MUSIC SCIENCE TODAY: THE PERMANENT AND THE CHANGEABLE

Scientific Papers

Mūzikas zinātne šodien: pastāvīgais un mainīgais

Zinātnisko rakstu krājums

6 (14)

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MUSIC EDUCATION

PREFACE

Music Science Today: the Permanent and the Changeable XIV

Editor-in-chief ĒVALDS DAUGULIS

This is the next, already the fourteenth collection of articles. The current situation caused by the COVID-19 pandemic has affected neither the quality nor the quantity of the articles included in the collection. As it is known, 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.

Continuing the tradition, also in the issue of 2022 we have preserved the thematics of the main sections of the collection – *ethnomusicology, questions of music aesthetics, an overview of issues in history of music, questions on music analysis and performing arts* and *the thematic spectrum of music pedagogy*. The present collection of research papers presents articles by eighteen authors from four countries (Belarus, Lithuania, Poland and Russia).

The section on ethnomusicology begins with a research paper written by **Lina Petrošienė** *Parodies of Religious Hymns in Žemaitijan (Samogitian) Shrove Tuesday Carnival*. The author examines one of the traditions of folk music (Shrovetide beggars' costumed processions) in Žemaitija, a region in Lithuania, which intertwine the sacred and the secular, the traditions of pre-Christianity and Christianity, and comprehensively explains the etymology of the concept of parody itself. **Elena Savitskaya's** research interests are still related to rock music. This time, the article *Genre and Style Dialogues in Works of Merit Hemmingson* presents extensive innovative information about the creative work of musician Merit Hemmingson in the interaction of folklore, classical and rock music, in a mixture of different styles of music. This is a valuable study on the evolution of rock music styles.

The section *Aesthetics of Music* contains three articles. The first to mention is **Tatiana B. Sidneva's** study *Classical and Non-Classical Music: To the Definition of Concepts* on the interaction of style and genre in postmodernism, which is considered

in an interdisciplinary aspect in the context of the modern age. The author relates the features of the era with the findings of various philosophers, including Yuri Lotman, the interaction of different styles and genres, thus re-evaluating the existing traditions. **Tatiana G. Mdivani** in her research paper *Nonlinearity and a New Type of Determinism in Second Musical Vanguard* focuses on the study of avant-garde music in the second half of the 20th century. The author discusses various composition techniques, principles of form-development and their analysis. The concepts of self-development, self-organization and self-determinism considered by the author are valuable. The examples from the music of both Belarusian and world composers, including the works of the outstanding American composer John Cage, provided by the author are compelling. The second section concludes with the article by **Virginija Apanavičienė** and **Liucija Apanavičiūtė** *Music 4.0 as a Feature of Technological Advancement of the Contemporary Society: Impact of Technological Innovations and Scientific Research on the Evolution of Music between the 18th and the 21st Century*. The authors explain various techniques of electronic composition in the music by prominent contemporary Lithuanian composers.

The section *Music History* contains two articles. **Leonidas Melnikas** in his study *A Musical Wave: Lithuanian Musicians of the Beginning of the 20th Century* reveals a vigorous picture of Lithuanian music life in the early 20th century, at the same time highlighting the contribution of Lithuanian Jewish musicians, including the activity of the world-famous artist Jascha Heifetz. **Mu Quanzhi's** research paper *The Role of Foreign Musical Traditions in The Development of China's National Violin Culture* provides an insight into Chinese violin culture dating back to the mid-19th century. The author skilfully highlights the connection between the development of violin art and the cultural-political context of the country, as well as provides an overview of the most notable

Chinese violinists. The article is a valuable source for a better understanding of the historical preconditions and evolution of violin art in China.

The issues of music analysis and review of the creative work of performers are of great significance. This section is represented by five articles. The first to be mentioned is **Danuta Zoń-Ciuk's** study *Inspirations of Folk Music from Cieszyn Silesia in the Creative Work of Stanisław Hadyna – Based on Selected Pieces*, in which the scholar discusses the creative work of the Polish composer Stanislaw Hadyna, the code of expression of choral compositions, the integration of academic music and Silesian folklore, the diversity of stylistic expression and new methods of interpretation of folk music.

The review of Polish music is continued also in next article. **Anna Stachura-Boguslawska's** research *In Search of a New Identity. The Piano in Solo and Chamber Music by Composers in Upper Silesia (Poland) in the 1960s and 1970s* also reveals the Silesian composers' innovative searches in the field of expression in piano and chamber music in the 1960s and 1970s. The paper presents commendable systematization of various new compositional techniques, selected examples of music, including the analyses and their peculiarities of the compositions by the leading composers of the Upper Silesian region. **Olesia Platonova's** study *Work of Luigi Russolo: The Origins of the Use of Electroacoustic and Sound-Noise Experiments in French Film Music*, in its turn, explores a new direction in 20th century art – electroacoustic music in its early form – in the context of noise music. The focus is on the review of the development of French film music, the contributions of composers Luigi Russolo, Pierre Schaeffer and others.

Further on, the genre of sacred music in contemporary interpretation in the music of Lithuanian composers is considered. Researcher **Danutė Kalavinskaitė** in *Te Deum in Lithuanian Music* presents a thorough analysis of the evolution of the genre *Te Deum* in the history of world music, touching upon the differences that are characteristic of the works of this genre by Lithuanian composers (Vidmantas Bartulis, Laurynas Vakaris Lopa, Jonas Tamulionis, Vaida Striaupaite-Beinariene). The study attracts attention as it is an important contribution to the contemporary study of the genre *Te Deum*.

Rytis Urniežius' research paper *Defining Issues of the Wind Band Repertoire Formation* concludes this voluminous section. It analyses a wide range of materials on the activities and repertoire of wind orchestras in the Baltics, presents latest information on the international movement of wind orchestras and national traditions in a comparative context, as well as pays special attention to the selection and interaction of artistic repertoire.

The last section of the collection contains articles on *music education*. The study *The Role of Information Communication Technology in Music Education*, by **Jolanta Abramauskienė** and **Haoyue Sun,** focuses on the potential of using various digital tools in music education. Undoubtedly, the theme has become especially relevant in recent years, due to the pandemic. The included sociological study of the use of various digital learning tools in music education is quite valuable. The article by **Sandra Rimkutė-Jankuvienė** and **Rūta Girdzijauskienė** *Exploring Student Voice on Music through Collage* is an important contribution to the promotion of student-centred education. The results of the study provide recommendations for improving the quality of music education, improving the learning process, developing practice-based educational strategies, and ongoing discussions with students about what and how should be taught in music lessons.

The article *Application of Multi-Instrumentalist Competencies in Music School: An Approach of Instrument Teachers* by **Simas Aleknavičius** and **Rytis Urniežius** is also based on sociological research methods – interviews. The data obtained from the interviews convincingly prove that in music schools it is multi-instrumentalism, the play of different instruments, that often empowers the students' creativity and spirit of experimentation, which is an important factor in both professional orientation and interest in music education.

All the mentioned articles are thought-provoking, 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 the future. In any case, the high quality research papers deserve to be published.

ETHNOMUSICOLOGY

Parodies of Religious Hymns
in Žemaitijan (Samogitian) Shrove Tuesday Carnival

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In the Shrove Tuesday costumed processions in Žemaitija, the *beggars* were and are among the main characters, as attested by the distribution area of the mask, by the name of the *Shrovetide beggars* given to the whole group of masked people, and the relative abundance of the costumed *beggars'* songs. This study examines part of Žemaitijan Shrove Tuesday carnival singing repertoire: parodies of religious hymns and folk songs, which the performers called hymns and which were performed in imitation of sacred singing. The present analysis identifies their features, origins and function at the Shrove Tuesday carnival.

Keywords: parodies of religious hymns, carnival, Shrovetide, Žemaitija (Samogitia)

INTRODUCTION

Žemaitijan (Samogitian, north-western part of Lithuania) Shrove Tuesday festival is the most documented and the longest-lived traditional carnival in Lithuania. Carnival characters have a unique musical and oral folklore repertoire: songs of costumed *beggars*, *Jews*, *Gypsies*, parodies of religious prayers, orations, and wishes of good luck.

The article analyses part of this repertoire: parodies of religious hymns and folk songs, which the performers called hymns and which were performed in imitation of sacred singing. This article aims to reveal their features, origins, and function at the Shrove Tuesday carnival. The object of research includes not a large number of song samples. The article presents one of the most widespread and well-recorded groups of costumed Shrovetide *beggars'* songs/parodies of religious hymns (hereinafter referred to as songs): *Aš užgimiau prasčiokėlis* [*I Came from Humble Origins*] (33 examples); a song *Žalias kopūstėli* [*Green Cabbage*] (3 examples); a contaminated song *Kad aš ėjau į Šidlavą* [*When I was walking to Šidlava*] (1 example). These statistics are conditional for several reasons. First of all, in the presentation of the research object, attention must be paid to the principles of material selection. Considering a song to be the unity of a text (lyrics) and a melody, only the fully recorded examples were analysed. Another important thing is that the mentioned types of songs are shared all over Lithuania, but not in all regions these songs are sung during the Shrove Tuesday carnival. Finally, the specifics of the genre: the improvisational nature, the values towards it and the insufficient documentation related to both factors.

These songs/parodies of sacred hymns are the only examples in the group Shrovetide carnival repertoire related to religious music. These examples in the genre classification system of Lithuanian folk songs are assigned not to the calendrical songs but to the didactic or humorous ones. The abovementioned songs also comply with the concept of calendric songs. They used to be performed during certain festival of a year or a festive season and were an integral part of the ritual.

Parodies of religious hymns as a separate object of Lithuanian musical folklore are almost unexplored. They are mentioned in the analysis of other genres of folk songs – feast, drunkards', humorous, etc. songs. Analysing the songs of Žemaitijan Shrovetide, the author has discussed the variants of a parody of religious hymn (Laurinavičiūtė-Petrošienė 2015; 2019). Still, the specific issue of a parody of religious genre in Žemaitijan carnival has not been explored. Lithuanian folklore researchers pay more attention to the analysis of parodies of contemporary oral folklore (Anglickienė 2009; 2020; Anglickienė, Grigonytė 2016; Krikščiūnas 2008).

The word **parody** is derived from the Greek **parōidía**, a *song sung alongside another* and has been known since ancient times. The pioneer of parody is considered to be the ancient Greek poet Hipponax. Parody in literature – an imitation of the style and manner of a particular writer or school of writers (EB; VLEb). In music, parody is a compositional technique – using a previously created piece of music in a new one. The term *parody* has been used in music since 1587. The rules of parody are described in detail in *El melopeo y maestro* (1613) by the Italian musician Pedro (Pietro) Cerone (WDB). From the 19th century, the concept of parody is usually associated with comic, satirical pieces of music that use banal, deliberately obscene, or simply inappropriate musical and poetic texts (VLEa).

Parodies of religious forms in folklore are a well-known phenomenon of oral tradition. According to Peter Burke, who studied popular culture in early modern Europe (1500–1800) and the world of carnival, *Any list of the genres of popular culture would be seriously incomplete if it omitted parody, notably the parody of religious forms.* [...] *There were parodies of the Catechism, the Commandments, the Creed, The Litany, the Psalms, and, above all, the Our Father from the medieval 'Paternostre du vin' to the political parodies of the Reformation and the wars of religion* (Burke 1994: 122). It may be added that research on European carnivals also fails without analysing religious parodies. They are analysed in the studies of many authors (Burke 1994; Scribner 1978: 303–329; Bakhtin 1984; Monteiro 1964; Kuha 2012; Turkson 1995).

However, Burke, speaking of parodies of carnival *mock battles*, *mock weddings*, *mock funerals* and religious forms, based on Claude Lévi-Strauss's insights, doubts whether the adjective *mock* is appropriately used and understood: *what seems to have been intended was not a mockery of religious or legal forms but the taking over of these forms for a new purpose.* [...] *It looks as if the creators of popular culture took over ready-made forms from the official culture of the church and the law because for certain purposes they had no equally appropriate forms of their own, a procedure which illustrates the dependence of popular culture on the culture of the dominant minority and thus offers important evidence in favour of the 'sinking' theory.*[1] Religious forms could be easily intercepted because the audience knew their structure and sequence of content, so they could easily focus on the message being conveyed (Burke 1994: 123). Specific, completely unrelated and different examples support this idea. Adolphus R. Turkson, who researched the contrafactum and religious musical traditions of Africa, found that *The Roman Catholic missionaries gained a great deal of influence over their congregations by introducing popular songs which were used as a means of religious propaganda. It became the policy of the Church to replace the secular texts of popular songs with sacred ones, usually in the vernaculars.* [...] *The priests were aware of the fact that a well-known and catchy melody, particularly one that belongs to the culture, was likely to give wider currency to the religious version* (Turkson 1995: 165). This example illustrates the shift in the opposite direction: how parodying popular culture serves to establish an official culture.

The parody of the religious hymn *I Came from Humble Origins*, which is explored in this article, and the circumstances of its creation show a different direction of cultural exchange and confirms the idea that parodies of religious forms were not always and in all cases considered as mockery. The parody of this religious hymn (contrafactum) was represented in a literary work by the Bishop of Žemaitija Motiejus Valančius (see below). All examples are apt to support the *sinking* theory. However, the use of a parody of a religious hymn at the Shrove Tuesday carnival is at least partly related to ridiculous situations and mockery.

In the 20th century folkloristics, the parody was understood as *borrowing* or *adaptation*. In academic discourse, it was considered plagiarism, and folklore of this genre was deemed to be inferior. According to Peter Narvaez, this is related to the theoretical doctrine of folklore science dominating at that time. Parodies have evolved not only from traditional sources but also from popular culture, therefore folklorists did not collect such material because it lacked *purity*. This viewpoint was supported by the most influential twentieth-century folklorist Alan Dundes. He points out that it has been the value judgement of many folklorists that the older the folklore the better it is; later folklore

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[1] The *sinking* theory proves the idea that great and little traditions interact with each other. Lower classes, which cultivate the little tradition, borrow many things and adapt to their needs from upper classes' great tradition. In fact, Burke sees some defects in the *sinking* theory (Burke 1994: 58–64).

is less valuable (Narvaez 1977: 32). Such an attitude has been very pronounced in Lithuania since the beginning of the 20th century. As a result, much of the late folklore material was not included in the archives and collections of folklore. Therefore, Lithuanian parodies of religious genres are poorly documented and almost unexplored.

BEGGING AND THE SHROVE TUESDAY CARNIVAL
BEGGARS

In the descriptions of the Shrove Tuesday carnival processions in Žemaitija during the 19th through the 20th century, the bands of costumed characters were described in a rather similar manner: *If the morning (before midday) in the village was silent and mysterious, things would start happening in the afternoon, as the 'visitors' ('Jews', 'Ape', 'Heron', 'Goat', 'Horse', 'Beggars', 'Kanapinis' [Hempen Man, Hemper], 'Lašininis' [Porky, Fatso], 'Grim Reaper', 'Devil', 'Angel'), walking door-to-door, would start their activities, frequently accompanied by shouting, singing, speaking, laughing – with hubbub* (Trinka 1935: 210).

In the Shrove Tuesday costumed processions in Žemaitija, the *beggars* were among the main characters, as attested by the distribution area of the mask/character, by the name of the *Shrovetide beggars* given to the whole group of masked people and their procession, and the relative abundance of the costumed *beggar's* songs. However, there is no clergyman (priest) character in the Lithuanian Shrove Tuesday carnival; dressing up as a *dead man* is not typical of Lithuanian calendar holidays either (Vaicekauskas 2005: 126); *funeral processions*, in which a *priest* usually participates, are also very rare. The whole group of disguised beggars performs parodies of religious hymns.

Example 1. Costumed Shrovetide characters in Žemaitija (1935) (LIMIS)

The genesis of the hymn parodies of the Shrove Tuesday costumed *beggars*, which became part of the calendric folklore, is directly related to begging as a social phenomenon, mentioned in written sources as early as in the medieval era. As stipulated in the 1st Synod Decree of the Žemaitijan Bishop Jurgis Tiškevičius in 1636, the permission to ask for alms at churches was only granted after the beggars had mastered the basics of the Catechism and provided they sang Catholic hymns when collecting alms. When travelling in the surrounding areas and dropping in at farmsteads, beggars would also sing some hymns (Motuzas 2010: 18). Žemaitijan Bishop Valančius portrayed a picture of a physically healthy professional beggar, a gifted manager, and an admirable hymn singer who lived in the mid-19th century. That was a beggar, a pious hymn singer who, due to his specific abilities, was able of earning a substantial financial reward, and sometimes even an important position and respect in the village or township community.

In Western Europe, travelling entertainers were frequently mistaken for beggars. Sometimes it was difficult to distinguish between professional singers and beggars who also made their living by singing and playing musical instruments. Some vagabonds-entertainers were blind, and others just pretended to be blind. Therefore, as early as in the 16th century, the activities of vagabonds-entertainers were first regulated. They were forbidden to wander far and wide or to do their business without licences in the prescribed form (Burke 1994: 99).

The phenomenon of begging in reality and a beggar as a representative of a social group whose external features and the model of behaviour were embodied in a *beggar*, one of the main anthropomorphic characters of the Shrovetide carnival, mostly typical of Žemaitija. The negative features of the *beggars'* lifestyle and behaviour included greed, impudence, aggression, drunkenness, and laziness, which occasionally were quite strongly pronounced; therefore, at all times, attempts were made to control the life of that segment of the marginal society and provide them with somewhat more stable support. Both the positive and negative features of the actual lifestyle of beggars were exploited in the role of the costumed Shrovetide *beggar*. At all times, more frequent and easily observable negative things were the reason why the priests of quite a few parishes criticised the costumed processions of Shrove Tuesdays and tried to ban them.

Example 2. Contemporary character of Shrovetide *beggars* (Olechnovičienė 2014)

PARODIES OF RELIGIOUS HYMNS

In the late 20th century, Žemaitijan presenters were remembering the important moment of entering the host's home: *Well, now I shall tell you how we walked around as 'Jews' and 'beggars' on Shrove Tuesday* […] *So we would walk, and sing songs and the like, and we had a diatonic-button accordion and played it. As we would come in, we would sing the Shrovetide hymn which was known by all. And if you did not know the hymn, the door would be closed on you and you would be asked to leave if you did not know the hymn* (ŽKT 2010: 42). As the performer pointed out, that well-known hymn was *Aš užgimiau prasčiuokieliu* [*I Came from Humble Origins*], which is one of the objects of this study.

The songs of the costumed *beggars* were called both songs and hymns by their presenters. When remembering the behaviour of the *beggar* procession inside her home, the presenter said: *Well, and that song (**Kad aš ėjau į Šidlavą** [*When I was walking to Šidlava*]), we called it a Shrove Tuesday hymn. And all of us would get down on our knees, and no jokes, no tricks.* […] *We sang so beautifully, like hymns are sung in church* (ŽKT 2010: 53).

When I was walking to Šidlava,
I sat down at the ditch.

Example 3. *When I was walking to Šidlava* (ŽKT 2010: 10)

The only sample of the song presents an obvious combination of the melody and lyric of another song such as *I Came from Humble Origins* (it will be discussed below). From Stanza 6 of the song *When I was walking to Šidlava*, the begging for fat pork, typical of the versions of the song *I Came from Humble Origins* started, promising a good place in the heaven as a reward. In Aukštaitija, the songs of the group *I Came from Humble Origins* were sung to the tune of *When I was Walking to Šidlava*. The set of features – the circumstances and the manner of performing the song indicated by the performer and the contamination of the poetic text – allow considering this song as a parody of religious singing.

The main example of a parody of a religious hymn sung at the Žemaitijan Shrove Tuesday carnival is a group of songs *Aš užgimiau prasčiokėlis* [*I Came from Humble Origins*]. One can assume that the parody of a Catholic hymn sung by costumed *beggars* was a kind of a substitute for once-sung ritual calendric songs. Folk singing of Catholic hymns has been popular in Žemaitija: from the time of the baptism of Žemaitija, it filled in the void of the sacred moment in calendar festivals. The still popular folk singing tradition in Žemaitija

penetrated also into the folk songs of the rural Shrovetide festivals.

One of the oldest printed texts of the song *I Came from Humble Origins* appeared in the mid-19th century. In the story *Palangos Juzė*[2], published by Valančius in 1863 (Valančius 1863b), a song of beggars *I Came from Humble Origins* appeared with the indication that *the tune is of the* [*hymn*] *'Vardan Tėvo galingiausio'* [*In the Name of Powerful Lord our God*]:

A Song of Beggars
(The tune as in *In the Name of Powerful Lord our God*):

I came from humble origins
And became a beggar.
I wander in the world praying,
Extolling my benefactors.

When people do not see me,
I enjoy good health.
All the joints are strong,
I could even do work.

As soon as I meet a man,
I immediately become lame.
I have a poor coarse homespun overcoat
And bow as low as I can.

Using two sticks to support myself,
I take a whip with myself
That I beat dogs with
When they attack me walking on the path.

I put on my nagines[3],
And sometimes I obtain boots.
I have a nice cap,
Made of a piece of an old sheepskin.

I have a lot of beggar's sacks,
Five old ones and one new.
The old ones are from sackcloth,
And the new one is from tough leather.

My belts are also from leather,
And rich men are envious of me.
Copper buckles shine from afar
Like a general's stars.

I now have a small cart,
A good horse, and a pig.
When I no longer want to walk,
I can have a nice ride.

As a really strong guy
I yell loud in the markets:
Put at least a chunk of bread
Into my leather sack.

I get abundant alms
And fill all my sacks.
I feed my horse on bread
And fatten up my pig.

As I come to some house
Or get a slice of fat pork,
I cook delicious dumpling soup
Or sour potato soup.

And when I slaughter a pig,
I make thick pease pudding
And invite lots of beggars
For that fat meal.

After meal I can lie down,
I don't care about ploughing or thrashing.
I can sleep to my heart's content
And nobody tries to wake me up.

Things are getting on well,
And girls like me.
I am going to get me a wife,
A red-cheeked beautiful Agatha.

Let great lords put on airs
As well as people who have homes.
Even though I am more humble,
I am much happier than they. Amen.

(Valančius 1863b)

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[2] The most famous work of literature of the 19th century Lithuanian author, educator, historian, initiator of a temperance movement, and Bishop of Žemaitija (1849–1875) Motiejus Valančius (1801–1875) is the story *Palangos Juzė* (1869). It contains the stories of a travelling village tailor Juzė Viskanta, who comes back to his native home after a long tour of Žemaitija and Aukštaitija, about the visited places and their residents. Juzė is telling his stories for 13 evenings, and the literary work has 13 chapters. Each chapter deals with an individual region of Lithuania and the everyday life and customs of its people. The book contains abundant ethnographic and folklore materials. The *Palangos Juzė* is a kind of the first textbook of Lithuania's geography and culture written as a fiction book. Peripatetic tailors in Europe of the 16th through the 18th century represented a widespread phenomenon; simultaneously they were creators and transmitters of popular culture (Burke 1994: 105).

[3] Sandals made of a single piece of leather.

A Song of Beggars is composed of contrafactum compositional technique. The term *contrafactum* has been defined as a vocal composition in which the original text is replaced by a new one, particularly, a secular text by a sacred text, or vice versa (Turkson 1995: 165). In this case, the text of a religious hymn is replaced by the secular one, but it is instructed to sing it to the tune of a particular religious hymn.

A comment on the performance of the song to the tune of the hymn *In the Name of the Lord our God* in *Palangos Juzė* by Valančius should be discussed separately. It is impossible to say exactly which melody he had in mind because there are no melodies in the book of hymns *Kanticzkos* published by Valančius in 1863 (Valančius 1863a).

A variant of the same St. Francis hymn *Vardon Tievo to Praamჳeus* [*In the Name of God Praamჳeus*] with the melody published in the *Gismiu lobynas* [*Thesaurus Lietuvanorum Hymnorum*] compiled by priest Kazimieras Ambrozaitis (GL: 405). Upon comparing one version of the melody of the hymn *In the Name of God Praamჳeus* and the folk song *I Came from Humble Origins,* some similarities of the melodic line and metrorhythmical structure (varying triple or quadruple meter) were identified (see Example 4 and Example 5).

Example 4. *In the Name of God Praamჳeus* (GL: 405)

From the content of the story, one can understand that Juzė from Palanga knew the *Song of Beggars* very well and once sang it during the after-funeral meal, after he had lost patience with the bad singing of the beggars who had come to the meal. In that context, the performance of the *A Song of Beggars* was in no way related to Shrove Tuesday.

In the ethnographic material, which was first systematically and purposefully collected in the first half of the 20th century, one can find reliable evidence that the song/hymn was performed by costumed characters on Shrove Tuesday: *Shrove Tuesday 'beggars' were walking from door to door and singing funny songs, extolling hosts of the homesteads and asking for alms. They were funny creatures, and their 'hymns' were even funnier* (Balys 1993: 57). The *beggars* sang:

I was born a beggar,
and grew up into a poor man,
I am wandering in misery,
praising good days.

Example 5. *I was born a beggar* (ŽKT 2010: 3)

As for the examples of the folk song group *I Came from Humble Origins* recorded in the 20th century, one can say that some texts are more, and some others are less developed, however, they consist of similar motifs: the *beggar's* introduction of himself, fake lameness, working tools, the declaration of the possessed *property*, begging for alms, organisation of the *beggars' ball*, the advantages of the status of a *beggar*, and the motif of flirtation or an imaginary marriage. A large part of the texts is slightly shorter and, after the *beggar* sings about his possessions, the text ends with a specific request: do not give me bread, or groats, or flour, just give me some fat pork. The fat pork is promised to be repaid by a holy, good, warm place in Heaven.

In some songs, the melodic line is developed less and sometimes transforms into reciting. Thus, e.g., in the song *I grew up into a beggar*, a hymn of the *beggars* and a parody of a folklore genre *žegnonė*[4] – a short saying accompanying the sign of crossing oneself – are intertwined. Upon singing a promise of securing a place in heaven in exchange for a piece of fat bacon, the text of one's crossing oneself follows. The combination of the genres is also evident in the melodics: the stanzas of the hymn are performed in a primitive varying motif in an interval of the minor third which, as soon as the crossing oneself starts, is recited:

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[4] *Žegnõnė* is making the sign of the cross (crossing oneself). Short-sayings-parodies (e.g., a parody of the text accompanying the action of crossing oneself) are humorous sayings imitating serious texts of a religious or ritual content.

1. I grew up into a beggar,
as I was born a beggar,
and was a commoner.
I am wandering in misery,
extolling my benefactors.

Example 6. *I grew up into a beggar* (ŽKT 2010: 6)

The parody of prayer, intervening in the parody of the hymn, is performed in recitative:

3. Amen, amen for those souls,
Where does the straw fall,
For one back, tail like awl.
Mėnski Papalėnski[5],
In the name of the *tekšt*[6], here through that *tekšt*,
Here's a girl's breast, here's a loaf of bread,
No one here, and no one left here.

Two cases of song relationship with the context can be clearly seen: unrelated to Shrove Tuesday (as in the above-mentioned *Palangos Juzė* by Valančius) and in the Shrove Tuesday environment.

A group of songs *Žalias kopūstėli* [*Green Cabbage*] is a combination of prayer (recitative) and religious hymn (imitation of the melody and style of performance of sacred hymns). These genres and their mixes are well-known and characteristic forms of European carnival folklore (Burke 1994: 120–122). This parody of the hymn is quite well-known throughout Lithuania, but it is very poorly documented. The text of *Green Cabbage* was collected without melody by the famous twentieth-century local historian Jurgis Dovydaitis in Suvalkija (southern Lithuania).

The author of the article has heard *Green Cabbage* while singing in a folklore group of students of the Klaipėda Faculty of Music in 1987–1989, led by folklorist Irena Nakienė. During the preparation of this article, three interviews were conducted with folklorists who could tell about this parody and sing three versions of it.

Nakienė remembers this parody of the hymn from her childhood, and she heard it in Shrovetide in Žemaitija around 1950. Later, working in cultural and educational institutions, she sang the song herself, taught ensemble participants and students. She also heard *Green Cabbage* in the surroundings of Luokė, Telšiai and Šiauliai until the end of the 20th century but did not write it down. According to Nakienė, *Green Cabbage* is an improvisational piece that was sang according to the situation and the need. In preparation for the Shrovetide procession, couplets being sung humorously with relevant content, local events or characters were created in advance. Sometimes they wrote them down on paper sheets, and after singing, they threw them into the Shrovetide bonfire together with the burning stuffed effigy *Morė*. Those pieces seemed artistically worthless, and no one collected them. Sometimes they could contain things unacceptable to Soviet ideology,

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[5] Names in humorous form.
[6] *Tekšt* is an onomatopoeic interjection, meaning a slight beating.

so it was safer to destroy them (e.g., Nakienė, personal communication, 01-02-2021, Klaipėda).

Ethnomusicologist Rimantas Sliužinskas spoke about the *Green Cabbage* in a very similar way. He heard that song in Aukštaitija (north-eastern Lithuania) about 1979 and also later when working in Klaipėda (e.g., Sliužinskas, personal communication, 01-02-2021, Klaipėda). He sang the full version of the nine stanzas:

Example 7. *Oh, cabbage cabbage.* Transcription by L. Petrošienė in February 2021

1. Oh, cabbage cabbage, how were you when a woman sowed you?
Chorus: Though you turn over your head.
What cares about you, fool!
2. Oh, cabbage cabbage, how were you when a woman sowed you and you sprouted?
Chorus...
9. (1) Oh, cabbage cabbage, how were you when a woman sowed you / (2) and you sprouted /
(3) and you grew up / (4) and you spread out the leaves / (5) and the woman cut you off /
(6) and you were chopped up / (7) and you were fermented in the barrel /
(8) and the woman did eat you / (9) and the woman had diarrhoea?
Chorus...

The composition of the song features a formula (cumulative) song consisting of two parts. The first part is performed in recitative, imitating a prayer read by a *priest*. In the second part (chorus), the *parishioners* answer is sung with an unchanging text and a typical motif of the melody of a religious hymn. Female voices sing the first line of the chorus, *Though you turn over your head.* The second line, *What cares about you, fool!* is sung by male voices.

Alvydas Vozgirdas, the leader of the folklore ensemble *Kuršių ainiai*, said that he sang this parody of the hymn *Green cabbage* around 1990–1995. He learned the song in a folk group of students, later he sang the song in the folklore ensemble *Kuršių ainiai* led by Nakienė. The couplets were created before Shrove Tuesday carnival, sometimes improvised, but he had never had a written text and melody. While studying folk music and later starting to conduct the *Kuršių ainiai*, Vozgirdas collected the information about Žemaitijan singers of authentic folklore. During the interview, he sang two versions of *Green Cabbage*. However, he could not exactly say with which specific ritual of the Shrovetide celebration they were associated. The interviewed Žemaitijan singers could not say anything about it either (e.g., Vozgirdas, personal communication, 09-02-2021, Klaipėda). The songs of *Green Cabbage* sung by Vozgirdas are close to the previously presented version of *Oh, cabbage cabbage* (see Example 7). They are also formula (cumulative) songs/parodies of religious hymns. However, one of them, *Oh, cabbage green*, is a formula song with a slightly different structure. There is no recitative part in it, but the chanting style is maintained:

1. Oh, cabbage green,
What suffering you suffered.
The girls sowed you
And weeded you. 2x2

2. Oh, cabbage green,
What suffering you suffered.
The girls fermented you,
The women ate you. 2x2

Example 8. *Oh, cabbage green.* Transcription by Lina Petrošienė in February 2021

From the musical perspective, the melodies of the costumed *beggars* are rather late compositions. The songs of *beggars* present a mix of the elements of folk songs and Christian hymns. The songs of the costumed characters demonstrate the typical features of Žemaitijan melodies: a homophonic style, a major scale, and specific incipits and cadences.

A distinctive feature of the musical dialect of Žemaitija region is their polyphonic character. From that viewpoint, Shrovetide carnival parodies of religious hymns are not different: almost all of them can, and are, performed in parts, the melody being accompanied in a traditional way (see Example 5).

The circumstances of the performance of Shrovetide songs (in a costumed procession, they are sung when communicating with people either visited or met on the way) predetermined their improvisational character. Even if the model of the texts (especially of the costumed *beggars*) seemed to have been established, in their live performance, different melodic and rhythmic variations were created.

The spontaneity of situations, the musical memory of presenters, and the content of the texts of hymn parodies were the factors that accounted for the metro-rhythmical variety.

CONCLUSIONS

The first parody of a religious hymn in the middle of the 19th century was presented by the bishop of Žemaitija Motiejus Valančius in his literary fiction work. It is not possible to determine whether the parody of the religious hymn is his own work or whether only the oral folklore circulating in the folk at that time is included in the literary work. Valančius' authority was very significant in the education of the masses of that time. It can be assumed that thanks to his literary work, the parody of the religious hymn *I came from humble origins* became well-known throughout Lithuania, acquired folklore versions and fixed adaptation in the calendar holiday – Žemaitijan Shrove Tuesday carnival – in the early twentieth century. These folk parodies of the religious hymn could have spread easily in Žemaitija because their melodies, although having a clear reference to religious music, are very close to the traditional musical folklore of Žemaitija. The humorous content of the parody of the hymn caused no resentment among the priests and ecclesiastical authorities of that time.

The parody of religious hymns and prayers, *Green Cabbage* played on a calendar holiday in the second half of the 20th century, functioned in a rather obscure and spontaneous way. Its function and relation to the rituals of the Shrove Tuesday carnival have not been established very clear.

Given the evidence of the written sources and the sociocultural context, one has to admit that the origin of the examined songs can by no means be related merely to the Shrovetide environment. The *beggar* songs/ parodies of hymns existed in two contexts. They have always been a syncretic genre, related both to the sociocultural and the calendric festival environments. On the other hand, independent fields of their existence are evident.

ABBREVIATIONS

EB – J. E. Luebering [2021]. Parody. *Encyclopaedia Britannica*. https://www.britannica.com/art/parody-literature – visited on July 16, 2021.

GL – Grynai Musishkai parashytu *Gismiu Lobynas* (*Thesaurus Lietuvanorum Hymnorum: Gysmes su natums*), Senovishkuju Vyta atstatytas ir naujums pilditas su Dideleis prydais gale, Kun. Kaz. Balandis-Zichkus-Ambrozajtys, Dorrisville, ILL.U.S.A. 1924.

LIMIS – Peliksas Bugališkis (1935). Užgavėnės Dimgailių kaime. ŠAM Neg. Nr. 1092. Šiaulių *Aušros* muziejus. *Lietuvos integrali muziejų informacinė sistema*. https://www.limis.lt/detali-paieska/perziura/-/exhibit/preview/150000018420899?s_id=1YmGiECyPMCToHzi&s_ind=4&valuable_type=EKSPONATAS – visited on July 16, 2021.

VLEa – Eglė Gudžinskaitė [2021]. Parodija. *Visuotinė lietuvių enciklopedija*. https://www.vle.lt/straipsnis/parodija-1/ – visited on July 16, 2021.

VLEb – Regina Koženiauskienė [2021]. Parodija. *Visuotinė lietuvių enciklopedija*. https://www.vle.lt/straipsnis/parodija/ – visited on July 16, 2021.

WDB – Juan Bautista Garganox & Lucrecio Nucci (2013). El melopeo y maestro: Treatise on the Theory and Practice of Music. *World Digital Library*. https://www.wdl.org/en/item/10633/ – visited on July 16, 2021.

ŽKT 2010 – Lina Petrošienė & Jonas J. Bukantis (eds.). *Žemaičių kalendorinė tautosaka: Užgavėnių dainos*. Klaipėda: Klaipėdos universiteto leidykla.

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Valančius, Motiejus (1863b). *Palangos Juzė*. Wilnuje: Kasztu ir spaustuwi Juzupa Zawadzki.

Genre and Style Dialogues in Works of Merit Hemmingson

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Merit Hemmingson is a Swedish organist, composer and singer, who made folklore to be rediscovered by a wider audience of rock music lovers in Sweden and beyond. Starting a creative career as a jazz pianist, Hemmingson became one of the world's first female Hammond organ performers and was given the informal title of *Queen of Swedish Hammond Folk Groove*. Among her most famous works is so-called folk trilogy recorded in the beginning of the 1970s. In her later albums, Merit departs from a *pure* folk direction, her searches unfold in a stylistic range from progressive rock to New Age. The article examines different periods of Merit Hemmingson's long creative way, her approach to Swedish folk music, her dialogues with different eras, genres, styles, which remain the key vector of Hemmingson's creativity up to this day.

Keywords: style, genre, folk music, rock music, synthesis, Swedish music, Merit Hemmingson

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INTRODUCTION

Merit Hemmingson is one of the key figures of Swedish popular music. She is an outstanding Hammond organ player, composer and interpreter of Swedish folk music in the context of modern genres (jazz, pop, rock). Among her most famous works is the so-called folk trilogy, in which she firstly turned to Swedish folklore: *Huvva! Svensk folkmusik på beat* (1971), *Trollskog: mer svensk folkmusik på beat* (1972) and *Bergtagen* (1973). These are remarkable examples of careful, respectful and at the same time sufficiently brave handling of the folk music. In the *folk trilogy,* Hemmingson refers to genuine Swedish melodies, dances, marches, shepherd's tunes, arranging them for the organ and extended rock line-up. Hemmingson performed together with folk musicians (spelmen), and such collaborations provided notable examples of the interaction of rock and authentic folklore. In later albums, Hemmingson switches attention to other genres and historical styles, from baroque to jazz, progressive rock, Latino and New Age. A return to the folk style takes place in 2002 with the album *En plats i skogen*, where Merit, in collaboration with various singers, creates a modern-sounding folk-canvas in the style of world music. In the year of her 80th anniversary, she remains an actively creative person and now works on a new album.

In our study, we appeal to the works of Swedish and Russian folklorists and researchers of rock music and jazz, trying to trace the relationships between various genres and stylistic directions in the area of modern popular music. This work is a continuation of the author's study of Swedish progressive and folk rock, started in the article *Songs of the Northern Land: The Origins of the National Identity of Swedish Progressive Rock* (Savitskaya 2018) and *Swedish Progressive Rock of the 1990s–2000s in the Context of Retro Trends* (Savitskaya 2021), published in *Music Science Today*.

FOLKLORE AS A SOURCE OF INSPIRATION

Swedish folklore has been playing a great role for local (and not only) rock music from the 1970s to nowadays. And this is not a surprise, because the authentic folk traditions are still being alive in Sweden as part of everyday life, songs have been performed on family and calendar holidays. However, there are places in Sweden where the time has almost stopped, like ethnographic museum Skansen, organized in 1891 on the island

of Djurgården in Stockholm, and parts of the historical province Dalarna, where folk crafts and music traditions are supported. Songs were collected already in the 19th century, recorded and arranged (often according to the Western European tonality), but since the 1920s, folk materials have been published in authentic form – for example, *Svenska Låtar*[1], the most complete collection of Swedish songs, as well as the audio recordings of the Swedish radio. There is a large number of digital records archives, many of which now are in open access on the Musikverket.se website in the Swedish Song Archive section.[2]

The source of detailed information about Swedish folklore and church music is Jan Ling's book *Swedish Folk Music* (Линг 1981). The researcher distinguishes such genres as shepherds' songs (*valvisa*) and instrumental tunes (*låt – lot*), old ballads (knights, fantasy, history, legends, and fighting songs), various sing-and-dance genres, playground songs, joke songs and love ballads, *small songs* (performed at work), the art of spelmen (professional village musicians, playing the violin, clarinet, organ, etc.), as well as psalms, spiritual hymns, Easter and Christmas melodies.

The first attempts to combine Swedish folk and popular music were made by jazz musicians – we can find great examples of interpretation of local folk melodies by famous pianist Jan Johansson already in the first half of the 1960s. His album *Jazz På Svenska* (*Jazz in Swedish*) came out in 1962 as an EP, and in 1964 as a full-length vinyl disk (LP). The album includes jazz arrangements of twelve folk melodies in an extremely concise instrumentation – only piano and double bass (Yorg Ridel). Johansson's approach to folk material is very careful and thoughtful. There are no turbulent jazz improvisations or showing virtuoso skill in the arrangements; the melodies sound in their primordial beauty. And in this graphic simplicity and beauty sounds something baroque, Bach'esque, as if the Scandinavian melodies become the themes of fugues. The album is quite deservedly recognized as the masterpiece of Swedish music. It is sold by more than a quarter of a million copies and remains to this day the most famous and commercially successful Swedish jazz release. It is interesting that in 1967, Jan Johansson recorded the album *Jazz på Ryska* (*Jazz in Russian*), which includes the interpretations of Russian and Ukrainian folk songs. This work probably sparked the interest of European jazzmen and rockers in Russian music.

The growth of attention to national folk music in Sweden became part of the international folk revival of the 1960s (about American and English part of this movement see: Кузьмина 2016). The arrangements of folk melodies were often used as the *loudspeaker* of the politicized Swedish *progressive music movement*, or progg, in the 1970s (see: Petterson, Henninsson 2007). Those were quite basic attempts to adapt folk melodies (rock band *Contact* played with folk trio *Skäggmanslaget*, and others). The first artist with truly progressive and creative approach to folklore, opening all the beauty of Swedish folk for wide audience, is Merit Hemmingson. But before talking about her works, it is necessary to consider the approaches to folklore generally used in rock music.

Basing on studies of the use of folklore in works of professional composers (Земцовский 1978, Жуланова 2010 and others) we can distinguish several approaches to folklore in rock music (not only Swedish):

1) arrangement (*electrification*) of a genuine folk melody for a rock band with minimal deviations from the original;
2) various freer types of interpretation – paraphrase, fantasy *on themes*;
3) the use of individual elements of folk music (melodic, harmonic, modal, rhythmic, timbre, texture, etc.) as part of the author's style;
4) stylization without the use of genuine folk material;
5) creative *reinventing* of folklore, a kind of inversion, inclusion in a different semantic context, *authorization*.

Each of these approaches can be identified in the creative works of Merit Hemmingson.

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[1] 24 volumes published from 1922 to 1940. See the list: Wikipedia (n.d.). *Svenska_l tar.* https://sv.wikipedia.org/wiki/svenska_l tar – visited on August 20, 2021.

[2] Musikverket. *Svenskt Visarkiv.* https://musikverket.se/svensktvisarkiv/ – visited on August 20, 2021.

THE BEGINNING OF CREATIVE WAY

In many aspects, Merit Hemmingson was inspired by works of Jan Johansson, whom she treated as her idol. Merit did not join the anti-commercial and *independent* movements of rock (such as Swedish progg movement), releasing albums on major (*big*) labels and having great opportunities for arrangement and inviting best musicians for her recordings. For her long career, beginning in the 1950s, Merit recorded more than twenty long-playing albums, received a lot of prestigious awards, made a lot of touring and got many fans around the world. In the 1970s, her career was closely connected with the formation and development of Swedish folk rock.

Merit Hemmingson was born on August 30, 1940 in the village of Gärdsta, located in the region of Jämtland in the North of Sweden.[3] She took the first piano lessons while studying in the gymnasium. Hemmingson began to perform in the mid-1950s, playing the piano in dance orchestras in her native Jämtland, later in Stockholm, in the famous *Nalen* club. At that time, Merit was fascinated by jazz and planned to continue studying in Toronto at the school of the famous jazz pianist Oscar Peterson. During the trip to the United States in the early 1960s, Hemmingson took lessons from Joe Zawinul and Lalo Schifrin and performed once with Miles Davis band. In New York she *recruited* four female Afro American jazz musicians and formed Merit and Her Girl Stars quintet with them. The *all girls band* performed in Sweden for six months, but hopes for a great success were in vain, and the ensemble ceased to exist with the end of the contract.

In 1967, Merit heard the sound of the Hammond B3 organ[4] in the recording of the famous British progressive rock band Procol Harum's song *A Whiter Shade of Pale*. According to her own words, she was fascinated by the melancholic sound of that instrument. *Its timbre deeply touched me. And I love minor. That's why I often choose songs in minor*, said Hemmingson in a recent interview for Swedish newspaper *AftonBladet* (Merit Hemmingson: Är fortfarande nyfiken 2020).

