at the Vytautas Magnus University, Lithuania

The role of music teachers in the classroom is constantly evolving, especially in light of the changing educational paradigms. The traditional model of education, which emphasized a teacher-centred approach to learning, has been gradually replaced by a student-centred approach, where the teacher acts more as a facilitator of learning than as the main source of knowledge. This shift has been influenced by various factors, including advances in ICT and a greater awareness of the importance of student engagement and collaboration. Researchers (Gorgoretti 2019; Garrido, Carrera & Carnicer 2021) have focused not only on the benefits that ICT brings to music education, but also on the changing position of music teachers in the music curriculum because of their use of ICT. To understand the changing role of music teachers in the context of changing educational paradigms, the article focuses on scientific literature analysis and qualitative research. The analysis of relevant literature identifies three main themes: 1) the importance of student-centred learning, 2) the role of the music teacher as a facilitator of learning, and 3) the integration of ICT in music education. Despite the many benefits of these changes, music teachers face numerous challenges in adapting to the new paradigm. They have to balance traditional and modern teaching methods, as well as continually seek professional development opportunities to keep up with the latest trends and innovations in music education. The changing role of music teachers is the inevitable result of the development of the times, and what teachers can do is improve their ability to use and adapt to the development of the times in order to better bring more up-to-date music knowledge to students in the curriculum.

Keywords: music teacher, educational paradigms, student-centred learning, ICT, professional development.

INTRODUCTION

With the passage of time and the ever-changing educational paradigm, the role of music teachers is also evolving. There is a shift from traditional passive knowledge input to active learning among students (Yang 2019). Music teachers need to continually adjust their relationship with their students and search for appropriate teaching methods. They strive to explore effective music teaching and learning methods in the classroom, actively improving and updating their approaches.

The focus has shifted from the traditional teacher-centred approach to a student-centred approach, where the teacher plays more of a facilitator role, guiding and supporting students' learning rather than being the sole source of knowledge (Pu 2020).

The development of science, ICT, and the Internet has made online courses a crucial learning tool for students, the integration of offline courses has also become a growing trend, and ICT plays a significant role in enhancing students' musical literacy and motivation to learn (Su

2022).

Therefore, music teachers need to understand their role in this new way of teaching and learning in order to better facilitate their classroom impact. They must continue to adapt to the changing times, as it is a continuous and essential process that requires exploration and learning.

The aim of the research is to explore the changing role of music teachers in the context of changing educational paradigms, the importance of student-centred learning, teachers encouraging students to take an active role in their own learning, promoting critical thinking and problem-solving ability. The role of the music teacher as a learning facilitator, and the integration of technology in music education.

Research Methods: 1) applied methods of scientific literature analysis and qualitative research (Creswell 2014); 2) research data collected in 2023 through online interview questions; the study sample was compiled by means of targeted screening; 3) using thematic analysis.

The characteristics of the respondents. Online interviews were conducted with music teachers in 2023, and the sample included 10 music teachers from various schools in China.

The research ethics. The research was conducted in compliance with the ethical principles of the rights of the respondents. The respondents participated in the study voluntarily and the resource accessed online does not require any personal data or any other information to prevent the identification of the respondent.

THE CHANGING ROLE OF THE MUSIC TEACHER IN THE CLASSROOM

Music education has been undergoing significant changes in recent years as a result of shifting educational paradigms. The role of the music teacher has also evolved to reflect these changes. In the past, the music teacher was seen as the primary source of knowledge and expertise in music because of the lack of music learning materials. Relying on the word of mouth of

musicians has established the dominant position of music teachers in music learning (Yang 2019). With the development of education and the increase of cultural exchanges between countries, music teachers began to change their teaching methods and their role in the classroom and came to the role of music teacher – disseminator. Although teachers still are the main leaders for students to receive music knowledge, the interaction with students has increased, changing from an absolutely dominant position to a relatively dominant position (Zhang 2022).

Music teachers are now seen as facilitators of learning, promoting critical thinking, creativity, and collaboration among their students (Concina (2023). They embrace blended learning approaches, combining face-to-face instruction with online resources to provide personalized and flexible learning experiences (Singh, Steele & Singh 2021). Collaborative learning activities, ensemble performances, and group projects are encouraged to enhance students' social skills and sense of community within the music classroom (Gaunt & Treacy 2020).

As education embraces new perspectives and technology, music teachers have adapted their instructional methods to focus on student engagement and collaboration (Merrick & Joseph 2023). They are no longer the sole source of knowledge but encourage students to explore and construct their understanding (Brown 2005). ICT has further transformed the role of music teachers, providing new opportunities for the use of creative teaching methods and enhancing students' musical experiences (Power 2019).

However, in the context of changing educational paradigms, the role of the music teacher has become more diverse and multifaceted.

THE CHANGING SITUATION OF THE MUSIC EDUCATION MODEL

The changing situation of the music education model is a dynamic and evolving process that encompasses various shifts and

adaptations in the field of music teaching and learning (Reizabal 2022). Over time, the traditional music education model has been influenced by new educational paradigms, technological advancements, and a deeper understanding of effective pedagogical methods (Williams 2019). Some key aspects of this changing situation include:

(1) *Student-centred Learning*: the focus has shifted from a teacher-centred approach to a more student-centred approach in music education (Kladder 2019). This approach emphasizes catering to individual student needs, interests, and learning styles, fostering active participation and engagement in the learning process. In this model, the teacher encourages students to take an active role in their own learning, promoting critical thinking, and problem-solving skills.

(2) *Collaborative Learning*: music education increasingly promotes collaborative learning experiences, encouraging students to work together, perform in ensembles, and engage in group projects (Hanken 2015). Collaborative learning enhances teamwork, communication, and social skills while nurturing a sense of community within the music classroom. The teacher creates a positive and supportive learning environment that encourages students to take risks and learn from their mistakes. Teachers must be skilled at creating differentiated instruction that meets the needs of each student, and they must have a deep understanding of the subject matter to provide accurate guidance.

(3) *Integration of ICT*: advancements in ICT have significantly impacted music education (Bauer 2020). The integration of technology in classrooms and learning environments has opened up new avenues for music learning, composition, collaboration, and performance. One of the main drivers of this change is the increasing use of ICT in music education. Music teachers are expected to be knowledgeable about the latest technological tools and resources and to be able to integrate them effectively into their teaching practices.

This includes the use of software, apps, and online resources to create and deliver multimedia learning materials, interactive exercises, and assessments. Teachers must also be able to help students develop digital literacy skills and critical thinking abilities, which are essential for success in the 21st century.

The changing situation of the music education model is marked by a continuous adaptation to meet the evolving needs of students, collaborative learning, and the integration of ICT. These changes aim to create more engaging, relevant, and effective music-learning experiences in the modern educational landscape.

THE IMPACT OF ICT ON THE TRANSFORMATION OF MUSIC TEACHERS

The impact of ICT on the transformation of music teachers has been profound and far-reaching (Smith 2020). The integration of ICT in music education has revolutionized the way music teachers approach teaching, interact with students, and enhance the overall learning experience. B. Gorgoretti (2019) emphasizes the significant role of ICT in transforming music teachers, leading to the adoption of new teaching methods and technologies for improved student engagement. Teachers effectively utilize technology and keep abreast of innovations to cater to the needs of the new generation. D. C. Garrido, X. Carrera, and J. G. Carnicer (2021) recognize the benefits of ICT in both their own teaching practices and the future professional growth of their students. Teachers carefully consider students' educational needs when selecting appropriate resources. Scholars Z. Chao and Y. Aiqing (2022) advocate for future music teachers to enhance their research on the theme of teacher morality construction and develop a music teacher evaluation system aligned with the mission of teaching and educating individuals.

ICT has revolutionized music teaching methods, enhanced student engagement, provided access to vast resources,

facilitated collaboration, offered professional development opportunities, fostered creativity, allowed for individualized learning, improved assessment practices, promoted global exposure, and increased inclusivity and accessibility in music education. Music teachers who embrace and effectively utilize ICT can create dynamic and enriched learning environments, preparing students for a technologically connected musical world.

RESEARCH DATA AND DISCUSSION

Literature analysis has shown that education is constantly evolving, with new paradigms and approaches being adopted to meet the needs of modern learners. The role of music teachers, like other educators, has also been influenced by these changes. To obtain specific research data, qualitative research will be described next.

Category	Subcategory	Proving statements
As a leader	Intellectual teaching style	"<...>Use reason to control the classroom teaching process, focusing on the music theory part and the explanation of music history"
As an empath	Emotional teaching style	"<...>In the music class, video animations and instrument demonstrations will be used to mobilize students' resonance with music on the spo" "<...>By hosting classroom music events<2>"
	Natural teaching style	"<...>The classroom focuses on communication and cooperation with students" "<...>By hosting classroom music events"
As a guide	Humorous teaching style	"<...>By hosting classroom music events<3>"
	Entertaining teaching style	"<...>Under the premise that happy learning is student-centered, students can learn music knowledge<4>"

Example 1. Music teacher's teaching style

The research data reveal (Example 1) that music teachers' teaching styles are categorized into three modes: leadership, empathy, and guidance. Only one teacher indicated that they adopt a leading teaching mode in the classroom. On the other hand, some of the teachers' teaching styles involve humour, as they believe that creating a joyful and humorous classroom atmosphere increases students interest in learning music. The interviews reveal that teachers recognize the significance of making students feel happy, considering it a crucial aspect. By prioritizing students' emotional well-being, they aim to achieve positive classroom outcomes and enhance the learning experience.

Example 2 illustrates the challenges faced in music teaching, which are categorized into external and internal

challenges. External challenges encompass issues related to students' parents. For instance, some parents expect teachers to take sole responsibility for their children's education without considering their own impact on the students' learning. Additionally, challenges arise from inadequate teaching equipment and the school's lack of emphasis on music courses. On the other hand, internal challenges pertain to the students' lack of abilities and the teachers' own limitations. In light of these challenges, the role of teachers should revolve around exploring potential directions for personal and professional development. By addressing these challenges proactively, teachers can strive to enhance the overall effectiveness of music education.

Category	Subcategory	Proving statements
External challenge	students' parents	"<...>Parents have higher and higher requirements for teachers, but they do not pay attention to children if they have requirements for teachers"
	Insufficient teaching equipment	"<...>With the use of ICT in music lessons, but the school's ICT equipment is not enough"
	Schools attach Importance to music education	"<...>The school does not pay as much attention to music as other subjects, and does not pay much attention to music teachers"
Internal challenge	Student competences	"<...>Students' competences to master ICT knowledge is uneven, their knowledge reserves are uneven, and they cannot use ICT to work together"
		"<...>Students' music aesthetic ability is poor"
	Teacher competences	"<...>The music professional ability of music teachers needs continuous learning"
		"<...>Need to understand the psychological problems of students, unable to adjust the classroom atmosphere according to the status of students"
		"<...>It is also necessary to learn professional music software. Most of them are self-study by looking for teaching videos on the Internet, and have not studied systematically."

Example 2. Emerging challenges in teaching music

Example 3 presents the essential competencies that music teachers should possess. The responses are categorized into three sections: professional competences, teaching competences, and educational psychology. In terms of professional competence, it is crucial for music teachers to excel in playing musical instruments and singing. However, one teacher emphasized that the teacher's musicality is equally vital in effective teaching. Regarding teaching

competence, music teachers should demonstrate proficiency in innovating classroom approaches and organizing engaging musical activities. The aspect of educational psychology is reflected in understanding students' mental processes and behaviours. By gaining insight into students' psychology, music teachers can adapt and improve their classroom teaching methods effectively.

