

## Archetypes in Lithuanian Traditional Music: Intoning Aspect

An object of the research has been identification of particular durative archetypes<sup>1</sup> related to and found in Lithuanian traditional music. It is a well known fact that Lithuanian language is one of the oldest languages of Indo-European branch<sup>2</sup>. By analogy one could expect that archaic qualities could be attached to traditional music as well. Some of them are typical to Lithuanian traditional music only, found, for example, in polyphonic Lithuanian songs *sutartinės*, many others are common for traditional music all over the world.

Whatever point of Lithuanian traditional music would be addressed – its phonetics, syntaxes, structure, way of performing, interrelationship of inner musical elements, variety and functionality of genres and styles, systems of modal organization, forms of polyphony, harmony – everywhere we could find phenomena that might be nominated as musical archetypes. If we agree with definition that musical archetype is an archaic musical specimen, an image, the musical form or its part then we have to admit that Lithuanian traditional music heritage would be considered as a granary of musical archetypes.

Leaving aside the utmost interesting but rather well-known archetypal aspects of Lithuanian traditional music such as bitonality, equitonics, oligotonics, khazmatonics, polytonality, isorhythmics and others, the main focus have been concentrated to the durative or processual aspects of question – to the music intoning<sup>3</sup>, which as well could be attached to the archetypal category.

The questions under research have been approached with the help of so-called theory of pre-modal types of thinking by Russian ethnomusicologist Eduard Alekseev<sup>4</sup>. Lithuanian traditional music has been investigated through the glasses of the aforementioned theory revealing alpha-, beta- and gamma-intoning types, and ritual peculiarities of tunes. At first the aim was to check out whether this theory could be applied on Lithuanian materials and after that the results have been checked taking into account numerous musical examples.

Archetypes in Lithuanian traditional folklore are met on various levels of folklore expressions – mythological, ritual, musical, choreographic, textual, etc.

Mythological dimension might be taken into account when particular genre of folklore is considered, for example, annual calendar or family feasts and rituals. World leading mythologists Sir James Geoge Frazer, Claude Lévi-Strauss, Mircea Eliade, Vladimir Toporov, as well as Lithuanian scholars Algirdas Julius Greimas, Norbertas Vėlius, Gintaras Beresnevičius, Nijolė Laurinkienė and others revealed close interrelationship between myth and traditional folklore recovering traces of such mythological archetypes as, for example, Cosmogony myth in calendar feasts, rituals and folklore, Hierogamy myth in wedding

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<sup>1</sup> Archetype – Lat. *archetipum* from Greek noun *arkhetypon* adjective *arkhetypos* (αρχή ‘first’ or ‘original’ + τύπος ‘example, model, type, specimen’) means “first-moulded”. Term means “skeleton” in biology, also is used in linguistics meaning archaic form of the word or its part, in mythology – the first idea, image, symbolic figure, example repeated in mythic rituals and in psychology as psycho components, images based on previous experience of humankind, stored in collective sub-consciousness (term suggested by C. G. Jung). “Archetype” in music is rarely applied but could be considered as an archaic meaningful musical specimen, a symbol, an image, the musical prototype, form or its part, or typical way of its realization.

<sup>2</sup> “The Baltic languages, belonging to the Indo-European language family, seem to have changed more slowly than other Indo-European languages, so the contemporary languages have features similar to those of such ancient languages as Sanskrit, Greek and Latin. Although Old Prussian (a West Baltic language) is probably even more conservative than Lithuanian (an East Baltic language), the evidence of Old Prussian is scant and difficult to interpret. Latvian, also an East Baltic language, is less conservative than Lithuanian” (Schmalstieg, William R. *The Lithuanian Language – Past and Present*. In *Lithuanus: Lithuanian Quarterly Journal of Arts and Sciences*. Vol. 28, No 1 – Spring 1982. A. Klimas (ed.). ISSN 0024-5089); “It is the most archaic among live Indo-European languages still spoken” (*Lithuanian Language In Encyclopedia Britannica*).

<sup>3</sup> By intoning the author means an expression of musical qualities during the process of performing practice.

<sup>4</sup> Alekseev E. *Rannefolklornoje intonirovanije: zvukovysotnyj aspect*. Moskva: Sovetskij kompozitor, 1986 [An Early Intoning: The Pith Aspect, in Russian].

ceremonies and musical folklore, myth of Death and Rebirth of God in agricultural festivals and rites<sup>5</sup>.

Rites and ceremonies are treasury of ritual archetypes, which are mainly expressed in a magical formulas – it was believed that particular words and actions could ensure desired results by analogy, for example, it was believed that blessings and good wishes said during Christmas, or Easter holidays will come true, that walking in a circle around the rye field can protect the crops from storm damages, etc.<sup>6</sup> This kind of archetypes is traced in fairytales, wishings, agricultural ceremonies and folklore. Ritual archetypes are presented in large quantities especially in writings on Lithuanian, Latvian, and Prussian customs, feasts, and music starting from the 15<sup>th</sup> century till the beginning of the 20<sup>th</sup> century.