From the 1930s, Hammond organ has been used in gospel, blues and jazz (Jimmy Smith, Larry Young), and since the 1960s – in rock music (Deep Purple, ELP, Uriah Heep, Procol Harum, etc.). Another well-known Swedish *hammondist* was Bo Hansson, who debuted on this instrument in the late 1960s in blues and psychedelic duet Hansson & Karlsson. Merit became the first woman in Sweden and possibly in the world who started performing career as a Hammond player.

In the late 1960s, Merit Hemmingson gathered the band of Swedish musicians *The Meritones* and recorded the first album *Discoteque Dance a Go* with cover versions of popular jazz, soul and pop melodies; the two following LPs were in the same vein. These works attracted the attention of big labels. However, it was the trilogy of vinyl discs dedicated to Swedish folk music that really launched her career in the beginning of the 1970s.

THE FOLK TRILOGY

These albums are *Huvva! Svensk Folkmusik På Beat* (1971), *Trollskog: Mer Svensk Folkmusik På Beat* (1972) and *Bergtagen* (1973). All three were published by the Swedish divisions of Columbia and EMI and received the gold status. Without a doubt, these are the real masterpieces of Swedish folk rock, outstanding examples of careful, respectful but brave arrangements of the original material. The appeal to folk, according to Merit, was caused by certain fatigue from jazz and pop music, while the love of the Northern folk melodies always lived in her heart.[5] Speaking of folklore, Merit recalls: *It was a well that I could draw a water from, and Bengt Palmers [producer and arranger] was an innovator who wanted to try new approaches. Just in time, so I was lucky* (Merit Hemmingson: Är fortfarande nyfiken 2020). In the interpretation of folklore, Merit Hemmingson turns to the synthesis of folklore, rock music, jazz, blues, orchestral sounds, expanded palette of expressive means. Folklore has become a starting

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[3] The main milestones of Merit Hemmingson's creative path are on her official website (http://www.meritone.se).

[4] The Hammond organ is an electric organ: sound is generated by an alternating voltage generator. Designed by American engineer-inventor Lawrence Hammond in 1935 as an inexpensive alternative to a wind (church) organ.

[5] Youtube.com (2017). *Merit Hemmingson. En hyllning till svensk musik*. https://www.youtube.com/watch?v=tGDCWaRBC74 – visited on August 20, 2021.

point for travelling to the world of Old Sweden, its vast fields and forests, traditions and legends.

On the cover of *Huvva! Svensk Folkmusik På Beat* (Huvva! – surprise, something like *Wow! Swedish folk music with beat*[6]) there is a picture of a summer pasture with wooden buildings (it is called *fäbod* in Sweden). It immediately refers to Swedish folk tradition. On the front side of the next LP *Trollskog: Mer Svensk Folkmusik På Beat* (*Forest of trolls: more Swedish folk music with beat*) there is Merit herself – in the forest, with the hundred-year-old trees at the background, portraying a sorceress listening to the voices of nature. The cover of the final disc of the trilogy, *Bergtagen*, captures Hemmingson with her band (front side) and in front of some mountain (back side). It is no coincidence that the name of this album can be translated as *Taken by the mountain* – this image is also symbolic.

Huvva! became the real breakthrough in the field of folk rock. There are fifteen instrumental tracks, the arrangements of authentic folk melodies: marches, instrumental tunes (låt), polskas[7], instrumental versions of songs. Each composition is worked out in its own way and at the same time related to others, thus creating a whole picture of life in folk environment. The folklore melodies themselves, most often performed by Hammond, sound almost in their authentic form, but thanks to the colourfulness and diversity of arrangements they are perceived almost as Merit's own works. Hemmingson captures the affinity of the natural basics of Swedish folk songs and the modal structure of blues and rock. Even sometimes apparently *paradoxical* harmonization of melodies, when every new note comes with a new chord, at times very far harmonically from the previous one, does not disturb the smooth flow of music, but only gives it additional sophistication.

Huvva! was recorded by a large number of musicians, almost an orchestra. Hemmingson invited the best Swedish performers. In addition to the organ/piano and extended rhythm section (double bass, bass guitar, drums, percussion, guitar), there are two violins, a large group of winds, including a pipe, trombone, various types of flute and a quartet of crumhorns – an ancient European wooden brass instrument with a characteristic

nasal sound. The timbral palette of the album is very colourful and far exceeds the expressive possibilities of *ordinary* jazz or rock band. The whole picture is complemented with the sounds – like rain, thunder, wind, pastures, cleverly embedded in the musical landscape.

Let us consider particular compositions more thoroughly. The album opens with a shepherd's call – a simple downward tune. The listener is immediately immersed in the archaic atmosphere of a Swedish village. The tune changes by *Gånglåt Från Ovanåker* (gånglåt – a walking tune) with full-blooded, dense sound of the whole band, with swinging *walking* bass and organ improvisations. In contrast, *Bingsjö Skänklåt* opens with the violin solo, which corresponds to the organ, then, in the climax, we can hear a very intensive duet of two violins with sharp syncopating rhythm of kettledrum in the background. *Polska Efter Gössa Anders* (on 2/4, which is unusual), performed by crumhorns, sounds like a typical piece of Renaissance music. It is followed by the version of the ballad song *Du Har Låtit Din Kärlek Få Försvinna* (*You allowed your love to disappear*) with the powerful sound of the big band. In the original, it is very sad, *detached* melody with a variable modal base (fluctuations between major and minor, I and VII natural grade in minor). The theme is performed in unison with the organ and *wordless* vocal, supported by the swinging accompaniment and *pedals* of brasses. It is served as an energetic modern hit, possibly deprived of that *existential longing* of the original, but at the same time retaining its folk essence.

One of the most colourful moments in the album is *Fäbodpsalm från Näckådalen* (*Psalm of the fäbod from Nekodalen*), the musical picture of summer Swedish pastures. Again, it opens with a shepherd's signal, or rather the shepherd's call named *kulning* or *kauking*. This is a special singing technique, involving a sharp, strong and directed voice or sound, which spreads a lot of miles around to call cows and other cattle home (in this case, the call is performed by a brass instrument). The call transforms into the psalm – a calm and sublime choral of orchestral flute and organ (underlined Dorian mode gives it the uniqueness). Another bright piece of the album is a short *Jojk Efter*

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[6] Beat means rhythm in this case – both rhythmical structures typical of rock music and playing of rhythm section (bass guitar, drums, rhythm guitar).

[7] *Polska* (not to be confused with polka) is a Swedish and Finnish peasant song and dance genre, on 3/4, close to the Polish *mazurka* and Norwegian *spring dance* (Линг 1981: 7).

Lars Nilsson Ruong (*joyk* is the traditional singing of Saami). One of the *hits* is *Gammal Jämtländsk Brudmarsch* (*Old Jämtland Wedding Marsh*) with a smooth melody for the verse (in minor) and a merry, slightly hooligan chorus with a *rock and roll* guitar chords (in major). This march is still being included in the Merit Hemmingson's mandatory concert repertoire, but in different arrangements. You can, for example, watch a video featuring its performance at the *Ragnarock* festival (Norway, 1973), where Hemmingson performed it not only with her rock band, but also with famous folk violin players (spelmen), surrounded by picturesque mountains, forests, on stage located on the very shore of a large lake (Youtube.com n.d.).

Thus, we can distinguish three levels of meaning and sound in the album *Huvva!*: 1) the most archaic – fäbod's music, pastures, nature; 2) rural dances and songs; 3) modern layer – swing, jazz, rock. All three levels are organically intertwined as if layered on top of each other. Such layering can also be seen in other albums of the trilogy.

The list of performers on the album *Trollskog* is also very impressive. It includes, for example, a famous violinist Björn Stobi and a composer, pianist and flutist Björn Jason Lindh. There are also *nyckelharpa* (Swedish string and keys folk instrument), guitar, string and wind ensemble; three tracks recorded on a real church organ. *Trollskog* also contains many interesting points that create more *forest* atmosphere, the spirit of witchcraft, and the art of spelmen. But at the same time there is a connection with Baroque music, church psalms, and spiritual sphere. One of such tunes is *Allt Under Himmelens Fäste* (*Everything under the Sky*). Originally, this sad, melancholic song tells about the parting with a beloved man (who possibly died). But in Merit's interpretation, the song melody resembles a psalm: it sounds conciliatory, detached, lofty, associating with the Northern landscape, vastness of the native country. After the initial melodic *core* along the tones of the minor triad, the melody smoothly rises upward, and the culmination falls on the turn of the V – VII # – I, which is typical of Swedish folk music.

The album *Bergtagen* was recorded with a standard line-up of a rock band (guitar, bass, drums) plus keyboards, but folk violinists were invited as special guests at almost every track. Violins perform simultaneously melodic and chord parts, so that the sound turns out very rich, saturated, *competing* with the organ. Merit and the band perform more songs with lyrics here (formerly voice acted mainly as a musical instrument) and with a simple accompaniment of a rock band. In some compositions, the melodies are shown in different styles by the method of rearrangement. For example, in *Skålvisa från Jät* (*Drinking song from Jät*), the first chorus is performed in almost original form (the choir with the band's accompaniment), then with a jazz swing on 5/4 (hello Dave Brubeck!) and then – again the *severe* choir a cappella... with the ringing glasses in the background. Overall, there is a more typical *arranger* approach: most of the songs are just *electrified* folk melodies with rich acoustic sound of violins which adds more authenticity. Mixing styles and *appropriation* of folk material with the addition of the author's bright tone is more typical of the first two parts of the trilogy. Folklore is subject to the author's interpretation here, but without losing its intrinsic nature. In general, this approach can be called *progressive*, and the trilogy can be characterized *as progressive folk*.

THE WAYS OF SYNTHESIS

Having introduced a kind of *folklore fashion* into Swedish popular music (such bands as Kebnekajse, Kaipa, Samla Mammas Manna, and others), Merit Hemmingson soon departs from a *pure* folk direction. She switches her attention to other genres and historical styles, from baroque to jazz and Latin, often achieving a synthesis of seemingly incongruous elements. For example, in the composition *Baroccobossa* (album *Balsam*, 1975), the sweeping theme of the fugue *on the fly*, with the change of rhythm and arrangement, turns into a playful theme of bossa nova and then goes back into a quasi-Bach fugue. In addition, there are quite rare but noteworthy examples of working with classical music. Like in the album *Hoven Droven* (1977), where we can find the arrangements of Maurice Ravel's *Pavana*, themes from Joaquin Rodrigo's *Concierto de Aranjuez*, and *Aria* from Johann Sebastian Bach's D major orchestral suite.

In the album *Psalmer – Men På Mitt Vis* (*Psalms – But On My Own Way*, 1979) Merit Hemmingson turns to Swedish (Lutheran) church chants. Merit performs Lutheran tunes in a jazz-rock key, without particularly complex arrangement techniques. The melodies of the psalms sound in the upper voice of the Hammond organ, they

are quite recognizable, although sometimes undergo rhythmic and intonational changes (swing, blues notes). One can compare Hemmingson's arrangements with the baroque choral preludes performed in Bach's era as a setting of congregation before the chant.

The full return to the folk theme took place in 2002 with the album *En Plats I Skogen* (*Place in the forest*). In collaboration with various singers, Merit created some kind of modern folk. It reminds of the folk trilogy of the early 1970s and can be considered a kind of continuation. To emphasize the connection with the original folk sources, Merit even prints sheet (music) fragments of original songs in the booklet – as a four-voice choral or with accompaniment, as they were harmonized at the beginning of the last century (one of the fragments is dated 1914). You can compare and make sure how brave and free is Hemmingson's harmonization, which, nevertheless, does not *break* the essence of the original. The style of the album could be defined as World Music – a direction that has been gaining great popularity all over the world since the late 1980s (for more about World Music see: Жуланова 2010). This is evidenced by the combination of multi-ethnic influences – Swedish, Celtic, Indian, African, as well as elements of jazz, blues and rock. At that time Merit Hemmingson got her informal title *Queen of Swedish Hammond Folk Groove*[8] (in the title of CD compilation issued in 2005).

Among the works of 2010, it is worth to note *Hommage Till Jan* (2014) – the dedication to Jan Johansson, where Merit Hemmingson, among her famous themes, used the melody called *Bandura* (probably of Ukrainian origin) from the album *Jazz på ryska*. In recent years, Hemmingson has been performing and recording with a drummer Ola Hulgren. Of course, for those who remember the luxurious orchestral sound of the early folk trilogy, the duet format may seem too strict and minimalistic. However, it proves his vitality, if not self-sufficiency.

MERIT'S MERIT

In 2017, Merit Hemmingson was inducted into the Swedish Music Hall of Fame. And in 2019, being a deserved and well-recognized artist, she received a scholarship of the Per Gannevik Foundation[9] for her contribution to the development of Swedish music. The communiqué of the Foundation's Art Committee says: *Few musicians can be avant-garde and popular at the same time. This requires one's own tone* [intonation] *and unique confidence in the audience. She is gifted with both qualities. In the 1960s* [club] *Nalen was her home, where she formed jazz quintet with African American musicians – women: an incredible event for that time. But the real innovation was born with great love for Hammond B3. Interpreting folk music on such a foreign* [by origin] *instrument like Hammond, she breathed life in our cultural heritage. With her modern arrangements, she opened access to the musical tradition, lost to the wide audience* (Tungt stipendium till Merit Hemmingson 2019).

Today Merit Hemmingson continues to create, often with young musicians. One of her creative goals is the development of the *female* branch of performing art: *I'm still curious and I want to go to new musical adventures – and I hope that I can inspire young girls playing musical instruments* (Merit Hemmingson: Är fortfarande nyfiken 2020). And she already has many successors. We can mention singers of modern Scandinavian folk rock and folk metal bands, such as Emma Härdelin of Garmarna, Amalie Bruun of Myrkur, Sveinung Sundli of Gåte, and many others. They represent the Northern folk melodies in rock arrangements, use specific folk singing techniques, play folk instruments such as fiddle, wooden flute and nyckelharpa (but it seems like none of them play Hammond organ). The newest Merit's work will be a return to her famous folk trilogy – in November 2021, Hemmingson issues an album *Huvva! Vad tiden går* with new versions of classical tracks from *Huvva!, Trollskog* and *Bergtagen*.

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[8] Groove – a rhythmic feeling, *swinging* movement caused by the use of repeating rhythmic formulas and special rhythmic structures in jazz and rock music. In the sound of the Hammond organ, the groove is achieved due to its vibrating, pulsating timbre.

[9] Per Gannevik (1931–2011) – Swedish businessman who bequeathed a part of his condition for the development of culture in Sweden. The Per Gannevik foundation annually awards five 500,000 SEK scholarships for outstanding achievements in the field of painting, music, theatre, dance and cinema.

Today Swedish and, in general, Scandinavian folklore is popular around the world, not only as part of various reconstruction and historical movements, but also by itself. Folklore played a significant role in the formation and development of Swedish rock – both progressive (in all senses) and folk rock, and for the genre as a whole. It continues to remain an important source of inspiration and creative ideas for new generations of rock musicians in Sweden and many other countries.

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MUSIC AESTHETICS

Classical and Non-Classical Music: To the Definition of Concepts

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The terms *classical* and *non-classical* are firmly established in fundamentally different spheres of musical art: academic, avant-garde and experimental music, jazz, rock culture, pop art, and commercial sound production.

The purpose of the article is to define *classical* and *non-classical* as universal cultural paradigms that reflect the main processes in musical practice and theoretical reflection.

These paradigms have a local-historical and a metahistorical dimension. In the local historical dimension, the classical paradigm reflects the formation of a centralized tonal-harmonic system, a strict hierarchy of musical language. The non-classical paradigm is associated with the energy of the breaking of the turn of the 19th–20th centuries (the new organization of sound pitch, the introduction of new musical instruments), the modernist rejection of tradition, reflected in artistic experience and aesthetic manifestos. In the meta-historical dimension of the classical paradigm, music is understood as a symbol of architectonic harmony and perfection. *Non-classical* reflects the zone of search, experiment, destruction of stability, which were present in music at different periods of its history.

The complexity of interaction between classical and non-classical dimensions in music led to their ability to coexist in one space, as well as the constant migration of the non-classical to the classical. It is confirmed by the logic of the development of various genre and style spheres of music.

Keywords: classical, cultural paradigm, musical practice and theoretical reflection, non-classical

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INTRODUCTION

In the modern lexicon, *classical* and *non-classical* are among the most common concepts and permeate art, science, the sphere of production, and everyday life. The definitions *classical* and *non-classical* have penetrated and firmly established themselves in the characteristics of fundamentally different spheres of musical art: academic, avant-garde and experimental music, jazz, rock culture, pop art, applied and even commercial sound products. At the same time, the widespread use of these terms in application to music does not make them understandable. The ability to record a wide range of musical art phenomena (from academics to marginalists) makes it necessary and urgent to find ways to identify the basic parameters of *classical* and *non-classical* music and the key principles of their existence in culture.

The purpose of the article is to define *classical* and *non-classical* on the basis of their understanding as universal cultural paradigms that reflect the main processes in musical practice and theoretical reflection. In the context of the discussed problem, Merab Mamardashvili's concept of classical and non-classical *ideals of rationality* is methodologically important (Мамардашвили 2010), as are the concepts of *philosophy of stability* and *philosophy of instability*, introduced by Ilya Prigogine (Пригожин 1991); the definitions of *reflective traditionalism* and *anti-traditionalism*, justified by Sergei Averintsev (Аверинцев 1996); typological distinction between the aesthetics of identity and the aesthetics of difference, described by Yuri Lotman (Лотман 1998). In music science, a significant tool for studying the dialectic of *classical* and *non-classical* has been developed in the studies of Carl Dahlhaus (1974), Inna Barsova

(Барсова 2019), Alexander Mikhailov (Михайлов 1997), Larisa Kirillina (Кириллина 1996), a.o.

The accumulated experience of understanding various aspects of this issue makes it possible to raise the question of the interaction of classical and non-classical in music holistically – in a *paradigmatic* dimension that can cover the entire vertical of the art of sounds.

PROBLEM STATEMENT

The concept of *paradigm* appears to be consistent in the field of semantic attraction of classical and non-classical dialectics. On the basis of the ancient and medieval interpretation of the paradigm as *absolute knowledge*, as well as the ideas of Tomas Kuhn, who defined the historically transient parameters of the scientific paradigm, the concept of *cultural paradigm* has been established in modern humanitarian knowledge.

The cultural paradigm is a complex hierarchical integrity formed by the internal unity of ideas, intuitions, feelings that permeate everyday life, morality, religion, ideology, philosophy, and art. The cultural paradigm includes, along with theoretical concepts, non-reflective information and the realities of practical experience. Over the past centuries, among the many trends, concepts and positions, two universal paradigms have been clearly identified and exist in active interaction, embodied both in artistic practice and in reflection on art: *classical* and *non-classical*.

These paradigms, having established themselves at different times, having designated historically specific stages of artistic experience, having their own academic and marginal spheres, also reflect supra-temporal, metahistorical constants in the understanding of art. The complexity of their internal structure, based on the interaction of *horizontal* and *vertical* parameters, has led to the multidimensional interfacing of these paradigms in modern culture.

MATERIALS AND METHODS

The concept of *paradigm* has a fundamental methodological significance for the history and philosophy of music. This term is widely used in musicology when describing styles and genres, historical periods, fixing modern artistic processes

(designated as the postmodern paradigm, post-postmodern, metamodern, post-non-classical paradigm, etc.).

The paradigm method is highly productive for scientific research. It reflects, firstly, the desire to overcome thinking about music *in general* – without considering its historical development. At the same time, the paradigmatic approach retains the attitude to the dialectic of the supra-temporal, the *eternal* and the historically transient.

Secondly, in identifying local models of artistic experience, this method allows us to avoid such difficult to rationalize metaphorical characteristics of art as *the spirit of the time*, *the spirit of music*, *the spirit of plastic*, *the atmosphere of the century*, *the semantic field of culture*, etc. Forming a complex hierarchical system of paradigms, create a counterpoint of artistic meanings and structures and allow us to detect unity in seemingly mutually exclusive trends of musical art.

RESULTS AND DISCUSSION

Despite the widespread definition of *classical music*, its boundaries are vague and blurred. If this term came into use in relation to literature and drama since late antiquity (for the first time Aulus Gellius wrote about the classics in the 2nd century; see Holford-Strevens 2003), then in music it is approved much later, only by the beginning of the 19th century, since the widespread discussion of the opposition *classicism – romanticism*. The application of the *classics* in relation to a composer's work (first to the Viennese classics, and then to the *old* masters) coincided with an extended interpretation of the classics in the fundamental Hegelian concept of distinguishing *classicism–romanticism–symbolism* (see *Hegel s Aesthetics* in *Stanford Encyclopedia of Philosophy* 2009/2020), with reflections on the classical in Goethe (see Dumke 2016), the definition of the criteria of the *classics* in Charles-Auguste Sainte-Beuve (see Prendergast 2007).

The key idea for the classical paradigm was the idea outside of the personal natural order, rationally comprehended and formulated. The triad *authenticity-truth-ideality* (Мамардашвили 2010: 10–12) defined the classical attitude to a certain absoluteness of the point of view. The idea of the autonomy of art is confirmed, the idea of a professional artist is formed. The concept of an *artistic image* is introduced into the methodo-

logical apparatus of art cognition, which is genetically related to the ancient understanding of the mimetic nature of artistic creativity.

The classical paradigm records first and foremost the moment of organization, order, and completeness. Its initial installations are aimed at the affirmation of the typical – that which has been tested by experience, is logically justified and is devoid of everything random and unpredictable.

At the same time, the classical paradigm is not a system of rigid canonized school codes, *not a sense of the narrow space of correctness, but immeassurance and limitless, with the mark of perfection, comprehensiveness and continuity that has received its through-organization* (Михайлов 1997: 295). That is its enduring significance.

In the local-historical dimension, the classical musical paradigm is associated with the affirmation of a uniform-tempered system, a majeure-minor system as a centralized hierarchy with a functional differentiation of all musical and linguistic means. *The classical* is inseparable from the typification of instrumental techniques, the stabilization of architectonic and dramatic patterns. The highest achievement of the classical paradigm is the approval of the concept, composition and drama of the sonata-symphony cycle. In the Viennese classics' symphonies, this highest form of dialectical thinking is tested, the semantics of the individual parts of the cycle is determined.

Almost simultaneously with the concrete historical dimension of the classical musical paradigm, its metahistorical aspect is confirmed, which is associated with *the horizon of absolute knowledge* (Деррида 2000). It is characteristic that the understanding of the classical in its metastyle meaning – as *exemplary, perfect*, reflecting the fundamental experience of art – is found already in Forkel's book about Bach (Forkel 1802), as well as in the general assessment of the art of the old masters by the theorists of that time.

The tradition of the metahistorical use of the term has a rich history. It is noteworthy, in this regard, for example, when considering the importance of Schubert in Schnittke's work. It is characteristic of the exact remark of Evgenia Chigareva, who writes *that the Schubert intonation for the composer is rather a certain standard, an ethical and aesthetic reference point, and not a specific musical given* (Чигарева 2021: 255).

The proportionality of the classical with the authoritative tradition, the historical memory of culture allowed this concept to become the fundamental basis of various stylistic, genre constants in music and the initial criterion of almost all its trends and directions. The 20th century confirms the importance of the concept of a *classic*, and gives this status already during the lifetime of musicians representing a wide genre and style spectrum of art: from Schoenberg, Shostakovich, Hindemith, Prokofiev – to recognized masters of jazz, rock music, author's song, and pop music.

At the same time, the definition of *classical music* is primarily referred to the academic layer of art – in all its aesthetic and stylistic diversity. First of all, this is due to the high level of symbolization of language, the concentration of archetypal forms of thought, the level of generality of musical patterns.

If the classical is defined at least in the most general outlines, then identifying the *non-classical* in music and the key principles of its existence is a much more difficult task.

In the local-historical dimension, the non-classical paradigm is associated with the energy of *breaking* the turn of the 19th–20th centuries. Further, throughout the 20th century and in the first decades of the 21st century, the definition of non-classical remains the main characteristic of the era.

This is confirmed by radical changes in musical thinking (from the new organization of sound pitch, the introduction of new musical instruments – to the rethinking of music as such).

Among the constants of the non-classical paradigm there is the principle of the greatest resistance, destructive pathos, already stated in the manifestos of futurism, surrealism, and Dadaism. The actual rejection of the transcendent mood of Romanticism and Symbolism, which is formulated, for example, in Jean Cocteau's manifesto *The Cock and the Harlequin* (1918), is characteristic: *Enough of clouds, nebulae, aquariums, undines and scents of the night – we need earthly music, the music of everyday life* (Кокто 2000: 19).

A new musicality associated with the appeal to the real sound environment is being approved. Militant Italian Futurism asserts the art of urban noises (Russolo, Marinetti, Pratella), Russian Cubo-Futurism appeals to the primeval and primordial sounds, Ego-Futurists are carried away by the smooth melodiousness of *powdered, silk-rustling poetry*. In the second half of the 20th century, the metamorphoses of the sound image of the epoch were strengthened by experiments of specific music (Cage, Varese), spectral music (Griese, Murray).

A new organization of sound pitch was caused by the *erosion of tonality* (Levon Hakobyan's metaphor). The meaning of this *break* was *the emancipation of dissonance*, overcoming the set boundaries of tonality and the approval of individualized systems and, above all, serial dodecaphony (Webern, Schoenberg, Berg, Stravinsky, etc.). Pierre Boulez, linking the serial idea with an ever-expanding Universe, records that in the twelve-tone *music went from the world of Newton to the world of Einstein. The idea of tonality was based on a universe subject to the law of universal gravitation* (Peyser 1978: 45).

In non-classical music, there is a radical rethinking of the traditional system of genres, which was established by the 20th century. In this regard, it is interesting to compare Beethoven's bagatelles (1802), which became an example of classical architectonics, with Webern's bagatelles (1911), which recorded the avant-garde sophistication of musical structures, as well as with the *bagatelle epic* by Valentin Silvestrov, which reflected the postlude orientation of his music and the characteristic attraction of the composer of the late 20th century to *a new simplicity*. The genre of the unpretentious miniature turns out to be hypersensitive to the metamorphoses of musical thinking and reveals hidden abilities for metamorphoses.

New musical instruments, a special text recording system, increased requirements for interpretation and psychophysiology of perception – these and many other qualities indicate the approval of a non-classical paradigm in music. The second wave of the avant-garde, which unfolded from the middle of the 20th century, turned out to be disproportionately more radical in relation to tradition. If earlier events took place on the *threshold* (as a kind of transitional state) and the general awareness of oneself was *on the eve*, then the post-war avant-garde came close *to the boundary of art and non-art*. The work of Peter Ablinger, who defines music as *a universal analyser of reality*, is symptomatic, in the cycle of plays *Voices and Piano* it is embedded in the primary elements of sound and creates acoustic photographs through their digital transformation (Лаврова 2018: 160).

In the metahistorical dimension the *non-classical* is, first of all, synonymous with the *modern* and reflects the zone of search, experiment, destruction of stability – which were present in music at different periods of its history (suffice it to recall the harsh criticism by contemporaries of the works of Beethoven, Brahms, Liszt, Tchaikovsky, Prokofiev, later recognized as classical masterpieces). The chronological boundaries of modern music are indeterminate, the main criterion remains the existence in the zone of topical discussion and the ability to expand artistic experience. The difficulty of understanding modern art lies in its striving for the future – ambiguous, indefinite, marked by the elusiveness of the final meaning, but always attractive. *The future is a minus structure; it is a continuous significance in the absence of a certain value* […]. *It is opaque precisely because it is open. It is dark, although it does not obscure anything* (Эпштейн 2000: 284).

The 20th century opens a special connection between the historical and metahistorical dimensions of non-classics: the experiment becomes a strong tradition of culture (Савенко 1999: 71).

CONCLUSIONS

Informative richness and *mutual tolerance* of different traditions, styles, genres, and techniques have become the defining features of the modern era, for which it is difficult to define it only as non-classical.

The diversity and multilingualism of the musical map of the world allow us to speak about an unprecedented synthesis of classical and non-classical – a synthesis that allows for the simultaneous coexistence of fundamentally different creative tasks, value criteria, and mechanisms for the functioning of art.

A natural consequence of the total conjugation of the two paradigms in music is not only the constant migration of the non-classical into the classical (which was typical for past epochs), but also the mosaic mixing of their features.

This makes it necessary to re-raise the question of determining the constitutional foundations of music.

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Nonlinearity and a New Type of Determinism in Second Musical Vanguard

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The article deals with the new aspects of musical composition formed in the post-war musical vanguard. The focus is on the *modern [...] opus perfectum et absolutum* (the term proposed by Margarita Katunyan: Катунян 2012), where nonlinearity is the basis. Taking the John Cage's *Etudes Australes* as an example, the principles and methods of organizing musical matter in a dissipative system (as one of the forms of nonlinearity) are revealed, where latent connections, *a new type of determinism* (the term proposed by Marina Mozheiko: Можейко 2002) act as a rational construct. Besides, the importance of synergetics as a methodological optimum for explaining nonlinear processes and nonlinear states in the music of the Second Vanguard is justified. According to the synergetics, which we apply to the field of musical subjectivity, the process of *self-birth* is associated with a plurality of *states* and the ambiguity of the *development ways* of a musical system in the absence of permanent ties of the elements thereof. In such a situation, the management of the creative thought involves various degrees of freedom, where the regulator of creative representations and their organization given the ambiguity and a paradigmatic nonlinearity matrix are actualized. In our opinion, here *self-determinism* is present; it is *the ability to independently choose the direction of self-development*. A creative mind demonstrates various levels of understanding and representation of an object, its construction, regulation of components, and the freedom of expression. In our opinion, the self-determinism and the self-organization adequately capture the new state of the musical matter formed in the post-non-classical era; and act, at the same time, as the optimal methodological toolkit for studying the nonlinear quality of musical composition. Its main features are the openness of the system, the factor of randomness (casualness), *the true multiplicity of genuinely new states* and the free nature of the text.

Keywords: post-non-classics, nonlinear music, causality, dissipation, self-determinism

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INTRODUCTION

The post-war musical vanguard and the newest music are actualizing the multiplicity, casualness and uncertainty in all aspects of the musical composition – from the language and form up to the content and meaning. In this context, questions inevitably arise about *how* and *in what way* the musical matter is governed; what the parameters are of the *new-time opus perfectum et absolutum* (the term suggested by Margarita Katunyan – Катунян 2012). The article will hardly solve all the problems, but it will try to pose them. The objects of the study are the works of Western composers (Belarus, Europe, America), and the subject thereof is the way of organizing the musical composition in the conditions of nonlinearity. The goals and objectives of this study also include the explanation of the novelty of composer's thinking, which treats the world as *something multivariate* (Ilya Prigogine – Пригожин 1989) and something self-organizing. The methodology is defined by the synergistic toolkit.

ASPECTS OF THE MANIFESTATION OF POST-NON-CLASSICAL MUSICAL THINKING

The post-non-classicalism is usually considered in the context of postmodernism with its characteristic orientation to the simulacrum, the fundamental world fragmentation, the subject-and-object identity, and so on.[1] In music, the post-non-classicality declares itself in a genre-style context, for example, in the form of conditional theatre (happening, performance, actions, etc.), composition techniques (intertextuality and aleatorics), and in the type of musical thinking, where a kind of poetry and essentialist understanding of the world are closely interconnected and sometimes caused by the intrinsic value of inventory.[2] Our focus is on one aspect of the manifestation of post-non-classical musical thinking; namely, a post-non-classical nonlinear musical composition containing: (1) elements of new determinism; and (2) based on new determinism.[3] A distinctive feature of the post-non-classical musical concept is the nonlinearity and the domain of a new image of determinism, which has concentrated in itself both a new view of the world, and new musical worlds. The nonlinearity in music is an ambivalent phenomenon. On the one hand, the nonlinearity indicates a special state of the musical matter; and on the other hand, it indicates the formation process of the creative thought. The nonlinearity as a state that has *become stable* means the approximativity of elements, the multiplicity of sound-time models, the uncertainty of the vector of their motion, the nonlinearity as a process – the emerging *chaos* – randomness, bifurcation, fractals, etc. That is, the peculiar rational core in all cases is the creative mind, a certain *natural instinct* (Boethius; quoted after Chamberlain 1970: 188), or self-determinism, which is a hidden organizing parameter of nonlinear music. Thus, the phenomenon of the *new type of determinism* (Можейко 2002) is decisive in characterizing nonlinearity and in this study it is fundamental and generally valid.

The main forms of expression of non-classical music are the collage and aleatorics. The aleatoric and collage compositions by Pierre Boulez, Luciano Berio, Luigi Nono, the happenings by John Cage, and the art-mixed projects of the turn of the 20th–21st centuries[4], containing states of instability and poly-and-bifurcation, also contain both the order and the conditionality, i.e. the works contain a rational construct, since the creative mind *a priori* has a conscious basis and is a product of consciousness. Meanwhile, the works related to the Newest Music and the actual experiment (by John Cage and Vladimir Martynov), as a rule, are open-ended and have a circle topography (Karlheinz Stockhausen), or represent a momentary creative experience of *hic et nunc* (Pierre Boulez) and, by definition, they are based on *self-management* and *self-organization*.[5] In this regard, a question arises of the type of determinism in the conditions of aleatoric and collage *chaos*, the unpredictability of the formation process of a musical thought, and the ambiguity of phenomena and the *openness* of form.[6] Let us dwell on this issue in more detail.

It is known that in the works of the Second Vanguard, the post-non-classical postulate connected with the principle of casualness is brightly actualized. This postulate has not yet found a clear methodological accompaniment, although the phenomenon itself is to some extent already

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[1] See more details in the articles by Marina Mozheiko in the book *История философии. Энциклопедия*. Минск: Интерпрессервиз. Книжный дом, 2002.

[2] In this regard, the works by Galina Anohina (Анохина 2011), Gražina Daunoravičienė (Дауноравичене 1999), Margarita Katunyan (Катунян 2012), Vladimir Martynov (Мартынов 2005), and Valentina Kholopova (Kholopova 2014) are especially valuable.

[3] The non-classical concept of music was formed in the fold of the rationalist style of musical thinking of the First Vanguard and relies on linearity and strict determinism.

[4] An art-mixed project and an art-mixed composition are the author's terms, which refer to multimedia products with the leading artistic component, including media (technogenic factor) and multicultural product – audio-iso-cinema-music-iso-video series in combination with theatrical action and illumination. See more about this in Мдивани 2016.

[5] Self-organization and self-management are the key terms of synergetics. The synergetics vividly accentuates such object properties as irreversibility, nonlinearity and spontaneity (Ушаков 2005).

[6] On this occasion, Evgenia Yudina writes: *Would we become freer if the causality did not exist? It seems that if we lived in the world, in which the laws of physics and the regularities of mental processes are inactive, we would not have acquired more will or more control. Rather, we would become prisoners of chance* (Юдина 2016).

outdated. In this respect, we suggest considering the synergetics, which explains the matter organization in the conditions of *chaos* and proceeds from a nonlinear understanding of determinism. According to synergetics, *everything that 'is born by itself* [...] *is born through chance'* (Князева, Курдюмов 2002: 87). The process of *self-birth* is associated with the multiplicity of *states* and the ambiguity of the *development ways* of the musical system in the absence of permanent interconnections of the elements thereof.[7] In such a situation, managing the creative thought implies varying degrees of freedom, and, since the freedom *is a circle within a wider circle of determinism, which, in turn, is inside an even wider circle of freedom, and so on, up to infinity* (Мэй 2013), the issue is inevitably actualized concerning the regulator of creative representations and organization thereof in the face of ambiguity and a paradigm matrix of nonlinearity. In our opinion, here self-determinism is present; from the viewpoint of psychological science, it is *the ability to independently choose the self-development direction* (Самодетерминация 2020); in the philosophical interpretation, it is a part of philosophical knowledge associated with a nonlinear type of determinism, or *a new type of determinism* (Можейко 2002), which in the form of free motion of atoms has been known since the time of Epicurus. Self-determinism is a property of the creative mind, the essence of which was exhaustively formulated by Gottfried Leibniz: *Music is a secret exercise of arithmetic where the mind is unaware that it is counting*[8]) (quoted after Strickland 2018).

The creative mind demonstrates various levels of object conceptualization and representation, its construction, regulation of its components and the freedom of self-expression. Boris Vysheslavtsev (*Борис Вышеславцев*) has correctly noted that *arbitrariness* in creativity is wonderfully preserved and perceived as the playing freedom and the free playing in any creative, that is, *poetic* sublimation

(Вышеславцев 1955). Meanwhile, psychologists believe that the concepts of self-determination and self-control are not synonymous, and are not identical in their functions; they are distinguished by their approach to authorship. For example, Dmitry Leontiev (*Дмитрий Леонтьев*) writes: *We should distinguish self-determination, on the one hand, and self-regulation or self-control, on the other. In the latter case, the regulators may be introjected norms, conventions, opinions and values of authoritative others*. And further, it is noted that in such cases *the subject does not act* [...] *as the author, as in the genuine self-determination* (Леонтьев 2000: 17). The scientist's conclusion directly applies to the musical objectivity, since a musician-performer, when performing a conditionally fixed and aleatoric musical text, is always guided by the composer's ideas, and is thereby *a priori* controlled by the author. Here is what Raisa Kunitskaya (*Раиса Куницкая*), researcher of Pierre Boulez's creativity, writes: *The introduction of a non-deterministic case into a composition means a 'resignation' of the composer himself* [...]. *The main person* [...] *should become the performer* [...]. *The performing capabilities are expanding, but they will never become a priority in relation to the composer's plan* (Куницкая 2000: 119–120); i.e. we are talking about the control over the chance, which in the process of performing a musical text is organized by the creative idea of the author of the music, the composer.

Meanwhile, the post-non-classical philosophical Gnostics define creativity as a self-organizing process, *a priori* self-sufficient, by appealing, at the same time, to *determination of a nonlinear type* with an enriched and expanded content, or to *non-determinism* (Marina Mozheiko's terms: Можейко 2002).[9] The adherents of synergetics, Ekaterina Knyazeva (*Екатерина Князева*) and Semen Kurdyumov (*Семен Курдюмов*), propose a slightly different definition of self-organization, by treating this phenomenon as the highest type

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[7] Regarding the impossibility of absolute randomness in creativity, Pierre Boulez wrote: *In parallel with literature, a musical work should provide a certain number of possible routes, where due to exact locations the chance (casualty) plays the role of a railway switch, which is triggered at the last moment. However, as one has to observe, the concept of a railway switch belongs not to the category of pure chance, but to the category of non-deterministic choice, which makes a fundamental difference: such a branched construction as a modern work cannot have any total non-determinism – such a phenomenon resists, to the point of absurdity, any organizing thought, and any style* (Булез 2000: 151).

[8] *Musica est exercitium arithmeticae occultum nescientis se numerare animi.*

[9] The philosopher rightly notes that *self-organizing phenomena* become a central problem for the philosophy of postmodernism, since they are linked to the problem of novelty as a source of genuine multiplicity and, equally, to the problem of multiplicity as a condition of genuine novelty (Можейко 2002: 690).

of determinism: the *new image of determinism*, or *another type* of determinism, constitutes *in a sense, the highest type of determinism – the determinism with an understanding of the ambiguity of the future* (Князева, Курдюмов 2002: 48). That is, in all cases the determinant fraction is highlighted, which acts as a rational construct of integrity.

In our opinion, self-determinism and self-organization adequately capture the new state of the musical matter that formed in the post-non-classical epoch, and, at the same time, act as an optimal methodological toolkit in studying the nonlinear quality of a musical composition. The main features of this new state are the openness of the system, the factor of randomness (casualness), *the true multiplicity of genuinely new states,* and the looseness of the text. It would seem that the entire set of characteristics of a nonlinear composition is nothing but an oxymoron! Indeed, the interaction method of components of the whole in such compositions is centeredness, which is formed as a context at the level of the work (text). The centeredness is a simple combination of diverse phenomena and fragments under the collage and intertextual principle, or a composer's technique based on a combination of the incongruous, known in the Baroque times. However, it is the casualness and the related objective and logical attributes that become the symbol of the post-non-classical *musical civilization*, demonstrating various aspects of the *new-time opus perfectum et absolutum*. As a result, the cultivation of a free choice of elements of different orders (audio, slide, light, etc.), linguistic means (sound, movement), and of various creative representations (academic style and sub-cultural phenomena) has led to disorientation both in the field of style and genre, and copyright bonuses. The centonic technique, the technique of random actions (events) and the form openness, inherent in such a composition, define the nonlinearity of music, where there is some self-organizing parameter that regulates the creative process. However, all this has ultimately resulted in an imbalance and levelling of traditional values, where the simulacrum and *poetical thinking* become valuable, based on understatement as a semantic incompleteness and the freedom of fixation of all elements of the *new-time opus perfectum et absolutum*. It is known that the value is expressing the *socially-determined significances of material, informational and spiritual phenomena as the basis of the meanings of human being and society as a whole* (Сороко 2008: 237). It seems that in the post-non-classical

musical civilization, the combination of values is founded not on spiritual sublimation, but on the decentralization and devaluation of the norm of academic musical values and the introduction of mass-cultural phenomena and the casual factor into its foundations.

Meanwhile, the management of musical systems that turn to randomness and centonic technique is based *on the knowledge of what is generally possible in this environment* [...] *and appeals to the highest type of determinism – determinism with an understanding of the ambiguity of the future and with a possibility of reaching the desired future* (Гатилова 2012).

In such cases, external factors (opportunities) and sufficient self-determination are in a state of parity, obeying the author's creative mind, that is, the anthropogenic factor. And this is the highest type of determinism, which, as a substantial element of the creative mind, acts on the basis of individual ability of *self-organization* and *self-management*, by ordering all the components of the musical matter. These issues are extensively studied by the synergetics.

The synergetics, as a new scientific paradigm, which in many respects coincides with the non-dual oriental worldview, appeals to the holistic representation of the world, and to the *non-classical, including post-non-classical* style of thinking. The inclusion into this work of its most important provisions, such as self-management (instead of external control) and self-organization, self-movement and self-development, non-equilibrium and nonlinearity, instability and disorder, fractality and deterministic chaos, bifurcation and uncertainty, randomness and probability, ambiguity and variability, heterogeneity and field of possibilities, identity and blurring of borders, etc. was caused by the desire to reveal the fundamental aspects of the post-vanguard composer creativity based on the phenomenon of nonlinearity. The synergetics, as a research method, explains the principle of organizing open systems (in our case, of music) and thereby demonstrates an actual view on the mechanism of structuring matter (including music). The synergetics provides a clear interpretation of different types of determinants, instabilities, and stochastic behaviour that occur in the post-vanguard music. Thanks to this approach, the phenomena of instability, spontaneity and randomness find their logical explanation and, therefore, are freed from negative connotations. Besides, the synergetics explains the transition from instability to new stability, or the attractor

zone in the musical process, where it highlights the bifurcation point, or branching, which has gained the world-view significance in the vanguard creativity. The essence of the bi- or poly-furcation point is in uncertainty, that is, in the erasure and blurring of the boundaries of the rational construct itself, in the identity of opposites, as well as in the unknown future of the musical process; and in a more general, historical sense – the dynamics of development and the type of musical creativity, type of musical composition, etc.

In addition, the synergistic approach allows us to adequately explain the principles of self-movement and self-organization, the fusion of subject and object, originally realized only in the post-vanguard composer creativity (for example, where the performer is involved in the process of composing and in communicating with the action – in a musical happening, performance, etc.). Indeed, the principles of self-organization and self-movement have defined the *being* novelty of a post-vanguard work, which is explained by the synergetics from the standpoint of nonlinear type of determinism.

Thus, the synergetics, applied to musical subject matter, acts as a methodological toolkit for explaining the nonlinearity, embracing the happening, performance, action, environmentalism, etc., i.e. the newest musical realities based on the combination of or joining together music, words, actions, iso- and video-sequences, environment, cinema and technical components with the leading role of the musical-sound beginning, as the builder of the form and drama. In this regard, let us turn to the *Etudes Australes* (1974–1975) by John Cage for the piano (consists of four books). Here we focus on such an aspect of nonlinearity as dissipation. As a rule, dissipation occurs in the conditions of a bifurcation structure, i.e. a form that does

not have a single specific completion and contains a permanent increase in entropy.[10] In its turn, the entropy is characterized by the independence of elements from the main tone or from the dominant principle of the musical system. Hence comes the peculiarity of the work structure – the openness and atemporality, where the sound tissue is literally *dissipating* in nothingness and in the timeless space.