Category	Subcategory	Proving statements
Professional competences	musical instrument	"<...>Instrumental music is the most direct tool for students to feel music, and it is also the basic" "<...>Playing instrumental music in class can attract students' attention more<3>"
	Sing	"<...>Singing is a must-have skill for music teachers, making the classroom atmosphere more fun"
	Musicality	"<...>A good sense of music can make students feel the music more accurately, while a teacher with an average sense of music is only superficial, analyzing music by simply dividing paragraphs and understanding the creative background, and has not really entered the music"
Teaching competences	Innovation classroom	"<...>Music teachers should have the ability to innovate classrooms, and should not follow the script, but should add innovative ideas"
	Organize music events	"<...>To hold interesting music activities, whether in class or at school, music practice activities can greatly improve students' sense of participation in music"
Educational psychology	Student mental state	"<...>Only by paying close attention to the psychological activities of the students can the atmosphere of the music class be adjusted" "<...>Students' psychological activities will affect the teaching effect, and sometimes infect other students in the class with positive or negative emotions"
	Teacher mental state	"<...>The psychological problems of the teachers themselves also need to be taken seriously. Unexpected problems may occur at any time in the classroom, and stable emotions are needed to solve the problems"

Example 3. The most important competencies of a music teachers

Example 4 presents the teachers' opinions on the advantages of ICT tools in teaching. These tools prove to be advantageous for both students and music teachers. They enrich students' music experiences and foster enthusiasm for music, broaden their horizons, and offer

teachers various educational approaches to explore. Additionally, they open up more possibilities for classroom activities and provide convenient ways for music educators to communicate with the outside world.

Category	Subcategory	Proving statements
To students	Stimulate enthusiasm for learning	"<...>Students are more active and have efficient interactions and responses when teachers use ICT"
	Broaden horizons	"<...>Students can use rich music resources to appreciate music from different cultures and countries"
	Improve appreciation of music	"<...>Watch different music styles, expose students to more musical works, and improve their ability to appreciate music"
To music teacher	Improve lesson preparation efficiency	"<...>It is easy to find relevant materials that meet the preparation course and keep updated with the latest music knowledge<3>"
	More music teaching resources	"<...>There is a lot of music knowledge on the Internet, and you can find music knowledge and music songs for relevant courses to enrich the classroom content"
	More diversified music teaching methods	"<...>I will use ICT to experience different music modes, ICT makes it easier for me to change music modes, so I will keep trying different teaching styles<3>"
	Richer classroom	"<...>Using ICT to communicate and interact with students in the classroom will not make the course content boring, and students will actively participate in the teaching interaction<2>"

Example 4. The music teachers' opinions on the advantages of ICT tools in teaching

Example 5 illustrates strategies to cultivate students' love and appreciation for music and motivate them to pursue music beyond the classroom. The teachers' responses include musical activities, social media, and adopting changing teaching methods. Musical activities are found to enhance student participation, making the learning process more engaging and enjoyable. Leveraging social media proves

effective as it aligns with students' daily communication preferences, making it more appealing and increasing their interest in music. The adoption of changing teaching methods aims to provide students with an improved music learning experience in the classroom, fostering a deeper connection and passion for music beyond the educational setting.

Category	Subcategory	Proving statements
Music event	Choir competition	"<...>Regularly hold chorus competitions according to different festivals, which can improve students' sense of participation" "<...>Students participating in the chorus competition will find the background of the song spontaneously, which is more effective than the teacher's lecture in class"
	Watch music movie	"<...>Play music movies in class, improve music appreciation, and learn about different styles"
Social media	music software	"<...>The most frequently used is listening to music software to let students find their favorite music to share" "<...>The student union is happy to share their favorite music, and can communicate and share with classmates"
	video software	"<...>Short video software is the most frequently used by students, because it takes a long time to send music videos on video software, students can see the latest music knowledge and songs faster"
Changing teaching methods	Fusion innovation	"<...>If you use one teaching method for a long time, students will feel bored, and they will even know what you are going to talk about in the next step. Only by integrating different styles, students will have a sense of freshness and interest to continue listening to the teacher."

Example 5. Promoting students' motivation to learn music

Example 6 outlines the strategies for collaborating with other teachers and administrators to develop a comprehensive and well-rounded music education plan. Among these options, the most preferred choices are exchange programs, high-quality class observation, and hosting art festivals. Notably, high-quality class observation stands out as the most popular choice. Engaging in high-quality class observation allows teachers to gain valuable

insights and learn more intuitively by observing other teachers' music lessons. This experience provides an opportunity to witness different teaching methods and interesting classroom activities, which are essential in enhancing music education plans. Effective communication and collaboration with other teachers are emphasized as essential steps for teachers to further improve their music education plans.

Category	Subcategory	Proving statements
Exchange	Music sharing session	"<...>Regular sharing and communication with music teachers will make me know more clearly that there are different solutions to the same problem, and teachers with longer teaching experience will have more experience"
High-quality class viewing	Observation class	"<...>Listening to an excellent music teacher's class will make me understand the teaching style of other teachers and the teaching methods and music activities that can be used for reference.<3>"
Hosting a Art event	Music competition	"<...>Holding music activities will make all departments of learning cooperate, let the school pay more attention to music education, and add music education equipment"

Example 6. Music teachers' strategies for collaborating with other teachers and administrators

Example 7 presents the various approaches that each music teacher adopts to achieve the ultimate educational goal. The table is divided into two categories: the goal for the students themselves and the ultimate goal for the identity of a music teacher. Regarding the students' ultimate goal, three teachers express their hope for students to develop the ability to appreciate

music, derive happiness from musical experiences, and gain aesthetic education. On the other hand, four teachers believe that their ultimate goal is to cultivate students' interest in music and contribute to enhancing the overall music education system and the music education environment.

Category	Subcategory	Proving statements
To student	Aesthetic education	"<...>Aesthetic education is an education that students must receive, which can improve students' character"
	Music appreciation	"<...>Students need the ability to appreciate music, know how to appreciate music, express their feelings, and have different emotional experiences<3>"
	Improve life happiness	"<...>Students should be able to use music to feel happiness in life, and use music to drive away troubles when there is nowhere to express them"
To music teacher	Cultivate students' interest in music	"<...>Focus on cultivating interest, and then gradually let students become interested in music, and stimulate their own initiative to learn actively.<4>"
	Improve the music education system	"<...>Improving the music education system affects not only my students, but also more students, which is the most important" "<...>Because the times are changing, the music education system is also changing. This should be something that all music teachers need to pay attention to and explore"
	Music education environment	"<...>A good music learning environment will make more people feel the charm of music and influence more people to learn music"

Example 7. Various approaches that each music teacher adopts to achieve the ultimate educational goal

According to interviews and analysis, the role of music teachers in the classroom has changed with the emergence of ICT, allowing music teachers to change from the traditional central position to companionship and cooperation, and with the emergence of ICT, the teaching content of music teachers is also constantly changing, can better communicate and cooperate with students to make the learning of music knowledge more convenient.

CONCLUSION

The role of the music teacher in the classroom is undergoing significant changes. Teachers must be able to adapt to evolving educational models, incorporating new ICT and teaching methods to better engage students. The dynamic nature of music education is characterized by continuous adaptation to cater to students' changing needs, collaborative learning, and the integration of ICT. These transformations aim to create more engaging, relevant, and effective music-learning experiences in today's educational landscape. Consequently, the role of the music teacher in the context of changing educational paradigms has become more diverse and multifaceted.

Qualitative research data has revealed that music teachers' teaching styles can be categorized into three types: leadership, empathy, and guidance. In terms of challenges faced in music teaching, they are divided into external and internal challenges. External challenges involve issues related to students' parents, while internal challenges encompass the lack of competencies in students and teachers. ICT tools have proven advantageous in music teaching for both students and teachers. They enhance students' music experiences, foster enthusiasm for music, broaden their horizons, and offer teachers a variety of educational approaches to explore. According to the music teachers, the ultimate goal is to cultivate students' interest in music and contribute to enhancing the overall music education

system and the music education environment. To achieve this, teachers prefer exchange programs, high-quality class observation, and hosting art festivals. Effective communication and collaboration with other teachers are also emphasized as crucial steps for teachers to further improve their music education plans. These efforts collectively strive to create a more enriching and effective music education for students in the changing educational landscape.

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Performance Anxiety or Self-Expression? The Method of Emotional Expression in the Musical Education of Pupils of Generations Z and Alpha: Methodology and Results of an Empirical Study

Dr. LOLITA JOLANTA PILIČIAUSKAITĖ

Associate Professor at Lithuania Academy of Music and Theatre, Lithuania

This article presents the impact of the Emotional Expression Method (EEM) on the formation of the musical culture of pupils of generations Z and Alpha. This is shown by an empirical study conducted in nine Lithuanian music schools, which reveals the experiences and attitudes of 26 pupils towards the EEM applied during the performance of a music piece. The results discussed in the article illustrate how in Lithuanian music schools, with the dominant features of the classical educational paradigm it is especially important to pay attention to pupils' emotional well-being, the expression of their feelings, to encourage their interest in art, to talk about spiritual values, while spirituality in particular is not a valuable quality for the current generation of pupils. These observations are emphasized by the impact of the global COVID-19 pandemic. We reveal that EEM can improve the educational process: pupils not only creatively get involved in the mode of interpreting music, feel the change in the performance of the interpreted piece, but notice and appreciate the difference of the experimental lesson, which allows them to enjoy good emotional well-being and notice changes in self-awareness. In the unstructured discussions the research participants reveal their feelings on stage anxiety: while it was extremely intense at the beginning of the lesson, it significantly decreased after getting involved in the EEM *game*. Additionally, they mention the impact of the discussion on the connection between the performed music and moral values, as well as the increased curiosity in the performed music.

The article also briefly presents the dynamics of the evaluation criteria for the analysed lessons, which revealed that applying EEM helped to develop pupils' creativity, self-expression and interpretation techniques, and not only rational but also spiritual goals of the educational process were achieved while the lessons gained in relevance.

Keywords: Emotional Expression Method, informal musical education, generation Z and Alpha pupils, musical culture education.

INTRODUCTION

In Lithuania, which is a member of the European Union, non-formal music education is inseparable from the experience of the world and achievements in music education, while at the same time attempts are made to preserve the uniqueness of our nation and its cultural traditions. Therefore, it is clear that today's music education can no longer be confined to a narrow specialisation but must change in a way that is related to the pupil's needs, abilities, goals, and relevance.

The Covid-19 pandemic of 2020–2022 posed many challenges to societies around the world, causing severe technostress. All of this has led to a fresh look at values, ecology, education, and other areas of life. The concept of education in every democratic country has traditionally stressed the importance of developing and educating a citizen who is able to base his or her life on common human values, who can adapt to a changing society, and think critically. However, although pre-primary, early childhood and general education curricula have evolved and changed in response to changes in philosophical

frameworks, models, research on efficiency, and scientific curriculum design (Jovaiša et al., 2012), music or art school curricula have remained more static. Research studies on this topic are few, but some of them are worth mentioning. Giedrė Gabnytė and Diana Strakšienė (Gabnytė, Strakšienė 2012: 8) state that *education implemented in music/art schools is still influenced by the traditions of the last century, partly determined by the attitudes of the principals, often isolated from social issues, and rather closed to the dissemination of innovations*. The study by Asta Kriščiūnaitė and Diana Strakšienė (2015), which aims to reveal the opinions of graduates from music schools on the trends in developing the organisation of education, shows a downward trend in the attractiveness of music schools and the numbers of pupils that attend them, as *the expression of the organisation of education in art and/or music schools is most strongly influenced by the specifics of the interaction between the teacher and the pupil, assessment of the pupils' progress and achievements, and the organisation of public academic assessments and/or exams* (Kriščiūnaitė, Strakšienė 2015: 58). *The teacher tends to perceive the pupil not as the central axis of the educational process, but as an instrument for achieving the best possible professional results* (Kriščiūnaitė, Strakšienė 2015: 66). These statements confirm the findings of the study by Giedrė Gabnytė-Bizevičienė (2011) that recent educational practices are oriented towards the needs of the future music professional, but only 3% of graduates from music/art schools choose this path, while the needs of the rest (97%) are adapted to the interests of an absolute minority. However, an important reason is worth mentioning, which prompts teachers from music schools to look for new ways or methods of teaching. These are pupils of generations Alpha and Z, who have different communication habits, relationships with others and smart technologies. It is appropriate to briefly discuss the characteristics of these generations.