Music – significant actor in the calendar (yearly) labor and family rituals. Musical archetypes are analyzed on various levels – meta-structural or pragmatic, functional or semantic and structural or syntactic. Pragmatic (meta-structural) level is characterized by oppositions and mediations in core-structure (e. g. semiotic square). Semantic (functional) level is represented by generic and stylistic qualities: shoutings, laments, prayers (recitations), illustration (repetition) of nature sounds, etc. Syntactic (structural) level is represented by basic elemental components of musical structure: modes, rhythmic models, forms, intonations, timbres, harmony, polyphony, ways of performing, etc. in fonetic-fonemic framework.

There are well known archetypal modal and rhythmical qualities in traditional music such as:

- Bitonality
- Equitonics
- Oligotonics
- Khazmatonics
- Polymodality
- Polytonality
- Isorhythmic
- Complementary rhythmic, etc.

Some of them (for example, bitonality, equitonics, polimodality, complementary rhythmic) are especially typical to Lithuanian *sutartinės*. They are rather known and well investigated<sup>7</sup>. I would like to add to those facts the archetypes of intoning.

Typology of intoning (pre-modal types of intoning) are based on methodics proposed by Russian scholar E. Alekseev<sup>8</sup>. He distinguishes three types of pre-modal intoning:  $\alpha$ -intoning,  $\beta$ -intoning, and  $\gamma$ -intoning based on the level of stability and variety in sound producing:

- $\alpha$ -intoning is characterized by timbral priority and is based on registral contrasts of the voice – low and high tones;
- $\beta$ -intoning is characterized by gliding voices and
- $\gamma$ -intoning – on enlarged frames of variety of tone stability.

Let us find and consider some of the archetypal prototypes of intoning found in Lithuanian traditional folklore, defined as nature sound imitation, lamenting, shouting (calling), and praying prototypes.

**1. Nature sound imitation prototype** is characterized by imitation of natural soundscape in melodic patterns. This type of illustrative intoning is integrated into structure of many languages and it is called by linguists as “onomatopoeia”, e. i. sound equivalent to noise produced by particular bird, insect, animal or another natural phenomena like wind, rain, thunder, etc. Such characterization of verbs like “bark” for dog, “meow” for cat, “quack” for duck is widely used in English also. Onomatopoeic representation of natural soundscape is very typical to Lithuanian language as well as it is widely spread in traditional folklore. Onomatopoeia is one of the most important expressive means in children folklore, in hunting calls for

<sup>5</sup> See Frazer, J. G. *The Golden Bough*. New York: Touchstone Books, 1996 (the 1st issue published in 1890); Laurinkienė N. Mito specifika ir jo ryšys su tautosakos rūšimis bei žanrais [The Myth Specificity and its Link with Folklore Types and Genres, in Lithuanian] // *Tautosakos darbai*, t. VIII (XV). Vilnius, 1998.

<sup>6</sup> For more examples see Kulakauskienė D. *Lietuvių agrarinė magija (...) Darbai ir dienos*, 1999 Nr. 11(20). P. 95–119 [Lithuanian Agrarian Magic, in Lith.]. ISSN 1392-0588.

<sup>7</sup> See Ambrazevičius R. Scale in *Sutartinės: Psychoacoustic Viewpoint In Traditional Music and Research in the Baltic Area. New Approaches in Ethnomusicology*. R. Astrauskas (ed.) Vilnius: Lithuanian Academy of Music and Theatre, 2005. P. 244–260; Janeliauskas R. *Common Composition Traits in Archaic and Ancient Music In Ethnic Relations and Musical Folklore*. R. Astrauskas (ed.). Vilnius: Lithuanian Academy of Music, 2001. P. 141–154.

<sup>8</sup> See Alekseev E. *Rannefolklornoje intonirovanije*. M., 1986 [An Early Intoning, in Russian].

animals and birds, in pastoral shoutings, signals addressed to animals and incantations. These genres of traditional music are marked with high importance of sound quality, its timbral richness. Timbre itself and timbral contrasts by no means are much more important here than mode or rhythm, or structure of tune which are fluctuating and unstable. According to Alekseev, prevailing here are  $\alpha$ -intoning with timbral and registral contrasts, and occasionally  $\beta$ -intoning (voice gliding). Lithuanian equivalent of nightingale “song” could be provided as an example of sound imitation prototype (Ex. 1):

- Generic prototype: nature sound imitation
- Repetition strategy
- Timbre representation
- Prevailing  $\alpha$ -intoning (timbral contrasts) occasionally –  $\beta$ -intoning (voice gliding)

**Example 1.** Children folklore: a nightingale voice imitation. 1965, Lauksodis.

Text and melody transcription – LTR 3783(1307), tape record – LTRF mg. j. 514(38). Published in LT-V 8047.