The musical material of the *Etudes Australes* is made of consonant and dissonant sound pitches, distributed in a free rhythm (but with a clear timing) along the stave by analogy with the star map of the Southern Hemisphere (according to Marina Pereverzeva, *notes had appeared in place of stars and constellations*: Переверзева 2020), i.e. the piano parts are metaphorically perceived by the composer as a sky with stars. The clock line is absent everywhere thus creating the effect of free floating of sounds-stars in time and in the space of the piano fingerboard. Sometimes they gather into dissonant chords of the non-tertiary structure, forming clusters, which then dissipate again, as if dispersed, sprayed over all piano registers. One of the organizing beginnings of the construction is a pedal tone or a group of tones that form a well-heard overtone cloud that absorbs related overtones (in a musical example, these are larger, un-retouched ovals). This latent rational construct that cements the whole is a kind of attractor[11], presented in the form of some sonorous soundings. In certain parts of the form, it accumulates elevated sound elements, i.e. it is a representative of a new type of determinism. Another significant organizing factor is the *wandering attractor*, which interlays the high-pitch sound tissue in a latent form. This is a harmony with the triton basis *c–e–g/ges–b–des*, on which the entire chromatic foundation is built (first construction).

a	c	h-d-f-d	b	e		des		f		d		ges			h		g		c
	g				g	ges	es		h		b		h	h		cis	f		
			a								c				as	b	b	d	
	f								e	d			e						
c						f											c		
g				h			h		h			f		e				

Example 1. John Cage, *Etudes Australes*. Pitch organization

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[10] One principle is important here: the less elements of the system are subordinate to any order, the higher is the entropy.

[11] From the Latin 'attraho' – I attract – a certain stable sphere (zone, local centres, loci) in the periphery of the musical process, to which all possible elements of the system are attracted (*Словарь научных терминов* n.d.).

The culmination attractor is a group of clusters, including the sounds of the central consonance *c–e–g*. Ultimately, there is a marginal increase in entropy due to the limiting separation of tones from the central consonance and levelling a direct connection therewith. The conditional, which is approximate, in the *Etudes Australes* is also the duration of the notes, which may sound *shorter, longer* or *indefinite amount of time* (indeterminate length of time – Cage; see the introductory article to the publication), as well as speed and tempo, which develop as fluctuations. Finally, the main point is that the form has no end: it is not completed, and the process of musical unfolding turns out to be open-looped; gradually *dispersed* in the temporal nonexistence. This dispersion is the main feature of dissipation, while the openness of the form is the main feature of a (dissipative) nonlinear structure. Similar dissipation techniques are demonstrated by Cage's Music for Carillon No. 1 (1952, dedicated to Mary Caroline Richards). Irreversible, striving *nowhere*, *infinite* or *limitless*, indefinite form (et cetera form) indicates the actualization of the indefinite, where entropy dominates not exceeding its internal growth. According to Vladimir Korotkov (Коротков 2018), the growth of the system to a macroscopic level with large-scale fluctuations gives rise to self-organization processes, so that the structures are being ordered. Once, Ilya Prigogine emphasized that dissipative processes characterize open nonlinear systems, predominated by erosion processes and dispersion of non-homogeneities, and *lead not to equilibrium, but to the formation of dissipative structures that are identical to processes that, due to mutual compensation, lead to equilibrium* (Пригожин 1989: 11). Thus, the *Etudes Australes* No. 1 by J. Cage demonstrate the nonlinearity in two ways: as a *process* – an open-end, self-determined structure, a musical process unregulated in time; and as a *state* – a combination of sounds and their alternation on the essential and topographical basis. Meanwhile, the freedom and order in creativity form an indissoluble unity, which indicates the presence of a self-determining factor – the creative self-organization.

CONCLUSIONS

In the post-non-classical epoch, the organization of nonlinear musical text is characterized by an increased interest in asemantic environments and self-creating concepts, i.e. in a new type of determinism. An open musical text in various forms of representation is used in the works of composers of the Second Musical Vanguard (Luciano Berio, Pierre Boulez, John Cage, Luigi Nono and Karlheinz Stockhausen), īr post-non-classics music and then is variously extrapolated onto the works of the followers (Sofia Gubaidulina, Edison Denisov, Victor Ekimovsky, Igor Kefalidi, György Kurtág, Vladimir Martynov, Vasili Kuznetsov, Vladimir Kuryan and Konstantsin Yaskov). The origins of nonlinearity, based on a new type of determinism, are, in our opinion, in that branch of the musical post-vanguard that appeals to the eastern idea of the infinity of being and the determinism of the *chaos*.

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Music 4.0 as a Feature of Technological Advancement of the Contemporary Society: Impact of Technological Innovations and Scientific Research on the Evolution of Music between the 18th and the 21st Century

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The evolution of music as a form of art is related not only to major art periods and movements but also to changes in society, religion, science, and technology. The foundation of academic music is based on the music whose origin lies in Christianity in the 6th and the 7th century Europe, mainly influenced by the Gregorian chant. This model of composition, put in place by St. Gregory the Great, was mandatory for the creators of academic music until the end of the Renaissance period. The movement of Protestantism had a great influence on the art style of the Baroque period, whereas Romanticism was impacted by the Great French Revolution. Moreover, the start of Classicism coincided with the First Industrial Revolution.

The Second Industrial Revolution introduced society to electricity and scientific advancements and by proposing new sound recording technologies, as well as new means of creating musical instruments and music for movies, indirectly influenced the development of music.

The 1980s marked both the postmodern era and the Third Industrial Revolution (Industry 3.0) which is associated with computer technology. Computerized sounds and new recording technologies were adopted in the field of classical music, therefore the connection between postmodern music and computerization is evident in the works of modern Lithuanian composers (Jurgis Juozapaitis, Mindaugas Urbaitis, Giedrius Kuprevičius).

Today it is believed that the Fourth Industrial Revolution, or *Industry 4.0,* characterised by a universal use of the Internet, artificial intelligence and other digital tools, is taking place. The present article is aimed at defining the connection between Industry 4.0 and contemporary academic music. The use of electronically generated sounds, audio-visual elements in the works by Faustas Latėnas, Zita Bružaitė and Mantautas Krukauskas, as well as the data about digital music composing tools and the experimental sound extraction collected during the empirical research, indicates that academic music is undergoing another period of change greatly impacted by Industry 4.0; that is why this time period can be defined as *Music 4.0.*

Keywords: contemporary academic music, Lithuanian music, technological advancement, electronically generated sounds, Industry 4.0, Music 4.0

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INTRODUCTION

The evolution of the art of music is, without doubt, related to technological and scientific progress. Essential changes that took place in the art of music coincide with the dates of industrial revolutions.

The First Industrial Revolution, which dates back to 1752, when the loom was invented, coincides with the date of the death of Johann Sebastian Bach in 1750. This is the end of the Baroque period and the beginning of the Classical era.

The years of the French Revolution (between 1787 and 1799) are related to highlighting the

importance of an individual and the resistance to the prevailing Royalist regime; they promoted the importance of an individual and later encouraged the expression of individuality in the art of music and hastened the emergence of Romanticism.

The Second Industrial Revolution (the end of the 19th – the beginning of the 20th century) is related to the propagation of radio waves, the spread of internal combustion engines and railway technologies, in science – to the explorations of the atom; in music this was the manifestation of the impressionist style and the beginning of modern technologies (atonality, dodecaphony, quartertones). At the beginning of the 20th century there was a breakthrough in physical science – Ernest Rutherford split the atom in the Cavendish Laboratory in Great Britain (the Greek word *atomos* means *undivided*) and managed to prove that, having radiated *alfa* or *beta* rays, the atom transformed into an atom of a different structure (in 1908 he was awarded the Nobel Prize for this theory). In the sphere of creating music, during the period between 1907 and 1909, examples of atonal music (preludes by Mikalojus Konstantinas Čiurlionis, pieces by Béla Bartók) and compositions of *wild* aesthetics (Igor Stravinsky's ballet *The Rite of Spring*, *Scythian Suite* by Sergei Prokofiev and Béla Bartók's piano piece for solo piano *Allegro barbaro*) started to emerge where clearly defined tonality lost its former significance. Dodecaphony that was popularised mainly by Arnold Schoenberg from 1925 – the serial twelve-tone system – characteristic of the minor-major system relates to the theory of the *undivided*, however, split atom. Musical compositions created in major-minor tonality were inseparable from the logic of functional harmony and stability determined by the prevalence of the central tone and the central chord – tonality – in the compositions by the composers of the Baroque, Classical and Romantic periods. Dodecaphony (the twelve-note technique) no longer testified to the integral, model system based on functional relations of classical harmony but to the actually *divided*, *disintegrated* system of twelve separate unrelated sounds. Applying this technique, the composers created music by using not only twelve freely chosen unrelated sounds of the sound score series but also using variants of the entire series (the original (the initial series), the inversion of the original (the sound score that reflects the original in a mirror-like manner), retrograde (the *backwards and upside down*, reverse order) and retrograde inversion were made use of.

Parallels with the discoveries in physical science can also be observed in the art of music in the 1960s. Especially fine elementary particles – quarks in the mobility state discovered (even referred to as *quark upwards – quark downwards*) correlate with absolutely new stylistics of *minimalism* in music (its initiator is Philipp Glass), where continuously repeated minimal structures of several sounds create the impression of endless twinkling – that of kinetics and statics at the same time – (the leading Dutch composer Louis Joseph Andriessen, Bronius Kutavičius).

The Third Industrial Revolution that took place in 1980 marked the beginning of the computer era, and in the sphere of art when Jacque Derrida declared postmodernism postulates in 1979, and the era of a new style of art – postmodernism – began.

Computer technologies brought novelties into music: graphic music emerged, minimalism took ground, the acoustic sound was combined with specific sounds produced by electronic means, multiple investigations joining the regularities of different branches of science and art were becoming more and more popular, the number of interdisciplinary art projects was on the increase.

The latest industrial revolution is the fourth one. The *revolutionists* of the Fourth Industrial Revolution are Germans; Winkelhaus & Grosse (2020) states that the term *Industry 4.0* was coined in 2011. Through the joint efforts of the governments, industry and business, and the academic community, **Industry 4.0** is being implemented all over the world. It is related to the Internet of Things, cloud computing and defines the growing digitalisation of the processes taking place in business value creation processes, at the same time determining close links between people, objects and computer systems in real time (Hecklau et al. 2016). These changes become firmly established in different sectors of industry; for example, the concept **Logistics 4.0** has emerged in the logistics and transportation sector. Cargo transportation industry digitalises many processes of its activities, from tracking and tracing the position of cargo and heavy goods vehicles in real time with the help of GPS technology and computer programs (Bardakçi 2020) to managing the work and rest time of the drivers using devises intended for that purpose – digital and smart tachographs of the latest generation (Regulation (EU) No. 165/2014: see References at the end of the article, EUR-lex 2016). *The Internet of Things* connects computers, separate objects and people by way

of wireless means and creates the medium in which movement of goods and cargo is visible and information about movement and location in real time is exchanged (Patel et al. 2016). More and more often it becomes possible to manage without using paper documents: invoices, cheques, mail notifications about the received and dispatched postal items, many actions are performed with the help of *cloud technology*; *the Internet of Things* is related to new programs sent into smart devices, electronic notifications, collected from ATMs (automated teller machines) independently, without any intermediary. Hence, the modern technological revolution encouraged the development of advanced ideas (Rahman et al. 2022) and encompassed a lot of branches of the industry, the service sector and even art.

Changes that took place in music during that period coincided with the beginning of the stylistic period of neo-modernism (Apanavičienė 2011: 14) – or post-post modernism – characterised by poetical narratives (similarly to some part of modern works created before 1979) and an absolutely different attitude to the ways of producing the sound with the help of technologies producing the electronic sound.

PROLIFERATION OF ELECTRONIC MUSIC
IN SOCIETAL CULTURE

The perception of electronic music has been changing since 1980 (though one of the first examples of this music was *Furniture Music* created by Eric Sati as far back as 1920), which later was generalised in the studies carried out by different authors investigating the evolution of electronic music. This is the study *Cambridge Introductions to Music. Electronic Music* by Nick Collins, Margaret Schedel and Scott Wilson (2013) where *synth pop,* one of the types of electronic dance music, (*synth pop* was the mainstream electronic dance music – see Collins et al. 2013: 93) is characterised. It is interesting that such stylistics is still maintained in the compositions by the Lithuanian author Agnès M 2021 interestingly transforming the trend of this stylistics. Electronic music group *Depeche Mode,* which earned fame several decades ago, also influenced the creation of academic music. The same authors note that categories with the names like *Mixed music* (Collins et al. 2013: 133) *become established in festivals and competitions, and electronic music develops from ambient music to electronic listening music* (Collins et al. 2013: 136). However, since listening to pure electronic music when the latter is performed using computer equipment, synthesisers, with minimum participation of people, is problematic, visualisation is increasingly becoming an invaluable appendage and here sonification, as well as visualisation of mapping (taking the abstract data and mapping them to an acoustic variable) (Collins et al. 2013: 173) is used.

In his study *Composition for Computer Musicians,* Michael Hewitt (2009) considers differences in creating electronic music and academic music. He explains the following basic principles of creating the form of music, which are suitable for composing electronic music too: the Approaching Structure – Continuity and Contrast: Repetition and Change (Hewitt 2009: 185). *Continuity, which manifests through processes of musical repetition, and contrast, which manifests through processes of musical change.* He states that *the uses of repetition and change are universal principles in structuring all music* (Hewitt 2009: 189). Hewitt underlines the frequency spectra and their specificity: the wide boost, the narrow boost, wide attenuation, narrow attenuation. Here he also mentions the feature that is characteristic of the specificity of electronic music: this is *cross-fertilization of music ideas* – using quotations and fragments of another composer. Lithuanian composers also applied such principles in creating the *Balsiada* program to be discussed later.

The composer Mykolas Natalevičius was one of the Lithuanian authors who focused on stylistics of electronic music in his thesis titled *Aspects of the Drone Style and Composition Technique,* where he investigated creative stylistics and technological aspects of the composers of drone music in the second half of the 20th century (La Monte Young, Phill Niblock, Charlemagne Palestine, and others).

Drone style in the works written by La Monte Young, Phill Niblock, Charlemagne Palestine and others is characterised on the basis of four sound dimensions (height, length, volume, and timbre). The comparative analysis of the spectrograms is presented in the thesis, the main aspects of composition are revealed, the experiments are carried out in creating works according to the models discovered.

In his Master's thesis *Electronics in Academic Music in the 20th – the 21st Century. Composing Music with the Help of Artificial Intelligence* (Kisevičius 2019). Vygintas Kisevičius investi-

gates the principles of composing algorithmic and computer music, compares differences in music created without the help of a computer and using a computer (stochastic algorithmic creation, creation of the systems based on the rules, systems of artificial musical intelligence).

Rima Povilionienė (Povilionienė 2017) investigated problems of algorithmic music, too. In Marija Paškevičiūtė's Master's thesis *Ableton Live as a Meta-Instrument of Creating and Performing Electronic Music of the 21st Century* (Paškevičiūtė 2018) it is written: *Ableton, a Belin-based music software company, was founded by Gerhard Behles, Jan Bohl and Robert Henke in Berlin, in Germany in 1999, and the first commercial software version was released in 2001. Contrary to using other DAWs (digital audio workstations), with the help of Ableton Live it is possible to create and perform music live. Encompassing many different functions and providing the opportunity to combine improvisation and composition into a single thread, Ableton Live went beyond the limits of the usual program: when Ableton Live emerged, it was perceived as a meta-instrument. This is a computer program capable of fulfilling the functions of a music studio, however, it is organised in such a way that we could work with our own material and create music by improvising* (Paškevičiūtė 2018).

Therefore, works devoted to studying technologies and stylistics of creating electronic music reveal the differences between composing electronic music and composing music for acoustic instruments. These differences occur not only on account of the use of technologies but also due to different stylistics of composition based on technologies and its multifunctional features, for instance, the following is characteristic to electronic music: needs for visualisation, the use of abstract computer graphics.

The author Virginija Apanavičienė investigated the use of visualisation in the articles *Visualization and Voyeurism in Lithuanian Art Music* (Apanavičienė 2017), *New Trends in Lithuanian Music since the End of the 20th Century: Globalization as an Opportunity to Transform* (Apanavičienė 2020). She also wrote about the use of computer programs in musical compositions related to the images of the thing in the musical works by Antanas Jasenka, Vykintas Baltakis (Apanavičienė 2011: 184–207).

BEGINNING OF THE ERA OF ELECTRONIC MUSIC IN CREATIVE WORK OF LITHUANIAN COMPOSERS: THE FIRST AND SECOND DECADE OF THE 21ST CENTURY

Since 2009, the number of musical compositions to which visualisation was applied using computer technologies and sound manipulations combined with music of the sounds produced by synthesisers, has been on the increase in creative work of Lithuanian composers.

If earlier this phenomenon occurred in a fragmented way, since the second decade of the 21st century many manifestations have become established systematically, with more and more places of academic studies of electronic music emerging in the world. In 2014, the Centre for Studying Modern Sound, which is the largest one in Eastern Europe, started operating in the Lithuanian Academy of Music and Theatre, and alongside usual *classical* studies, studies of Bachelor's and Master's cycles in autonomic electronic music are being developed at the Department of Composition of the Lithuanian Academy of Music and Theatre, programming of the digital sound, algorithms of the digital sound, programming and synthesis, technologies of music are being taught.

Video-installation of Justė Janulytė *Sandglasses* (2010) features four violoncellos playing in textile *cocoons* illuminated by changing colours, using the effects of light, colours and holography arousing philosophical reflections about time, matter, eternity, and the exceptionality of Lithuanian amber (Lucca Scarzella's scenography). Created by the professional composer, who graduated from the studies of composition at the Lithuanian Academy of Music and Theatre, Justė Janulytė, the piece deserves a mention among the Lithuanian musical compositions (see Youtube.com 2010). The composition was performed at the festivals of contemporary music in the programmes of nine different states (in Europe, Australia and North America).

The acoustic texture produced by four violoncellists sitting in tulle cocoons on the stage, as if they were inclusions, were enriched by visual images, the remixes of the sounds of these instruments generated by the synthesiser whose entirety creates visions of cosmos, time and space.

In 2013, to commemorate the 70th anniversary of the Lithuanian Composers' Union, mixed compositions and compositions of electronic sound alone with visualisations were created by seven composers, e.g., Faustas Latėnas' *Defragmenta-*

tion, Gintaras Sodeika's *Post Mortem,* Zita Bru-žaitė's *Sonnet* I (Apanavičienė 2017; see also Youtube.com 2013).

Moreover, a new project *Sounding Bodies* (2015) was started. The seven opuses created by seven different composers were enriched with kinetic images when, with music playing, dancers joined in, and visual material illustrated the *vital* process of human organs (the circulation of the blood, the heart and nervous system), with acoustic instruments and electronic sounds ringing (Apanavičienė, Ibid.).

DIVERSITY OF ELECTRONIC MUSIC

In the first and second decades of the 21st century, during the period of the formation of the post-post-modernist or neo-modernist style, three approaches to compose music are observed: 1) mixtures of acoustic sound and electronics, 2) paraphrastic electronic remixes of musical acoustic fragments, 3) purely electronic compositions using computer programs, different synthesisers, computer preparation of overtones and delayed, repetitive sound.

Harmonisation of acoustic sound ensembles and synthesisers

One of the most representative examples of joining the acoustic sound ensemble and the sound system produced by a synthesiser is the composition *Lift to Dubai* by Vykintas Baltakas (2009); it is a program for an ensemble and electronics related to the 500-meter-tall building of the hotel Burj Al Arab (The Sail) in Dubai (see Youtube.com 2011). The program name is revealed by conveying the conception of a lift as a means of overcoming time and space. A multilingual crowd of people gathers in the lift which starts going up. However, if in reality it takes this lift 1.5 minutes to reach the top of the 500-meter-tall building, in the musical composition this time extends to 15 minutes. Having *reached* the height of one-and-a-half-kilometre, the sounds produced by the flute begin to falter resembling a week sound produced by a bird that finds itself in an airless space; this is repeated from time to time until the lift starts going down again. When the lift reaches the bottom of the building and the door of that huge box opens, the *electronic* ego of the lift is conveyed

by means of electronic sounds as an exhausted, emaciated creature (because again and again it takes up and lets out a crowd of multilingual people into the foyer of the hotel, goes up to the height that is beyond our imagination and goes down time and time again). The image of the whole composition, as is common in a composition of post-modernist stylistics, reveals itself only after the work has been performed. At first the continuation of the recorded sounds produced by the instruments seems to be accidental, however, at the end it creates the meaningful whole of music played by musical instruments which intertwines with speech and electronic sounds. The composition brings out a narrative, *history*, a story related to the image of *the thing* in music (Apanavičienė 2011: 184–207).

Paraphrases of fragments of acoustic music and remixes in electronic music

In 2019, *Balsiada* was an event devoted to the commemoration of the 100th birth anniversary of Eduardas Balsys. Music written by the classical composer, who created his school of composition and educated several generations of Lithuanian composers, was performed at two concerts given during the event (Kauno diena 2019). On the 60th anniversary of the Maestro's birth, forty years ago his pupils created a joint cycle of symphonic miniatures *Reflections of the Sea* (each author presented one miniature), and on the 100th birth anniversary the possibilities provided by electronic music were made use of.

Recompositions of musical works by Eduardas Balsys created in 2019 were played at the Julius Juzeliūnas' Spatial Sound Sphere: a creative space at the Music Innovation Studies Centre of the Lithuanian Academy of Music and Theatre. Musical compositions written for the occasion and place were: *Išardytas solo* [Broken Solo] by Arūnas Navakas, *Fauno popietės poilsis prie Baltijos jūros*, *prisiklausius Balsio* [Faunas' Afternoon Rest by the Baltic Sea after Listening to Balsys] by Gintaras Samsonas, *Jūros atspindžių atspindžiai* [Reflections of Marine Reflections] by Mantautas Krukauskas, *Balsys-Hába-Habanera* by Ričardas Kabelis, *Nelieskite. Himnas varlei* [Do not Touch. Hymn to a Frog] by Algirdas Martinaitis. The compositions were performed by the electric string quartet: Ingrida Rupaitė (electronic violin), Inga Kuizinaitė (electronic violin), Mintautas Kriščiūnas (electronic alto), Povilas Jacunskas (electronic cello).

With the help of electronics, the composers demonstrated their interpretation of Eduardas Balsys' creative legacy – operas, symphonic compositions. The work by Gintaras Samsonas on the theme of the sea, which occupied an important place in Balsys' musical works, gives an impression that his music is appropriate for cinematography and resemble one of the acoustic sound scores of the film composer Ennio Morricone. The opus by Algirdas Martinaitis, which uses specific *live* sounds made by frogs that cross highways due to their usual migration and perish in thousands under the wheels of motor vehicles, extended the list of the composer's works on the *ecological* theme (*Gyvojo vandens klavyras* [Clavier of Live Water], 1979, the cantata *Cantus ad futurum, 1980*) devoted to the birds on the *IUCN Red List of Threatened Species*. The second concert of *Balsiada afterBALSYS* (2019) that was given at the Theatre Hall in the Lithuanian Academy of Music and Theatre reminded the audience of the melodies of Eduardas Balsys' popular songs *Elektrėnų žiburiai* [The Lights of Elektrėnai], *Senas jūrininkas* [The Old Sailor], *Habanera* and others, which were used for the recompositions by the creators of electronic music Rytis Koreniukas, Marija Paškevičiūtė, Andrius Šiurys, Mantautas Krukauskas (Covarnis) and Kristupas Gikas. Ensembles of the performers playing live, light effects and elements of electronic music produced with the help of computer programs were brought together in these recompositions. These were the works by Mantautas Krukauskas who used *cutting* of overtones, by Andrius Šiurys who enlisted the help of instrumental ensemble and the voice, by Kristupas Gikas who combined harmonisation of electronic sounds produced by a synthesiser with the modified paraphrases of Eduardas Balsys' song *Aš senas jūrininkas*niai [I am an Old Sailor]. The method of paraphrases showed that inlays of recognisable melodies were meaningful and made a musical work more suitable for being performed at a concert, especially when the composer *works* at the synthesiser on the stage and when the instrumentalists are next to him, with the illumination of the stage, as well as *smoke* installations matched.

Electronic compositions and theatrical performances

Composers like to enrich the performance of their compositions with electronics. The composer Agnès M. (Agnė Matulevičiūtė) and Mellow Yellow Daffodil (Edvinas Kopcevas) presented two vinyl records at the concert held in April of 2021 (tv.lmta.lt, Lietuvos muzikos akademijos televizija, see Youtube.com 2020a). Works of the so-called *synth* and *bedroom pop* genre intertwined with experimental electronics and the sounds of synthesizers used in the 1970s (Aneta Bublytė was the lighting and image director) were presented combining live singing and electronics. Accompanying on the piano herself, the composer performed poetical compositions LETO (*Лето, Summer, Vasara* – poetical texts on the theme of summer were named in three languages – Russian, English and Lithuanian) clearly articulating the words of the texts in different languages, exchanging vocal parts with a male voice performer, enriching the acoustic sound with that produced by a synthesizer, which rendered the effect of the sound of *psychedelic* style to the whole performance. That was the mix genre which cannot be attributed, for example, either exclusively to *pop* style or to the academic *vocal cycle* genre; elements of electronics become significant when creating a synthetic theatricalised performance.

The composer Agnė Matulevičiūtė has created music for 10 theatrical performances and films. Andrius Šiurys (nomination for the best composition of 2020 by the Lithuanian Composers' Union), a young author, who has created thirteen electronic, instrumental opuses for films, theatre performances of interdisciplinary arts, became renown for the selection, deepness of musical ideas inspired by the Spanish, French literature (*Poulet à labroche, Cordon bleu*, 2018). The composition *Toks jausmas, lyg važiuočiau namo* [I have a Feeling as if I Were Going Home – see Youtube.com 2020b] is based on the motives of the letters of the Lithuanian classical writer Šatrijos Ragana (Witch of Šatrija) (1877–1930). Conveying the verbal text by male and female voices, the composer raises it up to a dramatic narrative and, by producing this composition (its premiere took place on 14 March 2021), he created a new genre of a theatricalized miniature. This way of composing is highly effective because layers of sounds produced by means of electronic music and more various acoustic frequencies create a more emotional impression,

which discloses the internal state of the speaking characters more vividly than one could imagine or experienced such an effect from acoustic instruments. Since the *action* of the feelings experienced in the letters *takes place* at the end of the 19th – at the beginning of the 20th century, electronics creates the time *curtain,* which *opens* the stage with the characters acting on it and *closes* it again, moving away the characters' experiences to the past as if on the imaginary stage. By using electronic means, the composer creates a strong psychological effect, hence, it is the use of the means of electronic music that creates the impression of an academic composition charged with a deep meaning. By the way, Andrius Šiurys is not only a composer but also the founder and a member of the electro-acoustic music bands *Lazy diamond's underground* (ambient music with elements of psychedelics) and *Delasferos*, a member of the group *Elektroninės muzikos trio.*

Purely electronic compositions

Concerts of the latest electronic music compositions by Lithuanian and foreign composers are related to the premises of the Julius Juzeliūnas Spatial Sound Sphere established in the Lithuanian Academy of Music and Theatre, where recordings are made, studies of electronic composition are carried out, concerts and discussion evenings are transmitted to *Youtube.*

In the spring of 2021, during five virtual concerts tv.lmta.lt (*Youtube*) music written by different composers from foreign countries was performed. The international performance Manialog & Opiyo Okach was transmitted in a concert on 9 April 2021 (from the Lithuanian Academy of Music and Theatre TV). Andrew Bentley (electronics, Finland), Opiyo Okach (visual solutions, Kenia, France) and Alejandro Olarte (electronics, Columbia, Finland) put on a concert directly from Finland and France in real time. That concert was carried into effect in cooperation with the University of the Arts Helsinki. Transmission of purely electronic music was accompanied by visualisation of colour computer graphics.

In performing excerpts of Anthony Braxton's *Sonic Genome* at the concert held on 14 April 2021, the synthesis of performance of the Lithuanian instrumental ensemble (*Covarnis, Robotic Folk*) and Vilnius Electronic Music Ensemble was made use of.

CONCLUSIONS

The means of electronic music in neo-modernistic works are effective in combining the acoustic and electronic sound.

To paraphrase musical works, clear musical themes are chosen, and then transformed and enmeshed in *paraphrases* of the electronic sound (e.g., Gintaras Samsonas, Kristupas Gikas), musical compositions acquire features of intermediate stylistics.

Pure electronics is combined with visualisation (e.g., the concert held on 14 April 2021 tv.lmta.lt). Compositions created by the Lithuanian composers Zita Bružaitė, Faustas Latėnas in 2015 are presented to a listener with abstract and material visualisation accompanying the music.

Narrative literary images, quotations broaden the genre limits in electronic compositions and create examples of interdisciplinary art. In these compositions, the verbal text, the image being generated with the help of different means, and the combined acoustic and electronic sound become of equal value when creating theatricalised, drama musical images (e.g., electronic musical compositions by Andrius Šiurys).

The authors propose the term **Music 4.0** when speaking about the present-day music of neo-modernist style due to the fact that creators of this music use computer programs, elements of *drone* music, synthesizers, computer visualisation, thus creating a new niche of academic electronic music.

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MUSIC HISTORY

A Musical Wave:
Lithuanian Musicians of the Beginning of the 20ᵗʰ Century

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The process of the development of art is uneven: periods of rapid rise alternate with stagnation and decline. The beginning of the 20ᵗʰ century in Lithuania was characterized by a rapid rise in musical culture. Several musicians born in Lithuania became world-famous.

The first was Jascha Heifetz. The beginning of his career took place in Vilnius. The years spent in Vilnius, and the influence of this city, predetermined all the subsequent events.

The question naturally arises: why only Heifetz; weren't there others? The artistic and spiritual formation of an artist is impossible without a creative environment, and this environment consists of specific people, interaction with whom enriches and sets a great example. Heifetz had this, but perhaps next to him there were other talented children and youth who experienced similar influences and received the same impetus towards a great musical career. The magic aura of Vilnius of that time, which gave so much to Heifetz, could have affected others as well.

First of all, there are the brothers Mischa and Sasha Schneider, violinist and cellist, the younger contemporaries of Heifetz. Being also from Vilnius, they studied at the same music school, and their abilities became evident already in their childhood. They continued their studies in Germany and won worldwide acclaim while playing with the brilliant Budapest Quartet.

Another musical pair of siblings was Nadia and Clara Reisenberg (Clara gained fame as Clara Rockmore after marrying).

The Hofmekler brothers are yet another example. The violinist, conductor and composer Moishe Hofmekler became a notable figure in the musical life of interwar Lithuania. The pianist and conductor Leib Hofmekler was a wonderful accompanist and one of the leading Lithuanian conductors of the interwar years. Their names are indelible in the history of Lithuanian music, while their historically tragic fate places them in the pantheon of world musical figures of the 20ᵗʰ century.

All these musicians (and not only them) seemed to grasp the direction of historical development, rushed alongside, and led the rest. This topic has not been well studied, and we should fill this gap.

Keywords: Lithuanian musicians, the beginning of the 20ᵗʰ century, performing arts, artistic environment, predictability and randomness in art

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INTRODUCTION

The musical-historical process is quite uneven in its movement, alternating between ups and downs, rapid renewal and stagnation. The problem of this unevenness is considered in the key of the predictable (the regular or the expected) versus the random (chance or the unexpected). In this case, the predictable assumes the existence of a fundamental baseline of musical activity, the reliance on which allows movement forward, opening unexpected new worlds of art. In turn, the random is born by retreating from the predictable, as if budding away from it. Sometimes the random emerges unexpectedly, sometimes it is itself predictable, but in any case, it gives an impulse for development. Thus, both regularity and randomness are important factors in the musical-historical process, forming the vectors of its development.

The problem of the predictable and the random is highlighted by studying the activity of the *golden generation* of musicians born in Vilnius in the first decade of the 20th century. Before then, Vilnius was never a musical metropolis; but contrary to the expected, for one brief moment the city managed to lift up a magnificent wave of musical talents, securing its place in musical history.

A brief reflection on the subject of *the predictable and the random* should begin with a few thoughts of a more general nature: the question of what in the musical and historical process is predictable, and what is random.

Regularity and randomness are polar opposites. It is the contrast and contradiction between them that give dynamism to the creative process. This contradiction ensures, on the one hand, the preservation and continuity of what has already been done, and on the other, opens up unexplored spaces of novelty and elicits that which in the near future will become relevant, valuable and in demand. The dichotomy of these origins plays an enormous role in the development of art.

Regularity and randomness are always present in our choices, and choice, as we know, is a mechanism that allows us either to follow regularities or to deviate from them. At every stage of development, at every historical moment, we face a choice on which all subsequent actions depend. In some ways, our choices are determined by previous experience and are logically predictable; in other ways, on the contrary, they are unpredictable and random.

The determinants of choice are easy to explain: the amplitude of choice is predetermined by its time – there is no possibility to choose something that does not yet exist, so we choose from what is there. However, in our choices there is always something that can be classified as unpredictable and random – it is something that does not yet exist, but is conceived in our imagination. The future already arises today. Therefore, our choices are always motivated by desire and anticipation of the future.

Sometimes the unexpected is perceived as a system failure. But after a while, there comes a realization that the new and unexpected does not arise in a vacuum, that its precursors and preconditions have surrounded us for a long time. We just did not notice them. However, everything has its hidden reasons and is often just as predictable as much else. That is the great mystery of

art. It creates something that does not exist, but it also ensures the preservation of tradition and continuity.

Of course, the intention of choice reflects very different preferences. Everyone is entitled to individual choice: some are guided by what is available, others by what is expected; the choices of some are more predictable, of others – more random. However, even in periods of stagnation and reaction, during extreme limitations in the framework of choice and the resulting self-censorship, novelty is always present to some extent and in some *quantity*. Art always was and always will be the unexpected, since without the unexpected there is no art. But the random also has its own laws, and bears within an element of the predictable.

The predictable and the random in art are, in a way, competing with each other, finding a different balance and alternative forms, shifting now to one side and then to the other. Following this, the musical-historical process acquires an altogether different dynamic and rhythm. It speeds up and slows down, it is asynchronous, uneven, and wavelike. But it never stops – it is always aiming into the unknown.

In this vein, I would like to consider the creative situation in Vilnius, when in the course of one short decade – the *golden decade* – the musical world was enriched by this city with outstanding talents. For centuries, Vilnius was collecting and preserving traditions, carrying them into the future. Yet at the turn of the 20th century, it appears to have been transformed and rejuvenated, concentrating within it everything unusual and random that characterized a new emerging era. It was a time of changes. This manifested itself in different spheres – art, science, politics. It was then that conditions emerged in Vilnius for the formation of a whole generation of musicians, especially performers, who used the classical heritage in their work but gave a new life to traditions, renewed the sound of the music of the past, and brought the music of their own time to the listener. They expressed the spirit of the era and made a convincing case for the rightness of their creative work. What in their work was predictable and what was unusual or random, how this symbiosis coloured their art and their lives – these are the questions that are raised in this article, the answers to which may at least partly clarify the fate of the representatives of this amazing generation.

JASCHA HEIFETZ

The first of the musicians of the great wave was Jascha Heifetz (1901–1987). His career began in Vilnius. Here he was born, learned to play the violin, went on stage for the first time, and tasted the joy of success. His first teacher was his father, a self-taught klezmer violinist. It is doubtful that Heifetz's father was musically notable for anything other than giving his brilliant son the first push. It was he who put the violin in his son's hands, relying on his own experience of klezmer music-making to open Jascha to the world of violin playing. This world was far from the realm of academic music, but certain basics imprinted on young Jascha's memory: virtuosity, improvisation, playing by ear. The sense of natural musical speech originated here – not overstudied, but *flowing*, as if all by itself. This was the initial capital that Heifetz retained throughout his life.

Little Jascha's next teacher (in fact, the first *real* one) was Elia (Ilya) Malkin. Compared to his father, he was a musician of an entirely different level – a professional.

Malkin graduated from the St. Petersburg Conservatory, studied with the great Leopold Auer, and in Vilnius he taught at the school of the Imperial Russian Musical Society. He put Heifetz on the right *professional* track. Another important factor was the music school itself: education there was based on a uniform professional programme and provided a rigorous general musical education, not just the skills to play a single instrument. This was important for the young Heifetz. His harmony teacher, Konstantinas Galkauskas (incidentally, also a graduate of the St. Petersburg Conservatory and a student of Rimsky-Korsakov) noted the unusual diligence of the future star (Galkauskas Fund: 14).

In Vilnius, Heifetz grew to believe in himself and in his powers, and eventually rose to unattainable heights. Of course, after Vilnius he also studied at the St. Petersburg Conservatory with Ovanes Nalbaldian, Leopold Auer's assistant, and with the legendary professor himself. However, the years Heifetz spent in Vilnius and the influence of this city predetermined many future events.

A legitimate question arises: why Heifetz alone; were there not others? The artistic and spiritual formation of a musician is impossible without a creative environment, and this is a very specific set of circumstances and people, contact and communication with whom enriches and gives a great example. Heifetz had all that. But his peers, among whom were many other talented children, also experienced it, absorbing the city's nourishing aura and receiving the same impetus towards a great musical career. The magical air of Vilnius, which gave so much to Heifetz, could have inspired others as well. They may not have soared as high as Heifetz (not everyone becomes a genius), but their achievements could also have been weighty, and their names famous. Were there musicians of this calibre among his peers, and if so, who were they?

THE SCHNEIDER BROTHERS

First and foremost, among those who were a part of the Vilnius great wave were the brothers Mischa Schneider (1904–1985) and Sasha Schneider (1908–1993). Mischa was a cellist and Sasha a violinist, and both played in the celebrated Budapest Quartet.

Like Heifetz, they were born in Vilnius, and their great abilities became manifest in their childhood. Mischa studied cello in Vilnius with Efrem Kinkulkin, a graduate of the Leipzig Conservatory in the class of Julius Klengel. Sasha started in Vilnius with Malkin, who had already proved his skills with Heifetz. Both these teachers had a lot to offer, and their students were ready to absorb those great stores of knowledge and skill. That was the first step, but they continued their studies in Germany: Mischa graduated from the Leipzig Conservatory under the very same Julius Klengel, and Sasha graduated in Frankfurt am Main under Adolf Rebner.

The brothers' stellar career began when one after another they joined the Budapest Quartet, quickly elevating it to a world-class level. Together with Josef Roisman and Boris Kroyt, they created a new quartet culture and set new benchmarks for playing chamber music. The Schneiders were not only the youngest in the ensemble; they were exceptional. It has been written of them: *Mischa would eventually be hailed as the greatest cellist in chamber-music history* (Brand 1993: 42); *Sasha joining the Budapest Quartet had an immediate effect* (Brand 1993: 59).

In 1938, the Budapest Quartet moved from Europe to the United States, and in 1940 it gained the status of Quartet-in Residence with the U.S. Library of Congress. The members of the quartet were provided with Stradivarius instruments from the Library's collection. Interestingly, it was not

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only skill and talent that contributed to their fame; America's technological prowess served to spread their art. Thanks to the development of recording, radio and television, the Budapest Quartet became, without exaggeration, world-famous. Their *long-playing* records were issued in large numbers, and radio and television broadcast their concerts. They became famous and beloved. Technological innovations became a factor in the development of art. This is how the predictable became naturally intertwined with the random.

THE REISENBERG SISTERS

The Reisenberg sisters – Nadia (1904–1983) and Clara (1911–1998) – are another example of successful musical careers and great fame. Vilnius was their starting point. At the age six, the older sister, Nadia, received a piano as a gift from her uncle – it was her first musical prize. Her lessons were so successful that the family decided to move to St. Petersburg to enable her to study at that city's celebrated Conservatory. Nadia passed the entrance exams and was admitted to the class of Professor Leonid Nikolaev, then a very young, but already acclaimed, teacher. His students included Vladimir Sofronitsky, Maria Yudina and Dmitry Shostakovich. In such a circle, Nadia felt at home.

The example of the older sister influenced the younger. Clara also developed a passion for music and, at the age of two was already picking up melodies by ear on her sister's piano. At the age of four, she was enrolled in the violin class at the preparatory (children's) division of the St. Petersburg Conservatory. Having delighted the entire admissions committee headed by the director of the Conservatory, Alexander Glazunov, Clara became its youngest student. Some publications mention that at the St. Petersburg Conservatory, Clara was accepted into Leopold Auer's class (Gray 2007; Coleman 2018), although this assertion is unconfirmed and looks doubtful (Раабен 1962: 173–177).[1] This, however, does not rule out the possibility of their acquaintance as early as in St. Petersburg.

Alas, the sisters' studies at the Conservatory did not last long. The Bolshevik coup of 1917 and the ensuing civil war disrupted the natural course of events, and in 1919 the family returned to Vilnius. Here, fifteen-year-old Nadia and eight-year-old Clara began to give concerts, among other things supplementing the family's livelihood. Their concert activities clearly surpassed the level of amateur performances. In 1921, as the family moved once again, this time to Warsaw, Nadia was even invited to perform Rimsky-Korsakov's Concerto with the Warsaw Symphony Orchestra. She managed with aplomb.

Later that same year, 1921, the family left for the United States. A new life began. Their parents were immediately concerned with continuing the sisters' musical education. Nadia studied first with Alexander Lambert, a native of Warsaw and a student of Liszt, and later with the legendary Joseph Hoffman, the director of the Curtis Institute and himself a student of another luminary of the piano, Anton Rubinstein.

Immediately upon her arrival in the United States, Nadia began giving concerts. Her concert debut in the USA was made in 1922 at Carnegie Hall. Together with an orchestra, she performed Paderewski's *Polish Fantasy* with the composer present in the audience. Her first solo concert was also held in New York, in 1924.

Nadia gave successful solo recitals, performed as soloist with orchestras, and played a lot of chamber music. During the 1938–1939 concert season, she performed all 27 of Mozart's piano concertos, broadcast all over America by New York Radio. She was the first person in America to perform this set in its entirety, garnering great resonance.

Nadia Reisenberg may not have become a world star like Heifetz or the Budapest Quartet, but she was famous and highly regarded. In those days it was difficult for women to have a musical career, and perhaps that limited her reach. However, her surviving recordings attest to a great talent. Reviewers wrote about her with ever-increasing enthusiasm: *Nadia Reisenberg* (1904–1983), *the immensely gifted Lithuanian pianist who emigrated to America but always seemed to fly under most critics' radar, has (perhaps surprisingly) established herself as a major pianist of the 20th century only in the years since 2008, more than a century after her birth* (Bayley 2016: XXX).

In this case, it is possible to speak about the dynamics of the predictable: in the mid-twentieth

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[1] Clara Reisenberg's name is absent from the list of students of the great violinist during his work in Russia in 1868–1917 put together by Lev Raaben.

century, gender was a brake on advancement, whereas now it has become an engine that motivates interest. Nothing has been lost or forgotten; instead, it is as if a second wave was gaining momentum.

The fate of the younger Reisenberg sister, Clara, was much more complicated. Upon her arrival in America, she took up the violin again in earnest, attempting to make up for lost time while moving from place to place. At last Auer became her teacher – about that there is no doubt. There could not have been a better mentor. The lessons were going very well; her debut, in which she was to perform a Beethoven violin concerto with the Curtis Institute Orchestra, was already in preparation. But the concerto did not take place. She developed arthritis of the hands. The diagnosis was unconsoling: she lost the ability to play the violin.

It would seem that a musical career was inaccessible for her. But then a miracle happened: in 1928 she met Leon Theremin, a native of Russia and a physicist, engineer, inventor, and a bit of a musician – a cellist. He showed Clara a new musical instrument called the theremin (named after its inventor), which he had designed back in 1920. At the time, the theremin could not have seemed other than an artefact from the distant future. Clara was delighted with the instrument. The inventor gave her a few lessons, and soon she was able to play it.

The sound was extracted by electromagnetic waves using non-contact hand movements. The instrument had two motion-capturing antennas, one of which regulated the pitch of the sound, and the other – its volume. Outwardly, playing it resembled the movements of a conductor giving directions to an orchestra. However, a conductor extracts sound from *live* musicians playing very real musical instruments, whereas here all was built on the knowledge of the laws of physics.