DISTINGUISHING FEATURES OF GENERATIONS Z AND ALPHA

A changing society, new generations of pupils and their needs, the pandemic experienced in 2020–2022 affect the classic paradigm of education. As multiple studies show, pupils of generation Alpha and generation Z are strikingly different from the previous generations X and Y and have different communication habits, relationships with others and smart technologies (Targamadžė et al. 2015; Macijauskienė, Norvilienė 2018). Following the data presented by the researchers that analyse the peculiarities attributed to children of generation Alpha (Berkowitz 2016; Coetzee 2018; Driscoll 2017; McCrindle 2014, 2015, 2016; Ramadlani, Wibisono 2017; Theko 2018; Thompson 2018; and others), such children have been surrounded by smart technologies and the speed at which they have been provided necessary information since their birth. They expect the educational process to have the same intensity of information and, therefore, more detailed explanation or slower activities may soon evoke boredom. According to researchers, fast reception of information results in its superficial or *loop* reading, switching from one application to another while giving priority to images as well as a desire to receive the answers to the emerging questions immediately.

For the pupils of generation Alpha, it is very important to explore, to try things out for themselves and to find the answers not only to the questions *What?, Where?, When?*, but also to the questions *Why?, Why do I need it?, What can I do with it?, How is it made?* etc. The teacher becomes a senior participant in the joint activity rather than a leader. This also results in a different approach to discipline; conscious self-discipline becomes important but not imposed control. Interpersonal relationships with peers are important to these children, and activities that promote communication and cooperation are very attractive to them, especially smart technologies, which are seen as part of their

identity. Moreover, children of generation Alpha, just like those of generation Z, have the ability to multitask but find it much harder to concentrate on one activity for longer.

Researchers studying generation Z (Targamadze et al. 2015; Prensky 2010; and others) characterise this generation of learners as curious, agile, confident, quick, innovation-loving, adventurous, and open to new ideas and experiences (Targamadze et al. 2015). Less frequently, teachers observe qualities such as sustained attention, punctuality, adherence to rules or norms, planning activities, and intrinsic motivation to learn. On the other hand, knowledge, perseverance, activity, initiative and a zest for innovation tend to diminish with age (Targamadze et al. 2015). Other important characteristics of generation Z include a tendency towards social autism, consumerism, the devaluation of knowledge and education as values, problems with communication and cooperation, infantilism, placing personal interests above others, high levels of anxiety, and the inability to cope with stress or to concentrate (Targamadze et al. 2015). Therefore, in addition to presenting educational material in an interesting way, teachers are looking for new educational methods to help pupils understand themselves, communicate and cooperate, solve personal problems and form ideals of values. This is particularly relevant because the inability of the new generation to adequately assess themselves in appropriate situations and to model their life career, their incapability and unwillingness to reflect on their own actions, their frequent impulsive behaviour, their difficulty in formulating their own behavioural programme and their uncritical attitude towards their actions, all these factors call for teaching pupils to be able to self-reflect and model their own behaviour in the most appropriate contexts (Targamadze et al. 2015). Due to the peculiarities of generations Z and Alpha, as well as other

reasons, pupils are unlikely to be provided with conditions during individual instrument lessons (and not only) that are appropriate for their successful education⁴⁷ (SE) (Piličiauskaitė-Navickienė 2012; Piličiauskaitė 2021a, 2021b). Successful education is largely determined by the ability to realise (R) the content of the education itself, perceiving its benefits (B), while at the same time experiencing the impact of music art and the pleasure of the lesson (P). Failure to implement this set of factors, i.e. malfunctioning of the mechanism of successful education ($SE = R + B + P$), leads to dissatisfaction with the content of teaching. As pupils frequently do not understand the significance of acquiring theoretical or historical knowledge (as it can be easily accessed through the means of information), learning technical skills quickly becomes boring, tedious and uninteresting. Therefore, without pleasure (listening to a popular melody or instrumental performance, it is easy to understand and the body is overwhelmed by the rhythmic pulsation), learning to play a musical instrument becomes unattractive, boring and tiring. All participants in the educational process – the music school, its principal, the teacher, the pupil and his/her parents – *start to move* in different directions.

As is well known, the still existing manifestations of Soviet pedagogy, which oriented the pupil only towards academic achievements, viewing every child attending a music school as a potential future musician, are in sharp contrast to the salon-style (i.e. amateurish) self-expressionist music-making, which adapts to the rapid pace of world change, sees the free development of the personality as the main goal, and which expresses the persistence and endurance of the human being through lively performance of music (Mikszta 2013). But will not the priority given to hedonistic needs affect the transferability of musical culture and the formation of musical culture as a whole?

⁴⁷ Albertas Piličiauskas is the author of the term *successful education*.

Here, it is appropriate to look at the intersection between academism and amateur performance from the point of view of the formation of the musical culture of pupils.

ON MUSICAL CULTURE

As we know, the concept of culture itself has undergone long evolution. Its definition (more than 200 of them) is still debated today. Some of the most significant ones are worth mentioning. *Culture is the progress of man and society in all spheres and aspects of life, provided that this progress serves the spiritual development of the individual as a prerequisite for all progress* (Šveicėris 1989: 48). *Every nation, whether small or large, lives fully to the extent that its historical time is filled with cultural creativity and that the latter in turn influences history, spiritualizes and humanizes it.* (Kuzmickas 1989: 6). *Unlike the culture, which is a kind of social macrocosm, art is a microcosm that contains the basic features of culture* (Andrijauskas 2003: 550).

In the works of Lithuanian philosophers and educators of the early 20th century, the understanding of culture as the action of the conscious spirit on the material element in accordance with a higher idea (Šalkauskis 1933) was established, where culture has four spheres: physical culture, knowledge, virtue and art (Šalkauskis 1990).

When analysing non-formal music education, it is appropriate to provide definitions of musical culture. According to Albina Katinienė (1998), musical culture is a complex social phenomenon, consisting of societal and individual musical culture. The whole musical culture of a society comprises professional and folk music, musical activities of people (listening to music, performing music, creating music, science and scientific research on music), musical consciousness, and institutions that perform various functions related to music (Katinienė 1998). The idea of Jonas Kievišas (1998) that changes in a pupil's musical culture also mark changes in his/her general culture, and that the pupil's

musical culture itself consists of the musical experience and the context of performance, is complemented by the observation of Zenonas Rinkevičius that it is appropriate to divide the general musical culture into the musical culture of the individual (the main characteristic is the spiritual impact and the ability to choose, accept and understand the states, feelings, value attitudes, moral stance and ideals expressed in the intonation, which are evoked by the social and spiritual life of a human being) and the musical culture of society. The latter includes professional and non-professional musical culture (Rinkevičius 1998). Based on the opinions of above-mentioned authors, the author of this article proposes a specific definition of musical culture (Navickienė 2000), understanding it as *a unity of musical experience* (ME) of a person or society, that is, knowledge, abilities, and *musical need* (MN), i.e. willingness to interact with music, to participate in musical expression. Therefore, the development of musical abilities (musical experience) and the education of personality (musical need) are inseparable. This is especially important for pupils of generations Alpha and Z, because the parity of rational and emotional educational goals in the educational process, the harmonious implementation of all educational goals will not only lead to the formation of musical abilities, the development of listeners of the academic genre and, at the same time, the realization of the process of cultural transfer, but will also create opportunities for the actualization of the music lesson itself, for example, playing a musical instrument to develop personal qualities in pupils, such as artistry, persuasiveness, creativity, self-confidence, the ability to express positive feelings or to feel negative ones. This is confirmed by the conclusions of the theoretical part of the monograph by Lolita Jolanta Piličiauskaitė (2021a), which reveals global research data: human success is significantly influenced by emotional intelligence, and using only logical thinking and intellectual potential is not a prerequisite for successful life. Active

prevention of bullying in Lithuanian schools reveals obvious problems such as destructive behaviour, negative emotions, and feelings that hinder the development of harmonious relationships. *In the schools of this country, the main focus is on the development of mental intelligence (thinking, perception, imagination, creativity) and other skills, while the categories of emotional intelligence and emotional potential have not been adequately addressed in educational science (especially in Lithuania). The lack of attention to the cultivation of feelings (emotions) neglects aspects of the quality of emotions (surprise, joy, disgust, indignation, anxiety, sadness, etc.), the dynamics (duration, intensity, etc.) and the external expression (speech, gestures, facial expressions), which will be of particular concern to the pupils of generations Z and Alpha who have survived the COVID-19 pandemic (Piličiauskaitė 2021a: 266).*

However, achieving such goals poses many challenges for the teacher as it encourages him or her not only to teach, but also to educate the pupils. This raises the issue of the teacher's own need for multifaceted competences and personal charisma. All this requires a lot of mental and emotional resources on the part of the teacher, and with the demands of generations Z and Alpha, this situation is aggravated: the internalisation of moral values in the classroom requires extra preparation, time, a good teacher-pupil relationship, and the teacher's personal interest, so that it is easier to confine oneself to imparting of knowledge and development of skills. This is also confirmed by the qualitative study by Piličiauskaitė on general education teachers in Lithuania (Piličiauskaitė 2021a), which revealed that the main challenges in formal education when working with pupils of generations Z and Alpha are the ability to keep them interested in the subject and to maintain their attention, because the high pace of life, the abundance of non-formal

education activities, high learning load, the lack of physical activity, high expectations of parents and teachers, family issues and different types of fear, all contribute to increased stress, tension and fatigue. Thus, according to Elvyda Martišauskienė and Snieguolė Vaičekauskienė (2015: 127), [...] *the teacher is not only a source of wisdom for the pupil, but also a builder of his/her moral foundation.*

The study conducted by Elena Kocai⁴⁸ in Lithuania in 2018 revealed that the basic values of generation Z and avpart of generation Alpha are distributed in the following descending order: material life, physical beauty, attractiveness, career, leisure and hobbies. Personal qualities such as patience, spirituality, etc. are least important. Here it is important to quote Ottmar Schneck (2010: 3) that *values do not emerge by themselves, but without upbringing they become worthless.*

The relevance of educational methods that enable pupils of generation Z and generation Alpha not only to be taught, but also to be brought up, to develop their moral values, is becoming evident. One of them is the Emotional Imitation Method (EIM, Navickienė 2000), developed by the author of this article in 2000. After successive research studies (Piličiauskaitė 2021; Piličiauskaitė, Gabnytė 2022), the name of this method has been changed to Emotional Expression Method (EEM).

Emotional Expression Method (EEM) is a way of promoting musicianship and musical abilities as well as self-education by imitating emotional intonation of musical composition of the content of imaginary character's experiences evoked with the help of integrating other kinds of art. The EEM, which resembles a game, has four components:

- 1) an introductory part, in which the teacher provides a variety of knowledge;
- 2) questions that cannot be answered without awareness of art;
- 3) appreciation or performance of the art, encouraging the expression of emotions;

⁴⁸ During this survey 681 young people born after 1995 were questioned.

4) a moral debate, in which issues of relevance to the age of the pupils are debated.

EEM, which helps to express emotions through different types of art, can therefore be an important aid for learning emotional literacy.

The distinctive feature of EEM is that all educational goals (cognitive, psychomotor, emotional, and moral) are implemented in the educational process. The method, from the point of view of its application, is versatile and easily integrated with other forms of art, and can be used in both formal and non-formal music education (Piličiauskaitė 2021; Piličiauskaitė, Gabnytė 2022). Using EEM, the development of personal expressiveness, suggestiveness, creativity and musicality through music making becomes the goal of music performance. Considering that EEM helps music teachers to achieve all of the above-mentioned educational goals, it became interesting to investigate the impact of this method on the formation of the musical culture of pupils, i.e. not only on the formation of the musical experience (cognitive and psychomotor educational goals), but also on the more difficult to achieve musical need (emotional and moral educational goals), i.e. a desire to make music, to be interested in music, in other arts and their history, and so on.