M.M. ♩=72 **Parlando** ♩=66

Jur — giuk, Jur giuk, Jur giuk, kin — kyk, kin\_kyk, kin\_kyk, va\_

♩=54 ♩=48

žiuok, va\_žiuok, va\_žiuok, su \_stok, su\_stok, su \_stok, trrrr!

Jurgiuk, Jurgiuk, Jurgiuk,  
Kinkyk, kinkyk, kinkyk,  
Važiuok, važiuok, važiuok,  
Sustok, sustok, sustok,  
Trrrr!

**2. Lamenting prototype** is another archetypal intoning, according to function, related to lamenting, weeping, begging. Melodic contour here is much stabler than in previous example. It is more or less based on repeating melodic formula – motive or fraze – which is characterized by descending contour and very often but not necessarily in every case sung in minor tertia interval. Descending melody contour has decreasing emotional effect which is very important feature and function of laments. Relatively stable intoning could be interrupted by unstable weeping or recitative expressions. Lamenting prototype of intoning is common in funeral and wedding laments, shepherd’s weepings, complaints, lamentations. Even if more stable intoning here is prevailing also are met interruptions of  $\alpha$ -intoning with timbral and registral contrasts, and occasionally  $\beta$ -intoning (voice gliding) also.

In Lithuanian folklore we can find many interesting examples with combined features. As an example the incantation used by shepherds is provided. Onomatopoeic refrain *ku-ku* in the first and third bars are combined with lamenting intoning in the end of the first bar, in the second and the fourth bars. Intoning at the end of tune is unstable and could be attached to  $\beta$ -intoning (Ex. 2):

- Generic prototype (lamenting)
- Emotional release function (emotional decrescendo)
- Prevailing  $\alpha$ - and  $\beta$ -intoning (voice gliding)
- Importance of timbre
- Repetition strategy

**Example 2.** Shepherds' folklore: a cuckoo incantation. 1968, Krokšlis, KTR 120 (16). Published in ČtDM 15b.

Sol<sup>1</sup>-st<sup>1</sup>(A12)

Ku - kū, ge - gu - te,      Ke - lis aš me - te - lius      5 Ku - kū ku - kū,  
 Ku - kū, rai - bo - ji,      Pas mo - čiutę būs - iu?

Ke - lis aš me - te - lius      Pas mo - čiutę būs - iu?

Kukū, gegute,  
 Kukū, raiboji,  
 Kelis aš metelius  
 Pas močiutę būsiu?  
 5 Kukū kukū,  
 Kelis aš metelius  
 Pas močiutę būsiu?

**3. Shouting (calling) prototype** is intoning with strong communicative function and ties with rituals. Usually it is sung in the open air with intense loud voice. This kind of intoning is typical to shepherd's calls, refrain parts of calendar, labour songs. Emotionally it has increasing development.  $\gamma$ -intoning here is prevailing, with  $\beta$ - and  $\alpha$ -intoning met occasionally.  $\gamma$ -intoning means that the same calling function could be realized with wide variety of melodic contours, and intervals (Ex. 3):

- Generic prototype: shepherds calls, refrain parts of calendar songs
- Communicative function (emotional crescendo, loudness)
- Prevailing  $\gamma$ - and  $\beta$ -intoning (voice gliding) occasionally  $\alpha$ -intoning
- Importance of dynamic and timbre
- Repetition strategy

**Example 3.** Shepherds' cry-out driving the herd home. 1960. Gervėčiai, KF 3334 (10). Publisher in ČtDM 9.

OO

Gi - li gi - li gi - li gi - li!

Calendar tunes sung during Advent time, on Christmas, St George Day, Easter, Whitsuntide saved to recent times dozen of specific refrains such as “Leliumai”, “Kalėda”, “Jurja”, “Vynelis vyno žaliasai”, “Vati olia” and others. These refrain parts of the song are often sung with archetypal shouting intoning manner and represent Shouting prototype. This kind of intoning we see in the first bars of Advent song “Leliumoj, gaidžiai gieda” (Ex. 4):

**Example 4.** Advent song. 1960. Žižmai village, Dieveniškės rural-district, Šalčininkai district. KTR 105(5), KF 940. Published in ČtDM 116b.