Clara was the first performer to play an electronic non-contact instrument. However, that did not change her idea of music. She grew up surrounded by classical music and was an academic musician by way of her training and thinking. With this completely new instrument, she played the classical repertoire, which was close to her heart and to which she was accustomed. And she played not just small pieces, such as the Swan by Saint-Saëns, but also extended large-form compositions. Her repertoire included the Cello Concerto *Schelomo* by Ernest Bloch and the Sonata for Violin and Piano by Cesar Franck. Moreover, new works

were composed especially for her, for example the Concerto for theremin and Orchestra by Anis Fuleihan, which Clara performed with the Philadelphia Orchestra conducted by Leopold Stokowski.

That the theremin became Clara's instrument was certainly random and unexpected; that she remained an academic musician while playing it was predictable. And in this, too, great credit is due to her for pushing the boundaries of classical music. She was a virtuoso of this unusual instrument; her play charmed and inspired. At that time, it was all still exotic. Today, electronic music is not only the norm, but probably the future. She showed the world the way. Thanks to her, the theremin began to sound, and in its wake all-new electronic instruments began to be created. As Clara Rockmore (the name she took upon marriage), she entered the history of music, pioneering an entirely new musical field.

THE HOFMEKLER BROTHERS

It was not only emigrants from Vilnius who achieved great heights. Those who stayed behind also had bright careers. They were very prominent in the interwar period, and their names are beginning to be remembered in today's Lithuania as well. Of course, the scale of Lithuania was not commensurate with the opportunities that beckoned in the international musical metropolises, but within their country, the musicians who stayed also boasted substantial achievements. Two Hofmekler brothers – Moishe (1898–1965) and Leib (1900–1942) – can be counted among the circle of such musicians.

These Hofmekler brothers came from a large musical family whose members engaged in various areas of musical activity. Not only did these two brothers prove to be the most successful and talented of the family, but their trajectories fit perfectly into the general pattern characteristic of their entire generation. Two more Hofmekler brothers, cellists Daniel (1903–1976) and Robert (Ruvim) (1905–1994), studied in Germany and ultimately left Lithuania in 1938 – Daniel for Palestine (now Israel) and Robert for the United States. A sister, Zelda (1904–1944), was a violinist.

Violinist, conductor and composer Moishe Hofmekler learned his first skills from his father Morduch, who could play any stringed instrument. Morduch's ideas about musical performance

merged the traditions of klezmer music-making with the canons of classical, academic playing. Ultimately, Moishe adopted this duality, although at the beginning of his path everything seemed laser-focused on the development of academic performance skills.

From 1911–1915, Moishe studied with Malkin, the teacher of Heifetz and Sasha Schneider. Evidently, Moishe also received a splendid musical education from Malkin, a solid foundation for a consistent path to success. In 1920, when the whole family moved from Vilnius to Kaunas, Moishe quickly rose to fame. He began his career in Vilnius as a violinist in an orchestra, and he applied that experience in Kaunas as well. However, he never stopped looking for something more vivid and prestigious – to perform as a soloist, conductor, or an ensemble leader. He found his own sphere, becoming acclaimed for performing light music and being a star of the so-called small stage. He created an ensemble called the Hofmeklerband, which gained far-flung fame and was the first such ensemble to have its performances broadcast by the newly-born Lithuanian *radiophone*, or radio. Moishe Hofmekler also became a champion in terms of the number of his gramophone records. All that testified to his extraordinary popularity and adoration from the public. In 1932, he was awarded the Order of Gediminas, 4th degree.

His brother Leib, a pianist and conductor, also became quite famous, though in a different role. Although he was not averse to participating with his brother in light music programs, Leib excelled in the academic genre. He was a terrific accompanist, read perfectly from sheet music, and performed with such stars as Feodor Chaliapin and David Oistrakh, who came to Kaunas in the interwar years. Leib became interested in conducting and achieved the post of the conductor of the Kaunas Opera and its principal ballet conductor. The ballet troupe of the Kaunas State Theatre at the time featured dancers from Diaghilev's "Russian Seasons", including real stars such as Vera Nemchinova. Leib Hofmekler toured with this troupe to Monte Carlo and London. The foreign press was very appreciative of his art, and newspapers in Kaunas also wrote about his success (Hofmeklerio pasisekimas užsienyje 1936). Leib Hofmekler's achievements were particularly notable during the interwar period, Lithuanian musicians rarely ventured abroad to perform.

From 1939, Leib Hofmekler began to cooperate actively with the Kaunas Radio Orchestra. In 1940, together with that orchestra he moved back to his hometown, Vilnius, newly returned from Polish dominion to Lithuania by Stalin in 1939, after the outbreak of World War II.

Both brothers were at the height of their fame. Each found an area of professional activity in which he gained recognition and became an authoritative figure. The success of each was quite predictable, and each pursued it consistently and with perseverance.

Everything changed in a single day when the war broke out for Lithuania. The Holocaust overwhelmed the country. Was that predictable or random? The preconditions for that tragedy were certainly present. Musicians (including the cellist Daniel Hofmekler, Moishe and Leib's brother) were returning from Germany in the mid-1930s; during the autumn of 1939, Polish refugees began to stream in; and the situation in Lithuania was also difficult, with inflammatory antisemitic articles appearing with increasing frequency in the press. What followed afterwards, alas, had an element of the predictable.

Leib Hofmekler was confined in the Vilnius ghetto and murdered in 1942. His wife Sonja and his two children, nine-year-old son Garrik and two-year-old daughter Tamara, were also murdered near Vilnius, in the Panary killing ground. Zelda Hofmekler and her daughter perished in an underground hiding bunker in 1944 during the final liquidation of the Kaunas ghetto.

Moishe Hofmekler was confined in the Kaunas ghetto, where he organized an orchestra of prisoners. The classical music concerts of the ghetto were a moral challenge to those who participated in pogroms and shootings and lost their honour and conscience. The music helped the prisoners to survive, to retain their dignity. Moishe became an example of courage and resolve.

After the liquidation of the Kaunas ghetto in 1944, Moishe, along with other remaining prisoners, was deported first to the Stutthof concentration camp and then to Dachau. There, he was liberated by American troops in 1945. His brother Robert, who had left for the United States in 1938 and had joined the American army to fight against Nazism, found Moishe in a hospital. After recovering somewhat, Moishe organized an orchestra there as well, that time with surviving prisoners from various Nazi concentration camps, including musicians from the Kaunas and Vilnius ghettoes. The orchestra was named the St. Ottilien DP orchestra (after the Benedictine monastery that had been converted into a hospital for former

concentration camp prisoners); it was also known as the Shearith HaPleitah Orchestra, the survivors' orchestra or the ex-concentration camp orchestra. It existed for several years, led throughout by Moishe. Many famous musicians performed with it. In 1945, it was conducted by Leonard Bernstein. The orchestra rang out with not only a musical, but also a political, significance.

Later Moishe left for Israel, where he conducted the orchestra of the King David Hotel, famous for both its legendary residents and the historical events associated with it. It would seem that Moishe was returning to his prior pattern. And yet his experiences did not allow him to fully continue his creative work. He was no longer capable of rising to the heights of which he was worthy. He left Israel, returned to Germany, and died in 1965.

CONCLUSION

The constellation of Vilnius musicians of the generation of the early 20th century is in many respects legendary. Although only a few of them are listed in this article, this list can be expanded considerably with a closer look, especially since among these musicians, alas, there are still many forgotten names.

This group of early 20th century "founding fathers" (and mothers) of the musical history of Vilnius is united by several factors:
- birthplace – Vilnius (or Vilna, as the city was then called);
- time of birth – the first decade of the 20th century (to be more precise, the period from 1898 to 1911);
- circumstances and conditions that permitted the attainment of career success by the musicians of this generation.

Although not statistically representative, this group does allow us to make some observations in spite of the individual nature of their musical activity.

First of all, the place from whence this group sprang is surprising. Vilnius is a small city and until then had never been a metropolis with noteworthy musical culture. But in one brief moment of its history, the city suddenly produced a number of great musicians that would make proud a major world capital. It is all the more important to try to answer the question: what is predictable and what is random in this?

Strange as it may seem, the answer to the question of random chance seems even simpler than the search for regularities: talent is always a miracle, and genius is a great miracle. Plain luck could also be attributed to chance, although we should not be deceived in this: very often what seems to be luck is a consequence of great talent and hard, purposeful work.

As for the predictable, there should not be much argument here either. At the heart of this miracle there are two quite predictable factors that served to stimulate and became preconditions for rapid musical rise.

First of all, Vilnius of that time was an environment favourable to the discovery of talent. The historical situation of the time seemingly turned on a light amidst the darkness that had long enveloped one disadvantaged Lithuanian social group – the Litvaks (i.e. Lithuanian Jews). The future great musicians were very much Litvaks. In this historical context, it was as if a group of very young people, previously without many prospects, suddenly saw an illuminated vision of a great future and discovered a way to realize their dreams. They seemingly anticipated and sensed the main directions of historical development, followed that path, and led others to follow them. Some of them received international recognition and acclaim for their immense contribution to world culture. Others worked at a more local level, with their achievements not quite as noticeable; but all stood out and left their mark. The main thing is that they had the determination and strength to turn their dreams into reality.

Second, an interesting manifestation of a pattern may be the obvious familial tendency in the choice of musical profession. These talents *moved* into music together with siblings and the aid of parents and other relatives. They supported and promoted each other, as if insuring against failure in advance, and if failure was indeed the case, giving the victim a chance to start anew. Amazingly, for all the differences in the natural musical abilities of different members of a typical family, it turns out that many of the family members of the Vilnius stars were very successful in own musical their careers, reaching for the best – and attaining it – themselves.

Another pattern is of an entirely different nature. It is the glaringly obvious gap between the fortunes of those who emigrated and those who stayed in their home country. Alas, both in terms of career scope and, even sadder, in personal fate, the indicators differ fundamentally; the

gap in life expectancy between those who left and those who stayed was simply catastrophic, and not in favour of their home country.

Unexpected and paradoxical is the pattern associated with the preservation of memory. Time is often merciless – the new obscures and *erases* the old. Yet, the mechanism of preservation resists this tendency, and a certain pattern can be traced: memory comes from the outside. The Lithuanian philosopher Leonidas Donskis thought and wrote a great deal about this, putting his thoughts into a concise formula: *others find in us what we lose* (Donskis 2012). The memory of the legendary Heifetz generation, starting with Heifetz himself, was not kept in Lithuania – indeed, it came back and is coming back to us from others and from outside. This, too, is a kind of regularity.

Career and destiny depend on many factors, both predictable and random, with the latter – the factor of unpredictable luck – often playing an especially prominent role. The musicians born in Vilnius at the beginning of the 20th century experienced quite different fates. And yet how many of them were remarkably bright and successful, and left a deep mark! They are long gone, but their artistic legacy remains: their recordings are played; again and again they find their followers and enthusiastic admirers. Their art, their legacy, their lives and activities are great examples and reference points for the younger generation, and for all of us. We must not become comfortable with the gaping blanks in our knowledge of our past. Learning about the magnificent wave of musical talents from early 20th century Vilnius is a good start.

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The Role of Foreign Musical Traditions in The Development of China's National Violin Culture

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Intercultural exchange is an essential factor in the dynamic development of national musical cultures in the modern globalized world. In this respect, the Chinese violin culture is not an exception. An important part of it was the education of Chinese violin students abroad, because upon their return home they are the bearers of unique performing and methodological experience. As it is shown in the history, foreign education of Chinese musicians is, first of all, a forced measure, in the period leading up to the founding of the first national conservatories and academies of music. The starting point for the formation of China's violin culture was the Opium Wars of 1840–1860. Then comes the understanding that Western music has a positive effect on the development of the Chinese society.

Along with mastering violin playing, there was a need to teach, organize educational institutions and concert infrastructure, create violin works, and make instruments. The process of awareness of the tasks took the whole second half of the 19th century and by the beginning of the new century had become a strategy of training violinists abroad. In the 1920s and 1930s, the most significant figure was the founder of the national violin school, Ma Sitsun, who was the first Chinese to graduate from the Paris Conservatoire, and in 1950 he became the rector of the Central Conservatory. In the difficult war and post-war periods, the study of violin students abroad became part of the state strategy for the national art. Numerous victories at prestigious competitions are an important indication of the high performing level of Chinese musicians. During the Cultural Revolution, international musical contacts were interrupted, which negatively affected all areas of the Chinese violin art. During that period, the development of the national violin culture was slowed down for at least a decade and a half. Since the country's leadership announced the course of reform and openness, China has become the world leader in the number of students studying abroad. The establishment of their own traditions does not reduce the flow of Chinese violinists who want to acquire an education abroad. There is also a counter movement: since the late 1970s, the best violinists of the world (Isaac Stern, Yehudi Menuhin) began to come to China with master classes and concerts. This process reflects the need for open intercultural interaction as a condition for the productive existence of a national tradition.

*Keyword*s: Chinese violin culture, education, Chinese violin students, Chinese musicians, the national violin school, national art

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INTRODUCTION

International exchange is an essential factor in the dynamic development of national musical cultures in the modern globalized world. The Chinese violin culture is no exception. An important part of it is the education of Chinese students-violinists abroad, as they are the ones who, upon their return to the Motherland, are bearers of unique performing and methodological experience. This article focuses on the history of foreign education of Chinese violinists, as well as their contribution to the development of the Chinese violin culture.

MATERIALS AND RESULTS

As the history of Modern European music shows, foreign education of musicians is, first of all, a forced measure resorted to by a number of countries in the period from the birth of secular music in them to the time of the foundation of the first national conservatories and academies of music. This *pre-conservatory* period was particularly significant in Eastern Europe. For example, in Russia one of the first professional composers Evstigney Fomin and the author of the first national opera Mikhail Glinka studied abroad.

At the same time, the training of young European musicians abroad continued after the formation of the national music education system. This process, characteristic of the later *post-conservative* period, varied in intensity depending on economic and political circumstances, but has retained its significance to this day.

The uniqueness of the training of Chinese musicians abroad is that this process was born, expanded and had a decisive impact on the development of national music in an unprecedented short time, namely, only during the 20th century. It is known, that the Chinese musical culture was catching up with the accelerated pace, it absorbed and interpreted almost the entire European academic tradition. Therefore, young Chinese musicians abroad had to master the works of the styles of classicism, romanticism, impressionism and others almost simultaneously.

The subject of teaching Chinese violinists abroad in musical science is covered in fragments. The author of the fundamental research *Chinese Violin Music* (Qian Renping 2001), Qian Renping in the corresponding sections of the second, third and fifth chapters describes three waves of Chinese violin students abroad: 1900–1919, 1920–1937, and 1949–1966. When discussing the development of the national violin culture during the period of *reforms and openness*, the author does not analyse the phenomenon of foreign education of Chinese violinists, although it was during that period that its importance increased.

Little information about the training of several Chinese violinists abroad is contained in Luo Zhihui's dissertation *Concert Life in Contemporary China* (Ло Чжихуэй 2016: 87). One of the objectives of this article is to create a complete picture of the education of Chinese violinists abroad, presented in its chronological sequence.

First, let us consider the history of the issue and find out the prerequisites for the emergence of the tradition of teaching Chinese violinists abroad. The Opium Wars of 1840–1860 were the starting point. After the forced opening of the country, the Chinese had more widely come into contact with the advanced material and spiritual achievements of Western civilization, gradually coming to understand that Western music has a positive impact on the development of Chinese music and Chinese society. The violin playing spread significantly in the country, which contributed to the start and development of other areas of Chinese violin art. However, since all professional violinists and violin teachers were only Europeans, it is impossible to talk about the beginning of the Chinese violin art itself. It could take place only when the Chinese, in addition to playing the violin, could engage in related creative activities: teaching, organizing educational institutions and concert infrastructure, writing violin compositions, making instruments, etc. The process of implementing the tasks took the entire second half of the 19th century and by the beginning of the new century was formed into a strategy for teaching violinists abroad.

The first country where Chinese violinists studied was geographically close – Japan. It was significantly ahead of China in the development of Western music: in 1887, the Higher School of Music was opened in Tokyo. In the summer of 1901, the teacher of the branch of the Nanyang State School, Zeng Zhimin (志志志), together with his wife Cao Zhujin (曹汝锦) went to Japan. Zeng Zhimin initially studied law at Waseda University, and Cao Rujin studied Western painting and music. Cao Rujin became the first student to study the violin in Japan. The new musical life, which emerged after the Meiji Restoration, captivated Zeng Zhimin, and forced him to switch from studying law to studying Western music. Zeng Zhimin entered the Tokyo School of Music in 1903. There he found a like-minded person in Gao Shoutian (高寿 田), the first Chinese violin student to study violin abroad. After returning to China, Zeng Zhimin and Cao Rujin founded a boarding school in Shanghai in 1908, where they opened a music school. The music department of the boarding school was headed by Gao Shoutian. Under his leadership, an orchestra of forty people was created; it consisted of nine violinists. Although the boarding school and the music school existed for only five years, it played a significant role in the growth of self-awareness of Chinese musicians.

For the first time, the founder of the orchestra and the conductor was a Chinese, a violinist by his main speciality (Qian Renping 2001: 46).

Another Chinese violinist, Ye Bo (叶伯), also went to study in Japan in the autumn of 1907. There he entered the Tokyo Conservatory to study piano, violin, Western works, theory and history of Western music. In the spring of 1912, Ye Bo returned to his homeland, bringing with him a violin, many textbooks and sheet music. Back in Chengdu, he taught music at various educational institutions. Many students and self-taught people came to his house for advice on musical issues and for information about Western musical instruments, including the violin, which he had studied in Japan. In September 1914, the Sichuan Pedagogical Institute (the predecessor of Sichuan University) established nationwide higher special courses in music. Ye Bo was invited to them as a professor. The courses taught vocals, musical forms, instrument playing, theory, harmony, the history of Chinese and Western music, and other subjects. Although later Ye Bo became known mainly as a theorist and historian of Chinese music, he also influenced the development of Western instruments by young people and made a great contribution to the spread and development of violin art in China, especially in remote southwestern regions (Qian Renping 2001: 46).

Qian Renping presents a list of the first Chinese students who mastered the violin at the Tokyo School of Music between 1902 and 1920 (Qian Renping 2001: 44). It follows from this list that Chinese students did not enter that university every year, but more valuable is the subsequent contribution of each of them to the development of Chinese violin art in the homeland. The musicians who studied in Japan were: Cao Lujing (1904), Feng Kaimo and Yin Qihang (1907), Qin Lanzi (1909), Yang Zhichzhong (1910), Zheng Shenyin (1912), Chen Meng, Li Mu, Wu Xing and Zhang Tianchon (1913), Huang Congying (1914), Qin Xin (1916), Wu Wenwei (1918), Chen Yuzhou, and Wang Suchang (1919). After studying abroad, the first Chinese students returned home one by one, and then contributed to the origin and development of Chinese violin art. Although everything they did was at a relatively simple level, which is inevitable at the beginning, their names as true pioneers have been preserved in the history of Chinese violin art forever.

From 1920 to 1937, violin performance in China developed greatly. Much of the earliest professional music schools were established by returning violinists who also became violin teachers. International musical exchange also expanded. Since the 1920s, Chinese violinists began to travel to European countries to study. There they often conducted successful professional activities, which helped to increase the international cultural status of China.

The most significant figure of this period was the founder of the national violin school, Ma Sitsun (马思聪). He first came to France in 1923 at the age of eleven. During his first year abroad, he took private lessons, mastering the basics of violin playing. To obtain fundamental knowledge, in 1925 the young man entered the branch of the Paris Conservatory in Nancy, where, in addition to his speciality, he strengthened his theoretical training and also mastered the piano and the clarinet. For the performance of the Paganini concerto at the exam at the end of the first year of studies, Ma Sitsun received the highest mark.

In 1927, the musician was the first Chinese to enter the Paris Conservatory. His speciality teacher was Auguste Paul Oberdoerffer. Ma Sitsun studied brilliantly, and two years later the success of the talented Chinese student even caused a resonance in the French press (Shi Wa 2015: 40–48). In 1929, financial difficulties forced the musician to return home, but a year later he returned to the Paris Conservatory, where he completed his studies in 1931.

The subsequent creative activity of Ma Sitsun gave a powerful impetus to the development of the culture of the violin culture in several directions at once:

1. Performance. Ma Sitsun's performance in China on January 6, 1930 was the first solo concert by a Chinese violinist in history. In addition, the musician persistently introduced the practice of public concerts, performing almost all violin classics for the Chinese public.
2. Teaching. In the 1930s, Ma Sitsun established musical educational institutions, and in 1950 he became the rector of the Central Conservatory, which he headed until 1966.
3. National repertoire. The first Chinese compositions were written in the genres of violin sonata, violin concerto, suite, program miniature.

These and other innovations were introduced by Ma Sitsun thanks to the knowledge and skills acquired in the West, in accordance with the models learned there.

The fate of other Chinese violinists who studied in Europe at that time is also interesting, since they also developed Chinese violin art:

Chen Hong (陈洪), like Ma Sitsun, studied in France from 1926 to 1930: his composition teacher was Alfred Bachelet, and his speciality teacher was Paul Oberdoerffer. Having returned to China in 1930, Chen Hong and Ma Sitsun organized a symphony orchestra at the Guangdong Provincial Drama Institute in Guangzhou. He also founded a music school, in which he combined the positions of the director, teacher of music theory and playing the violin. After the closure of the Guangdong Provincial Drama Institute, Chen Hong together with Ma Sitsun in 1932 founded a private conservatory in Guangzhou, where he held the position of Vice-Rector, and since 1933 – Rector, successfully combining the leadership of the conservatory with teaching violin plying, music theory, solfeggio, and harmony. Afterwards, he taught at the National School of Music, the National Conservatory in Nanjing, and the art department of Central University. After the establishment of the PRC, Chen Hong taught in Nanjing for a long time – at the music departments of the university and the pedagogical institute. His monograph *Learning to Play the Violin* was published in the publishing house *Folk Music* in 1983. Chen Hong's contribution to the development of the musical culture of China was multifaceted, and his success was outstanding (Qian Renping 2001: 63–64). As a teacher and violinist, he played an important role in the development of Chinese violin art.

Xian Xinghai (冼星海) came to Paris in January, 1930. He had to combine his studies with work as a low-income student. With the assistance of Ma Sitsun, he began to study the violin with Oberdoerffer, who, having learned about the material difficulties of Xian Xinghai, began to teach him for free. Later, Xinghai studied harmony and counterpoint in Paris with the professor of the Conservatory Noël Gallon, as well as composition with the famous composer Vincent d'Indy. In 1934, the Chinese violinist entered the composition class of Paul Dukas at the Paris Conservatory. After the death of Dukas in 1935, Xian Xinghai was forced to interrupt his studies and returned to his homeland through Great Britain. While studying in France under the guidance of many famous musicians, Xinghai significantly improved the level of violin playing, basic theory and composition. Abroad he created his first works,

including the popular Violin Sonata in D Minor (Qian Renping 2001: 64–65).

Wang Guangqi (王光祈) went to Germany in 1920 to study the German language and political economy. In 1922, he began studying the violin and soon abandoned political economy. With the idea that music and etiquette can lead the country to prosperity, he entered the Berlin School of Music to study violin, piano and music theory, where he studied for four years. In 1934, Wang Guangqi obtained a PhD degree from the University of Bonn for his research *The Theory of Classical Opera in China*. Although later Wang Guangqi was better known as a musicologist who had made a huge contribution to the study of the history of modern Chinese music, playing the violin influenced his attitude to music, and contributed to scientific research (Qian Renping 2001: 65).

In the wartime, despite the inevitable difficulties, the tradition of foreign education of Chinese violinists was not interrupted. Zhang Hongdao (张洪岛) who studied in France, later taught at the Central Conservatory until 1983 (Zhang Hongdao 2015). Zhao Zhihua (赵志华) acquired a violin education at the University of Texas and at the New England Conservatory (USA), he became the leading violinist of the Shanghai Symphony Orchestra, and then an associate professor at the Shanghai Conservatory. Chen Yuxin (陈又新) holds a Master's degree from the Royal Academy of Music (UK). In the post-war period, he led the Shanghai Conservatory and taught there as a professor.

After the establishment of the PRC in 1949, outstanding violin students' studying abroad became part of the state strategy for the development of the national violin art. Due to foreign policy factors, before the Cultural Revolution, China sent students mainly to friendly countries of the socialist camp. Huang Xiaohe (黄晓和), Lin Yaozi (林耀基), Sheng Zhongguo (盛中国), Han Li (韩里) and Zhu Li (朱丽) studied in the USSR; Yang Bingsun (杨秉孙), Wang Zhenshan (王振山) and Yuan Peiweng (袁培文) – in Hungary; Zhao Weijian (赵维俭) – in Romania.

After returning to China, these musicians significantly strengthened the foundation of violin teaching and performing. The outstanding teacher Lin Yaozi studied with Ma Sitsun at the Central Conservatory from 1954 to 1960, and from 1960 to 1962 – with Yuri Yankelevich at the Moscow Conservatory. From 1963, he taught in China at the Central Conservatory, where he trained many bright violinists.

The peculiarity of this galaxy of Chinese violinists trained abroad is that its most talented representatives not only worked productively in China, but also won international competitions. Jan Binsun studied at the Liszt Academy of Music in Budapest (Hungary) from 1954, and from the winter of 1957 to April, 1958 – in the USSR. After returning to China, he worked as a soloist of the Central Philharmonic Orchestra, taught violin at the Central Conservatory, and also led the Symphony Orchestra of the Central Philharmonic. His fame as a brilliant violinist was strengthened by international victories: in 1951, at the Third (Berlin, 1951), Fifth (Warsaw, 1955) and Sixth (Moscow, 1957) World festivals of youth and students, as well as at the International Tchaikovsky Competition (Moscow, 1958). From 1954, Sheng Zhongguo studied at the Central Conservatory with a visiting Soviet specialist Semyon Mikityansky, and from 1960 – at the Moscow Conservatory with Leonid Kogan. After returning to China, he worked as a soloist of the Central Philharmonic Orchestra and became famous as an outstanding violinist. In 1962, Sheng Zhongguo received a Diploma from the II International Tchaikovsky Competition in Moscow (Qian Renping 2001: 136–138).

During the Cultural Revolution (1966–1976), international musical contacts were interrupted, which negatively affected all areas of Chinese violin art. During that period, Chinese violinists' studying abroad was out of the question. The development of the national violin culture slowed down for at least a decade and a half, considering the time it took to restore the lost positions.

After the proclamation by the Chinese leadership of the course of *reform and openness*, Chinese violinists resumed their studies abroad. The peculiarity of that period was that political factors ceased to influence the students' choice of the country of study. Therefore, today young Chinese violinists study both in the former countries of socialism and in the West.

From the late 1970s, the best violinists of the world began to come to China with master classes and concerts. During those tours, they advertised the violin school of their country, which affected the subsequent decisions of Chinese students. For example, the American violinist Isaac Stern visited China in 1979, and Yehudi Menuhin – in 1999. After Menuhin's visit, a group of talented young people entered his Violin School, which was opened in the UK. One of the students of that group was Lu Siqing (吕思清), who later became one of the most outstanding Chinese violinists of his generation (Ding Xiaoyu 2011: 108). In 1989, he entered the Juilliard School (USA) in the class of Professor Dorothy DeLay, and two years later he won the prestigious performing competition (Wang Lili 1996: 26).

Li Chuanyun (李传韵) entered the same Juilliard School in 1996; by that time, he had become a violin prodigy. He studied with Dorothy DeLay and Itzhak Perlman: apparently the training was so productive that Professor DeLay called the Chinese *nugget the second violinist after Perlman* (Ding Qinglong 2011: 70).

The 18-year-old violinist Ning Feng (宁峰) took part in Menuhin's master class during his visit to China in 1999. The young man's performance delighted the Master so much that he enthusiastically prophesied him a great musical future (Hu Yangji 2008; Heifetz 2018). Soon Ning Feng entered the Royal Academy of Music (Great Britain). He graduated it brilliantly in 2003. The highest score obtained by a Chinese student was given by examiners for the first time in the last two hundred years (Hu Yangji 2008: 9). The violinist's foreign education did not end there: being a laureate of prestigious international competitions, he entered the assistant programme of the Hans Eisler School of Music in Berlin.

CONCLUSIONS

In the 21st century, China has become the absolute leader in the number of students studying abroad. According to UNESCO, in 2017, 928 thousand 90 citizens of the country went to study abroad. This number is almost three times more than that of India, which occupies the second position (McCarthy 2020). According to the general trend, the foreign geography of training Chinese violinists has expanded as much as possible: they re-enter universities located in the territory of the former USSR, the countries of Eastern and Western Europe, and America. In Russia, the number of Chinese students majoring in violin is generally small – there are several people at the same time in some universities (in all courses). However, the stability of their admission and obvious academic success indicate that the Russian violin school preserves and multiplies pedagogical traditions that have repeatedly proven their competitiveness and effectiveness.

It is possible that in the coming years the flow of Chinese violinists who want to study abroad will decrease. The reason is the state's efforts aimed at improving the quality of music education in the country. The most significant result of these efforts is the opening of the Juilliard School in Tianjin (天津 茱莉亚 学院) in November 2015, which is the first foreign branch of the famous American university. The Juilliard School is known to be famous for the quality of violin education, and therefore there is a reason to hope that the Tianjin Juilliard will also succeed.

Anyway, the picture of China's violin education is changing dynamically, and the words of Jascha Heifetz that *in twenty years a Chinese will become the greatest violinist in the world* (Heifetz 2018) no longer seems to be an exaggeration.

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MUSIC ANALYSIS AND PERFORMANCE STUDIES

Inspirations of Folk Music from Cieszyn Silesia in the Creative Work of Stanisław Hadyna – Based on Selected Pieces

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The aim of this article is to present and remind the figure of Stanisław Hadyna, a composer and teacher from Cieszyn Silesia, founder of The Polish Song and Dance Ensemble *Śląsk*. His connections with the region, which had an influence on his life, designated the trend of his compositional art.

The author, basing on her own experience connected with public performances, carries out the melodic-rhythmical and harmonic analysis of two selected choral musical pieces, which are sung in a local dialect with a company of instrumental section. She unleashes the relationship between the lyrical and musical layers of the composition.

The first piece is the song *Szumi jawór, szumi* (with the lyrics by Adam Niedoba) arranged by Hadyna for a mixed choir. It is a very important song for the region, it is treated by locals like an anthem, being performed at special moments of their lives. The second one is *Ondraszek*, a piece inspired by Gustaw Morcinek's novel (a story of an outlaw who robbed the rich and supported the poor).

In both musical pieces, a vocal technique called *biały głos* (literally: white voice) is used, which, as a specific element of the facture, is also a matter of analysis. An overview of executive issues, which emerged during the performance of the pieces, were resolved basing on deep interference of the pieces and use of practical methods.

Keywords: Ondraszek, Stanisław Hadyna, Szumi jawór, szumi, The Polish Song and Dance Ensemble *Śląsk*, white voice

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INTRODUCTION

In Polish music literature, choral compositions play an important role, and those inspired by folklore are an inexhaustible source of creative possibilities for composers. This thesis is evidenced by a number of pieces containing folk themes quoted in full or used in a fragmentary way by many of them. Arrangements and stylizations can be found in musical examples of many eras, especially in the 19th and 20th century composers' creations. Also, the artists associated with the Cieszyn Silesia region: Jan Gawlas, Jan Sztwiertnia, Jerzy Hadyna, Ryszard Gabryś and others, fulfilling the mission of disseminating and introducing the songs of the Cieszyn region, eagerly included them in their compositions, treating their sound material in a specific way.

This group includes Stanisław Hadyna, appreciated throughout the country, but especially in Zaolzie, where he was born and where he first met with the naturalness of folk music making. The first stanzas of the poem devoted to his memory by Aniela Kupiec[1], in the dialect of Cieszyn, prove this.

*Karpętno could not fit in its arms
such a great son of Zaolzie ground,
therefore, he left the nest to announce to the world
that the greatest treasures have come among his own*

(Kupiec 2000: 61).

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[1] Aniela Kupiec (1920–2019) – poet, animator of cultural life, connected with Zaolzie.

ASSOCIATIONS WITH CIESZYN SILESIA

Stanisław Hadyna grew up in the house of his grandfather – Jan Pilch, a violinist, headmaster of a local school, who during the artist's early childhood was his guide through the world of music. Merit in this matter cannot be denied to Hadyna's father – Jerzy, a well-known collector of folk songs, choir conductor, teacher and composer, who significantly influenced the direction of his education and interests. He, as well as his mother – Emilia, a pianist, passed a talent and love for music of the homeland on to their son. The words of the artist himself reflect this state: *Often in the evenings we sat with the shepherds on the trunks around the fire and my father told various stories and legends about the treasures in Girowa, [...] sleeping knights in Czantoria, drowners and lamias, [...] about Ondraszek the Robber [...]. Then various songs were sung for three voices* (Kadłubiec 2004: 22).

Zaolzie was the essence of life for Stanisław Hadyna, and the dialect he used from an early age, close to the Old Polish language (he began to speak Polish only at school in Cieszyn), was the most important one because it came from his ancestors (Kadłubiec 2000a: 77). He used its specificity in his works inspired by folklore. The family home was permeated with intellectual atmosphere and teaching traditions, which meant that after 1945, when the artist returned from a war wandering (Berlin, General Government, Vienna) to Wisła – his grandfather's homeland – he became one of the organizers of the school, and then for two years worked as an English and Latin teacher at the local middle school and high school. He was also connected with pedagogy by working at the *Artos* Concert Office in Katowice, thanks to which, together with opera and theatre artists and philharmonic halls, he travelled to the most distant places in Silesia and presented musical culture in the post-war period which was so difficult for people at that time. Andrzej Niedoba recalls these musical meetings: *We used to come to all schools in Wisła, and a tall, slim man [Hadyna] appeared on the stage and explained to us why*

we were here. Then Lidia Grychtołówna[2] played the piano, together with her husband, Paweł Święty, who played the violin (Niedoba 2009: 7).

Undoubtedly, St. Hadyna had the longest relation with the youth in the Song and Dance Ensemble *Śląsk,* where, for two long periods, he taught and[3] educated, mostly very young people. The goal was to create an organized group that, apart from hard creative work, would take responsibility for everything related to the existence of and the functioning of the group. Jan Krop described this phenomenon: *Stanisław Hadyna created a concept which is to some extent a philosophy of pedagogical and artistic work, which touches upon metaphysics* (Krop 2000: 20). In the autobiographical book *Chasing Spring*, the author presented its usefulness (Hadyna 1983: 3–256).

Thanks to the understanding and help of the then Silesian voivode – General Jerzy Ziętek, he could realize his youthful dream of organizing an ensemble, the equivalent of 'Mazowsze', in order to present the stylization of folk music, mainly of Cieszyn Silesia. In 1953, the artist obtained a permit and began searching for a suitable facility for the headquarters, which happened to be indicated and advised by the eminent ethnomusicologist, prof. Adolf Dygacz, a palace in Koszęcin. The organization of that great undertaking was described by his friend prof. Daniel Kadłubiec: *At the very beginning, Hadyna was supported by another wonderful Zaolzie inhabitant, an inspiration for the folk spirit of this land, Władysław Niedoba[4] from Jabłonków. He knew everyone here and everyone knew him, because there was no cottage on both sides of the Olza River, where he would not host at weddings, he would not sing local songs with his brilliant voice* (Niedoba 2009: 14). Hadyna also travelled with him from village to village, auditioning local singers, and took the most beautiful white voices to Koszęcin. For the ensemble, he acquired a great creative and teaching staff, Elwira Kamińska – choreographer, Helena Niewęgłowska – vocalist, Leopold Janicki – choirmaster, Ryszard Pierchała – conductor, Barbara Brandt-Veber – ballet master and Janusz Dienstl – accompanist (Krop

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[2] Lidia Grychtołówna (b. 1928) – Polish pianist and teacher. Winner of the 7th place at the 5th Fryderyk Chopin International Piano Competition in Warsaw in 1955.

[3] The first period of relations with the *Śląsk* Song and Dance Ensemble was 1953–1968, the second period was 1990–1998.

[4] Władysław Niedoba (1914–1999) – Polish director, screenwriter and theatre actor, author of regional shows, social and cultural activist in Zaolzie.

2000: 16). This group of teachers worked for the success of Śląsk, but the last word always belonged to the artistic director who gave it a specific, original sound, developed through his pieces written especially for the ensemble. It did not matter whether the compositions were based on the songs of anonymous singers or on the thoroughly original ideas of Hadyna, their beauty was contained in folklore inspirations and in the artist's creative individuality, shaped in the composer's little homeland, the village of Karpętno. He mentioned this: *The fact that I write this way is due to the fact that I grew up in this culture. Let's take the Helokan. I took this out from Beskid sources and arranged it so that it could be sung in the largest concert halls. [...] The girls sing helo helo and the choir echoes it, but it is already bel canto. [...] If I hadn't been bathed in the culture here, I wouldn't have written it. It wouldn't be real but theoretical, artificial* (Kadłubiec 2000a: 81).

After a month of hard work, *Śląsk* gave the first concert, a kind of rehearsal, intended for relatives and friends, while an official performance was held on October 16, 1954 at the Silesian Theatre in Stalinogrod then (today Katowice again). The ensemble developed more intensively every year, giving concerts all over Poland and also abroad, incl. the United States, Mexico, Canada, and the Soviet Union, becoming a great *author's instrument of Stanisław Hadyna* (Kadłubiec 2000b: 90). It was a very good time for *Śląsk*: a film was made by Witold Lesiewicz[5], the ensemble was awarded the Gold Medal of the World Peace Council, and Stanisław Hadyna received the Order of the Banner of Labour twice (Niedoba 2009: 16).

Unfortunately, for political and personal reasons, in 1968, at the very peak of his artistic and creative possibilities, Stanisław Hadyna was dismissed from the position of the director of *Śląsk*, and he himself moved with his family to Kraków

and took up literary work. Some of his books and plays won awards in the United States. In the most famous publication, mentioned earlier, titled *Chasing Spring*, he placed his life story on the basis of the moments spent in the family of Koszęcin. At that time, beautiful Christmas carols to the words of Kazimierz Szemioth[6] were created, full of Beskid melancholy and melodies, performed by Wiesław Ochman and by the *Śląsk* ensemble.

With the advent of political changes in the country and the publication of a series of articles, including the ones by Andrzej Niedoba[7] and Krzysztof Miklaszewski[8], summoning and encouraging Stanisław Hadyna to return to the ensemble, Professor Aleksander Krawczuk, the minister of culture, signed a decree restoring the artist to the management and musical care of the ensemble (Kadłubiec 2004: 31). The composer was 71 years old, but he joined the ensemble with the same enthusiasm for conducting and organizational work as several decades earlier. For eight years he was rebuilding what was *broken* in the group during his absence. Two months before his death, he received a great distinction that he appreciated the most. In Bystrzyca, in Zaolzie, the Polish Primary School was named after him.[9]

Ten years after the death of the Master, near the place of his burial in Gróniczek in Wisła, the ensemble *Śląsk* performed in the Evangelical Church of Ap. Peter and Paul with a memoir program containing *Hadynowe compositions* (Niedoba 2009: 20). The composer grew out of this land and knew well that the soul of the people is contained in folk singing and everything that is most beautiful and indestructible is there, too. He composed in such a way as to touch human hearts. Some of his compositions did not have folk sources (works such as *Starzyk* or *Ondraszek*), but after some time they became so entrenched in the mentality of the region that they became almost folkloric (Kadłubiec 2000a: 84).

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[5] Witold Lesiewicz (1922–2012) – Polish director of documentary and fictional films, in 1956 he made a documentary entitled *Śląsk*.

[6] Kazimierz Szemioth (1933–1985) – Polish poet, journalist, actor, painter, graphic artist.

[7] Andrzej Niedoba (b. 1940) – Polish journalist and playwright, author of reportages and theatre plays, wrote the lyrics to the song *Szumi jawór, szumi*, to which his father Adam Niedoba composed music.

[8] Krzysztof Miklaszewski (b. 1944) – art critic, director of documentaries, actor of Tadeusz Kantor's theatre *Cricot 2*.

[9] The name of Stanisław Hadyna was also given to Primary School in Frydek in Zaolzie and Primary School No. 25 in Chorzów.

CHARACTERISTICS OF SELECTED WORKS
IN TERMS OF PERFORMANCE IN WORK WITH
AMATEUR ENSEMBLES *SZUMI JAWÓR*, *SZUMI*
(THE SYCAMORE RUSTLES, IT HUMS)

The song *Szumi jawór, szumi*, arranged by Stanisław Hadyna, was composed to the words by Andrzej Niedoba by his father, Adam Niedoba, in the 1960s for the regional ensemble *Wisła* and became an unofficial anthem of the Beskid highlanders. Its popularity exceeded the expectations of the authors, because it became a feast song and started to be sung at ceremonial moments, e.g., during the opening of the *International Festival of the Beskid Culture Week*, or the visit of the Pope John Paul II in 1995 in Skoczów. It was also performed at the funeral of Stanisław Hadyna,

who had prepared it for the *Śląsk* Ensemble in a four-voice version with an orchestra. Highlanders love this song. *Because the words with great sincerity reflect their longings and desires, love to the family land with all its richness of landscape and tradition*, as Teresa Semik writes in the article entitled *Szumi Jawór – Niedobów* (Semik 2001: 6).

The text, depending on the region in which it is performed, has undergone various types of dialect changes. In the collections of Alina Kopoczek (Kopoczek 1987: 143) (Example 1) and Magda Szyndler (Szyndler 2011: 205), the notation *Szumi jawór* [...] *i* [...] *nie zaginie góralsko muzyka* was found, but in Karol Chmiel's songbook (Chmiel 1999: 31) *Szumi jawor* [...] *i* [...] *gorolsko muzyka*. The melody, rhythm, time signature ($\frac{4}{4}$) and key (C major) are identical in all three sources.

Sycamore rustles, hums and aspen hums
The highlanders' music will never vanish
The highlanders' music and highlanders' playing
The singing will never vanish in the Beskid Mountains
When the pines hum on the high rock,
then the Beskid highlanders start to dance,
when the firs hum on the high alp,
it is as if Beskid highlanders sing.
We do not need much for happiness,
We just need to have something to do and a piece of bread,
as long as our mountains and valleys,
are full of singing and a beautiful girl.

Example 1. Folk melody. *Szumi jawór, szumi* (Kopoczek 1987: 143)

This verse of the song contains mostly diatonic sound material. Only in the fourth bar, the chromatic note *fis* is introduced, leading to the note *g*. Stanisław Hadyna used the melody, time

signature and rhythm taken from the original in an unchanged form, but transposed it into the key of E flat major – the verbal layer coincides with the one in Alina Kopoczek's collection.

The author of this article used (for the amateur ensemble Estrada Ludowa *Czantoria* from Ustroń) a version of the accompaniment written by Klaudiusz Jania and intended for a folk band, which includes the violin, double bass, clarinet, and accordion. The four-bar instrumental introduction in *legato* articulation introduces a nostalgic atmosphere.

The text of the first verse with an extremely fluid melody of a slight ambitus (*f1* to *es2*) is presented by the soloist in a bright, *white*[10] *voice*, which is accompanied in the second verse by a voice of slightly darker colour. Elżbieta Wtorkowska believes that natural voices are formed from early childhood by modelling on family traditions of performance or regional singers. In her article, she writes: [...] *techniques of extracting high tones are important. They usually consist of blocking the vocal folds at a specific point and then relaxing them above that point* [...] (Wtorkowska 2012: 124). *Working on this type of voice can only be about obtaining a 'characteristic sound' and the carrying capacity of the voice without unnecessary tensions and limitations* (Wtorkowska 2012: 126).