The aim of this study is to investigate the effect of the Emotional Expression Method on the formation of musical culture of pupils of generation Z and generation Alpha, by applying this method during an individual instrument lesson in a music school.

The object of research: the impact of EEMs on the formation of pupils' musical needs, i.e. on their attitudes towards the music itself, its performance, the music lesson, and their need for it and other forms of art.

The research objectives:

- a short presentation of the implemented study, i.e. its strategy, sampling criteria, data collection methods;

- to present an educational experiment with pupils of an instrument subject in a special subject lesson, in the process of interpretation of a musical work using EEM;
- to present unstructured written reflections from pupils of an instrumental subject on the impact of EEM on their interpretation of a musical work, their values and approach to a music lesson;
- to present the final conclusions.

The research methods: one-alternative experiment, educational project, unstructured written reflections.

Logic and process of an educational project. Between March 2019 and October 2020, nine randomly selected music schools were visited. An educational experiment was conducted in lessons of different specialisations of instrument subject – 26 lessons of an individual musical instrument were delivered and filmed, and the unstructured written reflections of the pupils participating in the experiment were collected. The study participants were 5th - 7th grade pupils (19 girls and 7 boys) of different instrument subjects. The study participants were selected following the typical case sampling. This selection criterion was used to demonstrate the versatility of EEM as it can be used in everyday teaching practice, with *ordinary* pupils, without classifying them as *very gifted* or *less gifted*, without specifically modelling the environment and without creating additional conditions for its use.

The first part of the study. During 26 contact lessons (including piano, violin, cello, cello, birbyne, kankles, accordion, flute, lute, lumzdelis, saxophone, alto horn), where the EEM was put into practice, one experimental lesson was given to each pupil in the study. The aim was to find out in a short period of time whether special tasks can influence the interpretation of the work, the personality of the pupils, and their values, i.e. the implementation of the emotional and moral goals of education during the educational process. All the tasks given to the pupils were similar: [...] *let's*

say that this musical work is a reflection of the inner world of a boy/girl you don't know. What does this child feel? Would you like to befriend him? Why? If this work was a minor one, the pupil was encouraged to comfort, support and sympathise with the imaginary character by playing; if it was a major one, the pupil was invited to rejoice together, to express a supportive attitude by playing and using body language (implementation of emotional goals of education). Later, discussions were held on various moral themes relevant to school-age children: *What is a true friend or true friendship? Why is it important to know how to comfort and support a friend?, Do we know how to be a support for others? Why* (moral goals of education), etc.

To achieve this goal, a *one-alternative experiment* was used, [...] *which examines only the educational activities organised by the experimenter and does not compare its structure or performance with similar activities of other groups* (Bitinas 1998: 89). The experiment was conducted under real educational conditions, the educational process was organised in a small group, with the participation of the pupil, his/her teacher, and the researcher, who also played the role of the teacher in the experiment. The main aim of the experimental lesson was to encourage the pupil to develop a personal relationship with the musical work being performed and its imaginary character, by asking specific questions that were oriented towards the achievement of the emotional and moral goals of education and could not be answered without an understanding of art. By evoking and stimulating the expression of emotions, it is possible to improve the pupil's interpretation of the musical work and to discuss moral values. The musical composition was chosen independently by the pupil and his/her teacher, and no special requirements were placed on it.

In order to achieve the didactic objectives of the experimental lesson, a

lesson-practical training session was chosen⁴⁹, which enabled pupils to achieve a changed result in their performance of music and to do that creatively, uniquely, and enthusiastically in the process of interpreting the musical work just as it is done in *a creative lesson*⁵⁰. The experimental lesson combines the lesson models of *Direct Interpretation* and *Discussion*. The teacher would "assign" a moral theme to the lesson, which would be conveyed through verbal narration, demonstration of material illustrating the theme (photographs displayed on a computer screen, works of art, acting elements), and the pupil would *translate* all this into exercises related to music interpretation. The lesson was enriched by a moral debate, i.e. a conversation between the teacher and the pupil, which allowed not only to reflect on the outcome of the lesson, but also to do that on such moral values as compassion, goodness, love, citizenship, friendship, and thus to develop the pupil's skills in opinion-building, evaluation, communication, generalisation and critical thinking.

The second part of the study. During the first part of the study, all the pupils who participated in the experimental lessons were asked to reflect on their performing a piece of music in writing, to evaluate the emotional well-being and personal knowledge of the work, as well as the interpretation of the musical work performed. The content of the received unstructured written reflections was analysed using an inductive approach, by identifying meaningful elements and grouping them into subcategories, then combining them into categories, and illustrating them in the data presentation with quotations from the reflection texts.

Analysis of unstructured written reflections from pupils. After playing a musical work, pupils were asked to answer the question: *How has the Emotional Expression Method changed your*

⁴⁹ Lesson typology according to the method prevailing in the lesson (Šiaučiuėnienė et al. 2011).

⁵⁰ Lesson typology according to the level of independence and creativity of the pupil (Jovaiša 1993).

interpretation of the work, your feelings during the performance, your personal knowledge of the musical work and the world around you? The received reflections

allowed the researchers to group the data into three categories and six sub-categories (see Example 1).

Category	Subcategory	Illustrative statement and number of responses
Highlighting the importance of the content of the interpretation	Observing the effect of tasks on performing the text of a musical work	<i>I didn't think about the notes when I was playing, it was easy (P⁵¹ 5), (9). I didn't feel the difference between playing at the beginning of the lesson and at the end of the lesson (P 11), (1). [...] I felt that the audience was interested in listening to me (P 13), (6).</i>
	Perception of the positive impact of the tasks on the artistic content of the work	<i>I played differently than always (P 10), (7). [...] I felt that I can play in many different ways, it's like a fun game for me (P 1), (5).</i>
Vividness of pupil's senses and experiences, body language	Emphasising the sense of stage fright	<i>[...] the stage fright and the anxiety of being watched by others has been significantly reduced (P 10), (23).</i>
	Perception of self-confidence	<i>I felt confident when I played, I wanted to be on stage (P11), (5).</i>
Enriching personal knowledge	Recognition of the incentive to reflect on moral values	<i>[...] encouraged reflection on such moral values as friendship, mutual understanding, helping others, etc. (P 22), (10).</i>
	Evaluation of the evident expansion of the horizon	<i>It was interesting to play, and I realised that I wanted to learn more about the musical work and its composer (P 24), (4).</i>

Example 1. The Emotional Expression Method in an instrumental lesson: pupils' reflection (N=26)

When analysing the content of the pupils' unstructured reflections, it was observed that the pupils, when reflecting on the performance of a musical work, distinguished between the effect of the tasks on the performance of the text and the effect of the tasks on the artistic content of the musical work. This proves that they tend to focus their attention on the text when playing, which often hinders a creative and suggestive interpretation: *When I play, I always think about the text, but now I didn't*

have time to think about it [...] (P 6); In my head, normally, there are only notes. I don't think about anything, I just play (P 26). The fact which was revealed in the pupils' responses that the lesson enabled them to disengage from the desire to perform the text accurately indicates that EEM may have helped to regulate the distribution of attention: attractive, engaging tasks allowed them to divert their attention from the text and helped them to focus on the idea and artistic content of the work being

⁵¹ Hereinafter – P (pupil).

reproduced: *I experienced the musical work more deeply, more empathetically [...] (P 10); When you are so absorbed in the situation, in the feelings, that you don't care what other people will hear in your playing (P 20)*. According to the pupils, it enabled them to experience a sense of lightness in playing, encouraged them to feel the possibility of diversity in interpretation, and encouraged them to experiment in order to discover their own interpretative style.

The pupils acknowledged that the exercises helped them to diversify their interpretation of the musical work: *I played it in a much more interesting way. I knew the story, so I had what to do (P 18); I tried to make the character of each prince as varied, interesting and original as possible [...] (P 13)*. In their reflections, several participants indicated which specific means of expression they used to create the impression of a changed performance of the work: *I tried to represent each adventure I experienced with my friends with specific places in the musical work. Where we have a fight it's a sharp forte, where we have a fun conversation, it's playing loudly and so on (P 19); I used dynamic contrasts, a more varied tempo [...] (P 25)*.

It is useful to dwell on the pupils' evaluations that are relevant to the study, describing the change in their emotional well-being. Some participants in the study pointed out that the first performance of the musical work in the experimental lesson was not a success because of the strong expression of stage fright: *I was very nervous, so I played worse than I could have played (P 6)*. It is likely that the pupils were anxious due to the specific conditions of the lesson: the lesson was observed by other pupils and teachers, the lesson was filmed, and the first performance was similar to the first public performance of a pupil in front of the audience. However, in the course of the lesson, the feeling of anxiety was considerably diminished as the game continued: [...] *I was no longer worried. I was only thinking about the plot, I didn't even have time to remember other things (P 17)*. The pupils noticed that EEM had increased their self-confidence and

made them want to be on stage and perform. This suggests that the expression of stage anxiety in contemporary education is still a very topical problem: the experience of anxiety hinders the pupil's self-expression, disconnects him/her from the possibility of controlling the anxiety and from the feeling of freedom on stage. It can be assumed that the application of EEMs in educational practice would lead to a better awareness and management of stage fright, which would give the musician confidence and expand the limits of his/her ability to interpret.

According to the pupils, the EEM helped them to understand and feel the connection between the music performed and moral values: *This lesson was different from the usual playing and working in a lesson in that there was a lot of talk about friendship and respect, which made me think about a lot of things while playing (P 22)*. The discussion with the imaginary character encouraged the playing to convey the feelings he was experiencing, to express emotions, to reveal character features: [...] *I was, as if, communicating with the imaginary character of the musical work (P 1)*. According to the pupils, this also helped convey the music performed: [...] *I played more expressively and my playing may have impacted others more (P 21)*.

Some pupils mentioned that the story of the imaginary character aroused their curiosity to learn more about the life of the author of the musical work being performed, the circumstances of its creation, and the characteristics of the era it was composed. It was also noted that the teacher told interesting facts from the history of music and art during the lesson, which led to a better understanding of the interpretation and a different performance of the musical work ([...] *I didn't know that the polonaise was danced at court balls [...] (P 13); You're trying to draw like a painter, but not with colours, but with music (P 5)*).

Summarizing the unstructured written reflections, it can be said that the pupils were engaged in the experimental lesson with enthusiasm and sincerity. This is evidenced by their observation that they

found the classroom activities not only useful but also interesting – they enjoyed the interesting tasks and meaningful conversations with the teacher. The pupils stated that they enjoyed the creative and friendly atmosphere of the lesson, which allowed them to participate productively in interpretation activities. However, one pupil in the lesson said that he did not notice any difference between the performance at the beginning and at the end of the lesson, although he stressed that he enjoyed the lesson very much because it was [...] *challenging and thought-provoking* (P 11). Another participant in the study reflected in a similar way: *I didn't notice much of a difference. But, definitely, the invented plot or the situation helps to play* (P 7). Meanwhile, other pupils in the experimental lesson acknowledged and confirmed the evident positive effects of EEM, both on their interpretation of the musical composition they were performing, and on their shared human values. Thus, the content of the pupils' unstructured reflections demonstrated not only the broad scope and impact of the EEM, but also the relevance of its content for learners of generations Z and Alpha. In their reflections, pupils often mentioned the role of the teacher as an active player and encourager of action (*The teacher told [...], the teacher asked [...], the teacher and I discussed [...], I didn't understand but the teacher explained [...]*). Therefore, it is clear that the success and impact of EEM on the learner depend in part on the teacher's intelligence, creativity, willingness to collaborate and enthusiasm to engage in the "game". Meanwhile, the pupil's ability does not play a significant role in the productivity of the method.

CONCLUSIONS

The analysis of the unstructured reflections revealed that almost all of the pupils identified their participation in the experiment as having an impact on three quite different areas related to music playing, education and feelings, i.e. to interpretation of the musical work, personal knowledge and emotional well-being. This

proves that the pupils had good understanding of the idea of EEM: they were creatively involved in the interpretative activity, felt the variation in the performance of the interpreted work, noticed and appreciated the variety of the experimental lesson, which allowed them to enjoy good emotional well-being, and perceived a change in their personal knowledge. Thus, the reflections represent a momentary, fragmentary, but very authentic impression, derived from the "here and now" personal experience of the pupils.