Sol<sup>1</sup>-re<sup>2</sup>B5

1. Le - liu - moj,      Gai - džiai gie - da,      le - liu - moj,      Jir vai -  
 ruo - ja,      le - liu - moj.

4. **Praying prototype** also could be attached to archetypal intoning. It also could be interpreted as remnant of archetypal ritual function. This type of intoning has specific generic determination: it is typical to orations, and wishes expressed during calendar festivities, wedding and labour rites and ceremonies. Melodically it is based on one tone repetition, is recited loudly. Sometimes it was used during pasturing ceremonies (Ex. 5):

**Example 5.** Shepherds' recitation riding to a night-watch, 1960. Gervėčiai. KF 3335(5). Published in ČtDM 13.

Sol' A

Jok jok jok! Nak - ci - go - nėn jok! Nie - ko ne - bi - jok, Mai - šu už - si - klokl!

<sup>5</sup> Kai - li - nius iš - si - versk, Kai - li - ap - si - versk! Ark - lius ga - ny - sim,

Ug - nį kū - rin - sim. Lakš - tuo - tė mums lakš - tuos, <sup>10</sup> Rū - kas mus ap - juos!

Jok jok jok!  
 Nalcigonėn jok!  
 Nieko nebijok,  
 Maišu užsiklok!  
<sup>5</sup> Kailinius išsiversk,  
 Kailį apsiversk!  
 Arklius ganysim,  
 Ugnį kūrinsim.  
 Lakštuotė mums lakštuos,  
<sup>10</sup> Rūkas mus apjuos!

Generic prototype: prayers, orations, wishes during calendar festivities, wedding and labor rite ceremonies:

- Communicative function (emotional crescendo, loudness)
- Prevailing – one tone recitative intoning
- Importance of dynamic and timbre
- Repetition strategy



Shepherds from the Vidiškiai village, Žemaitkiemis rural-district, Ukmergės district. Photo by Balys Buračas

### Abbreviations

- ČtDM – Džukų melodijos. Sudarė ir parengė Genovaitė Četkauskaitė. Vilnius: Vaga, 1981 [Dzukian Melodies. Compiled by Genovaitė Četkauskaitė].
- LTR – Archives of Lithuanian Folklore at Institute of Lithuanian Literature and Folklore.
- LTRF – Archives of Sound Recordings at Institute of Lithuanian Literature and Folklore.
- KTR – Archives of Lithuanian Musical Folklore at Ethnomusicology Department of Institute of Musicology at Lithuanian Academy of Music and Theatre.
- KF – Archives of Sound Recordings at Ethnomusicology Department of Institute of Musicology at Lithuanian Academy of Music and Theatre.
- LT-5 – Lietuvių tautosaka. Smulkioji tautosaka, žaidimai ir šokiai. Medžiagą paruošė K. Grigas. T. 5. Vilnius: Mintis, 1968 [Lithuanian folklore. Small genres, games and dances. Compiled by K. Grigas. Vol. 5]

### Santrauka

#### Lietuvių tradicinės muzikos archetipai. Intonavimo aspektas

Jeigu muzikinį archetipą (lot. *archetipum* iš gr. *arkhetypos* – *αρχή* ‘pradžia’ + *τύπος* ‘pavyzdys’) suprasi-  
sime kaip gilią senovę siekiantį pirmąjį pavyzdį, įvaizdį, senovinę muzikos formą ar jos dalį, turėtume  
pripažinti, kad lietuvių tradicinė muzika yra išsisais muzikos archetipų lobynas.

Kokį muzikos aspektą ar sandą bepaimtume – fonetiką, sintaksę, formą, atlikimo būdą, elementų  
sąryšį, melodijų žanrų ir stilių įvairovę, jų funkcinę paskirtį, derminės organizacijos būdus, polifonijos  
formas, harmoninės sandaros ypatybes, – visur rasime reiškinių ir faktų, kurie gali pretenduoti į archetipo  
nominaciją.

Palikdamas nuošaliau labai įdomius ir lietuvių liaudies muzikai būdingus archetipinius reiškinius –  
bitonalumą, ekvintoniką, oligotoniką, chazmatoniką, politonalumą, izoritmiką ir nemažai kitų, norėčiau  
sutelkti dėmesį į procesinius intonacinius muzikos aspektus, kuriuos taip pat mėginu priskirti muzikos  
archetipų kategorijai.

Tyrimo metodikos pagrindu pasirinkau rusų etnomuzikologo Eduardo Aleksejevo vadinamąją ikider-  
minio mąstymo tipų teoriją. Ja remdamasis lietuvių liaudies muzikoje siekiu atskleisti *alfa-*, *beta-* ir *gama-*  
intonavimo tipus, taip pat istoriniuose šaltiniuose užfiksuotus ritualinius muzikos bruožus, pailiustruoti  
juos muzikos pavyzdžiais.

Pagal intonavimą išskirti ir apibūdinti keturi lietuvių tradicinėje muzikoje gyvuojantys archetipai –  
gamtos garsų imitavimo, raudojimo, šūksnio ir oracinis (meldimo). Jie ypač dažni ganymo folklore.