Preparing the performance of a song by an amateur ensemble requires starting work with thorough acquisition of individual voices. Initially, the conductor focused on the rhythmic layer, reciting the text carefully analysed from the dialectal aspect, focusing on the correct prosody of the word and clear diction. The isomorphism[11] present in the vast majority of the work emphasized the verbal message even more intensively. The next step was to assemble and practice the voices in various configurations: *soprano-alto*, *soprano-bass*, *alt-tenor*, *tenor-bass*, etc., reaching the four-voice ensemble. Due to the slow pace, frequent *pauses* and the emotional load of the content, it was difficult for both soloists and choristers to draw a longer phrase in one breath. The conductor recommended the use of exchange breathing, which works well in the team technique, but does not affect the presentation of the natural voice, because its specificity is a short phrase and a limited scale. She introduced a series of melodic and rhythmic exercises, paying attention to the flexible silhouette of the body, without unnecessary tension of the respiratory muscles and the soft attack of the sound. These were:

- singing the major scale with solmization names in legato articulation;
- the same exercise but with repeating non legato of every sound three times;
- singing the major passages with stopping the high note.

The subject of proper breathing is discussed by prof. Jadwiga Gałęska-Tritt, she writes: [...] *Respiratory function connects the function of the lungs, digestive and excretory systems, and all the human guts are suspended between these systems, physiologically dependent on them. The need to draw air (oxygen exchange) results from the functional nature of the lungs and the realizational rhythm-emotion comes from the nerve command of the pelvic diaphragm, creating the entire process of tension and human energy relaxation, which translates into the type of sung waves* (Gałęska-Tritt 2009: 45).

Another performance difficulty for this type of ensemble was obtaining a noble, melted sound and a uniform timbre, which can be achieved, among others, by listening to each other while singing. The interpretive and dynamic side was associated with the depiction of sublime content with the help of a beautiful, emotional lyrical melody. The performance required the sensitivity of the performers and the use of subtle, flexible sound.

ONDRASZEK

Ondraszek is a piece written for the *Śląsk* Song and Dance Ensemble by its creator and a long-time director. The grandiloquent song about the robber derived from the composer's inspiration (Kadłubiec 2000a: 84) (the melody was not found by folklorists in any available source), but it is now known that the main stimulus for its creation was the novel of the same title by Gustaw Morcinek (Migocz 2009: 9). The words express the call for help of a girl suffering from bad fate.[12]

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[10] White voice – a colloquial name referring to traditional singing found in folk music.
[11] Isomorphism – the homogeneity of the text occurring in all voices of a polyphonic structure.
[12] The text of the song is written according to pronunciation.

Above the firs and trees, the mountain wind roars,
and in the meadow Hana, there, sings and grazes.
Łondraszek, Łondraszek, where are you?
Come here right now, help us,
do not let the masters oppress us [...]
(Miękina 2001: 357).

Ondraszek is an authentic figure, the most famous Beskid highlander, the leader of a band of robbers, who, like Janosik in the Tatras, took from the rich and distributed to the poor. He was the son of a mayor in the village of Janowice, executed when he was 34 in Frydek (today in the Czech Republic) because he had been betrayed by his partner.

The original score of the composition[13] is written for a mixed choir, solo voice and a symphony orchestra in meter $^4_4$, in the key of B minor, while the author of the article during the concert presented a version available for amateur ensembles, developed by Andrzej Mozgała, who, by leaving the composer's choral structure, limited the orchestra to a chamber composition and transposed it to the key of A minor. That was probably due to the high *ais²* note in the last chord dominant in the ending of the original key, which would have made it difficult for amateur musicians to produce.

The conductor started working with the choir members[14] by introducing the content of the text, then she focused on practicing dialect pronunciation. She drew attention to the occurrence of the phenomenon *of labialization* of the vowels o-u, as in Podhale (Wtorkowska 2012: 126) achieved by adding the consonant *ł* (e.g., we pronounce Ondraszek as Łondraszek).

The composition begins with a nine-bar instrumental introduction (a 5-bar + 4-bar sentence, although there are six in the original) in the dynamics of deep *forte*. Then, the unison of female voices develops a simple, lyrical melody with a broad phrase (Example 2, bars 10–17), thus acting as a narrator. The conductor's task was to overcome the problem of dynamic and emotional reverberation of the topic and obtaining the voice's carrying capacity without unnecessary tension. To achieve this, she conducted exercises characteristic for obtaining a resonant circuit. These were:

- imitating the alarm siren in the form of joint vowels *io-ie-ia-iu,*
- articulating the consonant *l* before vowels *a, e, i, o, u* (llla, llle, llli etc) with the tongue stopped by the teeth,
- singing the major scale in the form of solmization with the turn of every step,
- singing the melodic theme with the replacement of all consonants with *l*.

At the same time, the author introduced *natural voices* and the ones using the *bel canto* technique in singing, conducting a kind of experiment thus obtaining a new colour effect.

Example 2. Stanisław Hadyna. *Ondraszek*, transposition to the key of A minor, bars 10–17,
first exposition of the theme conducted in unison by female voices

[13] Based on the original score obtained from the sheet music library of the ensemble *Śląsk*.

[14] The piece was prepared by the author of the article to be performed by the People's Stage *Czantoria*, the Didactic Choir, *A piacere* Chamber Choir and the string orchestra of the Music Institute in Cieszyn of the University of Silesia in Katowice during the concert entitled *Songs of the Beloved Mountains* in the Evangelical-Augsburg Church *Na Niwach* in Český Těšín in 2013.

After the cantilena introduction of the story's theme, *the white-voice* soloist desperately turns to the defender of the oppressed – Ondraszek. This single-voice singing breaks down into the raw harmony of a four-voice mixed choir, and then the soprano voice reappears against it. Its tessitura is not too wide and difficult to execute, because it covers only the interval of the small ninth. However, this is the specificity of this type of singing, because the larynx does not lower as in the *bel canto* technique, and the pitch of the sounds depends on individual performance capabilities, which means that [...] *it is as high as possible* (Wtorkowska 2012: 124). This phenomenon is discussed by Elżbieta Wtorkowska in the aforementioned publication: *The higher the sounds, the higher the register, the lower the sound, the more active the vocal cords. Hence, the contrasts in the timbre of individual sounds. The singing is strong, the phrase is short and the range of the voice is not too large* (Wtorkowska 2012: 123).

During the presentation of the subsequent choral and soloist entrances, there was a problem with too much marching performance and shortening of vowels in the text. In order to maintain the fluency of the phrase, the conductor instructed the choristers to use legato articulation with an adequate conductor movement.

The composer did not label the work with a tempo, but an application other than slow would not suit the nostalgic mood. However, he ordered the *appassionato* to be performed – passionately. The performance term, the introduction of syncopations, accented notes, effective crescendo at the end of the phrase turning into subito piano in the choral part, and the natural voice of the highlander make the simple sound structure a brilliant thing that exerts an amazing aesthetic impression on the listeners and triggers emotions. The piece has a homophonic texture. The composer uses *divisi* in the voices, which enriches the harmonic sound. An important element of expression is the form of instrumental accompaniment used, because in Andrzej Mozgała's arrangement the *tremolo* articulation used in all voices of the string ensemble in long rhythmic values predominates. The *tremolo* fragments are counterbalanced by sections performed in shorter values with the use of a figured melody line in the first violin or a choral texture of the introduction carried out in static chord verticals in a wide volume of sound.

CONCLUSIONS

The arrangements of authentic songs as well as Stanisław Hadyna's own pieces inspired by folklore are very different. The same is true about the variety of means employed, ranging from quite simple and modest to more elaborate ones. Their melodies are characterized by a strong emotionalism brought out through the use of rich, but not too far-reaching chromatics, based, however, on the major-minor system, enriched with modalism and bolder combinations of chords with clear features of scales typical of the music of the Cieszyn region. This original approach to the sound material emphasizes the folk note and rituals with the preservation of its melody, rhythm and performance, which Stanisław Hadyna marked with new elements of the composer's workshop, at the same time making this music not only utilitarian, but also not avant-garde, because it was conceived and written with a specific educational purpose (Bauman-Szulakowska 2000: 24).

LIST OF COMPOSITIONS BY STANISŁAW HADYNA INSPIRED BY FOLKLORE
(Bauman-Szulakowska 2000: 21–22)

VOCAL CREATIVITY

About 250 songs written for the ensemble *Śląsk*, published, among others, in the collections:
- *50 songs of Silesia*
- *Śląsk*
- Songs *selection from the repertoire of the Śląsk Song and Dance Ensemble*
- *Five Songs of Silesia*

REMAINING WORKS
Śląsk
- *Śląsk pracuje i tworzy* (*Śląsk Works and Creates*), a cantata to words by Włodzimierz Żelechowski (1950)
- Music to the performance *Ondraszkowe ostatki* (the composer's libretto after Gustaw Morcinek, 1967)
- *Skarbnik* to the words of the composer (1966)

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In Search of a New Identity.
The Piano in Solo and Chamber Music by Composers in Upper Silesia (Poland) in the 1960s and 1970s

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In the works of 20th century composers of Upper Silesia (Poland), piano music was a significant but never a mainstream phenomenon. Over the years, many stylistically varied solo and chamber works have been created. Particularly interesting pieces were composed in the 1960s and 1970s, during the intensive assimilation of the avant-garde trends of European music. In these works, Silesian composers experimented with the sound of the piano, incl. using preparation and percussion effects obtained on the keyboard and by hitting the instrument's casing. In chamber works, they also juxtaposed a piano with a contrasting sound, incl. trombone, human voice, or audio tape. However, in addition to clearly avant-garde pieces, there were also pieces that exposed the traditional sound of the piano, and new elements constituted only a complementary value.

The article presents selected works for solo piano and chamber piano with the sound of the piano by composers from Upper Silesia in the 1960s and 1970s. These will be *Mutanza* per pianoforte (1968) by Witold Szalonek, *Sequentia* pour saxophone alto et piano (1970) by Aleksander Glinkowski, *Capriccio-Fantasia No. 2* for two pianos (1975) by Jan Wincenty Hawel, *Musica per Ensemble MW2* for flute, cello and one or two pianos (1970) by Edward Bogusławski, *Inspirations* for female voice, percussion, piano and two audio tapes (1972) by Ernest Małek and *Dialogos* for 4 hands (1976) by Aleksander Glinkowski.

Keywords: contemporary music, piano, Upper Silesia, avant-garde

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INTRODUCTION

Contemporary music rejected the piano (Wallek-Walewski 1999: 116) – such a bold statement was made in 1970 by the well-known Polish music critic Marian Wallek-Walewski in a text describing the contemporary fate of this instrument. But has the instrument, which until recently was considered the most universal, really ceased to interest composers in the second half of the 20th century? The following considerations will not provide a definitive answer to the still so widely discussed question. The aim of the article is to present the use of the piano and various creative attitudes towards its sound in the music of Upper Silesia in the 1960s and 1970s.

DISCUSSION

The post-war years in the music of Upper Silesia are a time of intensive introduction of avant-garde trends of European music. The real boom was directly related to the teaching work at the State Higher School of Music in Katowice by two great composers – Bolesław Woytowicz (1899–1980) and Bolesław Szabelski (1896–1979). In their work, they also did not avoid experiments with dodecaphony, punctuality and sonorism.[1]

In the 1960s, Szabelski's and Woytowicz's students also took that music to the concert stage. Szabelski's class included Henryk Mikołaj Górecki (1933–2010), Aleksander Glinkowski (1941–

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[1] It is worth mentioning *Piano Etudes* (1960) by Bolesław Woytowicz, which are *a synthesis of piano styles and compositional techniques – from impressionistic, through neoclassical and 'Prokofiev-futuristic' to dodeca-*

1991), Edward Bogusławski (1940–2003), and Jan Wincenty Hawel (1936). Woytowicz's students, on the other hand, were: Wojciech Kilar (1932–2013) and Witold Szalonek (1927–2001). The musical world learned about them primarily through the concerts of the *Warsaw Autumn* International Festival of Contemporary Music. As Dorota Szwarcman, a music critic, wrote: *Their strong introduction with innovative ideas, strong personalities and rapid international success – along with the achievements of slightly older generations – meant that Polish and Silesian music began to be heard around the world* (Szwarcman 2007: 28).[2]

At the beginning of the 1970s, when Górecki and Kilar began their path towards new musical values, the interest in musical experiments in the Silesian circle did not diminish. Witold Szalonek was surrounded by several young artists (often his students) who continued the experiments of their older colleagues. These included Czesław Grabowski (1946), Ernest Małek (1944–2007) and Władysław Skwirut (1946–2020). However, also their compositional output increasingly began to include works that abandoned the old avant-garde assumptions.

Although orchestral works dominated the output of Upper Silesian composers in the 1960s and 1970s, it was also a time of rediscovering the sound of the piano. Musicologist Jolanta Bauman-Szulakowska emphasizes that almost *all composers belonging to the Silesian composers' group devoted a number of pieces to this instrument* (Bauman-Szulakowska 1992: 241). Compositions for solo piano and chamber music with piano sound, gave the artists the opportunity to experiment with new sound and unconventional technical and expressive solutions. The palette of sonoristic piano effects did not lack actions that were *in harmony with the nature of the instrument* (from various vertical and horizontal figures focused on timbre, through isolated sounds and repetitions, to glissandos and clusters on black and white keys), as well as actions that were *against the nature of the instrument* (playing the piano strings, hitting wooden parts of the instrument, using percussion sticks and other foreign objects – a brush, a metal chain).[3] Another characteristic of chamber music was the tendency to juxtapose the piano part with a contrasting sound, e.g., of the trombone, human voice, or a tape recorder. Those experiences were later frequently applied to symphonic music. This thesis is confirmed by the words of Edward Bogusławski, who explicitly called solo and chamber works *an experimental area* (Rozlach 1986: 1).

It is worth noting, however, that alongside the works clearly declaring their affiliation to the avant-garde, there were also those that remained within the circle of neoclassical aesthetics, with new elements (e.g., serialization or sonoristic incidents) only constituting a complementary value.

Taking into account the treatment of the piano and its sound, Silesian compositions of the 1960s and 1970s can be divided into three categories:

- Category 1 – compositions, in which the piano is a source of experimentation, and sounds produced in a traditional way appear rarely or not at all;
- Category 2 – compositions, in which the experimental sound coexists with the traditional one;
- Category 3 – compositions, in which the traditional treatment of the piano dominates.

Category 1 will be represented by the following compositions: *Mutanza* per pianoforte (1968) by Witold Szalonek and *Sequentia* pour saxophone alto et piano (1970) by Aleksander Glinkowski. Of the compositions belonging to Category 2 (the most numerous in Upper Silesia), the following pieces will be presented: *Capriccio-Fantasia* No. 2 for two pianos (1975) by Jan Wincenty Hawel, *Musica per Ensemble MW2* for flute, cello and one or two pianos (1970) by Edward Bogusławski, and *Inspirations* for female voice, percussion, piano and two tape recorders (1972) by Ernest Małek. The last category will be represented by *Dialogos* for 4 hands (1976) by Aleksander Glinkowski.

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phonic (Dziadek 2005: 1099), and in the works of Bolesław Szabelski, for instance, almost sonoristic *Sonnets* for orchestra (1958), dodecaphonic *Improvisations* for mixed choir and chamber orchestra (1959) and 'post-Webern' *Aphorisms 9* (1962) (Markiewicz 2005: 969).

[2] The best known and widely commented compositions include *Scontri* for orchestra (1960) by Henryk Mikołaj Górecki, based on the principles of total serialism, and the sonorist-jazz *Riff 62* for orchestra (1962) by Wojciech Kilar.

[3] The notions of actions *in harmony with the nature of the instrument* and *against the nature of the instrument* were proposed by musicologist Tomasz Kienik (Kienik 2016: 308).

Witold Szalonek is considered to be one of the most courageous and uncompromising artists in Upper Silesia in the second half of the 20th century. A great sensitivity to the beauty of sound and a curiosity to discover it have always been at the basis of the composer's path as a discoverer of *combined sounds*, i.e. *multi-tone sounds characteristic in terms of their timbre, which can be produced on wind instruments* (Mamczarski, Dziadek 2005: 974–975). Until the end of his creative activity, he remained faithful to the ideas of sonorism, which he defined as *the soul of an instrument manifesting itself through music* (Ogonowska-Jaroń 2012).

His curiosity for new sounds also applied to the piano. Szalonek incorporated his experiences primarily into *Mutanza*, as well as into chamber works such as *Improvisations sonoristiques* for clarinet, trombone, cello and piano (1968) and *Proporzioni II* per flauto, violoncello e pianoforte (1967/70).

In his commentary on *Mutanza* Szalonek wrote: *Actually, for a long time I have felt a desire to write a piece for the piano whose traditional sound material would not conflict in quality with the material obtained by preparing the instrument, or by using various ways of making its strings vibrate. I also wanted to deprive the preparation of the instrument itself of the features of preparatory activities and make them an integral part of the musical action. What I had in mind, therefore, was a synthesis of various tonal qualities which could be extracted from this wonderful box* (Szalonek 1978: 157–158).

The basic construction material in *Mutanza* is the sound created mainly by the preparation of the instrument. The importance that Szalonek attaches to the production of a specific and consciously designed sound is evidenced by the rigorous recording of the pianist's instructions in the notes, as well as the detailed legend explaining the meaning of all the graphic signs used. These marks determine both the means of performance (including balls, metal rods, brushes, and rolls of plasticine), the ways in which particular effects are executed, the duration of the action, and the space of the sounds performed. Thus, performance involves the exact execution of the composer's ideas according to the proportion and within a specified time.

The starting and ending points of *Mutanza* are single sounds achieved by hitting, dragging or throwing a steel bar on the strings. The following episodes contain actions both on the strings and on the keys – within specific registers or designated octaves. The performer's tasks include dumping 30 balls on the strings and moving them so that they rest on all the strings of a given register, rubbing the soundboard with a rubber ball to produce a plane of rasps (the composer's term), or moving a nylon-bristled brush pressed against the strings. *Mutanza* culminates in arpeggiated sound groups (chords as well as clusters) played progressively louder and faster, in designated registers with strings dampened by rolls of plasticine (Stachura-Bogusławska 2018: 345–346).
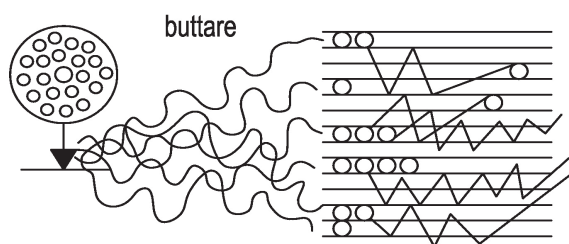
około 30 kul wysypać strumieniem na struny w podanym rejestrze i porządkować przesuwając je tak, aby spoczęły na wszystkich strunach danego rejestru

Example 1. Witold Szalonek, *Mutanza* per pianoforte (excerpt)

Szalonek's *combined sounds* fascinated and inspired other Upper Silesian artists. One of them was Aleksander Glinkowski, whose early work combined elements of sonorism, aleatorism in its controlled variety, and electronics (Stochniol 2013: 48).

In *Sequentia* pour saxophone alto et piano, which lasts about 11 minutes, Glinkowski presents a wide spectrum of experimental sounds of the piano and the saxophone. The three interlocking sections (only in the second sequence the pianist produces sound by hitting the keys) are filled with differentiated actions of both instruments. The effects lead either to a peculiar *battle* between extremely contrasting sound planes, or to a joint

dialogue between the saxophone and the piano. In the layer of the saxophone, apart from a few traditional sounds (most often second trills or single sounds-points in the extreme registers of sound), the composer used, among other things, playing on the mouthpiece itself, sounds of approximate pitch (with only the direction of movement indicated), shaping the dynamics with the hand curled up and embracing the mouthpiece.

The piano part is filled with the sound effects achieved by throwing metal balls and ping-pong balls at the strings and moving them around, striking the strings with rubber and felt sticks, plucking the strings with a fingernail, and muffling them with a metal rod. Only in the middle section does the composer allow for keyboard sounds (including groups of notes and the seventh interval repeated in various sound registers).

Example 2. Aleksander Glinkowski, *Sequentia* pour saxophone alto et piano (beginning)

Other composers from Upper Silesia were also familiar with experiments in sound. In their compositions, Jan Wincenty Hawel, Edward Bogusławski, and Ernest Małek presented the sound of the piano (achieved both traditionally and by means of actions contrary to the instrument's nature) in various colour combinations. Hawel focused on the homogenous sound of two pianos, Bogusławski entwined the overarching piano part (or pianos) with the sonoristic activities of the flute and the cello, and Małek reduced the instrument almost entirely to the role of percussion, subordinated to the human voice and electronic experiments. Their compositions: Hawel's *Capriccio-Fantasia* No. 2 for two pianos, Bogusławski's *Musica per Ensemble MW2* for flute, cello and one or two pianos, and Małek's *Inspirations* for female voice, percussion, piano and two tapes belong to the second category of works, in which traditional sound coexists with experimental sound.

In the oeuvre of Jan Wincenty Hawel, *an equally talented symphonist, convincing* [...] *that he understands the contemporary orchestra as well as the chamber musician* (Gabryś 1981: 9), the piano does not play a superior role. The textural and timbral qualities of this instrument were employed by the composer, among others, in

Witraże for solo piano (1972), and in *Musica concertante* for quintet of wind instruments (flute, oboe, clarinet, bassoon, French horn) and piano (1976).

Capriccio-Fantasia No. 2 for two pianos is constructed in four movements: *Prelude, A fresco, Chorale* and *Finale-Improvvisando*. It can be regarded as a study of textural differentiation and of the relationship between the two pianos. *The title, borrowed from tradition, hides an extensive catalogue of sounds 'modernities' – unconventional ways of extracting sound from the piano* (Renat 2009). Whereas Szalonek's work was dominated by prepared sounds, Hawel's work is dominated by a wide range of keyboard sounds (the exception is Movement III and piecemeal IV).

The essence of the opening movement is the opposition of statics and movement, and register contrasts. Thus, in the *Prelude* we have, among other things, the opposition of the lowest and highest registers, as well as the contrast of repeated *static* multi-tone verticals and dynamic bundles of single notes-points, the order of which is left to the will of the performer. The second movement – *A fresco – is a colourful firework* (Renat 2013: 38) of multiple forms of sound movement: from murmuring trills to almost virtuosic formulas of fast rhythmic values.

The exception is the third movement – *Chorale* – in which Hawel juxtaposes the sounds produced inside the piano with those obtained by playing the keyboard. The interplay between the two modes of sound production takes place both in the form of a dialogue – alternating between the instruments – and simultaneously, by means of superimposing the sound of the keys and the strings. And in the catalogue of string sounds, the composer, among other things, used fist playing, pizzicato, sounds produced with a broomstick, and with wooden, felt, and metal-headed drumsticks.

The last movement – *Finale-Improvvisando* – is a vibrating sound mass of extraordinary intensity (Renat 2013: 39), differentiated by the alternation of complexes performed on the keyboard (e.g., virtuosic sound complexes in extreme registers) and the strings of the instrument (murmuring tremolos, glissandos). In the poly-layered sound tissue, the composer also allows controlled freedom in pitch and rhythmic ordering (Stachura-Bogusławska 2018: 347–348).

Example 3. Jan Wincenty Hawel, *Capriccio-Fantasia No. 2* for two pianos, movement III *Chorale* (excerpt)

The next composition is for a larger instrumental ensemble, where the sound of the piano is juxtaposed with the sound of the flute and the cello. It is *Musica per Ensemble MW2* for flute, cello and one or two pianos by Edward Bogusławski. The piece was written for the Kraków ensemble MW2, specialising in performing new music and led by Adam Kaczyński. The experiments in sound begun in *Musica* were continued in subsequent works dedicated to MW2: *Aria per flauto, violoncello e I, II pianoforte* (1978) and *L'etre* for soprano, flute, cello and two pianos (1973/81).

Musica per Ensemble MW2 for flute, cello and one or two pianos is an example of a montage form. The entire piece consists of three or four (depending on the number of pianists) equal instrumental parts divided into segments of varying duration. The order of performance of the framed sections is arbitrary and depends solely on the formal concepts of the parts adopted by the instrumentalists – independently of one another.

Because of these rules, the musical material contained in the segments of the composition does not constitute an evolutionary sequence; instead, it is a collection of diverse sound structures that

flow freely in parallel in all the instrumental parts. The effect of a *free dialogue between the four instrumentalists* (Michalski 1973: 7) is further enhanced by a certain – allowed by the composer – freedom in terms of pitch.

And what arsenal of sounds can be heard in the instrumental parts? In the flute part, there are, e.g., blows with simultaneous uncovering of the mouthpiece and glissandos obtained by tilting the mouthpiece without taking it away from the lips, while in the cello part there are sound effects obtained by releasing the bow from above to the side or by pressing it to produce a rasping effect.

The part of the piano or pianos constitutes the most extended sound layer in the piece. Its course is contained in two segments of colour and sound with different material content and different duration. The part can be realized by one or two performers, and the players – independently of each other – determine the order of the links. Bogusławski juxtaposes the traditional sound of the piano with experimental qualities, such as single sounds (or sound structures) performed on the keys while plucking the strings with a metal rod, or *buzzing* effects achieved by playing designated sound structures with a metal rod or chain placed on the strings.

One of the sound components has also acquired an interesting graphic form. It is a sonoristic effect enclosed in a circle, obtained by moving a metal chain in a circular motion across the piano strings in the middle register. The manner of movement and changes in the direction of the chain were written down by Bogusławski in the form of a diagram with varying contour thickness. The rustling effect is brought out against the background of the initial five-note sound (Stachura-Boguslawska 2018: 349–350).

Example 4. Edward Bogusławski,
Musica per Ensemble MW2 for flute, cello
and one or two pianos (excerpt)

The last composition representing Category 2 is *Inspirations* for female voice, percussion, piano and two tapes by Ernest Małek, composer and pianist, a student of Witold Szalonek.

Inspirations is an improvisational piece. The sound material of all parts was noted down only in the form of interval structures and registers without giving a specific pitch, and the rhythmic layer is also free. The same applies to the dynamic layer. The strictest rules apply to the time course of the successive fragments – the score indicates a detailed timetable, the observance of which determines the interaction of the vocal-instrumental layer played *live* with the layer of two tapes.

For the voices recorded on tape, Rainier Maria Rilke's poem *Eros* was used as sound material. The tapes record whispering, learning individual letters, syllables and words, assembling them into logical arrangements and reciting the poem. Both tapes are introduced into the composition and overlaid at a time determined by Małek.

The female voice layer, devoid of a verbal layer, includes wails – or wavy glissandos between sounds, cleanly intoned sounds, attacked sounds with sudden mutes, and shouts of *o-ri*. The percussion is a conglomeration of strokes and tremolo effects of cymbals, hi-hat, tom-tom, snare drum, gong, and big drum.

In addition, the piano layer is almost exclusively limited to percussion effects. The pianist's part includes static and moving clusters, i.e. playing the same notes as fast as possible, glissandos on strings and keys, plucking fingers and striking strings with the palm of the hand, realizing intervals and figures of a dozen or so notes scattered across the keyboard.

A unique, almost surprising place in the piano layer is occupied by the first culmination – from the fourth to the sixth minute of the composition – which contains figurative runs of a clearly jazz character, traditionally written on the staves. Elements of jazz consonance do not appear in *Inspirations* by chance – as the title suggests, it is, next to experiments with human voice and tape, one of the most significant inspirations in the work of Małek – a long-time teacher at the Jazz and Popular Music Department of the Katowice Academy of Music (Stachura-Bogusławska 2018: 351–352).

Example 5. Ernest Małek, *Inspirations* for female voice, percussion, piano and two tapes (excerpt)

The last category, i.e. the piano compositions in which only the traditional way of sound extraction from the instrument is used, will be represented by *Dialogos* for 4 hands (1976) by Aleksander Glinkowski.[4] The very title of the piece reveals the type of texture used. Glinkowski made a strict selection of sound material here, focusing on the relations of joint music-making of four hands on one keyboard. As two opposites there are two constituent elements: a figurative structure with a constantly recurring wavy melodic drawing and a sharp-sounding, slightly modified chord. Both elements constantly interact in the musical action. The course of the piece is shaped by the principle of multiple repetitions of these elements, which almost *brings Dialogos close to the trend of 'repetitive music'* (Renat 2013: 41).

Dialogos has a two-part structure, with a quasi-climax in the middle of the piece. The quasi-climax, however, is not an expressive focus, but a kind of momentary reflection of an improvisational nature. The development of the piece up to this point is based on the opposition figuration-chord, but the chord gradually gains the upper hand. In turn, the second link gives the main role to the figurative groupings.

The composition was conceived by Glinkowski as a continuous discussion of two contrasting sound sequences. This dialogue, discernible on both horizontal and vertical levels, *creates a diverse mosaic, although arranged in only two colours* (Renat 2013: 41).

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[4] This category also includes the piano compositions by Władysława Markiewiczówna *Tema con variazioni* (1962) and *Compendium* (1973). They are discussed in the article *Piano Works of Władysława Markiewiczówna (1900–1982) –between Neoclassicism and the Trends of Avant-Garde*, which was published in the journal *Music Science Today: The Permanent and the Changeable* in 2020 (Stachura-Bogusławska 2020).

Example 6. Aleksander Glinkowski, *Dialogos* for 4 hands (excerpt)

CONCLUSION

The presented works by Witold Szalonek, Jan Wincenty Hawel, Edward Bogusławski, Ernest Małek and Aleksander Glinkowski abound in a wide range of sounds, both traditional and avant-garde. This undoubtedly demonstrates the important role of this instrument, associated with the musical environment of Upper Silesia, treated by composers both as a testing ground and as an inexhaustible source of inspiration. Let us hope that it will continue to inspire composers, because, as Jan Wincenty Hawel said: *It seemed to us at one point that the piano has no more secrets from us. However, it is always able to surprise us, and it will certainly do so more than once!* (Hawel 2020).

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Work of Luigi Russolo:
The Origins of the Use of Electroacoustic and Sound-Noise Experiments in French Film Music

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The article is devoted to the analysis of the activity of the inventor and composer Luigi Russolo through the prism of the prerequisites of sound-noise and electroacoustic experiments in French film music. Writing the manifesto *The Art of Noise*, creating a series of mechanical instruments (*intonarumori*, *russolophone*), composing music based on the sounds of the real world (rumbling, whistling, murmuring, imitating the voices of animals, etc.) – these are the milestones that in the future showed the way to the pioneer of *musique concrète*, Pierre Schaeffer. Moreover, Russolo, who conducted experiments on the sonification of silent films in the Paris cinema *Studio 28*, was one of the first to demonstrate the expressive power of sounds and noises and their role in the dramaturgy of the film.

Keywords: Luigi Russolo, the Art of Noise, intonarumori, russolophone, Pierre Schaeffer, electroacoustic music, French film music

INTRODUCTION

The style palette of French film music is quite wide. Moreover, it reflects the trends and processes that have been taking place in academic music for decades and even centuries. The analysis of tracks from French films can show how masterfully composers use elements of atonality in them (Philippe Arthuys, Michel Fano), what benefits are brought by the implementation of the principles of the Baroque and Classicism (Bruno Coulais, Georges Delerue, Jérôme Lemonnier, Michel Magne), what results are obtained by the use of minimalism (Armand Amar, Alexandre Desplat, Pascal Estève, Philippe Rombi, Yann Tiersen), what unusual effects are generated by genre-style dialogue with jazz (Vladimir Cosma, Francis Lai, Michel Legrand, Philippe Sarde).

Since the 1950s, the arsenal of French film music has also included electroacoustic experiments. Their traces can be found in such films made in the 20th century as *Maléfices* (1962) by Henri Decoin (Pierre Henry[1]), *L'homme qui ment* (1968) by Alain Robbe-Grillet (Michel Fano), *Les soleils de l'Ile de Pâques* (1972) by Pierre Kast (Bernard Parmegiani), *L'annonce faite à Marie* (1991) by Alain Cuny (Francois-Bernard Mâche), etc. It is easy to see that the composers who wrote the music for these films were mostly (except for Michel Fano, who went his own way) Pierre Schaeffer's colleagues in *Groupe de Recherches Musicales*. Schaeffer himself *touched* the art of cinema only once, creating the soundtrack to the documentary *Masquerade* (1950) by the Dutch director Max de Haas.

In the 21st century, when machines and digital devices became more numerous, and the idea of digitalization captured the minds of people, electroacoustic music became a real mainstream, filling the media space and sounding, in the words of Philippe Langlois, *everywhere and nowhere* (Langlois 2016: 16). It also got a *second life* in the process of sonification silent films. One of the first composers to carry out such an experiment was Pierre Henry who wrote the music for Dziga Vertov's masterpiece *The Man with the Movie Camera*.

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[1] Here and further, the composers, creators of music for movies, are mentioned in parentheses.

They were followed by IRCAM alumni Martin Matalon and Pierre Jodlowski, as well as musicians working at the intersection of rock and academic tradition (Art Zoyd, Jean-Paul Carême, Jeff Manuel).

The active use of the experience of the creators of electroacoustic music in modern film music (including French) determines the **relevance** of the study. However, in the **scope** of this article, we will be interested not so much in the inclusion of electroacoustic experiments in the arsenal of composers, as in the prerequisites that prepared this process.

After all, already in the first half of the 20ᵗʰ century, when neither the phenomenon itself nor the term that defines it existed, tests with sounds and noises were actively conducted. In these tests cinema played an important role.

The nature of these experiments was analyzed by Philippe Langlois in the first two parts of the seminal work *Les cloches d'Atlantis. Musique électroacoustique et cinéma. Archéologie et histoire d'un art sonore* (Langlois 2012). Having examined in detail the work of composers and directors, the innovative explorations of acoustic scientists and inventors from France, Germany, Italy, the USA, the USSR and other countries, the researcher determined the context in which sound-noise experiments in cinema were born, and the significance of the phenomenon of sound recording in cinema in the 1930s and 1940s.

Basing on the valuable ideas of Philippe Langlois, and, at the same time, leaving aside some details and particulars concerning world cinema (the influence of futurist ideas on the work of George Antheil, Dziga Vertov, Walter Ruttmann, the spread of the *thereminvox* of Leon Theremin in American cinema, the significance of sounds and noises in musical films by Rouben Mamoulian, a detailed analysis of the technology of optical sound recording, the first optical synthesizers, etc.), denote more convexly those premises, which prepared the birth of electroacoustic music in general and its later introduction into the *lexicon* of French film music, in particular.

There are two such prerequisites. The first concerns the material from which composers of electroacoustic music create their works. These are all kinds of non-musical sounds (noises), as well as *artificial* musical sounds created with the help of mechanical or electronic instruments. The idea that this kind of material can be as expressive as singing or playing acoustic instruments was already in the air in the first half of the 20ᵗʰ century. But, oddly enough, it was not academic musicians who were more susceptible to it, but filmmakers. And here we should note the importance that the inventions of Luigi Russolo (*intonarumori*, *russolophone*) and Maurice Martenot (*Ondes Martenot*) had for the French silent, and then for sound cinema.

The second premise is related to the very appearance of sound devices. It should be noted that before the advent of the technology of magnetic, and even more so digital sound recording, optical recording came into practice. It allowed not only to record sound on film, but also to perform various manipulations with it, such as slowing down and accelerating the speed of sound reproduction, inversion, etc. The development of this technology was associated with the beginning of the era of sound cinema. And already in the 1930s and 1940s, optical sound recording allowed composers writing music for films not only to create impressive musical and noise pictures (Joseph Kosma, Georges Auric, Arthur Honegger, Jean Yatove), but also to transform sound (Maurice Jaubert, Roland Manuel), giving it a completely new timbre colour and, as a result, a new artistic meaning.

In the context of these premises, the story of the artist, the author of the manifesto *The Art of Noise*, the inventor of original mechanical instruments and the composer Luigi Russolo, becomes important. The idea of noise as a new means of musical expression, not only stated by him in theory, but also implemented in practice, makes us consider in him one of the predecessors of the pioneer of concrete music, Pierre Schaeffer. As well as short (only three years) period of *Paris career*, associated with the work of Russolo in the avant-garde cinema *Studio 28*, makes one see him as an innovator, one of the first to implement the idea of sonification of silent films with the help of specially organized musical and non-musical sounds.

Thus, the object of the study is the French film music in its reliance on the stylistic models of academic music. The subject of the study is the introduction of sound-noise and electroacoustic experiments in the film music of France.

The aim of the study is to analyse the work of Luigi Russolo through the prism of the prerequisites for the use of such experiments in French film music.

It requires the following objectives:
1. To determine how the concept of Luigi Russolo's manifesto *The Art of Noise* was related

to the evolution of musical art at the beginning of the 20th century, in general, and to the musical ideas of the futurists, in particular.

2. Consider how Russolo implemented his theoretical calculations in musical practice.
3. To briefly highlight the stage of his *Paris career*.
4. To analyse some features of the work of Russolo as a composer. To draw parallels between his research and that of Pierre Schaeffer.
5. To formulate what is the value of Russolo's sound-noise experiments from the point of view of the subsequent implementation of his ideas in film music.

The specificity of the research topic requires the use of an interdisciplinary approach with its complex research methods based on the latest achievements in the field of theoretical and historical musicology, as well as cultural studies and history.

To analyse the genre and style features of Russolo's music, it is also necessary to use systematic, comparative, and musical-analytical methods.

THE ART OF NOISE BY LUIGI RUSSOLO
IN THE CONTEXT OF FUTURIST IDEAS

The idea of drawing parallels between the noise art of Luigi Russolo and the *concrete music* of Pierre Schaeffer is not new. The direct connection between the work of the two musical figures was pointed out by Arthur Honegger in his conversations with Bernard Gavoty. Moreover, he did not speak categorically about both phenomena, but found in them rich opportunities for the development of music in the theatre and film industries (Онеггер 1985: 147).

The Franco-Greek musicologist, specialist in the field of modern academic music Makis Solomos also draws attention to the fact that, although Schaeffer almost never mentions Russolo in his theoretical works (*À la recherche d'une musique concrete, Traité des objets musicaux*), he still owes to him and his manifesto *The Art of Noise* the very idea of *musique concrète* (Solomos 2008: 134).

Luigi Russolo's ideas also did not come out of nowhere. They were prepared by the entire evolution of musical art of the beginning of the 20th century.

Unprecedented scientific and technological progress, combined with powerful social upheavals, completely changed the course of history. The total transformation of social and economic life, the industrial landscapes of cities, the production of various mechanisms and machines put on stream simultaneously aroused in the man of the new era both the fear of uncertainty and the delight of unprecedented power. It is no coincidence that one of the fashionable themes in the art of that time was the theme of *the cult of machines*, represented in various trends of modernism as Expressionism, Dadaism, Purism and Constructivism (Лазарева 2016: 91), but most ardently promoted by Futurism.

The exalted and uncompromising acceptance of the new industrial world is felt in a number of theoretical manifestos and program articles of futurism with their poster language and aggressive catchy images (*The First Manifesto of Futurism* and *The Technical Manifesto of Futuristic Literature* by Filippo Tomaso Marinetti, *The Manifesto of Mechanical Art* and *Machinism in Art* by Gino Severini, *The Manifesto of Futurist Musicians*, *The Technical Manifesto of Futuristic Music*, *The Destruction of Quadrature* by Francesco Balilla Pratella), in the titles of pictures (*Bus, Metro, Armored Train, Guns in Action* by Severini, *Dynamics of the automobile, Mutiny* by Russolo) and in musical works (opera *Aviator Dro* and piano composition *War* by Pratella; *Awakening of a City*, *Rendezvous of Cars and Airplanes* by Russolo).

Among the outrageous (and sometimes openly extremist) statements (*to purify the world with the help of war, to smash all museums and libraries, to destroy morality* (Маринетти 1986a: 160), *to spit on the Altar of Art* (Маринетти 1986b: 167), there were also quite healthy ideas concerning, among other things, musical art. For example, the idea of perceiving noise not just as a background, but as the original language in which the new industrial world speaks to a person.

The value of noise (*the riotous roar of the crowd, the night hum in ports and shipyards* (Маринетти 1986a: 160–161), *conversations of engines, rude shouts, ear-cutting sounds* (Маринетти 1986b: 166–167) is already emphasized in the works by Marinetti who is the ideologist of Futurism.

Francesco Balilla Pratella develops these ideas in the *Manifesto of Futurist Musicians*, which was published on October 11, 1910. In it, the official composer of the direction encourages musicians to *express the musical soul of crowds, grand industrial buildings, trains, transatlantic steamships,*

battleships, cars, and airplanes. Add, finally, to the majestic patterns of the musical poem the glorification of the Machine and the triumph of Electricity (Vivenza 2000: 47).

Thus, Luigi Russolo's manifesto *The Art of Noise*, written by him on March 11, 1913 in the form of a personal letter[2] to Pratella, turned out to be only a link in the general chain. But, unlike Pratella, who called on young people to abandon the obsolete forms of academic and mass music and at the same time did not indicate new ways to follow, Russolo defined in his work a specific task: the creation of original noise works that correspond to the spirit of modernity. To do this, the author, who analysed in the first part of the manifesto the attitude to silence, music, and noise in different epochs (from Antiquity to the 20th century), proposed in the second part to create a whole orchestra of mechanical instruments (*intonarumori*[3]): rumbling, whistling, murmuring, grinding, knocking, as well as imitating the voices of people and animals (Russolo 2013: 24).

Composers of the new era must carefully *sort* the sounds they play by tones, rhythms, and harmonies, then group them and create extraordinary sound compositions based on them.

RUSSOLO NOISE INSTRUMENTS: FROM THEORY TO PRACTICE

It is important that Luigi Russolo put his ideas into practice. Immediately after the publication of the manifesto, he gave up the artistic field[4] and, with the support of the futurist artist Ugo Piatti, transformed the studio into a factory to produce musical instruments. Simultaneously with the creation of intonarumori, Russolo also wrote several works for them (*Awakening of a City, The Rendezvous of Cars and Airplanes, Skirmish in the oasis, Dinner on the terrace in the casino*). Composer performed them in 1913–1914 at presentations and concerts in various European cities as Modena, Milan, Genoa, and London.[5]

However, Luigi Russolo's musical instruments were not in demand in the wide performing practice. The famous composers (such as Milhaud, Prokofiev, Ravel, Stravinsky) were generally positive, but were in no hurry to include intonarumori parts in their scores. Futurists welcomed Russolo's inventions with enthusiasm but used them rarely and only as an *exotic seasoning*.[6]

Only in the late 1920s mechanical instruments became relevant in the music of silent cinema. This brief period (1927–1930) can be called the period of the *Parisian career* of Luigi Russolo. Fleeing from the *fascist contagion* that had already

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[2] From the text of the manifesto itself, it follows that Russolo wrote it under the impression of a concert held on March 9, 1913 and from listening to Pratella's *boundless futurist music*. However, Philippe Langlois (Langlois 2012: 26) believes that the idea of the manifesto matured much earlier, but Russolo diplomatically decided to spare the feelings of the official futurist composer and presented his concept in the form of a sudden insight that came to him.

[3] The name *Intonarumori* comes from two Italian words: intonare – "intonate" and rumore – "noises". Outwardly, intonarumori somewhat resembled phonographs or gramophones. They were boxes of various sizes, often painted in bright colors (blue, green, yellow, red), depending on the type of sounds made, with a bell from which the sound came, a lever whose movement on the rock determines the pitch of the sound and a handle, the rotation of which gives the sound itself and allows to produce rhythmic effects.

[4] Russolo received a first-class education at the Academy of Fine Arts in Milan and established himself as an original artist, celebrating the energy of color and the variety of forms and movements (*Self-Portrait with Skulls*, 1909; *Lightning, Fragrance*, 1910; *Memories of the Night, Mutiny*, 1911; *Dynamics of the Car, Density of Fog*, 1912, etc.).

[5] This is another difference between Russolo and Pratella, who even after publishing his provocative manifestos continued to move in the direction of academic art. An opponent of Italian opera, Neapolitan songs and spiritual compositions, he created several operas (*La Sina d'Varguōn*, 1909; *Aviator Dro*, 1914), including two children's operas (*Lullaby for a Doll* Op. 44, *Spring Gift* Op. 48), two symphonic poems (*Romagna, Church of Polenta*), Suite for Organ (1912) and program piano works (*War*, 1913; *Holiday*), in which he made only timid attempts to free himself from the constraints of harmony and rhythm that bound him.