According to the pupils who participated in the experiment, the tasks used in the experimental lesson had a twofold effect on their interpretation of the performed musical work, that is, they physically and spiritually facilitated the performance of the music text and helped to deepen, better understand, and reveal the artistic content of the work. The unstructured reflections highlighted the participants' perception of stage fright: at the beginning of the lesson, the expression of anxiety was described as very intense, and after the EEM game, the participants of the experiment felt that the fright decreased considerably. Thus, EEM has enabled the awareness and control of stage fright, which gives the musician confidence and clearly expands the limits of his/her interpretation ability.

Another important aspect that emerges in the unstructured reflections is the enrichment of personal knowledge. The participants mentioned that the teacher's suggestive narration of an imaginary character and the discussion of life issues relevant to the pupils of the age group encouraged them to reflect on this meaningful dialogue, and probably also contributed to their feeling of the connection between the music performed and the moral values. The participants also noted that the use of EEM in the lesson sparked their curiosity to take a broader interest in the performed music by learning interesting facts about the life of the composer, the circumstances in which the work was created and the characteristics of the era in which it was performed, thus

clearly expanding their cultural horizons. Thus, the emotional and moral educational goals achieved during the experiment had a noticeable positive effect on the implementation of cognitive and psychomotor educational goals in the individual instrument lesson and on the formation of the musical culture as a whole, by developing not only the pupils' musical experience but also their need for music.

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Cultivation and Improvement of Musical Performance Skills of Prospective Music Teachers

WENLIN CHENG

Doctoral Student at Education Academy, Vytautas Magnus University
(Lithuania)

Dr. Soc. RASA KIRLIAUSKIENĖ

Associate Professor at Education Academy, Vytautas Magnus University
(Lithuania)

The degree to which musical performance can really enter the field of artistic creation depends on the mastery of performance skills, which is based on the success or failure of developing skills that are necessary for musical performance. Accurate training in the skills of musical performance and the pursuit of further development of the skills in question are very essential for the musical performance of prospective music teachers. Only in this way can the world of musical performance be entered.

This paper shows the views of prospective music teachers on musical performance skills through qualitative research on the improvement of musical performance skills. The aim is to improve the musical performance skills of prospective music teachers and help them become aware of the importance of musical performance skills in the teaching process.

Keywords: prospective music teachers, musical performance skills, improvement, cultivation.

INTRODUCTION

Musical performance is one of the important ways of disseminating and in the art form and gain a deeper understanding of its meaning. As a result, researchers worldwide have continuously engaged in discussions and studies regarding the content and form of musical performance. Musical performance skills are perceived as some of the most significant components of music learning content (Dai 2016).

In the music classroom, teachers who aim to convey the essence of music to their students naturally rely on musical performance. Therefore, the significance of command of scientific singing techniques and to sing naturally and fluidly. Enthusiastically demonstrating singing during music teaching, a teacher can often ignite students' interest in learning. Instrumental performance skills are also essential for music teachers, as they play a crucial role in stimulating student interest in

advancing music. It is also a crucial means for music lovers to immerse themselves musical performance skills for music teachers is indisputable. Musical performance is a recreation that gives new power to musical works, allowing performers to demonstrate their unique interpretations and aesthetic appreciation of music. Thus, when developing musical performance skills, it is crucial to strike a balance between mastering the fundamental elements of a piece and grasping its deeper meaning. Zhuolin Wang (2014) pointed out that a fundamental requirement for an exceptional music teacher is to possess a music, improving their ability to comprehend, express, and create music (Wang 2014). Qiyuan Liang (2021) believes that enhancing musical performance skills entails focusing on three key aspects: cultivating psychological resilience, strengthening foundational theoretical knowledge, and providing ample

opportunities for stage practice to enrich performance experience (Liang 2021). Musical abilities hold significant importance in teaching music lessons as they enhance the teacher's authority, encompassing skills such as proficient singing and instrumental proficiency (Kirliauskienė 2018).

Enhancing musical performance skills necessitates the development of self-confidence, exercise psychological endurance, and stage control ability. Rich stage experience plays a vital role in helping musicians cultivate their confidence by performing in front of large audiences, adapting to different stage settings, maintaining composure, and improving their overall performance proficiency (Liu 2020). However, a prominent issue currently exists among teachers in music colleges and universities regarding the improvement of their own musical performance skills. Some teachers lack stage experience due to their demanding teaching schedules and limited opportunities to perform. Even if they do have an opportunity, they may opt out due to inadequate preparation. Over time, this can lead to a loss of confidence and the ability to perform in public. Notably, the success of excellent singers is rooted in their extensive stage experience, as it allows them to showcase their talents comprehensively. Such rich stage experience directly benefits students, helping them recognize that stage practice is a valuable means of fully expressing vocal performing art. As vocal music is inherently a performing art, teachers should impart to students the courage to take the stage and face the audience. Naturally, teachers themselves must possess substantial experience in stage performance (Chi 2021).

Musical performance is a transient and irreplicable process, emphasizing the importance of psychological adjustment during performances. Therefore, in order to enhance musical performance, it is crucial to effectively manage personal psychological state (Gao 2014).

In the process of teaching, music teachers utilize their proficient musical performance skills to demonstrate musical works. This enables students to accurately perceive the artistic essence of musical compositions, forming initial impressions of thoughts, emotions, and style conveyed within the works. Through demonstrations, teachers facilitate students in acquiring correct singing techniques and precise artistic interpretations, thereby arousing their interest and motivation to learn musical performance. Demonstrations serve as the most vibrant and tangible manifestation of intuitive music teaching (Gao 2009). For an ordinary music teacher, the guidance and demonstration roles in music creation, musical performance, and music appreciation activities are undeniably significant (Wu 2004).

The problem of the research is defined by the following questions: what is the importance of improving musical performance for prospective music teachers? What are the possibilities of promoting the musical performance of prospective music teachers?

The object of the research: musical performance skills of prospective music teachers.

The aim of this research: to reveal the possibilities of cultivating and improving the musical performance skills of prospective music teachers.

Research objectives: 1. To analyse the necessity and importance of musical performance skills to prospective music teachers based on scientific literature. 2. To disclose the possibilities for prospective music teachers to promote musical performance during the interview.

Research methodology:

Analysis of scientific and methodological literature on the concept of musical performance skills; interviews with prospective music teachers; qualitative (content) analysis of the data.

The method of conducting interviews proves highly valuable in acquiring first-hand information and is internationally recognized as a reliable means of collecting data (Kvale, Brinkmann 2009; Birks, Mills

2011; Denzin, Lincoln 2011; Charmaz 2014; Jin, Zhao 2018; Qi 2015).

Interviews involve direct, spoken interactions between individuals, where one person (the interviewer) seeks to gather information and insights from another person (the interviewee). The interviewees may be asked to share their attitudes, experiences, ideas, and more. Consequently, it is crucial for the interviewer to communicate effectively in order to elicit valuable information during the interview (Jin, Zhao 2018; Alshenqeti 2014; Cohen et al 2007; Berg 2007). The semi-structured interview is a more flexible structured conversation, which gives the interviewer the opportunity to explore and expand the responses of the interviewees to gain depth (Berg 2007; Platt 2001; Ward, Gott, Hoare 2015). When summarizing the data, the induction method was selected for two specific reasons. Firstly, its ability to provide explanations aligns effectively with the objective of the study. Secondly, its intended purpose is in accordance with the envisioned research model (Maxwell 2005; Silverman 2005).

Therefore, the authors chose to use the method of semi-structured interview (Kvale, Brinkmann 2008, 2009; Cohen,

Manion, Morison 2007; Berg 2007; Alshenqeti 2014). The induction method (Maxwell 2005; Silverman 2005) was employed to conclude and summarise interviews and analyse the musical performance of prospective music teachers seeking to reflect and identify the importance of musical performance skills for prospective music teachers.

Empirical research: A total of 18 prospective music teachers participated in this survey: 10 from Anyang Normal University in China and 8 from Vytautas Magnus University in Lithuania. Participation in this survey was voluntary. The interviewees were asked to express their views on performing skills of music teachers.

RESEARCH DATA AND DISCUSSION

Applying the method of content analysis, the text underwent a comprehensive examination, leading to the identification of distinct categories and subcategories. The initial phase of the study yielded the data that validate the necessary skills of prospective music teachers in musical performance (see Example 1).

Category	Subcategory	Proving statements
	Professional skills	<i>[...] everyone has their own different major, the level of their own professional skills is the most important, the proficiency in professional skills should be high, the basic technique should be solid. [...] possessing excellent professional skills you can better grasp the notes and touch the keys and feel the horizontal and vertical development of music.</i>
Musical performance competence	Skills	<i>[...] instrumental performance skills are important because every song is accompanied by playing an instrument, and a person can feel like being on stage. [...] every teacher should have the basic skills of musical instrumental visual playing, which allow a teacher to display and demonstrate to students how to perform, and the latter can experience, feel and appreciate the music more deeply. [...] instruments such as the piano can be used for accompaniment during music games and interactions. [...] the intonation needs to be adjusted to playing the piano, and the instrumental performance skills can help to find the suitable intonation and rhythm for the students.</i>

Singing performance skills	<p>[...] every teacher should understand that the basic skills of singing performance, breath, expression of phrases, and the use of intonation and beat are very important in music. [...] good singing performance skills can enhance learning atmosphere and interest of students and enable them to understand their mood and music trend faster. [...] opera performance is also a very important element of musical performance, so it is necessary to improve their singing performance skills, in German, Italian and other languages, otherwise there will be great limitations in the performance. [...] singing performances can also train physical coordination</p>	
Conducting performance skills	<p>[...] each music teacher should have basic conducting performance skills, which can result in stronger leadership. [...] conducting skills are important especially for group classes or ensembles because it requires understanding the voice of each member and the sound of each instrument in the orchestra, better splitting, and choosing the right repertoire. [...] teachers' basic command skills and the use of gestures can help to better understand and control the rhythm. [...] basic conducting skills can enable teachers to understand the full spectrum of the band, rather than only understand the piano scores.</p>	
Emotional expression ability	<p>[...] some teachers pay more attention to skills and ignore emotions, but a more developed emotional expression ability can make their music more appealing. [...] rich emotional expression ability can make music processing more flexible, not rigid, and more expressive.</p>	
Abilities	Speech and communication ability	<p>[...] in teaching, language expression and narration, can be more specific and detailed to let students have a clearer understanding, lead and drive students, better guide students. [...] high level of skills is only one aspect; being a music teacher, it is more important to be able to better teach using language. [...] good communication skills can make the learning atmosphere for students and teachers more harmonious, and teachers can better understand the needs of students in musical performance.</p>
Understanding and analytical ability	<p>[...] the ability to understand and analyse the work is very important for musical performance. It can help to better acquire the background knowledge, the history of music, and understand the connotation and meaning of the musical work. [...] can analyse your own performance on stage and improve your next one.</p>	

Innovative scientific research ability	[...] <i>innovative scientific research ability of prospective music teachers in musical performance is very important. Teachers should continue to innovate and research, learn and develop new things, and have more interesting ideas. [...] possessing innovative scientific research ability, a teacher can better use modern technologies, ppt, professional software, and music production while teaching musical performance, to make the classroom more innovative and interesting.</i>
Organizing ability	[...] <i>organizing ability can enable teachers to better organize musical performance activities and competitions and rehearse programs for students. [...] good organizational ability, easier to guide and teach students, manage and control the class and stage.</i>
Music appreciation ability	[...] <i>music appreciation ability is very important; it can enhance aesthetics and have a good judgment.</i>
Self-regulation ability	[...] <i>good self-regulation can reduce and help to timely deal with problems and emergencies on the stage.</i>

Example 1. The musical performance competence of prospective music teachers

Example 1 illustrates the preferences of the research participants with respect to the necessary skills of prospective music teachers in musical performance. The interviewees emphasised the significance of professional competence, as having such skills leads to a deeper understanding of musical performance and a more profound appreciation of musical development. Proficiency in instrumental performance, singing performance, and conducting performance were deemed essential. Instrumental performance skills were considered crucial due to the integral role of instrumental accompaniment in every song, allowing individuals to immerse themselves in activities and students to feel and appreciate the charm of music faster. Singing performance skills enhance understanding of breath control, musical phrasing, intonation, and other elements of musical compositions among prospective music teachers, facilitating teaching and improving fluency in languages like German and Italian. Conducting performance skills equip music teachers with enhanced leadership skills, enabling them to effectively allocate student learning and gain comprehensive knowledge of orchestral works. The interviewees also stressed the importance of emotional

expression as an essential attribute for prospective music teachers. Proficiency in expressing emotions more flexibly and skilfully enhances the ability to convey and transmit the essence of music to students in an engaging manner. In addition, effective communication and speech abilities were regarded indispensable qualities. Alongside expert knowledge, the ability to provide clear and comprehensible instruction is paramount for music teachers. The capacity to understand and analyse was also highlighted as extremely important. A clear understanding and analysis of musical works enable the synthesis of experiences and preparation for subsequent stages. Innovative scientific research abilities were considered valuable, as they foster the generation of innovative and captivating ideas for prospective music teachers. Moreover, the interviewees emphasized the significance of showcasing musical performance, allowing prospective music teachers to organize compelling musical activities and enable students to showcase their own talents. Music appreciation abilities were considered vital, contributing to a refined aesthetic sense and sound judgment. Lastly, self-regulation abilities were regarded as indispensable, empowering prospective music teachers to

effectively handle issues and emergencies on stage.

The subsequent stage of research will focus on exploring the role of music

teachers' musical performance skills in the music teaching process (see Example 2).

Category	Subcategory	Proving statements
The role in the process of music teaching	Demonstration role	[...] <i>to better show yourself, to demonstrate to the students. [...] demonstrating to students makes it easier for them to understand and imitate. [...] convenient display enables students to learn more straightforwardly. [...] it is more convenient to demonstrate and bring visual and auditory impact to students, so that students can better feel the music.</i>
	Guide role	[...] <i>it can give students better guidance in their majors. [...] allow the students to better acquire knowledge, understand the musical works.</i>
	Control course	[...] <i>have good psychological quality, easier to control the course.</i>

Example 2. The role of teachers' musical performance skills in the process of music teaching

The data analysis (Example 2) shows the role of musical performance skills in the music teaching process. A considerable number of interviewees believe that music teachers who are performers themselves should adopt a demonstration approach during their teaching. They should showcase their skills to help students comprehend and emulate them more effectively, allowing for a simpler and more direct learning experience. Through demonstrations, students can derive

enjoyment from both auditory and visual aspects, while teachers can guide them more effectively, fostering love for music and igniting their interest. The interviewees also noted that music performing teachers generally possess a fundamental psychological quality that enables them to handle classroom challenges with ease.

The next stage of the research focused on the necessity to promote the performance of prospective music teachers (see Example 3).

Category	Subcategory	Proving statements
Necessity of promotion of the performance	Promotion of teaching	[...] <i>teachers can better guide and lead students, transfer knowledge, better demonstrate to students, so that the latter gain a deeper understanding; can stimulate the interest of students. [...] if a teacher can't perform, s/he can't teach and guide students and can lay the wrong foundation for students. [...] enable students to more intuitively feel the strength, melody, staccato, and other aspects, and better answer questions from students, teach students according to their aptitude, and promote the innovation spirit of students.'</i>
	Enhancing the charm and abilities of prospective music teachers	[...] <i>professional performance of teachers enables them to better show themselves, improve their own charm, to enhance self-confidence, to obtain students' respect and recognition from student parents and to serve as role models for their students. [...] to improve their own spiritual enjoyment and spiritual realm, to promote their own musical quality and temperament; there is a famous saying in China: "one is never too old to learn"; to better keep pace with the development of the times. [...] teachers will face different levels of students, who have corresponding abilities. [...] it can promote the lifelong development of personal career and the overall development of music teachers."</i>

Better organization and participation in musical activities	<i>[...] teachers should cooperate with students in concerts, school celebrations and other activities to show music, show themselves, respect the audience and the stage. [...] they can make the students and the audience feel the music from the heart and have a better auditory experience and visual enjoyment. [...] music teachers familiar with musical performance can deal with emergencies in musical activities in time.</i>
Get better opportunities and platforms	<i>[...] can have and take advantage of the excellent job opportunities and platforms provided by the school and the society for teachers. [...] more room for development, more diverse jobs, more options and promotions. [...] improve your competitiveness, gain more appreciation, and get a better salary.</i>

Example 3. The necessity of promoting the music performance of prospective music teachers

Example 3 presents the perspectives of the interviewees on the importance of promoting the musical performance of prospective music teachers. First, the majority of the participants emphasised that improving performance plays a crucial role in promoting effective teaching. By showcasing their own musical abilities, prospective music teachers can better guide and inspire students, allowing them to experience the captivating essence of music more deeply and intuitively. Second, interviewees expressed the belief that promoting musical performance has various personal benefits for prospective music teachers themselves. It enhances their charm and skills, boosts self-confidence, and results in respect and recognition from students and their parents. It also brings them spiritual fulfilment and contributes to

their lifelong career development. Additionally, improved performance allows prospective music teachers to organise musical activities more effectively, actively participate in them, and provide students and audiences with a superior auditory and visual experience. Last, the research participants noted that promoting the performance of prospective music teachers opens up better opportunities and platforms for teachers, allowing for their greater professional growth, advancement, and enhanced competitiveness. It also enables them to receive greater appreciation and recognition for their talents.

The following stage of the research will focus on exploring the possibilities for educational institutions to facilitate the promotion of musical performance (see Example 4).

Category	Subcategory	Proving statements
The possibilities of promoting musical performance	Concert activities	<i>[...] participate in different forms of concert activities, such as teacher and student concerts, campus concerts, report performances, gala shows and other concert activities to show yourself. [...] participate in more concert activities, talent shows, and some social performances, such as street / park performances, to strive for more performance opportunities, and improve own level.</i>
	Participation in competition	<i>[...] participate in more competitions, such as municipal and provincial competitions, especially large competitions, you can have a better judgment and comparison of their professional level. [...] watch and learn more about the competition videos.</i>

The relaxation performance atmosphere in music clubs	<i>[...] participate in music clubs with students and teachers to cooperate on the same stage, four hands play together, feel the harmony of accompaniment and main melody. [...] organize small group activities in the relaxed performance atmosphere of the orchestra.</i>
Active participation in examinations	<i>[...] more active participation in examination or conducting a simulation examination, more exercises for psychological quality, desensitization exercise.</i>
Informal training (extracurricular) training	<i>[...] training activities, collective teaching and training, and extra-curricular training, special lectures, seminar training. [...] participate in the master class, invite different professors and excellent teachers to teach and communicate. [...] open class observation and training.</i>
Exchange internship	<i>[...] go to different schools, exchange learning with different teachers, make exchange and visit activities.</i>
School programs	<i>[...] join the music history-related courses. [...] join psychological counselling courses, psychological adjustment, overcome stage anxiety and other conditions. [...] conduct group courses, not single teaching, teach it in a game-like way.</i>

Example 4. Possibilities for an educational institution to promote the musical performance

The responses in Example 4 present the findings of the interviews on potential methods through which teaching institutions can promote musical performance. According to most interviewees, participating in concert activities is considered the most effective way to enhance musical performance. Engaging in various types of concerts provides more opportunities for performances, facilitates personal growth, and allows individuals to showcase their skills. Additionally, many interviewees mentioned the benefits of informal training, which enables communication with different teachers and learning from experienced mentors. Participating in competitions was also highlighted as a valuable avenue for improvement, as it motivates prospective music teachers to devote more energy to their learning, resulting in significant progress.

The supportive and collaborative atmosphere of music clubs, where teachers and students perform together on the same stage, was seen as another powerful means of promotion. Some interviewees also suggested incorporating additional school

courses, such as psychology and music history, to broaden students' knowledge and skills.

Active participation in examinations was mentioned by a few interviewees, as it helps in developing psychological resilience and concentration. Moreover, exchange internships and other visit activities were identified as excellent opportunities for promoting musical performance. These experiences provide valuable exposure and learning opportunities.

The subsequent stage of research will focus on analysing the main challenges faced by prospective music teachers in musical performance (see Example 5).

Category	Subcategory	Proving statements
Main challenges	Psychological problems	[...] <i>too much competitive pressure, in order to pursue honour, too much participation in the competition, resulting in bad pressure and results and all this may lead to psychological problems. [...] insufficient confidence, excessive tension, anxiety, forgetfulness, lag, stage fright. [...] the self-regulation ability is poor, I practice very well, but I cannot perform.</i>
	Physiological problems	[...] <i>in order to have high exam level, the competition, too much of the pursuit of difficult, highly technical works, causing physiological injuries, such as (wrist tenosynovitis, etc.). [...] poor physical coordination, stiff, not relaxed enough and natural.</i>
	Lack of musical literature	[...] <i>too little knowledge of music, not familiar with the background, melody and structure of the musical work. [...] the performance was too flashy, no attention to skills was paid, no real understanding and feeling of music was observed.</i>
	Insufficient preparation	[...] <i>there are problems with the practice method, no suitable way has been found, and insufficient practice time and preparation, inability to control the stage.</i>
	Poor professional skills	[...] <i>poor professional skills, problems with intonation, rhythm, touch key, pedal, etc.. [...] after the music teachers reach a certain status, there are too many redundant activities to waste the teacher's energy, so that the teachers will stop improving their professional skills. [...] only muscle memory, the way of memory is too simple.</i>
	Lack of music and stage experience	[...] <i>there are too few opportunities to participate in music events and go on stage, insufficient experience, lack of mentality and ability. [...] there are too few opportunities to learn and observe.</i>
	Insufficient emotional expression in music	[...] <i>emotional expression and emotion are not in place, no music in the heart, just a mechanical performance. [...] performance is too implicit, less expressive, there is a need for more liberating nature, and being good at expression.</i>
	Lack of scene control and processing	[...] <i>poor strain capacity and scene control ability. [...] stage style control is poor, cannot be perfectly displayed.</i>

Example 5. Main challenges of prospective music teachers in musical performance

Example 5 presents the responses of the interviewees regarding the main challenges faced by prospective music teachers in musical performance. Most of the interviewees emphasised that *psychological problems* are the most significant ones. These include insufficient self-confidence, excessive tension and anxiety, poor self-regulation abilities, and other psychological concerns. Other *physiological problems* were also highlighted, such as poor body coordination, a lack of relaxation and naturalness, and potential physical damage resulting from incorrect practice methods. Additionally, many research participants mentioned *a lack of musical literature*. They also observed that prospective music

teachers often have limited understanding of music-related background, melody, structure, and a lack of true comprehension of music.

In terms of preparation, finding suitable methods for practice and insufficient energy were identified as major obstacles. Furthermore, it was noted that some music teachers reach a certain level of expertise and cease to improve their professional skills, resulting in problems with intonation, rhythm, and piano technique. Insufficient emotional expression in music was also recognised as a common issue among prospective music teachers, leading to mechanical performances that lack emotional depth.

Limited opportunities to participate in musical activities and the lack of stage experience were identified as contributing to inadequate practical experience. Another crucial challenge was the lack of stage control and the inability to effectively manage the performance environment.

Insufficient grasp of stage style often hindered prospective music teachers' ability to deliver a flawless performance.

In the next stage of research, the focus shifted towards exploring training programmes that can effectively promote musical performance (see Example 6).