[6] The works of futurists with the intonarumori part can be counted on the fingers. Philippe Langlois gives an almost exhaustive list in his book. These are the opera *Aviator Dro* (1914) by Francesco Balilla Pratella, *Noise Canzone* for voice, piano, cello, enharmonic piano, and *noise makers* (1917) by Fortunato Depero, music for the play *La Signora Coricolata fra i comunicati di guerra* (1917) by Filippo Tommaso Marinetti, a.o. (Langlois 2012: 25–26).

begun to spread in Italy, he came to France. Here Russolo gave several concerts and presentations of his new brainchild, *rumorarmonium*, or *russolophone* (an improved version of the former intonarumori), met with intellectuals, among whom were artists Robert Delaunay and Piet Mondrian, composers Arthur Honegger and Edgard Varèse, documentary film director Jean Painlevé, producer and film reviewer Jean-Placide Mauclaire.[7] Mauclaire, who was also the founder and owner of the legendary avant-garde cinema *Studio 28*, reacted to the inventions of Russolo with enthusiasm and offered him a job. From 1928 to 1930, the composer, with the support of the pianist Henri Laumonier, accompanied silent films by Victor Blum, Eugène Deslaw, Joris Ivens, Howard Higgins, Jean Epstein, etc. (Langlois 2012: 49).

The end of Russolo's *Paris career* was marked by a dramatic event. On December 3, 1930, during the premiere of Louis Bunuel's film *The Golden Age*, the cinema was vandalized by members of the far-right League of Patriots of France, who opposed the avant-garde (in their opinion, *degenerate*) art, showing disturbing symptoms of the penetration of fascism into this prosperous country.

Since then, both Russolo's personality and inventions have been forgotten for many years. The reason for this was his delay in showing the world, already beginning to comprehend the secrets of sound recording, bulky mechanical instruments. This is evidenced, for example, by the unsuccessful negotiations that Russolo conducted in Paris with representatives of the American company the Fox Movietone (Langlois 2012: 45), which in the following years proved itself in the field of sound cinema.

FROM RUSSOLO'S *RISVEGLIO DI UNA CITTÂ* TO SCHAEFFER'S *CINQ ÉTUDES DE BRUITS*: POINTS OF CONTACT

Unfortunately, the music that Luigi Russolo created for silent films has not been preserved. However, an analysis of his other works, for example, the short musical piece *Awakening of a City* (*Risveglio di una cittâ*) for intonarumori, reveals similarities with the works of Pierre Schaeffer, including the famous *Cinq études de bruits*.

As it is known, performance of Schaeffer's *Cinq études de bruits* on Radio France on October 5, 1948, became the birth date of concrete music. But the *Awakening of a City*, created at the dawn of Russolo's inventive and composing career, showed the world a completely new music created exclusively from noise.

In Schaeffer's *Étude aux chemins de fer* the sound of train wheels, a locomotive horn, whistles, noises, and creaks can be heard. In *Étude aux tourniquets*, the focus is on the rustle of a toy rattle, thuds, and rather sharp sound signals, separately picked out phrases of percussion and string-plucked musical instruments. *Étude violette* and *Étude noire* are associated with the sounds of the piano (plucking and hitting the strings, thudding on the keys with the hammers pressed against the strings at the same time, reverberation effects, distorted, almost *organ* or *synthesizer* sound). Finally, *Étude pathétique* involves *kitchen* noises (blows on the pan, the fall of the pan lid on a hard surface with its characteristic rotation and subsequent fading), human voices (fragments of singing, speech, coughing, sighing), playing on the harmonica, radio signals, etc.

In Russolo's *Awakening of a City,* the imitation of the drum roll, the beating of strings, the howl of various working mechanisms, the sound of an airplane gaining altitude, the characteristic roar of a car engine starting, the screech of a saw, and similar *urban* sounds can be *caught* by ear.

Moreover, in musical pieces of both composers, the noises are not presented in a chaotic order, but are clearly organized. In Schaeffer's *Études de bruits*, zones of tension, culmination and subsequent decline are *outlined*. There is also an alternation of contrasting episodes, in which a stochastic set of noises is replaced by zones that have a peculiar melodicism, rhythmic clarity, and sometimes even harmonic colourfulness (as in *Étude noire*, where the *prepared* piano performs a sequence resembling organ improvisations).

In Russolo's *Awakening of a City*, the material is also subject to a certain organization. The form is built up from episodes in which *solo*, *tutti* and moments of silence alternate. Changes in pitch (smooth rising and falling, the use of jumps at different intervals) and dynamics (*crescendo* and *diminuendo*) also give the piece a structural completeness and integrity.

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[7] Mauclaire's articles were actively published in the authoritative French magazines *Cin monde, Le Film Français, Paris-Hollywood, Paris-Théâtre, Une Semaine de Paris*.

Thus, the parallels between the works of Russolo and Schaeffer, which were pointed out by Arthur Honegger, really exist. Even though Schaeffer used the sounds of the real world, natural or artificial, recorded on tape and subjected to various manipulations, as the material for creating compositions, and Russolo, who was still inaccessible to these *high technologies*, reproduced similar sounds (various beeps, gurgles, screeching, cracking, and clanging) with the help of his mechanical instruments, yet both composers used noise as a means (sometimes very powerful) of musical expressiveness.

CONCLUSIONS

Ludmila Leipson points to the renaissance of Russolo's ideas in the 21st century. His manifesto is being reissued, his inventions are being reconstructed, and exhibitions and festivals are being organized in his honour. The author also notes the direct influence that Russolo exerted and continues to exert on the *creators* of the musical avant-garde, starting with the composers of the 20th century (Varèse, Ligeti, Stockhausen) and ending with representatives of contemporary art (Leipson 2015: 287–289).

However, the underestimated influence that Luigi Russolo had on the music of cinema should not be forgotten. Even though with the invention of sound the noise instruments invented by Russolo became unnecessary (recording sounds on a specific medium was more economically feasible than creating bulky instruments), the germs of the ideas of the Italian futurist still made their way to the light, including in France.

First, in the 1930s and 1940s, when directors and composers discovered that noises and sounds of the real world, in a special way coordinated in rhythm and tone (quite in accordance with the ideas of the *Art of Noise*) with the sounds of jazz or academic music, can bring new emotional and psychological shades to the dramaturgy of the film. Then in the second half of the 20th century, when it turned out that electroacoustic music with

its rich arsenal of sound-noise means can emphasize the complexity and diversity of various films: documentaries and fiction, short and full-length, sound, and silent.

By the way, the phenomenon, called in France ciné-concert (demonstration of silent films in the cinema with modern, sometimes very avant-garde music specially written for this purpose) throws a bridge between the 21st century and the period of the *Paris career* of Luigi Russolo, when the inventor and composer accompanied the great silent films on his *russolophone*.

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Te Deum in Lithuanian Music

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The article focuses on *Te Deum* settings created by Lithuanian composers in the 20th and 21st centuries. *Te Deum laudamus* (*Thee, o God, we praise*) is an old solemn church hymn, in the liturgy it is usually sung in a monodic way. In the 13th century, polyphonic settings of the *Te Deum* were created, and in the 17th century, the *Te Deum* became a large-scale, cantata-style genre meant for solemn religious and secular occasions. In Lithuanian music the hymn is treated in various ways: composers Teodoras Brazys and Laurynas Vakaris Lopas based their settings on Gregorian chant; Jeronimas Kačinskas created an atonal *Te Deum*; compositions by Vidmantas Bartulis and Vaida Striaupaitė-Beinarienė are romantic, but they differ in their mood – the former is dramatic, the latter is pastoral.

Keywords: *Te Deum*, church music, Lithuanian composers, Teodoras Brazys, Vidmantas Bartulis, Vaida Striaupaitė-Beinarienė

INTRODUCTION

In the liturgy, the *Te Deum* hymn is quite often heard (usually it is quietly read, recited or sung monodically): in the Liturgy of the Hours, it is part of the Office of Readings (formerly Matins) on Sundays, during solemnities and feast days (except Lent). On rare, most solemn occasions, the *Te Deum* is sung loud and elaborately during church ceremonies as thanksgiving at the end of a year, a church council, or another important event such as the dedication of a church, consecration of a bishop, and so on. Around the 13th century, polyphonic *Te Deum* settings were created for these solemn occasions, and later also for secular events. The article aims to analyse contemporary (the 20th–21st century) perceptions of the *Te Deum* by Lithuanian composers, i.e., to reveal the circumstances of creating compositions of this genre, to study their style and structure, and to compare their interpretations to those by the authors of the previous epochs and some other contemporary composers. Historical-descriptive, analytical, and comparative methods have been used for the research.

STRUCTURE OF THE *TE DEUM* TEXT AND AN OVERVIEW OF THE DEVELOPMENT OF THE GENRE

The main text of *Te Deum laudamus* (see the Appendix at the end of the article) is believed to have originated in the fourth century, possibly from the Eucharistic preface.[1] According to the content, the hymn can be divided into three sections: the first is the praise of God (verses 1–10) and the doxology of the Trinity (vv. 11–13; these verses are of a slightly later origin); the second section (vv. 14–23) is dedicated to Christ – the glorification of Christ and supplications; the concluding section (vv. 24–29) is a set of verses of psalms.[2] The *Te*

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[1] The overview is based on the articles about the *Te Deum* by Ruth Steiner et al. (*Grove Music Online*: Steiner et al. 2001) and Karl-Heinz Schlager and Winfried Kirsch (*MGG Online*: Schlager & Kirsch 2016).

[2] The end of the second section and the entire third section (verses 22–29) are Requests added later (mainly from Psalm verses – Ps 28: 9, Ps 144: 2, Ps 122: 3, Ps 32:22, Ps 30: 2) – they are optional in the Catholic liturgy (the hymn can be completed at verse 21), but the polyphonic compositions of the *Te Deum* are usually based on the whole text. The numbering of the psalms here is according to the Vulgate (sacred-texts.com n.d.).

Deum melody is formulaic, close to the psalmody, attributed to the third or fourth-tone (Phrygian, Hypophrygian) modes, i.e. of a more minor character. There are three variants of this melody in the Gregorian chant repertoire: simple, solemn, and *iuxta morem Romanum*.

It is probable that with the advent of early polyphony, this hymn was solemnly accompanied on the organ (probably improvising) and bells, and the first manuscripts of polyphonic compositions date from the 14th century. In the 16th century, the *Te Deum* was often performed *alternatim*, with two different performers (e.g., plainchant alternating with choral polyphony; choral polyphony alternating with organ).[3] Thanks to the Reformation (Anglicans, Lutherans) in Western Europe the *Te Deum* was sung not only in Latin but also in national languages.[4]

Beginning with the Baroque, elaborate festive settings flourished, and the rhetoric of music allowed revealing the diversity of the content of this hymn – solemn worship, adoration (verse 2, *Te aeternum Patrem omnis terra veneratur*, etc.), a hint of *Dies irae* (verse 19, *Iudex crederis esse venturus*), supplications for mercy (e.g., verse 27, *Miserere nostri, Domine, miserere nostri*), belief in God (verse 29, *In te, Domine, speravi, non confundar in aeternum*). According to Friedrich W. Riedel, the *Te Deum* thus became the *highest*

and most elaborate musical incarnation of the imperial Baroque ceremony (Schlager & Kirsch 2016), where the splendour of God and his representatives on earth – mundane rule, monarchs – merge.[5] Since the 18th century, the cantata style (i.e., composed of some or several contrasting parts) *Te Deum* for soloists, choir, orchestra and/or organ has been established. The composers divided the text of this hymn at their discretion[6], complementing it with instrumental prelude or *intrada* (e.g., Marc-Antoine Charpentier's *Te Deum* in D major, 1688), instrumental inserts (e.g., Händel inserted *Sinfonia* before v. 20 *We therefore pray Thee* in the *Te Deum* for the victory at the Battle of Dettingen, HWV 283). In the solemn *Te Deum* of the Baroque and later epochs, the melody of Gregorian chant was very seldom used.[7] In Germany and Austria, in the second half of the 18th century and the beginning of the 19th century, laconic three-section *Te Deum*[8] of different tempos was composed, which ended in a highly developed (often imitative) verse 29 *In te Domine speravi*.

The *Te Deum* of Romanticism is especially diverse – from symphonic compositions (e.g., by Berlioz, Bizet, Dvořák), where composers inserted instrumental parts and arranged the hymn's verses in their own way[9], to simple harmonisations of Gregorian melody (e.g., Liszt's two *Te Deum* set-

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[3] Kirsch distinguishes three main types of the *Te Deum* that were formed in the second half of the 16th century: (1) a four-part, mostly homophonic *alternatim* type; (2) counterpoint *alternatim* type for four or more voices; (3). a type of three (less often four) sections polyphonic motet (Schlager & Kirsch 2016).

[4] Martin Luther rhymed the *Te Deum* (like many other liturgical texts): *Herr Gott, dich loben wir*. However, according to the prose text, the *Te Deum* is still psalmodically sung during Lutheran festivities in the morning worship services instead of the Song of Zechariah (Fetingis 2007: 363–364, 819–821).

[5] These solemn commemorative compositions are characterized by instruments – bells, tympanum, trumpets, other brass wind instruments. According to Gerhard Poppe, in Bohemia *this hymn was combined with gun salutes for official occasions since the seventeenth century* (Poppe 2006: 186). Unlike the Renaissance, in the Baroque era the *Te Deum settings become more elaborate and diverse in style. The extent of the diversity ranges from four-part homophonic compositions to multi-choral works with instruments* (Stein 1978: 5).

[6] According to David B. Stein, in France at around the turn of the 17th–18th centuries *verses one and two are usually either treated as a single movement or two separate movements, and the final* [29] *verse of the text is always set as a single movement. A majority of the composers also begin new movements with verses fourteen, twenty, twenty-four, twenty-six and twenty-nine* (Stein 1978: 10).

[7] However, in Jan-Dismas Zelenka's *Te Deum* in D major for two choirs (ZWV 146, 1731) we hear Part VII *Intonatio*: *Salvum fac* sung in plainchant – this was due to the Bohemian tradition of interrupting the elaborate polyphonic performance of the hymn at verse 22 (*Salvum fac populum tuum* [...]) three times. For more see: Poppe 2006: 193, 204.

[8] Verses 1–19 are sung *Allegro*, verse 20 *Te ergo quesumus* – *Adagio*, again *Allegro* verses 21–29. See Johann Michael Haydn's, Joseph Haydn's, Mozart's and the *Te Deum* by other composers.

[9] E.g., in the second movement of the *Te Deum*, Berlioz repeated verses 5–6 three times as a refrain (vv 3–4 5–6, 7–9 5–6, 10–13 5–6), in the third movement he combined lines 26 21 27 21/26, in the fifth 20 and 28, juxtaposed or used simultaneously lines 19, 29, 22, 25, 24, 19, 29 in the sixth. In the first movement of the *Te Deum*,

tings) or polyphonic choral settings inspired by the quest of Cecilianism to return to a *true style of church music* (i.e., Palestrina choral polyphony). In the 20th century, solemn non-liturgical *Te Deum* is usually composed for choir and orchestra, often involving soloists and/or instruments traditionally used in this hymn: the organ, trumpet, trombone and tympanum. In one of the most famous works of the first half of the 20th century – Kodály's *Budavári Te Deum* we can find many musical rhetorical features characteristic of this hymn, such as dotted rhythm, fanfare fourth intonations, culmination at verse 19 *Judex ceredis esse venturus* that reminds of the Last Judgement, a slower episode *Te ergo quesumus*, ternary form and musical arches[10], the imitatively developed last verse *In te Domine speravi*.

In the *Te Deum* compositions of the 20th–21st centuries, we can find folklore melodies or national hymns (Kodály, Penderecki), as well as some inserted texts.[11] Although after the Second Vatican Council the Catholic Church also turned to the rites in national languages, festive (non-liturgical) *Te Deum* settings were still mostly based on the traditional Latin text.

In the works of composers, the *Te Deum* is usually exceptional among their other compositions – a few composers create more than one. As already mentioned, this festive hymn of thanksgiving was created not only for religious but also for secular occasions to celebrate important events in the life of monarchs or other nobles (anniversaries, coronations, marriages, birth or baptism of descendants, recovery from serious illness, etc.), as well as other moments crucial to the state (victory, signing of a peace treaty, etc.). In the 19th–21st centuries occasions for the creation of the *Te Deum* were even more diverse: e.g., Dvořák's *Te Deum* (1892) was composed in honour of the 400th anniversary of the discovery of the New World by Christopher Columbus; Ralph V. Williams' *Te Deum* in G major (1928) was composed for the enthronement of the Archbishop of Canterbury; Kodály composed his *Budavári Te Deum* (1936) for the 250th anniversary of the liberation of Buda from the Turkish rule; Britten's short liturgical *Festival Te Deum*, (1944) was composed to celebrate the centenary of St Mark's Church in Swindon (England); at least two *Te Deum* were written in 1979 by Polish composers (Roman Palester, Penderecki) in thanksgiving to God that their countryman Karol Wojtyła was elected pope in 1978; Rihards Dubra created his *Te Deum* (2003) when he was asked to write a composition for the closing of the Sacred Music festival[12]; Karl Jenkins wrote *Te Deum* on the occasion when Liverpool was named a European Capital of Culture in 2008, etc. Pēteris Vasks with his *Te Deum per organo* (1991) continued the tradition of fantasy-type improvisational *Te Deum* compositions for organ, which flourished in the Baroque era. The performance of Arvo Pärt's *Te Deum* (1984),

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Bizet inserted verses 1 and 2 between lines 5 and 6, while the final part of this composition is an abbreviated reprise in which verses 1, 6, and 5 are repeated. At the end of the hymn, Dvoųįk inserted additional *Miserere nostri, Domine. Benedicamus Patrem, et Filium cum Sancto Spiritu. Alleluja! Laudemus et superexaltemus eum in saecula. Alleluja!*

[10] The original thematism returns at verse 24 *Per singos dies*; the thematic links are evident between verse 5 *Sanctus* and verse 18 *Tu ad dexteram Dei sedes*.

[11] E.g., Penderecki (1980) inserted the Polish hymn *Boże, coś Polskę*, and repeated *Te Deum* verses 1 and 2 before verse 26; Arvo Pärt (1984) added the coda *Sanctus* at the end of his composition; Siegfried Matthus (2015) also used text from the Old Testament in the *Te Deum*, as well as Schiller's, Heinrich von Kleist's, Friedrich W. Zachariae, Rilke's and other texts; Sławomir Czarnecki in his *Te Deum Polskie* (2018) substituted verses 7–13 with fragments of St John Paul II's *Modlitwy do Boga Ojca*; in Zbigniev Kozub's oratorio *Te Deum* (2020), in addition to the hymn (sung in Latin and Polish), religious verses by Roman Brandstaetter are also recited.

[12] According to Dubra, *I have been dreaming for a long time about writing Te Deum, because this is hymn, adulation of God is the most concentrate, the highest, and emotionally richest. This is the highest moment in any Church celebration. Still every thing has its place in this world, that is why my wish had to wait for the right moment. At the moment when I was asked to compose the final composition for Sacred Music festival, I realised that it could only be Te Deum, even every single practical thing spoke to me with its majesty – Dome Cathedral, time, impressive amount of participants, chance to gain spatial sound, and after all grandiose Dome organ.* Te Deum was first performed on 29th of June, 2003, Riga Dome Cathedral, within the Sacred Music concert of XXIII Latvian Song and Dance festival. [Dubra, Rihards (n.d.). *Te Deum*]. http://www.choirlatvija.lv/page.asp?pageId=279&subPageId=368&pageAction=showSubPage – visited on Juni 6, 2021. See also Youtube.com (2016).

seemingly paradoxical, was dedicated to the memory of a deceased, but this work stands out among all others with its dark mystical sound and pensiveness.[13]

TE DEUM BY LITHUANIAN COMPOSERS

The research object of this article is the vocal or vocal-instrumental compositions of the *Te Deum* by six Lithuanian composers (Example 1), four of whom – Vidmantas Bartulis, Laurynas Vakaris Lopas, Jonas Tamulionis, and Vaida Striaupaitė-Beinarienė – wrote the hymn after Lithuania had regained independence in 1990 following the fifty years of the occupation by the Soviet regime.[14]

Composer	Year	Performers
Teodoras Brazys	1921	satb-org
Jeronimas Kačinskas	1965	S-T-satb-pf/org
Vidmantas Bartulis	2000	satb-orch (3332-4330-4perc-hrp-cel-str)
Laurynas Vakaris Lopas	2013	ttbb-4hn-3tp-3tb-tu-5perc-org
Jonas Tamulionis	2015	satb
Vaida Striaupaitė-Beinarienė	2015	S-Bar-satb-fl-ob-str orch
	2018	S-Bar-satb-wind orch

Example 1. *Te Deum* by Lithuanian composers

Teodoras Brazys (1870–1930), an organist, conductor, priest, educator, musicologist, composer, pioneer of Lithuanian music – wrote his liturgical *Te Deum* on the occasion of the 500th anniversary of the Samogitian (Žemaitija) diocese. It is based on Gregorian chant (see its analysis in the next section).

The famous composer and conductor, Jeronimas Kačinskas (1907–2005), the pioneer of modernism in Lithuanian music, composed many different genres of church and religious music.[15] According to musicologist Danutė Petrauskaitė, Kačinskas was encouraged to write his *Te Deum* by his friend John Bavicchi, an Italian-American composer, who loved and popularized Lithuanian music in the United States (Petrauskaitė 1997: 104, 119)[16]. At that time, Kačinskas was already composing in an *atemic style* (without using repetitions of themes in the structure of his musical compositions); when composing *Te Deum* he also tried atonality. The presented fragment of music (Example 2) shows the characteristic settings of this work: complex rhythmics, constant change of meter, chromatic melody, and dissonant harmony. Obviously, this is an experimental or concert opus rather than one written for the liturgy. After listening to a performance of this *Te Deum*, the composer was dissatisfied and asked the choir not to include it in their concert programs (Petrauskaitė 1997: 119).

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[13] Dedicated to the late Alfred Schlee. For Pärt, the text of the *Te Deum* was associated with the boundless tranquillity of the mountains, therefore, in his setting he strove to render the mood of the eternity: *I had to draw this music gently out of silence and emptiness* (Hillier 1997: 140).

[14] The latter compositions (like the two previous ones, which were created before the liturgical reform) were written according to a Latin text, which testifies to the symbolic nature of Latin and the concert purpose of music.

[15] Kačinskas' successful creative life was interrupted by the Soviet occupation: he lost almost all his musical works when withdrawing from Lithuania. From 1944 to 1949 he lived in a Lithuanian refugee camp in Germany; in 1949, moved to the United States, where he worked for many years as an organist and choir leader in St. Peter's Lithuanian parish in Boston.

[16] The year of the creation of the *Te Deum* (1965) might suggest that the composer, being a devout Catholic and a church musician, may have written the hymn to commemorate the end of the Second Vatican Council (1962–1965), but there is no evidence for this.

Example 2. Fragment of Jeronimas Kačinskas' *Te Deum* (verses 2 and 3), manuscript

Vidmantas Bartulis' (1954–2020) *Te Deum* was created in 2000 and premiered at the Pažaislis Music Festival the same year. This *Te Deum* setting has a rather original structure and a dramatic mood (for the analysis, see the last section of this article).[17] The dramatic nature of the work, which is not typical of the genre, was probably determined by the composer's romantic worldview. In an interview, asked about the truth and lies in music, Bartulis said that he distrusted music that did not contain any *errors* in sound or form: *To err is human, it shows the 'false' and sinful nature, the imperfection in which all beauty lies, all meaning [...]. 'True' music has Dr. Faust's syndrome, the search for infallibility and 'perfection'* *leads to non-existence [...]. For such music is free from suffering. Everything that does not signify suffering seems more or less false to me* (Gaidamavičiūtė 2019: 47).

Laurynas Vakaris Lopas (b. 1948) wrote his *Te Deum* as thanksgiving for his 65 years of life,[18] also focusing on future performers – primarily the men's ensemble Quorum. The elaborate concert composition features instruments typical of the *Te Deum* – brass wind instruments, percussion and organ. The composer believes that creating this genre is a big responsibility: *Writing the Te Deum, I wanted to test myself – to see if I can succeed. The more so that before starting to compose such a large piece one needs to know other*

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[17] The reviews of the premiere concert emphasized that *fantasy, a peculiar style, a form justified by an inner necessity that combines elements of not only musical but also literary thinking are important for the creator. [...] the development of his compositions is metaphorical and associative* (Ramanauskienė 2000); a discrepancy between it and the traditional festive model of the hymn was also observed: *Bartulis' Te Deum is full of pain and dramatism; it becomes brighter and consolation comes only in the final part of the work* (Brilienė 2000).

[18] From my interview with the composer on 13 March, 2019.

composers' music, beginning with Charpentier, and ending with Pärt. I 'unraveled' them all conscientiously. But the most important thing is to test oneself – be a teacher and a student for oneself (Urbietytė-Urmonienė 2013).

Jonas Tamulionis' (b. 1949) *Te Deum* is a miniature for mixed choir a cappella based on plainchant according to the first few verses of the hymn; the circumstances of the creation are unknown (see the analysis in the next section).[19]

Vaida Striaupaitė-Beinarienė (b. 1977) has written two versions of the *Te Deum*. The first part (smaller, chamber-like) was performed at the closing of the V International J.S. Bach Music Festival dedicated to the 330th anniversary of the composer's birth. According to the author, this work was inspired by the spirit and flow of Bach's music. However, the composer had a different picture of the *Te Deum* in her mind's eye – this hymn should be performed by a brass band, a large choir, soloists.... The second, twice as large, a more festive version of the *Te Deum* was created to celebrate the 100th anniversary of the Lithuanian state and, the composer says, was inspired by the *idea of the Freedom Bell*.[20] She developed instrumental episodes, increased the number of solemn intonations; imitations of the bells of Vilnius Cathedral – low-pitched wind instruments, euphonies, trumpets, bells – appeared at the beginning and the end of the composition.[21] Reviewers emphasize the harmonious, bright, impressionistic sound of Striaupaitė-Beinarienė's music, but the author herself states that writing the *Te Deum* she was mostly influenced by the monumental compositions of the contemporary British composer John Rutter (Bertašienė 2018).

Lithuanian composers have also created two compositions of another genre named *Te Deum*. In 2000, Giedrius Kuprevičius wrote a Concert for trombone and orchestra – it is related to the traditional hymn of thanksgiving, only it is in a festive mood.[22] In 2004, Dalia Kairaitytė composed *Te Deum laudamus* for mezzo-soprano, two choirs and orchestra (Mz-2[satb]-2tp-3tb-timp-str orch) using selected psalm verses instead of the canonical text. This four-section composition is akin to the traditional *Te Deum* in its scope, mood, purpose and intention.[23] According to Kairaitytė, *only by feeling the touch of a higher force, can man look at their purpose in life differently, stop being thrown about by the whirlwinds of petty earthly things, material and selfish needs become irrelevant [...]. Then all that remains is to observe and seek. In the path of my life, the Te Deum will remain a creation that has led to the depths of the perception of human existence* (Čiučiulkaitė 2005).

TE DEUM BASED ON GREGORIAN CHANT

As already mentioned, the use of plainchant in *Te Deum* settings was typical until the Baroque – Gregorian melody could be part of a polyphonic texture (often elaborated with additional sounds in the upper voice) or it could sound monodic, alternating with polyphony.[24] This way of composing the *Te Deum* was partially revived in the 19th century, under the influence of Cecilianism, first and foremost by composing liturgical settings. The three *Te Deum* of Lithuanian composers,

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[19] Among the many choral works of this author we find many laconic compositions (e.g., *Dolorosa, Lacrimosa, Tuba mirum, Te Deum*), which are written after one or two verses of a large church genre.

[20] According to Striaupaitė-Beinarienė, *I was looking for more meanings in this work. I felt pride in my Homeland, gratitude for all we have, and gratitude to God who sends us all this. The musical text consistently reflects my feelings, so it was very natural that all the melodies, the hymn and the love duo also appeared. Love for the homeland, family, God are the main poles of our lives* (Bertašienė 2018).

[21] At the end of the last part (*Salvum fac populum*) of the second version of Te Deum, the music of the first part returns (vv. 1–2). The first version did not have such a reprise.

[22] This *Te Deum* concert (Trombone solo-2fl-2hn-2tp-perc-hrp-pf-str orch) is attributed by the author himself to the jazz-symphony genre. Parts: 1. Laudamus (*Largo*) 2. Oremus (*Agitato*) 3. Amen (*Lento*).

[23] *Te Deum laudamus* was performed in the Church of the Resurrection of Christ in Kaunas (that was rebuilt and consecrated in 2004) on 16 February, 2005, commemorating the Day of Restoration of the State of Lithuania. *The time comes when you can feel that you can concentrate on a large work, express more monumental thoughts and feelings; when the inner need encourages one to embody their spiritual pursuits and discoveries in creation, to enjoy them*, says Kairaitytė (Čiučiulkaitė 2005).

[24] E.g., Gilles Binchois' *fauxbourdon Te Deum*, Tomas Luis de Victorias' *alternatim Te Deum* (for sheet music see *IMSLP. Biblioteca musical Petrucci*).

Brazys (1921), Lopas (2013) and Tamulionis (2015) are based on Gregorian chant.

Teodoras Brazys' *Te Deum* for mixed choir and organ is a responsorial liturgical composition in which the *Te Deum* Gregorian melody (*juxta morem Romanum*) and four-voice choral texture are changed every verse (Example 3). The setting reflects the 19th century ideals of the Cecilian movement; the composer follows the Renaissance tradition of composing sacred music.[25]

Example 3. Teodoras Brazys, the beginning of the *Te Deum* (mm. 1–9)

Brazys ends almost all lines of Gregorian melody with harmony in f sharp minor, and choral polyphony verses with A major (see Example 3), but he separates and highlights the three sections of the *Te Deum* text with the final choral harmony in F sharp major in verses 13, 21 and 29 (see Appendix).[26] In the choral sections, the composer ingeniously alternates chordal and imitative tex-

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[25] Brazys studied and graduated with honours from the *Katholische Kirchenmusikschule* from 1905 to 1907, so he was well acquainted with Gregorian chant and had mastered the Renaissance sacred choral music style. Prelate Brazys' *Te Deum* settings can be compared to those of another Regensburg school graduate, also a priest, the famous Italian sacred music composer, Monsignor Lorenzo Perosi's *Facilissimi versetti per "Te Deum"* for men's choir with accompaniment *ad libitum* (for sheet music see *IMSLP. Biblioteca musical Petrucci*). Both composers used *alternatim* (change of monody and polyphony), both split line 1 (*incipitus Te Deum laudamus*, later choir *te Dominum confitemur*) and verse 5 *Sanctus*, both traditionally composed verse 20 *Te ergo quesumus* in the tempo of *Adagio*, etc. Perosi, however, monotonously alternates between monodic and polyphonic sections, while Brazys sometimes breaks it in pursuit of dramaturgical goals.

[26] Brazys completes the first section with one line sung by a choir. The second section (of the text) ends in three successive choral sections, which contrast with each other: choir unison and *fortissimo* in verse 19 *Iudex crederis*

ture.[27] There are also smaller rhetorical figures: for example, the composer uses ascending melismatic (i.e., joyful) melodics for words expressing God's greatness and worship – *Sanctus*, *majestatis*, *sempiternus*, *laudamus*, *speravi*, *in aeternum*[28], and to emphasize strong faith (at the words *Judex crederis* and *non confundar* – 'we believe that you will be our judge' and 'let me not be confounded') he uses choral singing in unison. Brazys also shows the climax of the hymn through the highest notes of the soprano part: usually not exceeding *fis''*, in verse 17 (at the word *credentibus* – 'to believers') he raises to *g''*, in verses 23 and 29 (at the words *extole illos* and *speravi* – 'exalt them', 'I put my trust') he reaches *a''*.

Unlike Brazys, whose use of plainchant was encouraged by liturgical circumstances, the 21st century composers Lopas and Tamulionis use Gregorian intonations of the *Te Deum* as a starting point to their work, as if for fear that without them the hymn will not be recognized as such.

Laurynas Lopas freely interprets Gregorian chant (for more details, see Kalavinskaitė 2020: 107–109) – he also did not take any of the three *Te Deum* variants from the liturgical repertoire of Gregorian chant to base his *Te Deum* setting but created his own version. The composer uses plainchant motifs interchangeably with the original material – he quotes the phrases of Gregorian chant, varies them, harmonises and dubs them with parallel fifths, develops imitatively or heterophonically (Example 4), etc.

Example 4. Laurynas Vakaris Lopas, a fragment of the *Te Deum* (vocal parts, mm. 9–11): plainchant motifs

Although Lopas' *Te Deum* is designed for quite loud instruments (brass, percussion), the mood of the composition is contemplative – dynamics *ppp*, *pp* (up to *mf*)[29] prevail, there are many melodious instruments in the percussion group (e.g., tubular bells, marimba, vibraphone); instru-

mental episodes predispose to reflection, extending without words the phrases or verses of the hymn text.[30] In the composition there are features characteristic of Lopas' creative work, as e.g., constant change of the meter, rhythm, tempo and other musical parameters, unexpected shifts of

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esse venturus; *Adagio*, *piano* and homophonic texture – verse 20 *Te ergo quesumus*; Tempo I and *fortissimo-diminuendo-piano* – verse 21 *Aeternum fac*. The entire hymn is completed by the final, highly developed section for choir (verse 29).

[27] Verses 5, 11, 13, 15, 25, 27, 29 start with imitational polyphony; verses 13 and 15 also have double octave counterpoint.

[28] The last two words belong to verse 29, which is traditionally developed polyphonically.

[29] Through dynamic culminations (*fff*, *ff*) the composer expresses the glory and power of God; see verses 1–2 *Te Deum laudamus* [...] *omnis terra veneratur*, 14 *Tu Rex gloriae*, 23 *Et rege eos*, 25 *Et laudamus nomen tuum*, a varied reprise of the instrumental introduction before verse 29 *In te Domine speravi*. The composition is completed with *ppp* dynamics.

[30] The work contains more than 10 instrumental inserts (duration of 4–23 bars).

basic tones (flexible tonality), links to early poly-phony (parallel fifths and fourths, heterophony of voices), mixed texture.[31] In shaping the work, Lopas sometimes ignores the traditional division of the hymn's text, for example, merging verses 13 and 14 (does not separate section II – the glori-fication of Christ), does not create the traditional contrast of dynamics and tempo between verses 19 *Iudex crederis esse venturus* and 20 *Te ergo quaesumus*, but develops verses 21 and 22 (*Aeterna fac* [...] *Salvum fac* [...]) as a separate polyphonic three-part episode and separates the last three verses devoted to God's mercy (*Miserere* [...] *Fiat misericordia* [...] *In te Domine speravi* [...]).[32] This composition is united by various musical "arches". For example, an episode of live movement in the vibraphone and organ parts (mm. 43–49, at the words *Tibi omnes angeli*) is repeated and elabo-rated at the end of the composition (mm. 408–423, at the words *benedicimus te et laudamus nomen tuum in saeculum*); parallel motion in per-fect fifths unites verses 9 *Te martyrum* (Example 5), 19 *Judex crederis esse venturus*[33] and the final phrase *non confundar in aeternum*. Lopas high-lighted the words *non horruisti Virginis uterum* ('You did not spurn the Virgin's womb', mm. 213–219) and *Et rege eos, et extolle illos usque in aeternum* ('And govern them; and exalt them forever', mm. 365–376) by vocal parts in unison, in this way creating a link between verses 16 and 23. The composer completed his *Te Deum*, as many other his religious compositions in major triad (in this case – E major triad)[34], but before that this major triad sounds twice completing verse 23 (C major in m. 376, A major in m. 396).

Jonas Tamulionis' 70-bar miniature *Te Deum* for mixed choir begins with the Gregorian *Te Deum* (*tonus simplex*) melody. Starting the intro-duction with plainchant (mm. 1–22)[35], the com-poser later switches to homorhythmic texture and elementary triads (with one or two added tones), which when performed by a choir have a pleasant sound (Example 6).

By ordering *Te Deum* text, the composer took the opportunity to smoothly combine verse 4 with verse 1 (*Tibi Cherubim et Seraphim incessabili voce proclamant: Te Deum laudamus*)[36] thus for-ming a reprise to complete the work.

Example 5. Laurynas Vakaris Lopas, a fragment of the *Te Deum* (vocal parts, mm. 126–130): changing metre, polyrhythm, parallel fifths

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[31] For more on style of Lopas' religious music, see Kalavinskaitė 2020: 102–115.

[32] On dodecaphonic fugue (verses 21 and 22) and Lithuanian folk song in verse 28, see Kalavinskaitė 2020: 110–114.

[33] In this verse 19 ('Thee we believe to be the judge to come') the composer used the musical rhetorical figure *catabasis* (*descensus*) associated with Christ's descent to the earth at the end of the world.

[34] The final major triad from the Baroque era symbolizes a happy ending, the resolution of all conflicts, and at the end of Lopas' *Te Deum*, perhaps, the fulfilment of the last request to God (not to be disappointed in Him).

[35] Tamulionis first quotes verses 1–3 of the choral melody monodically, then arranges verses 1–2 imitatively.

[36] We find such matching of verses in *Te Deum* settings of the previous epochs, for example, Jan Dismas Zelenka's *Te Deum* ZWV 145, circa 1724 (Bartel 2007: 6). In Tamulionis' settings, the first verse is used as a refrain – the verses are arranged in the following order: 1 (Phrygian mode e) 2 3, 1 2; 1 (C major) 4 5 6 7, 1 (G major) 2 3 4 1 2, 1a (A flat major, Example 6).

Example 6. Jonas Tamulionis, the end of the *Te Deum* (mm. 68–70)

'ROMANTIC' *TE DEUM*

In this article, those *Te Deum* compositions that are based neither on the canonical melody nor the principles of pre-baroque polyphonic music are called *romantic* – their authors themselves create images of God and/or the relationship between man and God.[37] For example, the Estonian composer a devout Orthodox Christian, Arvo Pärt created a musical icon of God the Father as an eternity incomprehensible to man through slow movement and low sounds in his *Te Deum* (1984). In the *Te Deum* (2003) by the Latvian composer Roman Catholic Rihards Dubra the musical image of the same *unfathomable God* is much brighter, created with the highest sounds (overtones) and aleatoric flickering of a full range.

The turn of the century when Vidmantas Bartulis' *Te Deum* appeared (2000) is usually more connected with the mood of the end (catastrophe, destruction) than with the joyful mood of a new beginning. Bartulis, known as a theatre composer, treated the *Te Deum* as a drama: its *hero* is man (humanity) who turns to God and who starts their prayer with difficulty, as if faltering (Example 7), and who is torn between the longing for the good and the fear of death.[38]

It can be said that Bartulis' *Te Deum* music is a mixture of awe, longing and horror, since the appearance of the Holy God, which we ask for in the hymn (verse 21 'bring us with your saints to glory everlasting') is the inevitable ruin of this world, the end. The mystery of God's becoming human (v. 16) has been greatly *sweetened* in the Catholic tradition by celebrating Christmas as the birth of a baby. Avoiding this, Bartulis swaps the verses of the hymn: the Play of Incarnation[39] (verse 16, choir parts soprano and alto) is *placed*

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[37] Musical images, or musical rhetorical figures, began to be used only at the end of the Renaissance and flourished in the Baroque era.

[38] A similar intermittent beginning is characteristic of Bartulis' other prayer *Vėrinys Marijai* ('String of Beads for Virgin Mary', 2001), obstacles to the smooth glorification of God abound in Bartulis' Requiem (1989). In part, this reflects the composer's worldview (he is suspicious of music, free from suffering) and faith. In the field of secular music, having composed at least five works called *Šauklys* ('Herald') *when you shout but do not receive any answer except the echo of your cry* (Gaidamavičiūtė 2019: 45), he included in the sacred opuses an element of God as hope to be heard. When his friend composer Faustas Latėnas was asked, where the sacredness of Bartulis' music lies, he said that it lies in the composer's inner state – most likely *sacredness is his inner shyness, which is as rare in creative work today as it is rare among people* (Gaidamavičiūtė 2007: 252).

[39] The play or game is a softer (less accentuated, in this case more melodic) version of the dance.

on an awe-inspiring pedestal – a reminder of Christ coming at the end of time as a Judge (verse 19, bass part). Next, on the same basis (verse 19), the composer placed lines 18 and 20, which lead through verse 21 to the first culmination – chaos, or a picture of the collapse of the world, which is expressed in halftone vibrating clusters.[40] For the second time, the picture of a collapse (with the same music) will appear when the choir mentions sin (verse 26).[41]

Example 7. Vidmantas Bartulis, the beginning of the *Te Deum* (choir, tenor part, mm. 1–13)

In his *Te Deum*, Bartulis also used rhythms of dance (strong accents, syncope in melody) – this element, generally considered profane, emerging in the context of God's greatness and horror of the fall of the world, evokes associations not with earthly entertainment but with lost paradise and longing for the joy of Heaven (the saints dance there, verses 7–10, 12–14).[42]

Another very important element of Bartulis' *Te Deum* is the image of God's glory and majesty, which is expressed in clear, melodious medium tempo, the synchronous movement of ever-rising and falling chords (up to *pp* and *morendo*) in choral and duplicating its string instruments' parts, and later only the strings *sul ponticello*. This wide-ranging and as though dissolving in space musical image is first used by the composer to complete verse 6 *Pleni sunt caeli et terra maiestatis gloriae tuae*, and the second time it sounds at the end of the *Te Deum* linked to the hope of God's mercy (vv. 29, *In te Domine speravi*[43], and 27, *Miserere nostri Domine*, Example 8). In this way, the composer seems to profess his faith or hope that at the end of all things, the greatness of God will manifest itself as tenderness.[44]

The structure of Bartulis' *Te Deum* – the connections between the musical scenes and images with the verses of the *Te Deum* – is illustrated in the table (Example 9).

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[40] That is, the part of every instrument or a group of instruments (excluding xylophone and marimba) consist of 2 to 3 semitones.

[41] Thus, in the culminations, Bartulis reveals both the cause of death (sin) and the purpose (return to God). The composition also contains a slightly smaller, based on the same music, the third culmination – it, like the first, is connected with God's power and eternity (verse 23).

[42] The verses which speak of God's power and eternity (11 *Patrem immensae maiestatis*, 15 *Tu Patris sempiternus es Filius*), are recited by low voices.

[43] The harmony (ascending melody and descending sequence) in Bartulis' *In te Domine speravi* is reminiscent of the first beats of the final choir fugue *In te Domine speravi* of Anton Bruckner's *Te Deum* (C major, 1884).

[44] From the beginning to the end, the work is dominated by the minor shade (g minor, f sharp minor, g minor – this is the only possible connection with the Phrygian mode of the Gregorian prototype), the final harmony is wide (5 octaves), diatonic and as if unfinished, unresolved: *G-g'-g''-c'''-a''''*.