Category	Subcategory	Proving statements
Training program	Music literacy and appreciation course	[...] <i>watch more musical performance-related videos, movies, documentaries. [...] training, rhythm (such as Orff and Kodály), music theory training.</i>
	Interactive courses	[...] <i>teacher and student identity exchange, student simulation teacher teaching. [...] group courses, not single teaching, each student follows the lyrics sentence by sentence, listen to the song and guess the title and other games to teach. [...] four-hand combined play, ensemble, cultivate cooperation ability.</i>
	Practical performance course	[...] <i>perform an impromptu performance. [...] accompaniment cooperative training. [...] use simple instruments or objects, such as triangle iron, table, bowl, etc. to stimulate imagination and creativity.</i>
	Physical exercise training	[...] <i>do more sports, play a ball game, practice yoga, more quickly to find the power point of singing, better use of breath. [...] body course for training finger and limb coordination ability.</i>
	Psychological course	[...] <i>psychological counselling, self-regulation courses, training of good psychology on stage.</i>
	Piano accompaniment course	[...] <i>piano accompaniment is an essential part of learning music, you can learn to sing for your own accompaniment, or you can find the intonation and rhythm for your students.</i>

Example 6. The promotion of musical performance through training programs

The data presented in Example 6 illustrates the perspectives of the interviewees on training programs that can enhance musical performance. The majority of the interviewees expressed the belief that these programs should include courses focused on increasing music literacy and appreciation. They suggested incorporating engaging forms of learning, such as watching relevant videos and using audio content, as well as studying music history, ear training, and music theory. Furthermore, some interviewees proposed the inclusion of interactive courses that involve role-play or game-like training methods. Practical performance courses were also highly recommended as effective training programs. These courses would provide a simulated stage environment for improvisation and encourage the use of simple instruments or objects to foster creativity and imagination. Psychological courses were also seen as valuable projects for promoting musical performance.

Engaging in physical activities could help individuals discover their voice and experience relaxation while playing instruments or conducting. Additionally, establishing psychological training courses to enhance self-regulation and cultivate a positive mindset on stage was considered beneficial. The research participants also emphasised the importance of piano accompaniment training as an indispensable component of musical performance. Learning to sing while accompanying oneself on the piano not only improves personal skills, but also enables instructors to assist students in maintaining proper intonation and rhythm.

CONCLUSIONS

The scientific analysis of literature sources revealed that the competence required for prospective music teachers in musical performance encompasses several key elements. These elements include

professional skills, instrumental performance skills, vocal performance skills, and conducting performance skills. Vocal performance skills enable prospective music teachers to master phrasing and breath control in music. Instrumental performance skills enable them to provide students with quality accompaniment, while conducting performance skills bring essential leadership. Additionally, the rich emotional expression ability, speech and communication ability, understanding and analysis ability, innovative scientific research ability and organization ability, music appreciation ability and self-regulation ability are all what the prospective music teachers need to have in musical performance.

The survey on the necessity of promoting the performance of prospective music teachers revealed that interviewees emphasized the need for effective

promotion of teaching, guidance, and demonstration to benefit students. They also highlighted the importance of enhancing the charm and abilities of prospective music teachers themselves, facilitating better organization for their participation in musical activities, and providing them with improved opportunities and platforms to showcase their skills.

The interviewees believe that an educational institution can enhance the promotion of musical performance through various means. These include participating in different types of concerts, engaging in informal training and competitions to show themselves, accumulating experience, joining music clubs, incorporating music-related activities into school programs, and benefiting from examination and visit opportunities, such as exchange internships, which are also considered effective approaches.

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Interpretation of Musical Work as a Goal and a Problem: Teachers' Attitudes to Possibilities of Applying the Emotional Imitation Method

Dr. GIEDRĖ GABNYTĖ

Associate Professor at Lithuanian Academy of Music and Theatre, Lithuania

This article presents the problems of interpreting the repertoire of art music in an instrument lesson at the music school. Analysing the opinions of 63 music school teachers – research participants – expressed during the interviews on the strategies applied in their educational practice to develop pupils' interpretation skills, it was revealed that illustration of music interpretation is the most frequently used method, when different performances of a musical work are listened to in the classroom. After taking part in practical laboratories on teaching interpretation with the help of the Emotional Imitation Method, the teachers note that the method makes interpretation a relevant, attractive process for the pupil, which clearly changes the content and quality of interpretation: during the very process of interpretation, pupils not only convey the unique concept of the composer's work, but also express their own "me", and in the process of interpretation develop not only as a performer, but also as a personality.

Keywords: music interpretation, emotional imitation method, instrument teachers

INTRODUCTION

Relevance of the study, the research problem. Interpreting musical works is one of the main lesson activities when learning to play an instrument in a music school. Performance of the art music repertoire is often difficult for the pupil and the teacher, but it is necessary and irreplaceable in many aspects: interpretation develops individual personal abilities of pupils, broadens the cultural horizons, deepens knowledge of the history and theory of music, enriches artistic imagination, associative thinking, emotionality, and encourages their self-expression. According to Göran Hermeren, one of the essential objectives of music interpretation is to reveal the composer's intentions, to express feelings, and to recreate the historical, social and psychological conditions and circumstances of the performed work (2001). When performing music, an individual reflects on the elements *above* the written text, such as performance traditions, the conception of performance and others. The performance of music is obviously aimed directly at the listener, but, according to Jerrold Levinson

(2011), music itself is not only for the listener but also for the performer. It can be argued that the source of satisfaction for the performer and the music listener is not identical, but it is clear that there is a significant correlation between them. In their own way each performer demonstrates what aspects of music are most important to them, and what they are trying to highlight and emphasise in the music they perform. There are many musicians who seek to show impressive virtuosity and bravura in their performance, or who seek emotional expression or characterisation. These different approaches are reflected in the outcome of the music performance, that is, in the interpretation, the epicentre of which is the listener. According to John Rink (2018), music interpretation is born through the music performer, who strictly adheres to the *performance programme*, the esthetical goals, uses own abilities and experience, and constructs a subjective, *narrativized* response to the music heard.

When analysing the phenomenon of interpretation, researchers usually focus on the fundamental category of interpretation, i.e. the expressiveness of performance. It is

obvious that it is the expressiveness in the performance of music that allows listeners to perceive the uniqueness of each interpretation, to hear the peculiarities of different performances, to identify the style, to comprehend and evaluate the quality of interpretations (Poli 2004, Cook 2007, Hellaby 2009, Heaton 2012, Navickaitė-Martinelli 2014, etc). In terms of interpretation, it is important to mention the link between expressive music performance and emotions. A strong reflection of emotions always enriches the performance of music and provides it with unique features. According to Lena Quinto, William Forde Thompson and Alan Taylor (2014), the purpose of creating and performing music is centred on the common desire of the composer and the performer to share emotions with the listener. As the previous studies on the relationship between musical expression and emotion show, expressive music performance is often identified primarily with the expression of emotion by the musicians themselves, which means that the initial starting point for their interpretation is their personal emotional experience and their desire to render it (Sloboda 1999, Persson 2001, Lindström et. al. 2003, Van Zijl, Sloboda 2011).

Regarding the practice of teaching an instrument, researchers argue that teaching expressive performance is more often a challenge than teaching performance technique, repertoire knowledge and other aspects. It is logical that the formation of pupils' music interpretation strategies is most influenced by their former or current teachers (Lehmann, Sloboda, & Woody 2007, Gaunt 2008, Harrison 2004), but it is problematic that in many cases teachers provide pupils not with systematic knowledge of how to learn to interpret, but rather with their own intuitive understandings, knowledge, or self-discovered rules, which may not always be appropriate for another performer (Karlsson & Juslin 2008). Glen Carruthers (2008) observes that in practice, teaching to interpret is often done following the principle of reduction, where the complex

process of interpretation is simplified and, out of the countless ways and possibilities of performing a musical work, only one is chosen, which may reflect only the composer's creative intentions, but which has little to do with the needs and understanding of the performer. The research studies also reveal that instrument teachers lack knowledge of the dimensions of teaching interpretation, both pedagogical and professional competences and knowledge of how to teach interpretation (Machfausia et al. 2018).

In order to reveal the peculiarities of teaching music interpretation in Lithuanian music schools, the aim of the study was to investigate the attitudes expressed by teachers of instrument subjects towards the possibilities of enriching the interpretive activity by using the Emotional Imitation Method (EIM) in educational practice. Attempts were made to answer the following research questions:

- What is the impact of EIM on the interpretation of a musical work and the pupil's self-expression and creativity?
- What are the strengths, implications, benefits and potential applications of EIM during instrument lessons?

RESEARCH METHODOLOGY AND ORGANISATION

The present research involved nine music schools in different cities in Lithuania, where educational seminars for teachers on EIM topics were delivered. During the theoretical part of the seminar, teachers from music schools were introduced to the structure, content and philosophical approaches of EIM. The practical part of the workshop consisted of an open piano lesson, which provided a practical demonstration of the EIM in the context of music interpretation activities. The second part of the workshop aimed to give teachers the opportunity to assess EIM in practice. The teachers worked in groups with specific tasks: having chosen a moral theme, they had to take part in a moral

debate, to develop didactic tasks for the music performer prepared by emotional imitation, to play a musical piece on an instrument, and to interpret it creatively. The third part of the seminar was dedicated to interviews and discussion among the seminar participants.

The sample consisted of 63 instrument teachers, 53 women and 10 men. The participants were selected following the criterion-based sampling: 1) teachers of instrument subjects from Lithuanian music schools; 2) teachers who can play a musical instrument; 3) teachers, who learned about the EIM in the theoretical part of the workshop and then participated in the practical laboratories. The age of the participants ranged from 25 to 65 years. More than half of the participants were female teachers between 50 and 60 years of age, with 27 to 37 years of work experience. The largest number of participants were piano teachers (33), while the other teachers involved in the study were those teaching folk instruments (4 kanklės (Lithuanian box zither) and 1 birbynė (reed) teachers), wind instruments (4 clarinets, 3 trumpets, 3 flutes, 2 saxophones), string instruments (1 double bass, 3 violins, 2 cellos, 1 guitar) and accordion (6).

A standardised open-ended interview strategy was used to collect the survey data. The interview questionnaire consisted of 10 questions reflecting the main aspects of the topic under analysis: the expression of teaching/learning methods in the classroom, innovative methods and personal experience of EIM, the impact of EIM on the interpretation of a musical work, the benefits of EIM for the personality of the pupil. To analyse the interview data, a qualitative content analysis method was applied, based on the presentation of frequencies of qualitative categories.

SUMMARISING RESEARCH RESULTS

Teachers from music schools were interviewed about the teaching/learning methods they use in their educational practice. The obtained results showed that

practical operational methods are prevalent in their educational practice, while informational methods that help to consolidate and summarise factual knowledge and deepen cognitive skills are the least frequently used. When asked to what extent they are interested in non-traditional and innovative educational methods and which of them they use in their practice, the teachers participating in the study pointed out that they are constantly interested in educational innovations and that they are familiar with the Emotional Imitation Method. However, only a few of the interviewed teachers had tried to apply it in their educational practice. Describing their experience of using EIM, the interviewees stated that they had tried the method in their practice in a rather fragmented way – mostly during instrument lessons, when teaching phrasing, articulation, perception of form, and dynamics. Several research participants mentioned that they had used the method to teach their pupils how to interpret a musical work. In their opinion, EIM was useful and enriched pupils' preparation for important performances, concerts, competitions, where the aim was to express emotions, the mood of the work, and expressive characters. However, most of the interviewees confirmed that they had never heard of the method before, but that they use a variety of other strategies and techniques to develop pupils' interpretation skills: *I try to use a variety of methods because the routine gets boring quickly* (R 34); *We use a variety of practical methods and creativity* (R 63); *After learning a text, we often turn off the light if it's in the evening because the darkness sharpens the senses* (R 57). As expected, in their educational practice, teachers usually use the illustration of music interpretation to improve pupils' interpretation skills: during lessons they listen to different performances of the musical work, discuss, compare them, and search for an appropriate performance concept: *We listen to different ways of performing the piece, and then the student chooses the*

way that is most accessible to him or her, and then he or she communicates it (R 25). Other teachers noted that they often illustrated the performance themselves: [...] *I use the comparison method, where the pupil plays a work and then I do this, then the pupil and I analyse what we heard, if it was performed differently, if there was something that was more prominent in the pupil's performance and in mine, or vice versa* [...] (R 44); *I demonstrate my interpretation of the musical work, I tell the pupil about the context* (R 43). The participants' responses show that interpretation is also taught by speaking about the composer, the musical work or the period in which it was written: *I introduce the composer, the context, the period of creation, and use photo or video material to help us immerse in the time and the context* (R 28).