Example 8. Vidmantas Bartulis' *Te Deum*: a fragment of the image of God's glory (choir parts)

Te Deum verses	Keywords	Score numbers	Musical images	Tonation (bass), culminations, other remarks
1–4	*Te Deum*	1–8	Introduction	*e/g*
5–6	[...] *maiestatis gloriae tuae*	9–13 [14–15]*	GOD'S GLORY [AND MAJESTY]	*g-moll*, chordal (homorhythmic) texture,
7–15	*Apostolorum chorus* [...] *Rex gloriae*	[16–19] 20–31	Dance	*G-dur*
16 17 19 ——	*Tu ad liberandum hominem Judes crederis esse venturus*	32–37	Play Reminder of the Last Judgement	Development in several layers (polytextuality)
21	*Aeterna fac cum sactis tuis* [...]	38–39	Supplication	*fis-moll/Fis-dur*, chordal texture
18 19 20 21 —— 19 ——	*Tu ad dexteram Dei* [...] *te ergo quesumus* [...] *Judes crederis esse venturus*	40–43	Play Reminder of the Last Judgement	Development in several layers (polytextuality)
21	*Aeterna fac cum sactis tuis...*	44–45 [46–47]	Supplication Chaos, catastrophe	*fis-moll/Fis-dur*, chordal texture **CULMINATION**
22 23	*Salvum fac* *Rege eos* [...] *in aeternum*	[48–49] 50–57 55–57 [58]	(Play)** (Chaos)	bass *fis* (up to score number 74) High violin melody **CULMINATION**, bass *A* (only here)
24–25 25/26–26	...*benedicimus te et laudamus...* *Dignare* [...] *sine peccato* [...]	59–64 65–67 [68]	(Play) Chaos, catastrophe	High violin melody **CULMINATION**
27–29	*Miserere* [...] *Fiat misericordia tua super nos* [...] *in te speravi* [...]	69–74		
29 27a	*In te Domine speravi* *Miserere nostri Domine*	75 76 [78–79]	GOD'S GLORY [AND MAJESTY]	Chordal (homorhythmic) texture *g-moll*

* In square brackets – orchestral episodes

** In round brackets – similar but not identical episodes

Example 9. Dramaturgy of Vidmantas Bartulis' *Te Deum*

The second composition that should be attributed to the group of 'romantic' *Te Deum* is Vaida Striaupaitė-Beinarienė's *Te Deum* (2018)[45] that is much simpler both in its structure and mood. The composer has defined its movements in the following way: 1. *Te Deum laudamus* (verses 1–2) – a hymn of joy accompanied by bells; 2. *Tibi omnes angeli* (vv. 3–6) – *Gregorian chorale motifs exuding tranquillity*; 3. *Te gloriosus apostolorum chorus* (vv. 7–9) – *soprano and baritone duet full of love of God*; 4. *Te per orbem terrarum* (vv. 10–19) – *a chorale of faith and repentance*; 5. *Te ergo quesumus* (vv. 20–21) – a prayer, 6. *Salvum fac populum* (vv. 22–29) – *a hymn of mercy and hope* that goes on as a hymn of joy (reprise of movement I, vv. 1–2).[46]

In the first movement (*Allegro moderato maestoso*), the composer uses typical instruments of solemn music – brass orchestra and bells, quart jumps, a diatonic rising or swaying melody; infrequent change of tonation and harmonic functions, stable meter, *lightening* effect in tonalities.[47] The words *Te Deum laudamus* are to express joy, the remaining words (vv. 1b – 2) are heard in a more lyrical and minor middle section.

The second movement (*Lento cantabile*) consists of an instrumental introduction, a twice repeated (varying) episode (vv. 3–4) and *Sanctus* (vv. 5–6). The author does not use plainchant, but recreates its modal stability[48] and free flow – it is performed by quasi-improvisational flute, oboe, clarinet melodies in the introduction (Example 10a) and a constantly changing meter further on (Example 10b).[49]

The third movement (*Largo*) continues the mood of the second movement, it is intended only for soloists (soprano and baritone). In forming this movement, the composer used repetition again: the musical material sounds twice, the second time a fourth higher[50], and the soloists exchange their parts.

Example 10a. Vaida Striaupaitė-Beinarienė, *Te Deum*, movement 2:
free-flowing music through various durations of notes (oboe, flute and harp parts, mm. 91–96)

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[45] Only the second version of *Te Deum* is analysed, because in it the composer fully implemented her idea.

[46] According to Striaupaitė-Beinarienė, it is *an anthem to God, Lithuania and all the people who are facing the new century of the state* (Choras Vilnius 2018).

[47] Movement I includes the following tonal and metrical changes: 4/4 G major – B flat major – G major – (D minor, G minor) – 3/4 D major. The third section of the triple metre is laconic, both the culmination and reprise (major key and initial words *Te Deum laudamus*) return.

[48] The whole movement is retained in D major, there are a lot of continuing D major triads, plagal cadences predominate (G-D).

[49] The stable 9/8 meter is only established in the third section (*Sanctus*). This and subsequent slow movements are close in lyricism and sound to the section *Te gloriosus apostolorum chorus* of Giuseppe Verdi *Te Deum*, 1896 (mm. 44–64, verses 7–10).

[50] Tonal plan: the first section D/fis–h, the second section G/h–e. In this movement, the composer uses melodically arranged seventh chords and ninth chords, thus the tonality constantly fluctuates between major and minor keys.

Example 10b. Vaida Striaupaitė-Beinarienė, *Te Deum*, movement 2:
free-flowing music through changing metre (choir parts, mm. 117–123)

In the movement 4 (*Larghetto*), choral texture, tonality D major[51] and stable meter 4/4 returns. Unlike in the other movements, in this movement each verse of the hymn is expressed in its own way, using musical rhetoric. For example, verses 13 *Sanctum quoque Paraclitum* and 16 *Tu ad liberandum* related to movement (wind, action) are presented as imitative episodes of a livelier tempo (*Più mosso, agitato*), the verses mentioning the Son and the Father (11–12 and 14–15) are of the same thematism. However, where in the past traditionally in *Te Deum* settings a culmination was created (verse 14 *Tu Rex gloria Christe*) the composer indicates the choir also sings *subito piano a cappella* transferring the culmination to the final words of verse 16 (*aperuisti regna coelorum* – 'you opened the kingdom of heaven') after which verse 19 *Iudex crederis esse venturus* (that reminds of the Last Judgement) does not sound threatening but longing or hesitant.[52]

The short fifth movement (*Adagio*), dedicated exclusively to soloists, is reminiscent of the third movement in harmonies and the fourth movement in A major with Lydian shade (D Lydian, A Lydian). As we can see, all four middle movements are united by slow tempo and melodicism, the softness of harmony is created by the chords of the tertiary melodic position (see Example 10b) and the wide arrangement of seventh chords, and the brightness is given by the Lydian mode.

The final movement 6 begins with vigorous supplications (*Poco e poco stringendo*) until a dynamic culmination is reached (Example 11), and in a further slower episode (*Grave*, verses 28–29, which speaks of hope and eternity) a culmination of the high pitch is reached.[53]

With the final movement, Striaupaitė-Beinarienė brought a tonal contrast to the *Te Deum* – this part was created in A flat major and juxtaposed with G major in which a reprise of the movement 1 sounds at the end of the work. As in the previous movements (except movement 1), the composer uses Lydian major (or Dorian minor; see Example 11), which makes the prayers to God sound hopeful.

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[51] This D major is Lydian, so it can also be treated as an A major with the predominant plagal cadences D–A.

[52] This is due to mild syncope and unchanging harmony – D major triad with seventh and sixth tones (alternately).

[53] It is *as''* in the triad A flat major in the soprano part.

Example 11. Vaida Striaupaitė-Beinarienė, *Te Deum*, movement 6, culmination
(mm. 295–302, choir and piano)

CONCLUSIONS

As we can see, in the 20th–21st century Lithuanian composers created only a few *Te Deum* in about 50 years, when the independent state of Lithuania existed (1918–1940, 1990–2021). It shows the contemporary musicians' respect for this old genre and professional responsibility when undertaking to interpret it. When composing this hymn of thanksgiving, the composers used a rather traditional musical language (the only experimental – Kačinskas' atonal *Te Deum* – was his creative failure), but each interpreted separate verses of the hymn in their own way. Brazys' *Te Deum* setting is an example of a solemn liturgical composition of the early 20th century based on the ideals of the Cecilian movement. The most important idea for composers of independent Lithuania restored in 1990, in expressing their relationship with God through *Te Deum*, is hope and trust in God's mercy – the verses of the hymn that speak about them are highlighted (see Bartulis' and Lopas' *Te Deum*) or such confidence is shown by the solemnly lyrical interpretation of the entire text of this hymn (Striaupaitė-Beinarienė's *Te Deum*). The most dramaturgically interesting, revealing deep theological insights, therefore, the most significant (non-liturgical) example of this genre in Lithuanian music I would consider *Te Deum* created by Vidmantas Bartulis in 2000.

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APPENDIX

Liturgical Latin *Te Deum* text	*Te Deum* in English (from The Rite of the Consecration of a Bishop in the Catholic Church, 1848)*
I. Praise of God and doxology	
1. Te Deum laudamus: te Dominum confitemur.	1. We praise Thee, O God; we confess Thee our Lord.
2. Te aeternum Patrem omnis terra veneratur.	2. Thee, the Father everlasting, all the earth doth worship.
3. Tibi omnes angeli, tibi caeli et universae potestates,	3. To Thee, the Angels, to Thee the heavens, and all the powers;
4. tibi Cherubim et Seraphim incessabili voce proclamant:	4. To Thee the Cherubims and Seraphims cry out without ceasing;
5. Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.	5. Holy, holy, holy, Lord God of Sabaoth.
6. Pleni sunt caeli et terra maiestatis gloriae tuae.	6. Full are the heavens and earth of the majesty of Thy glory:
7. Te gloriosus apostolorum chorus,	7. Thee the glorious choir of the Apostles;
8. te prophetarum laudabilis numerus,	8. Thee the laudable number of the Prophets;
9. te martyrum candidatus laudat exercitus.	9. Thee the white-robed army of Martyrs, doth praise.

Sequel to Appendix see on the next page.

Sequel to Appendix

10. Te per orbem terrarum sancta confitetur Ecclesia,	10. Thee the holy Church throughout the world doth confess
11. Patrem immensae maiestatis.	11. The Father of incomprehensible majesty,
12. Venerandum tuum verum et unicum Filium;	12. The venerable, true, and only Son,
13. Sanctum quoque Paraclitum Spiritum.	13. And the Holy Ghost, the Paraclete.

II. Glorification of Christ and prayer

14. Tu Rex gloriae, Christe.	14. Thou art the King of Glory, O Christ.
15. Tu Patris sempiternus es Filius.	15. Thou art the everlasting Son of the Father.
16. Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.	16. Thou, being to take upon Thee to deliver man, didst not abhor the Virgin's womb.
17. Tu, devicto mortis aculeo, aperuisti credentibus regna caelorum.	17. Thou, having overcome the sting of death, hast opened to believers the kingdom of heaven.
18. Tu ad dexteram Dei sedes in gloria Patris.	18. Thou sittest at the right hand of God in the glory of the Father.
19. Iudex crederis esse venturus.	19. Thee we believe to be the judge to come.
20. Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.	20. We therefore pray Thee help Thy servants, whom Thou hast redeemed with Thy precious blood.
21. Aeterna fac cum sanctis tuis in gloria numerari.	21. Make them to be numbered with Thy saints in eternal glory.

Requests [added later, mainly from Psalm verses]

22. Salvum fac populum tuum, Domine, et benedic hereditati tuae.	22. O Lord save Thy people, and bless Thy inheritance,
23. Et rege eos, et extolle illos usque in aeternum.	23. And govern them; and exalt them for ever.

III. Concluding section

24. Per singulos dies benedicimus te;	24. Every day we bless Thee,
25. Et laudamus nomen tuum in saeculum et in saeculum saeculi	25. And we praise Thy name for ever and ever.
26. Dignare, Domine, die isto sine peccato nos custodire.	26. Vouchsafe, O Lord, to keep us this day without sin.
27. Miserere nostri Domine, miserere nostri.	27. Have mercy on us, O Lord, have mercy on us.
28. Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.	28. Let Thy mercy, O Lord, be upon us; as we have put our trust in Thee.
29. In te, Domine, speravi, non confundar in aeternum.	29. In Thee, O Lord, have I put my trust; let me not be confounded for ever.

* Wikisource (n.d.). *The Rite of the Consecration of a Bishop in the Catholic Church (1848)*. https://en.wikisource.org/wiki/The_Rite_of_the_Consecration_of_a_Bishop_in_the_Catholic_Church – visited on February 21, 2021.

The English translation of the *Te Deum* now used in the liturgy is less literal (see Vatican News (n.d.). *The Te Deum*. https://www.vaticannews.va/en/prayers/the-te-deum.html – visited on February 21, 2021).

Defining Issues of the Wind Band Repertoire Formation

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The article deals with the peculiarities of the wind band repertoire and its problems often raised by band conductors, band music researchers and other representatives of the band community in different countries. The main problematic items that have been topical for the wind band repertoire are discerned and commented. Some of these issues are still topical even for the countries with advanced wind band culture; others are more important for the countries in earlier stages of the wind band culture development (presumably, the Baltic States are among them). A serious attitude towards the repertoire selection is essential for all band categories: professional, amateur, and especially for the bands at educational institutions. The students in music schools, comprehensive schools and universities are the future of the wind bands' personnel and music lovers who will make up the audience of the wind band performances in the future.

Keywords: wind music, wind band, concert band, repertoire

INTRODUCTION

The subject of wind band repertoire is extensive and broadly discussed in research publications, professional musical journals, conferences, etc. It appears that the choice of compositions performed by wind bands has always been a problematic field. Conductors, composers, researchers, and musicians identify numerous problems and present many suggestions concerning the repertoire policy and the improvement of its contents during not so long history of the medium. The character of these problems and the ways to solve them largely depended (and still depend) on time and place: different countries have specific traditions of wind band application, their function in society and consequently the range of music they play. Eastern Europe, and the Baltic States in particular, are no exception. Despite the complicated history that doomed these countries to spend long years beyond the so-called Iron Curtain, wind bands of Estonia, Latvia, and Lithuania did their best to keep pace with the general trends of the world development of the wind band culture. Probably, many issues of the repertoire formation that aroused discussions in the Western countries are more or less reflected in the Baltic States.

In the time of globalisation, the topicalities of wind band activities in particular geographical regions do not differ from ones that arise in other parts of the world. The immense experience embodied in the contemporary Western wind band tradition could suggest many ideas that would be suitable to apply also in other countries. It is necessary to know the wind band practice of the world to become a part of the overall wind band culture. On the other hand, to retain a distinction and peculiarity of individual band culture of certain countries in a global context, the development of the original and valuable literature for wind bands is essential.

The current article deals with the topical issues of the formation of the wind band repertoire. Some of these problems are common on a global scale, some of them more or less belong to the history of the countries with advanced wind band culture, yet they are still topical for the countries in earlier stages of the development of the wind band culture. In such countries (presumably, the Baltic States are among them), the formation of the repertoire is essential for all categories of bands: professional, amateur, and especially for the bands at educational institutions. Undoubtedly, the students in music schools, comprehensive schools and universities are the future of the wind bands' personnel and music lovers who will make up the audience of the wind band performances in the future.

THE MAIN PROBLEMATIC AREAS OF
THE WIND BAND REPERTOIRE

Every type of music and every group of musicians has its typical repertoire. The aesthetical value of this repertoire largely determines the quality of a musical group (e.g., a wind band) and its status among other groups. The medium that claims to represent a particular type of music and status in the music world is obliged to choose and perform an appropriate repertoire. Thus, the type of the medium and its repertoire form an inseparable unit.

The wind band repertoire has always been diverse, dynamic and therefore problematic throughout the centuries. The discussions about the repertoire and literature for wind bands still continue in different countries.[1] The questions that arose and still arise (or, at least, *should* arise) for wind band conductors are numerous. Their relative topicality changed over the years: at a particular time, some problems became more topical than others, some of them lost their topicality as years passed, but many of these issues remain topical up to this day. Hereafter some of the problematic issues of wind band repertoire are distinguished and characterised.

The USA is the country in which wind bands developed most intensively, and now this country could serve as an example to follow. Therefore, the further analysis is based mainly on the American practice and American sources.

1. The choice between arranged/transcribed and original works

According to research works and accounts on the repertoire of different bands, not so long ago wind bands lacked the original compositions and mainly played arrangements/transcriptions. Yet, during a comparatively short period, the situation has changed, and nowadays, original wind band literature is sufficiently abundant and dominates the repertoire. The reasons for this phenomenon are numerous. One of the inducements for composers to create for wind bands was their development towards the status of concert medium, which claims to perform serious art music. On the other hand, innovative, attractive, sometimes pretentious works by contemporary composers induced conductors to raise the level of their wind bands. Conductors became involved in sublime concert activities. As a result, the original compositions overwhelmed transcriptions during the second half of the 20th century (see one of the most comprehensive sources about the history of American wind bands: Battisti 1995).

Although arrangements are still performed, the original works in the repertoire of wind bands in the Western countries (firstly in the USA) are predominant. Currently, the quantity of original compositions for the wind band composed in the USA, Western Europe, other countries (Central and Eastern Europe, South-Eastern Asia) is impressive. It can be concluded, that the foundation of the original repertoire for the wind band has been established.

The abundance of new original compositions induced to inventory the best works into a unit that could be treated as *wind band core repertoire*. Several comprehensive pieces of research concerning the establishment of core repertoire originally composed for wind bands in the USA were directed in different years by Holvik and Whitwell (1976), Kish (2005), Jones (2005), Wiggins (2013), and many others. Yet, the repertoire lists presented by these researchers were compounded in different years, therefore the contents of these lists differ. One should agree that these lists *have been valid attempts to codify our core repertoire, but they remain partial as repertoire cannot be crystallized in time* (Re 2020: 298). Wind band repertoire is rich and constantly growing, yet it remains changeable and could not be regarded as an ultimately established cannon.

On the other hand, a glance at the practice of another cultural context can reveal a different prospect. As distinct from the USA, arrangements/transcriptions are still widely used in many countries. The choice of the original or arranged repertoire is closely connected with the regional traditions, the attitude of local musicians and audience towards the role of wind bands in the musical world, the number of composers who write music for bands, etc. Thus, the problem lies in the items no. 3, 4 and especially no. 5 presented further in this article.

In summary, arrangements/transcriptions are still a part of the wind band repertoire, although

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[1] Notably, such problems are too little debated, for instance, in Lithuania and probably in some other countries, despite such comparative tranquillity, the problematic issues remain.

the original compositions are likely to become predominant. However, the proportion between these two types of repertoire differs in various countries. Apparently, composers' interest in wind band is the decisive condition to form an original repertoire in a certain country. On the other hand, only bands possessing sufficient skills and pretensions to perform challenging and artistically valuable compositions can induce such interest in composers.

2. Performing compositions of previous times and from countries of different traditions: adapting the instrumentation according to the indications in the score or re-scoring the compositions for the existing instrumentation

The instrumentation of compositions created in earlier historical periods differs (sometimes significantly) from the instrumentation of the contemporary wind bands. The discontinuity of the development of wind band instrumentation unfavourably affected the formation of the repertoire. According to Raoul Camus (Camus 2018: 150), all performing groups historically are *downward compatible*, i.e., they use the computer software, where later versions can open files saved by earlier versions. It means that musical groups (e.g., symphony orchestra) of a certain period can play music created in earlier periods. That is possible by reducing the instrumentation and conforming to the interpretation traditions of that earlier period. The history of wind bands developed differently: as years passed, their instrumentation in different countries changed not consistently and sometimes even radically. Therefore, bands of a later period often could not play the repertoire of an earlier tradition. Because of this reason, the formation of the repertoire for wind bands constantly appeared as a topical and urgent task. In addition, wind band instrumentations differed and still differ in various countries. Differences include the use of various instruments, additional instruments, different quantities of parts, number of performers per part, etc.

Such diversity of wind band instrumentation, which determines both the band's sound and the sounding of individual compositions, raised an issue similar to the widely discussed question about the performance of early music. Two alternatives emerged. One of them was to perform this music with modern instruments in a contemporary manner. Another suggestion was to use replicas of authentic instruments and imitate the archaic

playing style (so-called *historically informed performance*). In the case of wind band music, the question is as follows: is it acceptable for bands with contemporary instrumentation to adapt and perform music written in earlier periods and by composers of other countries, or the performers should retain the instruments used by composers in the original scores? Choosing original or adapted instrumentation is a problem that has attracted the attention of many band conductors and researchers at different times.

Leon J. Bly, one of the most consistent advocates of authentic performance, demonstrably characterised the contemporary situation of the instrumentation of bands and their type of sound: *For better or for worse, national characteristics have in many countries given way to an international sound, and the instrumentation in much of the world has changed to make this possible.* Similarly, *developments and trends in scoring techniques during the 20th century led to major changes in the sound of the wind orchestras* (Bly 2014: 12). Thus, in many countries, the *modern* wind band sound has become more or less unified. Music of different countries or earlier epochs arranged for modern band instrumentation sounds differently from the original intents of the composer. But even though *there is far more flexibility in the wind band/ensembles of North America and parts of Europe today than there was before the 1950s, much of the wind band music from other parts of the world is still ignored or rearranged for performances in these areas* (Bly 2014: 14). Leon Bly concludes that: *Rescoring compositions often changes the sound the composer envisioned completely. This is not only the case with the compositions of the 18th and 19th century, but also with many works of the 20th century* (Bly 2014: 14).

It is possible to retain the authentic scoring of works with the help of the advanced wind band treatment in our days. The concept of wind ensemble, which emerged in the USA in the early 1950s (Hunsberger 1994), opens many possibilities to select the necessary instrumentation for reproducing the original intentions of the composer. *The wind ensemble concept provides a sound basis for authentic performances of music written for the wind orchestra* (Hunsberger 1994: 26). Unfortunately, in many countries it would be difficult to implement such principle merely because of the limited financial and personal resources of bands.

Generalizing, it could be stated that each case of necessity to select retaining/rescoring option should be treated separately, depending on a) the

peculiarities of time and place when and where the piece was composed and originally scored; b) a conductor's attitude to the question of retaining primary instrumentation versus rescoring; c) possibilities of instrument choice in a particular band.

3. The choice of the type of wind band's activities: should concert band, which is engaged in performing art music on the stage, also participate in marching and entertaining field shows?

This question is likely to be more topical to the bands in Eastern European countries. It is reasonable that concert bands (also symphonic bands, and, definitely, the most refined category of wind instruments' group – symphonic wind ensembles) should play music *for listening*, but marching bands play while marching and in shows. Thus, nobody should demand that symphonic wind ensembles would march, and marching bands would play in concert performances on a professional level. Most likely, playing in both bands would be harmful for the musicians, especially young ones: *Once the band begins marching, those young embouchures lose the sensitivity that is required for a beautiful tone and flexibility* (Felix Mayerhofer, quoted from Mason, Mayerhofer et al. 1985: 32).

Nevertheless, the opinion that can be heard from, for instance, Lithuanian musicians and even band conductors, shows that the attitude towards wind band as a medium that *can play everything* is still frequent. It would be understandable if the reason of such attitude was just the shortage of musicians, lack of resources and similar material conditions, but discussions, interviews with band directors that appear in media, etc. show that this is often an artistic/aesthetic position. Paradoxically, one of the best professional wind bands in Lithuania won its first international award (after Lithuania gained independence in 1990) not as a concert band, but as a field show band. It also proceeded to participate in this activity in further years. Watching a recorded show of this band in a TV studio (approximately a decade ago) left a dismal impression: middle-aged or even elderly musicians, performed awkwardly while playing. The strained smiles on their faces showed their only desire: to finish this occupation as soon as possible[2]. However, in 2021 the director and conductors of this band changed. They declared the shift in the policy of the repertoire towards valuable concert music: *professional bands should not perform entertaining of representative tasks.* [...] *We are entering the international culture of winds and are oriented towards symphonic style of the wind band* (Spaudos konferencijoje pristatytos [...] 2021). There is a hope that a distinct separation of wind bands of different types in Lithuania and other countries will happen in the future.

4. Propriety of the wind band to play jazz and compositions of the entertaining character

This issue also is more topical for the Eastern European region than for the countries with more developed culture of wind band music. Naturally, jazz music should be played by jazz ensembles and orchestras; music for entertainment should be treated similarly. Meanwhile, wind band music is different from both of these fields, therefore it should preserve its specificity, rather than mingle with extraneous musical styles.

However, the earlier mentioned conviction that wind bands *should perform almost everything* determines that the repertoire of bands in some cases appears as a medley of styles, often even losing a hue of the specific wind band sound. Such repertoire policy is at least doubtful: a wind band most likely will not be able to present jazz composition with appropriate improvisations in fully authentic style, and of course, a wind band will never attract such large audience as a handful of musicians playing in pop group. Playing compositions that include lengthy improvisations, or performing entertaining accompaniments to pop music singers turns a wind band into some kind of another medium that is different from the typical wind band. Of course, the areas of activity of individual wind bands can be very different, the variety of the repertoire *is one of the distinguishing features of our medium, a trait that we should strive to preserve* […]. *Differences exist because ensembles serve different purposes* (Re 2020: 294), yet there should be limits beyond which wind band no longer could be called a wind band.

Apparently, each medium is looking for every possible way to attract and favour the audience.

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[2] Of course, this is an impression of the author of this article; it is difficult to verify such empirical observation.

In some cases, the very existence of a particular wind band could be dependent on the quantity of people listening to them (bands in resorts, etc.). On the other hand, the importance of bringing up the audience in this context emerges in full scale: the audience that does not know the actual repertoire of the wind band and has not developed taste to listen to it considers cheap and trite music as an inseparable attribute of the band's functioning.

Catherine Parsonage, alongside the positive attitude towards individual manifestations of jazz in wind music, in her article concludes: [...] *wind ensembles have an important place within contemporary, classical, and jazz genres. It seems vital that we celebrate such diversity and perform a wide range of works as this can only enhance the status of wind music and musicians. However, in doing this we must not risk homogenizing the stylistic diversity of the available repertoire. All music should be performed in informed ways* (Parsonage 2003: 93). Ergo, the imitation of other styles is not a fruitful path for the medium: it should rather keep to its specificity and do its best in this field.

5. Aesthetic quality of music performed in concerts by wind bands

All the above-discussed issues of wind band repertoire are interconnected. They all meet in the last and most important of them: what music should wind bands play to represent artistically high musical culture? The aesthetic quality of music performed by wind bands is the principal issue considering the repertoire of all kinds of bands.

Different countries have different traditions and different attitudes towards wind band music. Jānis Puriņš, the president of Latvian Wind Bands Association points out that *the attitude of the Western people towards wind band music is different: this music is considered as a cultural phenomenon of high artistic value; it has its audience, lovers, even fans. Unfortunately, we cannot characterise Post-Soviet countries in the same way* (Statinis 2010: 45). Thus again, the issue for some countries is more problematic than for others.

The artistic value of the repertoire is especially topical for the repertoire policy of educational institutions (e.g., music schools). Wind band can play highly elevated art music, but it can also play music that adds very little to the development of the musical taste and knowledge about good music in general. Music of little artistic value is able even

to turn to nothingness the aim of music education itself. The problem of educating the new generation of band musicians and conductors who can appreciate music and distinguish between valuable and invaluable repertoire emerged many years ago and is typical for many countries. In 2005, the discussion concerning the quality of school band repertoire began in the news media of the USA. An article by Steven Budiansky in *The Washington Post* (Budiansky 2005), although written in a fairly humoristic manner, discussed serious questions that remain topical up to day, and it can be stated that their subject extends the boundaries of the USA. The point of Budiansky's opinion is as follows: the repertoire of bands in schools mainly consists of distasteful compositions without any aesthetic value composed mostly by music educators, amateur composers. Thus, school band directors and teachers write music for their colleagues (who do not create music themselves). These compositions are similar, they are full of trite formulas, faceless, without any features of genre and style. Yet many musicians and a large part of audience accept them because these pieces are not difficult to perform and to listen to. Besides, they satisfy a doubtfully valuable desire for novelty: the value of the work does not count, it is only important that the work is new. Thus, the main idea expressed by Budiansky is clear: the problem is not *how* children play (the author says that their accomplishment is mostly terrific), but *what* they play. The author also criticizes prosperous commercial publishing houses that make a profit from numerous publications of such stuff. Later the same author published more essays (Budiansky, Foley 2005; Budiansky 2009; 2010), discussion arose and, inevitably, other opinions were expressed. For instance, a comment expressed by Leon Bly is very important: he said that if bandmasters did not buy and play trifling pieces for the band, the publishing houses would not publish them. Budiansky also accentuated the importance of giving appropriate knowledge to music educators. They would be able to distinguish valuable music from trifling one: *Get the standards changed for training music teachers so they have to learn more about music* (Budiansky 2010). This comment leads to another important question: the character of education and musical tastes of band directors, however, this issue goes beyond the scope of the present article.

It can be deduced that among numerous tasks and duties of contemporary band directors, the choice of the repertoire is the most important one.

It is equally topical both for professionals and amateurs, but especially for students who play in bands of different educational institutions. Music selected by the director will determine the artistic development of each band member. Of course, it is possible to play pop music arrangements over a year and excuse such policy by saying that *children like it* or *we need to interest the pupils*. Yet, in this case the very mission of music education institution – to develop a personality's musical taste and musical (also general) culture – becomes doubtful. Thus, the educational significance of the repertoire policy is crucial. In his article concerning the problems of wind bands' participation in festivals, William Berz concludes: *If music education programs do not provide meaningful experiences for students, then why even have them? [...]. Music teaching must be centered on teaching MUSIC. And that brings us back to the word: repertoire* (Berz 2006: 47).

Keeping up the dignity of the status of the medium is another aspect of repertoire policy. It is questionable (and worth researching) if a wind band is on equal terms with, for example, a string orchestra in a certain school. The empirical observation implies that the opinion of the teachers' community will be in favour of the latter. The string ensemble is usually identified with high academic art, while the wind band is associated with utilitarian, occasional, noisy music-making. Once more, choosing a proper repertoire (and not, as it could be presumed, only the mastership level of students' playing) is the way to change such opinion.

The band literature treasury of the Western countries is already very rich and various. It is open to the countries of Eastern Europe (including the Baltic States): fortunately, the time during which band conductors in these countries avidly sought for scores from Western countries without any selection has already passed. Notably, not every composition created even in the countries of old and rich wind band traditions is equally valuable. The variety of original compositions is a great achievement of the contemporary wind band world, however, it demands responsibility while selecting these compositions, because worthless works can be encountered everywhere. The bandmasters should carefully select the compositions for their bands. *Today, we have a considerable repertoire that is continuing to grow by leaps and bounds. Our end goal remains the same as always: to select*

music of quality. I might also suggest that we balance newly composed works with older pieces to provide contrast of style and to assure historical continuity (Berz 2002: 20). It remains to add that the one and only way to know what to select is to be interested in the processes of the band world, reading and self-educating: obviously, just the graduation from music academies does not make perfectly accomplished bandmasters.

CONCLUSION

The development of the original repertoire in countries that joined the Western environment only recently (Lithuania, for instance, joined the European Union in 2004) appears to be a separate and very problematic task, and many important steps have already been made. For example, Latvian and Estonian composers have already created some significant compositions that could claim their place as the classics of Latvian and Estonian wind band music. Two pieces by Latvian and four by Estonian composers are included in the WASBE Repertoire List. Regrettably, there is not a single composition by Lithuanian composers in this list. Seemingly, serious professional Lithuanian composers do not see the possibilities to express themselves by composing for the wind band and do not value it as a serious medium. Several composers sometimes condescended to the wind band music only to return to more *sublime* performing groups soon after. It seems that the formation of Lithuanian wind band repertoire would happen in the future. Presumably, such a way of thinking reminds the situation in the USA and the countries of Western Europe some fifty of sixty (maybe even more) years ago.

During the last century, wind bands in Western countries completed the path that other musical groups completed during several centuries. Many kinds of wind band activities were tested during that period. Not all of them were sufficiently successful, and not in every endeavour should band musicians of other countries be unconditionally embedded in their realities. Yet it is important not to try to invent anew the useful achievements that have already been discovered elsewhere. Wind bands should not only advance their performance skills but also develop a responsible attitude towards the repertoire policy.

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MUSIC EDUCATION

The Role of Information Communication Technology in Music Education

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Occurring changes in society and the development of ICT necessitates a new look into the process of music education. This article analyses the role of information communication technology (ICT) in music education. The results of the conducted research are presented: how frequently ICT is used by music teachers; what ICT is used for; difficulties in using ICT in music lessons; preparation of music teachers to apply ICT; the most proven means of ICT application; important factors in the use of ICT in music education. The research data allows to state that the music teachers already apply various ICT methods and computer programs, but not full potential of information communication technologies is employed. ICT have a significant impact on music teachers' subject-specific competences and supplement their professional activity.

Keywords: music education, information communication technology, music teachers

INTRODUCTION

There has never been a better time to show the importance of information communication technologies (ICTs) in the world. The world has moved into virtual reality, and it has become an integral part of everyday life (Dwivedi et al. 2021). For this purpose, various communication channels were used, from the most modern technologies – online education, television, radio and to the delivery of tasks straight to home (Vegas 2020). The crisis has provided a critical opportunity to review the fundamental principles of the education system and to design new ones to underpin the far-reaching changes so much needed by many education systems around the world. One can emerge from this pandemic by learning how to extend the impact of effective ICTs and implement such innovations in education systems to provide a quality learning opportunity for everyone (Robinson & Curtiss 2020). Kofi Ayebi-Arthur (2017) conducted a case study in New Zealand on learning about the effects of seismic activity. During the study it was discovered that after a catastrophic event, the participants became more resilient to online learning.

The technology has helped them to overcome the obstacles in those difficult times. Each country faced the pandemic challenges with a different approach to the organization of education. During the pandemic, Estonia has closely worked with the private sector to provide a free educational content to all pupils, France has provided free access to the pre-existing distance learning programme *Ma classe à la maison* (My lessons at home) for the primary and secondary school pupils, and in Greece the teachers have organized a virtual mixed lessons using a variety of online tools, in Luxembourg, a support system has been developed for students and their parents to implement learning at home (Schleicher 2020). In China (Huang et al. 2020), teachers were trained to provide 20–30 min. distance learning lessons: 20 minutes in primary classes and 30 minutes in other classes. A survey (TALIS) was conducted where the results highlighted the need to encourage teachers to use information communication technologies (Schleicher 2020). The COVID-19 pandemic, which forced schools to switch to the distance learning, has significantly increased the use of ICT in learning. Laia Albó et al. (2020) conducted a study to uncover the ex-

periences of teachers working remotely in Covid-19 restrictions. The results of the study showed that during the pandemic, teachers had more opportunities to learn and gained confidence in using a variety of technologies both in teaching and in communicating with parents and students. However, the digital divide between teachers and students, the lack of technical resources and support have affected their ability to effectively organize education remotely.

Distance, hybrid, interactive, adaptive learning and various learning analytics – all of these sounded like a vision for the future a year ago (Zhang et al. 2020). Today, it is a reality in which the whole world lives. Knowledge and use of ICT are especially important for the teachers, in addition to ICT being a key element of the teaching and learning process, how teacher use it determines whether students use it inside or outside the classroom (Calderón-Garrido et al. 2021). What technologies and tools can we use to increase our involvement in learning music remotely? How to maintain receiver's attention or how to convey complex information? These are just a small part of the challenges we have to confront now.

The development of ICT has changed the content of education in general, including the music curriculum. In music, just like in other areas, technological progress gives an opportunity to search for new ways of expression. In music education, ICT opens up new possibilities: music and sound can be recorded, created, composed, edited, played with different instruments, sounds and that music can be analysed, new information can be searched on the internet, etc. (Dorfman & Dammers 2015; Minott 2015). ICT can be a great assistant in a variety of musical activities. In addition to its role as a tool to network and communicate, it is being used to enhance the development of technical and musical skills, have the potential to enhance communication, efficiency, efficacy, and healthy practice in music learning (Waddell & Williamon 2019).

Thus, the role of ICT in the process of education is controversial and a professional application of ICT is an aspiration that requires significant endeavours. These are essential factors seeking to clarify the main peculiarities of ICT application during music lessons. Such research would allow identifying efficient ways of modern ICT application when teaching music and improving teacher professional development.

Consequently, the **aim** of this research is to analyse the role of information communication technology in music education.

Research **methods**: the analysis of scientific and methodological literature; survey of music teachers by using the questionnaire method; quantitative data analysis.

The characteristics of the respondents. The questionnaire survey of music teachers was carried out in 2021. The sample included 72 music teachers from various schools in China. The average work experience of the interviewees is 3–5 years. The respondents are university graduates, and all have teacher qualification certificates.

The data collection for this research was administered via electronic questionnaire. The survey covered four major factors, and additionally teacher demographics was analysed. These factors are 1) accessibility, 2) use, 3) technology background/experience, and 4) perceived needs/professional development in the field of classroom technology.

The research ethics. The research was conducted observing the rights of the respondents and the principles of ethics. The respondents participated in the research on voluntary basis; the anonymity and confidentiality were guaranteed. The written questionnaire did not require any personal data or any other information to prevent possibilities of identifying the respondents.

RESEARCH DATA AND DISCUSSION

A contemporary music teacher can hardly be imagined without a computer or the internet. Nowadays, a teacher, who is incapable of working on computer, is unlikely to work at school. Therefore, she/he has to be interested in, to be aware of and to master new information communication technologies and to be able to apply them in the process of music education. The application of ICT in music varies and possibilities of their use are huge. For example, they may perform the role of instruments or facilitate music composition, performance, recording and analysis, in audition, vocal expression, instrumental expression, musical language, movement and dance (Hernández-Bravo et al. 2016; Eyles 2018). In most cases, the computer helps to record and notate music: in notes, matrix, list, various schemes or form of sound waves (Nart 2016). The functions of ICT performed in the process of education may be classified and they may be applied as: teaching and learning aids, a learning environment, a means of communication, a therapeutic support aid, a diagnostic tool,

and a tool for performance of administration assignments, etc. (Dudzinskienė et al. 2010). Seeking to investigate the role of ICT in music education, the following groups of questions were singled out: how frequently ICTs are used by music teachers; what ICTs are used for; preparation of music teachers to apply ICTs; the most proven means of ICT application, positive and negative factors of ICT application. Thus, the first group consisted of the questions, which allowed revealing the frequency of ICT application for educational goals (see Example 1).
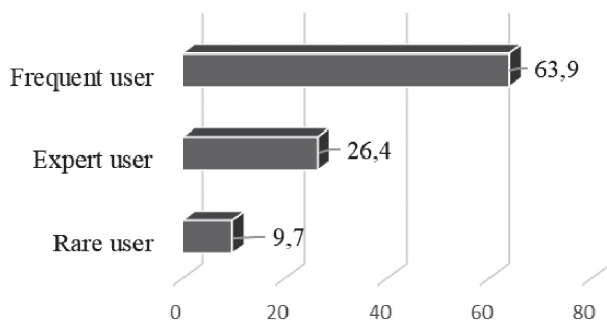

Example 1. Music teacher's computer proficiency (pct)

From the research data presented in Example 1, it is seen that 63.9% of teachers use ICT frequently, and 26.4% of teachers are expert in ICT. The teacher's proficiency in the use of ICT directly affects the effect of the class, thus in the subsequent teaching, the training of ICT for teachers is also very important. Sara Younie and Marilyn Leask (2013) argue that teachers often lack the teaching experience which is related to integrating the latest technologies into the teaching. Gaining this experience requires the support of the school administration, technical assistance, and a reliable technology infrastructure to facilitate the integration process (Kimav & Aydin 2020).

The research data show (see Example 2) that more than a half of music teachers believe that difficulties in using ICT in music lessons appears when the video freezes (65.3%), there is no clear sound (59.7%), bad internet connection (58.3%), problems with equipment (51.4%). The role of ICT in teaching is to enable students to actively attend music lessons. There must be continuity in classroom learning. For example, when the video is played to students in the classroom, the video is intermittent, students' attention will be distracted, which will affect the teaching effect of using ICT.

According to the data (Example 3), 95.8% of music teachers use multimedia, 65.3% use projectors, 60% use computers, 56.9% use smartphones, 53% use music software, also almost half of the respondents use music websites. To integrate multimedia ICT into music education, innovate the old music education concepts, teachers establish a people-oriented music education concept, and design music education activities according to students' music learning needs. The display of music knowledge through multimedia technology can stimulate students' interest in music learning and enhance the improvement of the quality of music education (Yang 2020). It can be seen that the use of multimedia is the mainstream way of class, and multimedia can show the content of class more comprehensively.
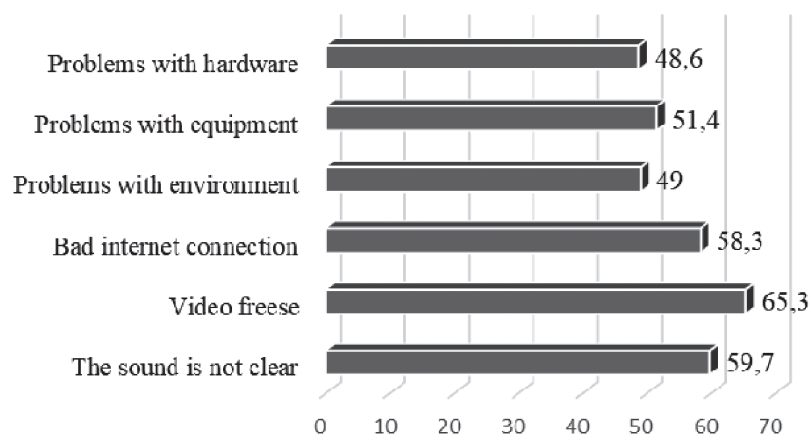
NB: some respondents marked several variants.

Example 2. Difficulties in using ICT in music lessons (pct)
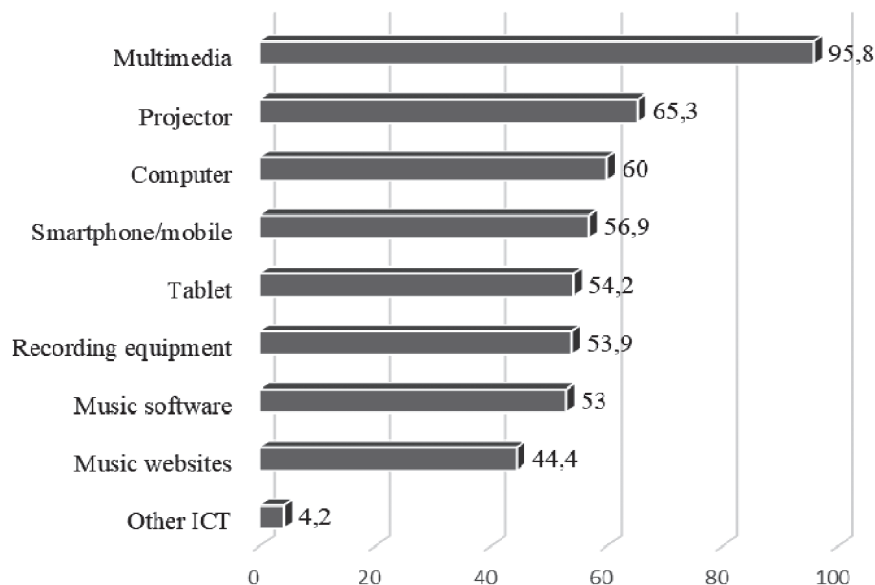
NB: some respondents marked several variants.

Example 3. Types of ICT used in the music lessons (pct)

Factors	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
I will require more ICT skills to face similar situations in the coming days/future	58	27.8	9.8	0	4.4
I like taking online lectures more	48.6	29.2	22.2	0	0
I find teaching in the physical classroom more effective than teaching online	41.7	20.8	37.5	0	0
I think my institution's infrastructure is well-equipped to conduct online teaching and assessment activities	43.1	40.3	16.6	0	0
I was provided training by my institution on how to conduct online lectures and assessments if needed	38.9	31.9	29.2	0	0

Example 4. Music teachers' attitude towards music learning during Covid-19 (pct)

Large-scale online teaching is a last resort in the conditions of pandemic. Nowadays, looking at the world, the raging Covid-19 has made it impossible for schools in many countries to conduct centralized teaching. For the safety of students, schools have to carry out online remote teaching. Students can study in a safe place and enjoy synchronous live online teaching and asynchronous teaching through network tools such as Xuexitong and Tencent Conference, which can effectively avoid the delay of students' learning time. Therefore, it has certain advantages in the teaching of music theory courses (Li 2020). Following the research data (Example 1), 58% of teachers have said they strongly agree that more ICT will be used in the classroom after the pandemic, and nearly half of the teachers like to use ICT in class (48.6%). 41.7% of teachers believe that physical classroom is more effective than offline classes, but 37.5%

of teachers also have a neutral view and they are not sure whether they are effective. 43.1% of teachers agree that the school's infrastructure is sufficient for online teaching. Although distance teaching and on-site teaching have similar educational commonalities, after all, they belong to different time and space fields, and they must have their own different operating procedures and ability requirements. The main problem exposed by online teaching during the pandemic is that teachers lack relevant training in online teaching (Du 2020). The results show that 38.89% of teachers have received technical training for teachers in online classes. The large-scale popularization and implementation of online education have covered almost all subject categories from elementary school to university. Music courses have appeared more on the list of online courses. The outbreak of the Covid-19 pandemic has caused almost all colleges

and universities to suspend coming back to school. Students can only use computers, tablets, and mobile phones to take online lessons at home. The use of ICT technology will be an indispensable part of music teaching in future. More and more teachers will use it in music teaching.