Some teachers mentioned in their responses that they use images to teach interpretation: [...] *I stimulate pupils' imagination, I create images* (R 33). Other research participants emphasised the significance of emotions in the process of teaching: [...] *My pupil imagines emotional mood.* (R 12); *We talk about emotions, their expression, their content* (R 24). It is interesting that a number of teachers supplement the interpretation activities with other musical activities or attractive activities: playing by ear, improvisation, drawing or acting. This demonstrates a creative approach, a willingness to experiment, and to find attractive and engaging ways of teaching and learning.

The analysis of the above-mentioned teachers' opinions on the strategies used in pedagogical practice to develop pupils' interpretation abilities showed that the most common ones used by teachers are: *a strategy based on the creative use of a variety of methods; analysing other performers' interpretations; interpretive illustrations by the teacher; contextualising the work as an object; a strategy of emotional expression; a strategy of imaginative expression; mixing musical and non-musical activities.* The

obtained results suggest that background modelling, i.e. listening to playing by other performers or the teacher to project own individual performance on the basis of the heard interpretations, is likely to be prevalent in the educational practice (Meissner 2017). Meanwhile, the strategy of verbal expression, where expressive performance is sought through verbal impact using metaphors, similes, figurative descriptions of the music (Woody 2006), is used less frequently.

After a practical demonstration of how EIM can be used to teach interpretation of a musical work, the study participants noted that the method allows for the successful integration of other art forms into the lesson content. The teachers emphasised that art, literature or drama elements significantly widen the teacher's ability to communicate the method in a more interesting and engaging way, and the pupil's ability to better understand, assimilate and experience the benefits of the method in practice: *The result has changed, even when you show, for example, an image, or a picture. The pupil immediately starts playing better* (R 19). *When a dramatic etude is performed, the mood changes a lot, there is usually a smile on the face, there is freedom and a change in the performance of the work* (R 32); *Music is not the only art form, and the method encourages an interest in other forms of art* [...] (R 17).

Other comments shared by teachers, such as *EIM has shown great potential not only for the development of the child's personality, but also for the performance itself, for the interpretation of the musical work* (R 5), show that EIM can be valuable in developing pupils' interpretation skills. The research participants also pointed out that using the method *the pupil sees many possibilities of how a composition can be performed, how the means of expression can change* [...] (R 36), and the result of the performance is achieved significantly faster: *The method of emotional imitation helps to achieve the desired result better [...], faster and with better quality* (R 49). It is interesting to note that teachers

identified the immediate and obvious impact of EIM on performance. According to the research participants, it did not require much effort, time, or special preparation on the part of the student. The instrument teachers used descriptors such as *dramatically* [...], *significantly*, [...] *obviously*, [...] *instantly*, etc. to describe the change in their pupils' performance of the musical work.

The responses showed that when teachers observed an open lesson and evaluated the changes in music interpretation, the three aspects that stood out the most included the content of the interpretation, the student's feelings and the student's engagement in the activity (these aspects were used to create three categories of attributes and seven subcategories that elaborated on them). As can be seen in the Example 1, the participants who observed the lesson were impressed by the change in the dynamics and the colour of the sound in the work performed by the pupil. Several teachers noticed that the use of EIM changed the pupil's perception of the work, and [...] *you could feel what the pupil was feeling when playing* (R 41). One of the most important tasks in interpretation is to reveal the characteristics of the musical work being performed. Listening to the pupil's performance, a number of teachers noticed that the work seemed to have become different – more interesting, brighter, more colourful, (*...the music was as if enriched, it acquired new colours*) (R 8). According to the teachers, this impression of the work could have been created by the apparent change in the individual relationship between the pupil and the musical work, as if [...] *the creative powers of the pupils were being unfolded* (R 17), and the interpretation became [...] *more colourful, more subtle, more expressive* (R 34). The diversity of the pupil's emotional expression, reflected in the performance of the musical work, was also noted: [...] *they became more courageous in showing their emotions, began interpreting the work in their own*

way (R 40), *Emotions were just pouring out* [...] (R 6).

The observation of the teachers that EIM stimulates bodily sensations, inspires emotional experiences and enhances the student's "inner knowledge", i.e. self-confidence, is significant in the assessment of the interview results. This is confirmed by the respondents' statements about a reduction in stage fright, which often hinders full engagement in music making. The respondents stated that the EIM in the lesson resulted in relaxation, i.e. a change in body language and freedom of movement. It can be assumed that this is the result of the effect of the emotional goals of education, stimulated by the experience of the situation of an imaginary hero, when the attention is directed not to the implementation of the psychomotor educational goals, but to the imitation of the experienced emotions and personal position in relation to the situation, the expression of which is conveyed not only by playing, but also by facial expressions, body language. This kind of play also explains the reduced stage fright, where, presumably, the simulation of positive states reduces stress and the pupil on stage feels that [...] *the fear of mistakes in the text has disappeared* (R 15); *The joy of making music has emerged* [...] (R 32), [...] *self-confidence appeared* (R 6), etc.

It has been observed that the use of EIM in the interpretation activity can change the player's internal knowledge related to the recognition of positive changes. The research participants reported that when using the method, the pupil clearly felt that he had obtained significantly more possibilities and resources to change and vary his performance, which allowed him to be more creative and enjoy the process of playing. According to the respondents, the method possibly enriched the pupil's theoretical musical knowledge, as the expressive means were analysed and the historical context of the work was discussed, which definitely [...] *broadens the horizons* (R 16), because [...] *after the*

discussion the child rethinks the information given to him and looks at the work in a different way (R 20).

CATEGORY	SUBCATEGORY	EXAMPLES OF STATEMENTS AND NUMBER OF RESPONSES
1. HIGHLIGHTING THE IMPORTANCE OF THE CONTENT OF THE INTERPRETATION	Changes in sound colour and dynamic variation	The colour of the sound has changed [...] (R 26) (13), [...] the dynamics has changed" (R 43) (5),
	Changes in the perception of the musical work	[...] musicality has appeared, an understanding of what the musical composition is about [...] (R 2) (9)
	Revealing the characteristics of the musical work	The mood of the musical work has changed (R 22) (3), The playing has become more expressive (R 21) (7), [...] the musical work has become more interesting, more colourful (R 43) (2), [...] the performance of certain passages has become more vivid (R 5)
	Expression of an individual approach to interpretation	...played <i>in their own way</i> [...] (R 40), Interpretation has become richer [...] (R 8), [...] expressed different emotions while playing (R 18) (6), [...] revealed imagination [...] (R 10), The interpretation varied considerably in terms of originality (R 41), The creativity of the pupil was revealed in his playing (R 4) (2), the pupil asked more questions, thought more about what he could change, what he could convey to make the performance more impressive (R 29); [...] the pupil's individual contact with the music became clearer, more tangible, (R 1) [...] the pupil started to interpret the work in his own way (R 40)
2. THE INTENSITY OF THE PUPIL'S SENSES AND EXPERIENCES, BODY LANGUAGE		[...] the fear of text errors disappeared (R 7) (3), The joy of making music became apparent (1), [...] self-confidence appeared (R 51) (6), [...] the pupil became freer, more relaxed [...] (R 60) (14), [...] a facial expression changed [...] a smile appeared [...] (R 32) (5),
	Recognition of positive internal changes	[...] the child felt how his performance could change (R 55) (2) [...] the pupil began to have a better, broader, and deeper understanding of the artistic intentions, the child became much more interested in playing, and he saw the many possibilities of how a musical piece could be performed [...] (R 36)
3. PUPIL ENGAGEMENT IN	Attentiveness and enthusiasm for	The pupil was clearly engaged in the interpretation (R 62) (2), [...] the pupil was

ACTIVITIES	interpretation	very attentive (R 15) (3), [...] showed interest (R 40) (3), [...] the pupil was thinking while playing [...], he was more in tune with the musical work [...] (R 29). The application of this method motivated the pupil [...] (R 13).
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Example 1. Changes in pupils' interpretation of a musical work using the Emotional Imitation Method: results from the teacher interviews (N=62)

During the interview, the teachers pointed out that EIM is valuable not only for improving the performance of a musical work, but also for enhancing the student's motivation to play music: *I think this approach motivates pupils to play* (R 49). This is probably due to the use of relevant, interesting and engaging activities in the lesson (*The pupil is curious to do a different task over and over again, thus stimulating interest in the musical activity* (R 6); [...] *it is one of the most complex methods acceptable to children* (R 20).

The results of this study on the feasibility of EIM in music schools highlighted the potential challenges that could be encountered when applying the method in practice. The teachers stressed that for the successful implementation of the method it is necessary to have well-developed creative abilities, which are important for both the pupil and the teacher, otherwise there will be a lack of ideas not only for the creation and development of the theme of the moral discourse, but also for the search for its connections with the musical intonations of the piece. Some teachers noted that the success of the method depends not only on the teacher's creativity, but also on the teacher's enthusiasm to act, to be involved and to engage the pupil ([...] *it depends on the teacher's psychological disposition and motivation to play* (R 56).

The participants also identified another problem – the constant lack of time to learn the repertoire of their choice. According to the teachers, one of the conditions for maximising the effectiveness of the method is a fluently learned text, which often takes up all the

teaching time (*The biggest challenge is the lack of time, as pupils have very little time for homework at this time of year, so we often spend a large part of the lesson studying the text. Although we try to use at least a little of the EIM in the process* (R 29) / *Children do not play at home and there is often a lack of time in class. EIM can only be applied in the last stage of the preparation of a musical work, because in the beginning, when the notes do not join into a motif, the mission is impossible* (R 44).

Referring to challenges, some teachers were concerned that EIM requires pupils' ability and willingness to communicate. According to them, in pedagogical practice they teach pupils who are extremely reserved and do not find it easy to communicate, or pupils who are simply apathetic or have little interest in the instrument: *unwillingness to learn* [...] (R 12), [...] *shyness in expressing thoughts and emotions* (R 53) / *The child may be very introverted, reluctant to talk or answer questions* (R 41).

CONCLUSIONS

EIM as a way to teach music interpretation was a new, interesting, and innovative strategy for the research participants that had not been previously tried by most of them and was familiar to a number of teachers within a variety of other contexts of music education. The obtained results confirmed the assumption and coincided with the findings of the most recent research that two pedagogical approaches prevail in the educational practice when teaching interpretation: pupils are taught through illustration or

employing verbal and dialogue-based teaching strategies. The latter is less frequently used in interpretation training, and its full practical benefits are possibly not fully exploited.

According to the teachers, during instrument lessons, the interpretation of a musical work clearly changes using the EIM, which does not require a significant investment of time and effort on the part of the interpreter. Sincere involvement in the activity and attention to the content of the interpretation allow pupils to relax physically and emotionally, to distance themselves from thoughts about the musical text, and the anxiety of forgetting it. This allows them to freely enjoy the performance of a musical work, to feel the attractiveness and pleasure of interpretation.

By means of interpretation, one of the main activities of music making, EIM enables the performance of music to convey the unique conception of the composer of the work, to discover the interpreter and the teacher in a discussion, and to convey one's own "I" through music. When applying EIM, all educational objectives are achieved through the music interpretation activity, as the interpretation makes the pupil interested and involved. This leads to a creative and personalised performance of the music. The instrument teachers acknowledged that the application of EIM fundamentally changes the format of the lesson, as it does not aim to teach music performance skills through directive demands, but rather by engaging the student in an attractive and personally meaningful discussion that encourages him/her to reflect on personal experiences and important common human values, and to express and feel emotions.

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Vienības iela 13, Daugavpils, LV-5401, Latvija