Factors	Extremely important	Very important	Moderately important	Slightly important	Not at all important
Makes music teaching easy	52.8	34.7	6.9	5.6	0
Helps students' self-directed learning	40.3	27.8	22.2	9.7	0
Evokes students' curiosity and excitement	52.8	26.4	12.4	5.6	2.8
Increases the academic performance of students	43.1	25.0	16.7	12.4	2.8
Promotes student collaboration	51.4	25.0	15.3	6.9	1.4
Promotes parents' collaboration	40.3	29.2	12.5	11.1	6.9
Promotes the development of musical skills	51.4	22.2	19.5	6.9	0
Encourages students to participate more in learning activities	56.9	20.9	12.5	9.7	0
Improves the atmosphere in the classroom	75.0	12.4	5.6	4.2	2.8
Increases personal qualities (creativity, artistry, responsibility, etc.)	54.1	25.0	13.9	4.2	2.8
Increases the use of modern music education techniques and music education methods	55.6	23.6	12.4	2.8	5.6
Other	55.6	5.6	25.0	8.2	5.6

Example 5. Factors important in the use of ICT in music lessons (pct)

Computer music technology has the characteristics of efficient and convenient music teaching (Kimav & Aydin 2020). 52.8% of music teachers believe that ICT makes music teaching easier and 40.3% teachers think that enabling students to learn by themselves is a very important factor. There are many ICT applications in students' daily lives, so students can use ICT proficiently. They can learn by themselves, and they will actively acquire music knowledge when they are interested. Therefore, 52.8% of the teachers believe that using ICT can arouse students' curiosity and excitement. When students are actively learning and interested in learning music, it is easier to improve their learning outcomes. 43.1% of teachers believe that using ICT can improve student performance and it is a very important factor. In traditional music classrooms, teachers mostly use an effective combination of books and whiteboards, that is, let students learn to sing songs based on books or write lyrics and staff on the blackboard. This teaching method not only is time-consuming, but it also fails to allow students to appreciate music, thus hindering the development of music teaching to a certain extent (Huang et al. 2020). The use of ICT in music lessons can promote student collaboration and promote the development of musical skills (51.4%). As far as the interaction with parents is concerned, due to the students' age, the interaction between students and their parents during learning can be increased (40.3%). The proficiency in using ICT will gradually diminish the need for parents' help; thus, 6.9% of teachers believe that the interaction between parents and parents when using ICT in teaching is not important. More than half of the teachers consider it very important to encourage students to participate in learning activities more actively (56.9%) and improve their personal qualities (creativity, artistry, responsibility, etc.) (54.1%). The use of ICT in music lessons also improves the atmosphere in the classroom (75%), as well as the use of modern music education techniques and music education methods (55.6%).

The use of ICT for teaching has become a trend in the music education. The use of ICT in music education not only makes music teaching more convenient, but also allows students to have more fun in music learning. Various factors make ICT play a very important role in music education, therefore it is important to meet the requirements of the time, to continue learning and to improve teaching methods to make music teaching more effective.

CONCLUSIONS

Changes occurring in the society and the development of ICT necessitate a new look into the process of music education. There appear obvious advantages in visualising teaching material, collaborating, consolidating, and assessing knowledge, searching for information, encouraging self-dependence, evoking motivation for learning, etc. ICT application in the process of education opens new opportunities: music may be recorded, created, edited and composed by using ICT. These technologies allow playing various instruments to teach music theory, to train ear for music, to search for new information by using internet resources. It is possible to use ICT in various areas of musical activities: teaching singing, playing, rhythmic or listening to music compositions. ICT have a significant impact on music teachers' subject-specific competences and supplement their professional activity.

The analysis of the music teachers' answers shows, that more than two thirds of the teachers use ICT frequently, and almost a third of the teachers are experts in using ICT. More than a half of the music teachers believe that the difficulties in using ICT in music lessons appear when the video freezes, the sound is not clear, due to bad internet connection and problems with equipment. According to the data, almost all of the music teachers use multimedia, more than two thirds use projectors, about two thirds use computers, more than a half of the respondents use smartphones/mobiles music software, tablets, and recording equipment.

Following the obtained research data, more than a half of the music teachers strongly agree that after the pandemic ICT will be used in music lessons more often, and nearly half of the teachers like using ICT in class. Less than a half of the music teachers believe that physical classroom is more effective than online classes, but more than a third of the teachers also have a neutral view and they are not sure whether ICT is effective. It is very important to mention, that less than a half of the teachers believe that using ICT can improve students' performance. Therefore, the use of ICT in music classroom satisfies the students' inner desire to *play and learn* and improves the classroom atmosphere. The research has revealed that the teachers apply various ICT means and computer programs in music education, but unfortunately not all the potential of information technologies is employed.

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Exploring Student Voice on Music through Collage

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In recent years, we have heard increasing calls for a stronger student voice in exploring the lives of children and youth and in designing and organising educational processes. Incorporating student voices into the discourse of music education is important for creating communication- and collaboration-based educational processes, evaluating different perspectives, initiating change, and making music education more democratic and accessible to all. To hear student voice in music education, we conducted art-based research focused on one of its methods, i.e. collage and its narrative. 37 participants of the Lithuanian Music Olympiad were asked to prepare a collage of at least 15 pictures/symbols illustrating their experience in music. Thirty-seven collages and their narratives became the basis for the data analysis. The research evidenced that students positioned themselves in music as active learners, linking their experience to a specific musical activity and/or instrument. The emotional relationship between music and musical activity was the most important feature of the student voice. The results of the research allowed us to provide recommendations for improving the quality of music education: inclusion of emotional variables into the teaching-learning process, development of practice-based educational strategies, and initiating continuous discussion with students concerning what and how it should be taught in music lessons.

Keywords: student voice, music education, art-based research, collage, narrative

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INTRODUCTION

In recent decades, in the context of educational research and practice, the need to examine the lives of learners and their involvement in educational activities has appeared (Messiou, Thien-Bui et al. 2020). Adults / organisers of the educational process cannot be sure about what young people think of it or what teaching methods are most effective for them (John 1996). Therefore, an emphasis is placed on students who are actively involved in the educational process and thus should be the most important providers of information (Cook-Sather 2006; Fielding 2011). Thus, student voice becomes an important topic in educational research: learners' opinions on specific topics (Hill 2003), *recording* of students' musical experiences (Hadfield & Haw 2001; Cook-Sather 2006; Fielding 2011), and a way to understand the internal processes of teaching and learning (McCallum, Hargreaves & Gipps 2000).

There is a considerable body of research discussing low motivation for music learning and weak involvement in musical activities (Economidou Stavrou 2010; Lowe 2011; Hallam, Creech et al. 2016). According to Economidou Stavrou (2010), it is important for students to have the right to talk about these issues. Students are people who matter at school, and they have every right to be involved in decisions that concern their own musical learning (Economidou Stavrou et al. 2020). They also deserve to have their voices heard by both decision-makers and music teachers. Incorporating student voices into the discourse of music education is important for creating communication and collaboration-based educational processes, evaluating different perspectives, initiating change, and making music education more democratic and accessible to all (Sellman 2009).

In the article, we seek to make student voice heard on the subject of what music and participation in musical activities mean to them through

creative activities. In the first part of the article, we present the theoretical approaches to the research: the concept of student voice in the educational context, the collage technique as a way to express student voice, and narrative thinking as a basis for collage interpretation. In the second part, we present the research methodology: the research participants, the collage creation process, and the procedures of the data collection and analysis. The presentation of the research outcomes is the purpose of the third part of the article. The article ends with conclusions and recommendations for music educators.

GROUNDING IN LITERATURE

The emergence of student voice in educational context

The importance of student voice in the context of educational research was actualised in the last decade of the 20th century. The beginning of that type of research is seen in Jean Rudduck's (1999) desire to create a collaborative relationship between learners and teachers that would help to improve the processes of teaching and learning. According to Flutter (2010), the meaningful involvement of a child in educational processes influences their learning outcomes. Listening to student voice allows for more effective alignment of the curriculum content with student expectations and interests (Kokotsaki 2017), and education based on this principle *suggests ways of living and learning together that offer a more inspirational, if more challenging, aspiration* (Fielding 2011: 15). According to Yonezawa et al. (2009), when education is organised by taking student voice into consideration, it is authentic, interdisciplinary, involving, and constantly evolving.

The works of researchers who have studied student voice emphasise that, in order to make the organisation of the educational process more efficient, it is necessary to encourage discussion and dialogue on issues that concern students (Bradley, Deighton, & Selby 2004; Fielding & McGregor 2005). The ideas raised by learners, if taken into account, can have a significant impact on teaching and learning. According to Holdsworth, student voice is particularly important *in decisions about and implementation of educational policies and practice* (Holdsworth 2000: 355). Student voice is related to learner participation in activities,

while their collaboration with education organisers, education policy makers, researchers, and educators makes it possible to achieve change in the quality of education (Thiessen & Cook-Sather 2007; Yonezawa, Jones & Joselowsky 2009).

The concept *voice* in a narrow sense is understood as people's opinion on the topic or the analysed object. In a broad sense, *voice* is defined as *a much more involved act of participation where people engage with the organisations, structures, and communities that shape their lives* (Hadfield & Haw 2001: 488). In a general sense, *student voice* is *an increasingly important element in understanding teaching and schooling more generally* (McCallum, Hargreaves & Gipps 2000: 276). According to Fielding (2011), *student voi*ce is not a rule-defined educational research technique. Given the specific goals of the student voice, the aim is to take a broader view of the educational process and its change and to make learning attractive and meaningful to learners.

Cook-Sather (2006) identifies three most significant aspects of student voice: rights, respect, and listening. *Rights* are important to ensure a change in the roles of education organisers and learners. According to Oldfather, *learning from student voices* [...] *requires major shifts on the part of teachers, students, and researchers in relationships and in ways of thinking and feeling about the issues of knowledge, language, power, and self* (Oldfather 1995: 87). Through ensuring *respect*, participation in activities is made more constructive, and the understanding that teaching and learning from each other are a possibility creates special interrelationships. The recognition of the fact that students can also be providers of knowledge and active participants of the educational process is one of the most significant aspects of student voice. *Listening* to student voice is one of the key factors in improving the educational process (Rodgers 2006; Schultz 2003). By listening to students, it is possible to plan the educational content and to select topics that are relevant to and arise from students themselves (Shor 1992). Pollard et al. (1997) argue that listening to student voice is not emotion-based; it should be understood as a significant contribution to the development of education. Adults cannot make assumptions about student ideas or views: students' *own views and voices have to be heard and taken into account* (John 1996: 4). Student voice should become one of the most important objects in educational research and the basis for the formation of educational policies.

Collage technique as a way to express student voice

A collage is a work of art that is created by glueing a variety of objects or materials (fabric, paper, pictures, or paintings) onto a larger surface. Collage inquiry is a genre of visual narrative *where stories are shared graphically and become the mode of representation for research* (Butler-Kisber 2018: 114). During the Collage Inquiry, research participants are presented with a task relevant to the research question, a collage is created, and an interpretation is provided. Each set of objects or materials in a collage reveals an intuitive aspect of a question or phenomenon that occurs when trying to express a feeling which arises in response to the research question. It is the collage itself (content, composition, colours, and form), the narrative explaining it, the creative process, or the interaction between researcher and research participants that can be analysed.

Collage Inquiry has been widely used in different areas of science (health, education, economics, management, arts) for several decades, and there are numerous sources both about collage creation and its use in research. Nonetheless, issues related to this research method remain relevant and open to methodological considerations: when collage can be used for research, what analytical methods should be used to evaluate the collage and its interpretation, who may become research participants, and how their artistic experience affects collage development; moreover, what ethical requirements must be met when creating a collage that uses images of other people.

In educational research, Collage Inquiry is used as a way to encourage learners to consider issues that are relevant to them, to express their opinions, and to evaluate themselves and others. Collage can also be used in the research process to find words for expressing subjective experiences and engaging in a dialogue with participants (Holbrook & Pourchier 2014; Pimenta & Poovaiah 2010). In assessing the benefits of the Collage Inquiry, it is recognized that collage helps to reveal feelings, to see objects or phenomena from different perspectives, to combine cognitive and emotional reactions, to reveal the non-realised experiences, to create new meanings through image juxtaposition, to provide alternative insights, and to express different views (Butler-Kisber & Poldma 2010).

Narrative thinking as a basic for collage interpretation

A narrative is a natural way of thinking, and an aspiration of narrative thinking is a product of human evolution (Steen 2005). From time immemorial, people have been telling stories. Whether those were fictional stories or stories about life events, narratives have always been integral part of human existence and thinking. The creation of a narrative can be described as organising experience into a logical, explanatory, and intuitively perceived whole. The task of the narrator is to create a structure to be used as a model of experience in which everything is structured and clear and in which the causal relationships between indefinite and incomprehensible events are seen and articulated (Beach & Pedersen 2016). In this way, the narrative helps to orientate oneself in the complex natural and social world and to give meaning to one's experiences and specific aspects of existence (Steen 2005).

One of the main aspects of the narrative content is social and psychological understanding as presented in the descriptions of an individual, which reflects the perceptions and interpretations of the figures in the narrative and their actions. This aspect of the narrative thought is closely related to what Bruner (1990) called meaning creation. According to Bruner, the creation of meaning is essentially an interpretive effort; narrative interpretation is a cultural tool that *gives meaning to action by placing its basic intentional states in the interpretive system* (Bruner 1990: 34).

METHOD

Research site and participants

The research was conducted in March 2021, during the Lithuanian Students' Music Olympiad. The winners of the city and district rounds who competed in two categories were eligible to participate in the national round of the Olympiad: Category 1, students aged 13 to 14, and Category 2, students aged 15 to 18. Among the thirty-seven participants in the 2021 National Music Olympiad, there were 16 students of Category 1 and 21 of Category 2, including 14 boys and 23 girls.

Data collection

All the participants of the National Student Music Olympiad were asked to prepare a collage on the topic *I and Music* and provide an interpretation of it. The students were given the following task by e-mail:

*Think about how you would like to create a vivid narrative on the subject **I and Music**. Choose the tools: these can be photos, pictures, a piece of fabric, etc. You can also draw some elements. Every detail has to reveal something, while the totality of the details is to convey your mood, impression, or the relationship with music. There must be at least five details. It is for you to decide whether you need more of them. Glue everything on a sheet of paper and take a picture. Alternatively, you can arrange the images on a computer screen and save them as a picture. On a separate sheet, write what each collage element means. Send the collage photo and its interpretation/ narrative to the address of the Olympiad.*

Due to the pandemic, the Olympiad took place in virtual space, and the collages and their descriptions were sent by the students in a digital format. Thirty-seven collages and their interpretations became the basis for the analysis of the research data. The article does not analyse the collages; they were used only in the process of data analysis. Due to the pandemic, we did not have the opportunity to meet the authors and discuss the works with them. The main source for hearing student voices was the interpretations of the collages (a sample is provided in Example 1).
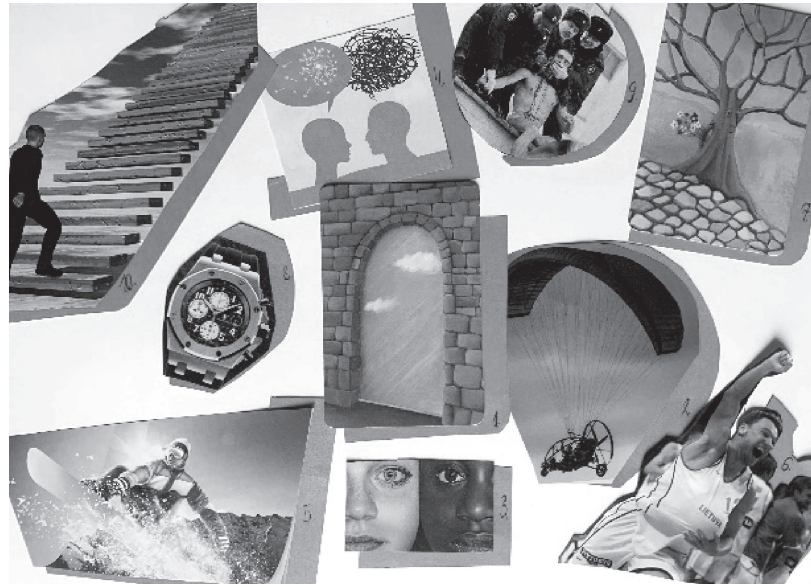
For me, music is like a window to the world and its cognition (1). *It is like embarking on a wonderful journey of new challenges, experiences, and discoveries* (2). *On this journey you can get to know new cultures and get to know and understand different worldviews* (3). *By learning and accepting this, you gain a flexible mind, creative thinking, and cope with problems more easily and smoothly* (4). *While playing and learning music, I also experience a number of challenges. Sometimes I also have to overcome my fears (e.g., the stage fright)* (5). *Music reveals a wide range of human emotions and helps you to become familiar with them* (6). *But I wouldn't call music an art of emotions alone. It has the power to fill and enrich the inner world of man. Like watering a dry tree and inspiring life, music awakens the human spirit* (7). *Getting immersed in it often makes you forget time* (8). *Interestingly, music can sometimes be a tool as well – a tool to say what is impossible or forbidden to be said in words* (9). *I think music is and will be my life's companion helping me to climb towards personal improvement* (10).

Example 1. A sample of a collage and its description

Analysis

The data analysis took place in two stages. In the first stage, we got acquainted with the collages and their interpretations. As we observed, the interpretations varied greatly in scope and style: some were developed as a coherent narrative, other authors described the images used in the collage step by step, while still others presented the most significant events of their lives through associating them with musical compositions or composers / performers.

For the narratives, we applied the thematic content analysis. We looked for key words that repeated in the descriptions and analysed their meaning. The text elements that most often described student relationship with music included travel (path), musical instruments and musical activities, nature (sky, sea, river, flowers), and people (family members, friends, musical groups, composers, and performers). The following themes of the narratives were identified, given the selected key words: the path of music, I and the musical instrument, music and nature, and music and people. In presenting the results of the study, we provide authentic quotes from the descriptions. In order to observe the principle of research ethics, the names of the students are not made public in the article, and the descriptions are encoded with the letter N and a number (from 1 to 37).

RESULTS

The path of music

Students identify their relationship with music with a journey that has the beginning, the development, and the end. In the descriptions, it has been called *my musical journey*, *the path of music* (*this is the path I take*, N10; *I am now on the path of music, and I feel that music, whatever small, will always have a place in my heart*, N20)

The beginning of the relationship with music is recorded at an early preschool age:

My career started when my parents took me as a very young kid to a music studio. [...]. Later, I started learning the secrets of piano mastery at a music school. But I feel that I received the most important contribution in the gymnasium, N2;

Music has been with me since I was a child. Every year in the kindergarten, I was given different roles. In the photo, there is one of those special

concerts when each time I played a different instrument*, N7.

The continuation of the first musical activities in pre-school education institutions is learning at music schools. The path in music of each student-participant of the research is made meaningful through various musical activities. The events enriching their musical path are significant for students: participation in concerts, festivals, or national and/or international competitions:

I became the winner of the gymnasium soloists' competition; the statuette still rests in the most honourable place at home. I was happy not because I won against others, because we all were participants in one team, but rather against myself, because previously I did not dare to climb the stage, I felt safe only singing in the choir, in the ensemble, N2;

In the photo, you can see a moment from the piano competition [...]. This was followed by numerous achievements on a national and international scale [...] but the cognitive journey with music does not end here. On the contrary, it is just beginning, N17.

Students' stories do not discuss solely achievements or performances. They recognise that various, if sometimes unsuccessful, experiences provide an opportunity to learn to be self-confident, to be proud of themselves, to solve problems, not to give in to difficulties, and to achieve the set goal:

A year ago, I was preparing for a very important international competition, and I broke my right leg. I didn't give up, I learned to press the pedal with the left foot, but a week before the performance, I also broke my left leg. I can't give up, so I participated in the competition and I am very proud of that, N13;

By knowing and accepting this, you gain a flexible mind, creative thinking, and start solving problems in an easier and smoother way, N23.

I and musical instrument

Playing a musical instrument is one of the most frequently occurring topics to describe the author's relationship with music. The descriptions detail which instrument(s) and for how many years have been played:

On my right, you see a saxophone that symbolises my passion for playing this instrument, N14;

The cello is the first instrument I learned to play. I have been playing it for 8 years. The piano is the second instrument I learned to play. I have

been playing it for 6 years. The guitar is the third instrument I learned to play. I have been playing it for 4 years. The ukulele is the fourth instrument I learned to play. I have been playing it for 2 years, N22.

The students' relationship with the musical instrument is special. According to one description, it is their spiritual nourishment (*at the top of the mountain, there are musical instruments [...]. They are like our daily bread that nourishes the spirit of our family*, N25). Playing a musical instrument is related to the emotions experienced *(piano and sheet music have been witnesses to everything: both tears and joy*, N33), personality development *(I think music is and will be my life's companion that helps me climb towards personality development*, N23), and the improvement of personal qualities ([...] *playing instruments has taught me patience and the idea that nothing comes by itself and everything takes a lot of effort*, N18).

The experience gained from playing musical instruments encourages students to create *(playing the violin gives birth to many extraordinary thoughts, new ideas, and pieces of music*, N31). Creativity provides students with freedom, strengthens their self-confidence, motivates them to make music and express their thoughts through music as well as awakens their curiosity to *mould* musical sounds into scores (*creativity is freedom, and with it we can find ourselves in another space*, N6; *I want my creation to be a contribution to the world, to leave a trace in it through the composing of music*, N11).

Music and nature

In student collage interpretations, the relationship between *I, Music, and Nature* is evident. The analysis of the interpretation revealed two directions in students' relationship with music and nature: music in nature and nature and creativity. The perception of music in the sounds of nature is extremely sensitive. Music for students is also a part of nature, where everything sounds: the voices of birds, the rustling of tree leaves in the wind, or the murmur of the waves of the sea:

Music is everywhere for me: in nature, in the rustling of trees, in the whisper of branches and leaves, and in the flow of a river when it is accompanied by a wonderful sound of the raft touching the water, N1;

The sky, the nature, especially in spring and summer, reflects the songs of birds and the rustle of flowering trees. In the songs of birds and the rustle of trees, you can hear the wonderful music of nature, due to which each spring or summer evening reflects each time a different mood of nature, N2.

Another direction in the relationship between music and nature is nature and creation. For some, nature is a source of inspiration and ideas for musical creation, when creative thoughts are born by observing and listening to nature (*When I write music, I usually draw inspiration from nature, I always weave its motifs in my songs – leaves, flowers, and trees*, N12). For others, nature is reborn in musical creation as a mirror of their inner world *(in my compositions, I reveal my inner world, which has an ocean of wonderful beauty and in which the sun always shines*, N10).

The relationship between music and nature is also revealed by the students' thoughts about the existence of music in the universe and about the fact that everything around us is music. In one of the descriptions, the relationship between nature and music is conveyed through the presence of music in the surrounding space: *Music can be heard both in the dripping icicle and in the wind, and eventually, in the spoons. Music is more than man-made entertainment, it is part of nature*, N24.

Music and people

Particularly important mediators between students and music are the people who perform a specific function in different contexts. The people important for student participation in musical activities include 1) family members, friends, and musical groups, and 2) composers, performers, and audiences (see Example 2).

For students, family support in daily music practice and concert activities is of great importance. Family participation in musical life provides students with courage and determination for activities and encourages their pursuit of results. The students use the term of family not only for the people related by blood, but also for the musical groups to which they belong. Musical groups are an opportunity not only to play music together, but also to find like-minded people and new friends. For successful musical activities, students need the support of all the people around them (*The audiences in the hall are my support. I am surrounded by cheerful friends, caring teachers, and the loving family who always support, encourage, and advise me*, N20).

A different role is assigned to music professionals – composers and performers (see Example 3).

Category	Quotes from collage interpretations
Family	*It makes me happy that our ensemble, the choir, communicates very closely with our parents. They are our biggest fans. And no matter how old we are, their support means a lot to us*, N2;
	It was my brother who encouraged me to learn to play it (the guitar), and now we often play together and enjoy the melodies born against the background of the guitar, N35.
Friends	*This is I and my best friend Austėja. [...]. Singing in a duet with my best friend immediately fills me with warmth*, N13;
	These are some of my best and warmest memories of music and friends, N33.
Musical groups	*My 'music family' is a light music orchestra where I have been playing for four years. The orchestra inspires me to create and learn new musical things every day*, N3;
	My music team is a school ensemble. [...] We are strong as a fist, so together we are a force, and music is our gift!, N13.

Example 2. Music and people: family, friends, and musical groups

Category	Quotes from collage interpretations
Composers	*Fryderyk Chopin is my favourite composer. I believe, love for Chopin was instilled in me by my piano teacher. This piece is my favourite*, N22;
	Antonio Vivaldi is my favourite composer, N26.
Performers	*I hid some of my favourite music groups in the collage. You can see the logos of The Beatles, Queen, and The Rolling Stones. [...] In my work, I portrayed two composers: Ludwig van Beethoven and Antonio Vivaldi. They are my favourite composers*, N4;
	My favourite composers are Johann Sebastian Bach, Wolfgang Amadeus Mozart, and Fryderyk Chopin. Bach is the King of polyphony. N30.

Example 3. Music and people: composers and performers

Composers and performers are an integral part of the interpretations: some students named their favourite ones, and others, recognised authorities. In a number of interpretations, the names of famous composers and performers were mentioned in a fragmentary way, thus indicating their place and significance in the students' lives. However, it is worth mentioning one interpretation (N8), an excerpt of which is presented in Example 4.

An excerpt from the interpretation suggests that the relationship between the student and music is closest when listening to and performing music by famous composers. The student names the composers and their works which he has performed and which have contributed to his deeper knowledge of music. It is also interesting to see that the collage itself is called *The Score of Life.*

The Score of Life

Alexander Borodin, chemist and musician (Like I). In the orchestra, I played Polovtsian Dances from the opera Prince Igor.

Antonin Dvořak, Slavonic Dance No. 1: the first composition I played in the orchestra.

Antonin Dvořak, Symphony No. 9, 4th movement: the piece led me to take a keen interest in music (and especially symphony); moreover, I played the 4th movement in the orchestra.

Leonard Bernstein, Candide: the last concert I had attended before the second lockdown started.

DSCH motif: during the second lockdown, I started listening to the symphonies of Dmitry Shostakovich much more frequently.

Eduardas Balsys, oratorio Don't Touch the Blue Globe: 2019 was the year of Balsys' 100th birth anniversary. In that year, I took a strong interest in the works of this Lithuanian composer (As spring is approaching, I included the beginning of The Spring [...], N8.

Example 4. Excerpt from the interpretation of a collage

CONCLUSIONS AND RECOMMENDATIONS

The analysis of the collage interpretations revealed the diversity of the students' relationship with music, opened up the moments of the students' musical life, and made it possible to get to know the moments important for their musical activities. Music was the driving force of the students' self-expression, experiences, and activity. To quote one of the interpretations, *my collage is my thoughts, feelings, memories, and life story. Music has accompanied me for twelve years and I believe it will accompany me in the future. Its meaning to me is impossible to put into words or pictures; however, now you can see at least a fraction of me and what it means to me. Long live the music!*, N13.

The collages and their interpretations allowed for a better understanding of students' musical experience, the times of their starting music making, and the places of music performance. An important part of the musical life of students is playing a musical instrument and participating in musical activities. Playing a musical instrument provides an opportunity to experience and express emotions and to develop as a personality. The experience gained in playing musical instruments encourages students to create, provides them with the freedom of expression, strengthens their self-confidence, and motivates them to make music. Listening to music is especially important for students: it allows them to discover the diversity of music sounds and to experience emotional and spiritual pleasure.

The relationship of students with music is conveyed through the analogy between music and nature. On the one hand, music for students is a part of nature where everything sounds. On the other hand, nature is a source of inspiration and ideas for writing music, when creative thoughts are born by observing and listening to nature. Nature is reborn in musical creation as a mirror of one's own inner world. The participation, understanding, and support of family and friends are especially important in all musical activities. Students name composers and musicians of various epochs and genres as the most important musical authorities.

The results of the research allow us to provide recommendations for improving the quality of music education: inclusion of emotional variables into the teaching-learning process, development of practice-based educational strategies, and initiating a continuous discussion with students on what and how it should be taught in music lessons.

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Application of Multi-Instrumentalist Competencies in Music School: An Approach of Instrument Teachers

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The article deals with the ways of application of teacher – multi-instrumentalist's skills in music schools. The authors established the theoretical background of the problem in a previously published article. The current publication presents the data of the empirical research obtained by interviewing the experienced instrument teachers. The main research questions were: how much the competencies of multi-instrumentalists are significant for instrument teachers and how they influence the educational process. The research results confirmed earlier theoretical presumptions: the interviewees emphasized the advantages of multi-instrumentalists' skills in seeking the job, conducting different ensembles, applying knowledge of musical instruments, the capability of arranging/composing music, etc.

Keywords: multi-instrumentalist, music, education, competencies

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INTRODUCTION

The work performed by teachers at music schools aims to nurture a person of a high level of general culture possessing comprehensive musical knowledge and a capability to play a musical instrument. Naturally, achieving this goal is impossible without appropriate competencies of teachers themselves. Music school teachers work with students of different ages and different abilities; therefore, teachers' qualifications should include general as well as narrower subject competencies.

A music instrument teacher should necessarily be proficient in handling some musical instrument. Yet, if a teacher can play more than one instrument and apply these capabilities in lessons or non-formal activities, the educational process of high quality becomes more credible. Moreover, multi-instrumentalist capabilities not just enable a teacher to play and teach more than one instrument: they usually expand the general understanding of music. In the process of education, students acquire their teacher's attitudes and consequently gain a more comprehensive understanding of the possibilities of musical instruments and music in general. The current article aims to discover the possibilities to apply the teacher multi-instrumentalist's competencies in the music school educational process. The basis of the research is the data obtained by interviewing experienced instrument teachers – multi-instrumentalists. The main **research questions** are: how much the competencies of multi-instrumentalists are significant for instrument teachers and how they influence the educational process. **The goal of the research** is to identify the possibilities of application of multi-instrumentalist competencies in music school. The research was conducted using the method of a qualitative semi-structured interview.

BACKGROUND

The present article extends the findings described in the previous publication by the authors *An Approach to Music Teacher as Multi-instrumentalist* (Aleknavičius, Urniežius 2020). This previously published article explains the concept of multi-instrumentalism, the advantages and difficulties of multi-instrumentalist practice, the possibilities of acquiring skills of playing several musical

instruments, and the possible ways to apply these skills by music teachers. Because of the lack of research on this subject, the general information concerning multi-instrumentalism mainly lies in the interviews with multi-instrumentalists and their websites (Boyle 2015; Cooper 2018; Hammer 2016; Milner 2019; Nielsen 2019; Young 2018 and others). The mentioned article summates and interprets the material acquired from similar sources alongside the analysis of the possibilities of teachers – multi-instrumentalists.

The authors' goal was to determine the essential competencies of music teachers trained to handle several musical instruments and their advantages comparing with conventionally trained teachers. The authors distinguished several advantages of music teachers – multi-instrumentalists: 1) such teachers gain benefit for themselves because of broad possibilities to find a job teaching several instruments; 2) they can organize different ensembles giving qualified support for all members and even play parts of absent ensemble members: 3) teachers – multi-instrumentalists can comprehensively describe instruments for their students while listening to the music in lessons; 4) they possess necessary skills of arranging and/or composing music for different instruments or ensembles (Aleknavičius, Urniežius 2020: 52).

The advantages of teachers who play and teach more than one instrument have been distinguished also in several research works. Huovinen and Frostenson Lööv (2021) studied the influence of multi-instrumentalism on music teachers' identities. Among other propositions, those authors affirm that the phenomenon of multi-instrumentalism manifests itself in various musical traditions and encompasses the forms of musical creativity and many-sided professional activities that differ from canons confirmed in teaching playing musical instruments. With the help of these new forms, a teacher who possesses the capabilities and experience of multi-instrumentalists can diversify the educational process by applying these skills in their professional activities. Multi-instrumentalism could serve as a powerful source of creativity in formal and non-formal education. In the research conducted by Juvonen, the interviewed music teachers indicated that they *had experience of playing several musical instruments in many study places* and confirmed that *earlier musical instrument studies were useful for their musicianship and being a music teacher* (Juvonen 2020: 40). Besides, one of the interviewees *underlined the role of the pedagogue in teaching different musical instruments* (Juvonen 2020: 41).

Harrison (also referring to other authors) in many places of his research work (2008) pays attention to the multitude of music teachers' tasks: developing students' imagination, the creativity of interpretation, ability to listen, perform and critically assess music. Not only musical skills but also personal communication and collaboration are very important for teachers. Schiavio et al. (2020) analysed personal interaction between teacher and student. The researchers affirm that Western instrumental education is traditionally based on individual counteraction of teacher and student. During such one-to-one interaction, the teacher trains the student to acquire skills in practising the craft. Such a model is highly efficient because of the possibility to transfer one person's knowledge to another one effectively. Yet, such a training approach could become an environment of mutual conflicts and thus an obstacle for successful learning. Such attitudes of the researchers show that the proper handling of musical instruments is not sufficient. Teachers also have to find favourable ways of communication with their students. Consequently, it appears that competencies of inter-personal communication are equally important for teachers.

Thus, the testimonies given by different authors confirm that the multi-instrumentalist abilities present significant advantages for musicians and music teachers and these advantages exceed the difficulties of this practice. The requirements for the quality of education are changing rapidly in contemporary society; therefore, arousing students' interest becomes a challenge for many pedagogues. The multi-instrumentalist skills in combination with the personal qualities of teachers can significantly enhance and diversify the process of music education and other forms of musical activities.

RESEARCH RESULTS

The empirical research was conducted in the spring of 2021. The method of a qualitative semi-structured interview was applied. The goal of the research was to reveal and analyse the attitude of Lithuanian music schools teachers to the impact of multi-instrumental competencies on the process of education. Nine informants (1 female and 8 male) were interviewed. Their work experience as teachers varied from 9 to 40 years. All interviewees

play more than one instrument on a different level: one person plays only two instruments, while another one states that he plays *38 instruments (it is hard to indicate the level, but the main are six instruments)*. Thus, it is possible to consider all teachers as performers – multi-instrumentalists. According to the comments made by informants, they all look upon one instrument as the main one and others as subsidiary, yet, they apply their abilities to play these instruments in many activities, including education. Teachers do not restrict themselves to one main musical instrument during their lessons but find the opportunities to demonstrate the possibilities of other instruments and the advantages of playing several instruments in musical practice.

The first question of the interview revealed how teachers characterise the capabilities of multi-instrumentalists.

Category	Characteristic quotes
Ability to play several instruments	[...] *they* [multi-instrumental capabilities] *cannot be characterised otherwise as abilities to use several instruments for musician's activities.*
Knowledge of the specificity of instruments	[...] *understanding the principles and performing techniques of instruments.*
	[...] *ability to apply the logic of learned instruments.*
	[...] *knowledge and application of the specificity and possibilities of instruments.*
Capabilities to conduct an ensemble	[...] *capability to conduct an ensemble; know and control every part.*
	[...] *playing in ensemble with a student during lessons every day.*
Arrangement and scoring skills	[...] *capability to arrange and score musical creations.*
Developing general musical skills	[...] *constant and purposeful repetitions and development of musician's skills.*
	[...] *creative application of their* [teachers'] *knowledge* [...], *their energy and abundance of emotions, because multi-instrumentalists most likely perceive music in different, specific ways.*

Example 1. The characterisation of multi-instrumental capabilities indicated by the teachers

The answers revealed that interviewees were fully aware of the variety of multi-instrumental skills including perfect knowledge of instruments and ability to apply that knowledge, conducting ensembles and arranging musical creations. Another comment could serve as a generalisation: *multi-instrumentalist with one's ability to play several instruments handles different manual techniques also being compelled to be acquainted with different ways of musical notation: a kind of musical cosmopolite.* Yet one of the interviewees claimed that *...there are a lot of such teachers* [able to play several instruments], *but only a few of them become real multi-instrumentalists: it is important not just to play the guitar today and piano tomorrow, but also to improvise, to apply one's favourite instruments in everyday activities, to be able to demonstrate things that nobody expects from you.* According to this opinion, merely playing two or more instruments is not a sufficient condition to become a teacher multi-instrumentalist: a teacher should demonstrate creativity and ingenuity in applying the methods of presenting such skills.

The next question aimed to reveal the opinion of the interviewees about which capabilities of a teacher multi-instrumentalist would enhance and vary the everyday process of music education.

Category	Characteristic quotes
Creating unexpectedness	[...] *pupils do not know what their teacher is going to undertake on that particular day.*
	[...] *the illustration in a lesson, the very process of a lesson, intrigue, surprise.*
Transmitting knowledge	[...] *it can be performed as a constant educational journey to the land of musical instruments.*
	[...] *acquaintance with musical instruments, possibilities of their application.*
Possibility to investigate	[...] *it is also a musical laboratory, when you are trying to find which instrument fits to which, which instrument needs a friend and which does not.*

Example 2. The possible impact of teachers – multi-instrumentalists on music lessons

The comments show that the kind of intrigue, situations of unexpectedness, especially at the beginning, can create a suitable mood for the whole lesson. The second category reveals an important field of application of the knowledge of musical instruments – acquainting students with the usage of different instruments in the creations of great composers. This is commonly a task for teachers at comprehensive schools and teachers of music history in specialized music schools (undoubtedly, these types of teachers also can be multi-instrumentalists); however, instrument teachers who possess a wide musical outlook can successfully transmit a lot of knowledge useful for the students' general music education during the instrument lessons.

Lithuanian music schools support the participation of pupils and teachers in concerts and other events organized by a particular school or other institution. Such events are frequent, and one of the teachers' tasks is to encourage their students to participate in them. It is likely, that teachers – multi-instrumentalists could find better arguments for such encouragement in comparison with ordinarily trained teachers.

Category	Characteristic quotes
Playing in ensemble	[...] *teacher demonstrates the possibility to play a piece of music on several instruments, accompanies playing students, they play together in an ensemble.*
	[...] *Performing in an ensemble, in duet, human-orchestra: these are just several possibilities that can be suggested by a teacher who is a good player of several instruments.*
Non-traditional events for the youth	[...] *perhaps such activity could include not only events inside the school walls but also going to street events, concerts for young people, etc.*
Teacher's example	[...] *pupils will follow the teacher who inflames with his energy and desire to play.*
	[...] *musicians who play many instruments do not restrict themselves to one musical style, that would be attractive for children.*
	[...] *teachers involve pupils in the musical process, acquaint them with music performed by other musicians.*
	[...] *a capability to play more than one instrument makes a teacher an authority.*
	[...] *splendid, suggestive interpretation of musical work "opens eyes and heart", makes students hear the instrument anew.*

Example 3. The influence of teachers – multi-instrumentalists on pupils' participation in musical events

The first category confirms the usefulness of multi-instrumental skills possessed by a teacher to participate in ensembles in many ways. The usefulness of these skills in conducting students' ensembles is obvious.

The teachers' example is apparently the most important factor that induces students' interest to participate in additional musical activities. Therefore, teachers have to demonstrate personal experience and mastership, participate in events themselves, present their creation and/or exceptional abilities in performing music of different styles, engage themselves in other activities that would be attractive to their pupils.

Street music festivals and other non-traditional youth events could also serve as a field where teachers – multi-instrumentalists could show the abilities of students, their own experience and even reveal organizing skills. In general, a teacher – multi-instrumentalist should be a person who must work a lot in order not only to attract followers among students but also to disseminate one's experience more widely. A teacher's example as a performer and creator is a decisive factor in arousing pupil's desire to engage themselves in additional musical activities.

Music schools organise various extra-curricular events, therefore, the next question deals with the teachers – multi-instrumentalists' possibilities to participate in these events.

Category	Characteristic quotes
Conducting the pupils'/ teachers' musical group	[...] *conducting musical groups and playing in an ensemble or orchestra with students.*
	[...] *participation in concerts together with students and ensembles.*
	[...] *organizing the teachers' performing group.*
One-to-one work with gifted students	[...] *work additionally with students playing different instruments one-to-one.*
	[...] *additional teaching hours of individual training.*
Miscellaneous	[...] *participation in musical events and non-formal meetings.*
	[...] *it would be fun to prepare a presentation to advertise music school.*
	[...] *when creativity and possibilities to create are a way of life – such a teacher is everywhere.*

Example 4. Extra-curricular activities where teachers – multi-instrumentalists could show their abilities

Most of the interviewees emphasize the application of multi-instrumentalist capabilities in working with different ensembles. Such attitude is determined by the experience of working in music school because the better part of extra-curricular activities is implemented in directing pupils' groups that are composed according to the demands and the participants' tastes. It is easier for teachers – multi-instrumentalists to organise musicians who play differently. Naturally, such teacher could also organise teachers' ensemble: that would help to present the activities of the school in public and thereby enhance its prestige. On the other hand, one interviewee has noticed, that […] *if a teacher who possesses such capabilities is a loner who lives in his own world, he will merely deliver lessons,* thus the capability to implement numerous activities depends only on a teacher's wish and endeavour.

Some interviewees have indicated that teachers – multi-instrumentalists can implement their abilities just working individually with students. It is not necessary to work with ensemble, where each pupil plays a different instrument, but prepare pupils for career of multi-instrumentalists showing their musical skills by using more than one instrument. Yet, such pupils are more exceptions than a rule, thus the goal of the teacher should be to notice such children and develop their skills.

The final question of the interview aims to reveal how the capabilities of multi-instrumentalist benefit teachers' professionalism and acknowledgement.

Category	Characteristic quotes
Influence of achieved results	[...] *when the teacher is well-known and desirable – then the legends spread about him; about real multi-instrumentalists, legends can appear, because not everyone possesses such abilities.*
Students' achievements	[...] *professionalism of the teacher is most often associated with what he can do, as well as what his pupils can do.*
Seeking a job	[...] *the acknowledgement as a teacher – multi-instrumentalist only helps to find a job.*
Formation of teacher's image	[...] *important for creating a personal image.*
Obstacles caused by self-satisfaction	[...] *acknowledgement can induce a sense of superiority which prevents from seeing one's mistakes, then a person does not consider others as equals and does not maintain moral standards.*

Example 5. The influence of multi-instrumentalist skills on teachers' professionalism and acknowledgement

The analysis of the comments reveals that the professionalism of the teacher should be acknowledged depending on the achieved results as a performer and a pedagogue. As one of the interviewees has indicated, […] *should be concerned about disseminating the information about his capabilities to as large audience as possible.* The teachers who participate in concerts are usually recognised as multi-instrumentalists earlier than the teachers, who are only pedagogues, because the activities of performers are known not only within the limits of a particular school.

One interviewee indicates that exceptional capabilities can help only when a teacher is looking

for a job. Such assumption is reasonable because the wide spectrum of activities allows compounding a full-time job from several portions of workload (teaching different instruments). Another interviewee confirms this statement: [...] *in the institutions, which cannot offer a full-time job, a capability to work with ensembles of different constitution, accompany on different instruments can be useful*. The quantity of schoolchildren in Lithuania has been diminishing in the recent years and teachers are not able to form full-time workload. Thus, a professional teacher – multi-instrumentalist has more opportunities to acquire a firm position at school.

Some interviewees have noticed the possibility that an unfavourable trait of an acknowledged person may appear: high professionalism sometimes can turn into a kind of megalomania, which becomes an impediment for one's professional activities and communication with colleagues.

CONCLUSIONS

The interview of experienced Lithuanian teachers – multi-instrumentalists confirmed the theoretical presumptions presented in the earlier publication by the authors of this article. The interviewees noticed the favourable position of multi-instrumentalists in seeking a job, their competencies in conducting different ensembles, good knowledge of musical instruments, as well as their capability of arranging and composing music.

The interviewees also expressed some additional ideas. Teachers – multi-instrumentalists could vary the usual pattern of music lessons by enhancing their students' motivation: introducing surprising beginnings of the lessons, varying the structure of classes, disclosing the variety of musical instruments, finding new instruments and inducing students to play them. Pedagogues indicate that multi-instrumentalists, as a rule, do not confine themselves to official requirements of the programmes, but rather act by using all possible multi-instrumental activities. The concert activities of teachers and students, the teacher's personal image as a musician are also very important constitutents of musical activities and the development of the teacher's image. Although professional competencies are the most important, they should be complemented with other qualities of the teacher's personality.

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