

***Sutartinės* "Collecting": a Canon and Creative Process**

Archaic polyphonic songs named *sutartinės* can be treated as a specific phenomenon of Lithuanian traditional music. It is known that one of the most typical features of traditional culture is an anonymity or creative work in co-operation. That is why when talking about creative processes related to archaic traditional music, it is necessary to analyze not the music only, but the so called corporative memory as well that kept safe the perception regarding relations established between the human being and the supernal world, the human being and the Universe etc. It would be necessary to apply archetypical symbols that are general-purpose, because they "allow to stay in contact" with people of most distant cultures and to help reveal a mechanism of traditional thought as well.

In ancient tractates about culture it was stated that the music contains the ancestors' information, their coded "knowledge". Musical performance as one of sacral areas of *homo religiosus* life was not charged to whoever but to powwows, wizards, astrologers and similar people. Special rhymesters were charged with solemn-ritual music performing. It can be proposed that the first performers of Lithuanian polyphonic songs *sutartinės* somewhere in the past had their own system of poetic and musical formulae suitable for ritual performance. Unfortunately, there are no any written tractates about this kind of music, there no any ancient literary monuments such as written by ancient Chinese "Shii czin" ("Book of Songs"), ancient Iranian "Avesta", the Old Testament book "The Song of Songs" and others. The tradition of *sutartinės* is not the written one, it came to us through a lot of generations. Though the strict rules availability related to composing and performing are proved by the *sutartinė* structure itself, specific performing features and folklore terminology.

Many people while listening to the *sutartinės* for a long time or while performing them, can feel a special and strange hypothesizing influence of constantly repeating refrains (it reminds of non-stop repeating eastern mantras). It can be noticed that the *sutartinės* refrains are often based on different forms of the same words-refrains (it is a kind of playing on sound consonances): *tatatō-tōtata; rōtīle-ratīlél-ratīliō; siudija-siudijō-siudijula tatatō; dōbīle bite, dabilēli; tūto tūto tūtava; siuli siulingēla* etc. It can remind distant associations with poetics of Indian "Rig-Veda" where according to Tatyana Yelizarenkova, "a word to be expressed at a consonance level is a usual name of God or "a message" to be forwarded to Gods that has been divided into separate elements by a poet, namely into sounds and their combinations, syllables, morphemes [...]"¹. Here it would be possible to remember refrains being common for *sutartinės*, such as *laduto laduto; ladotō; lōdata lōdata; lado lado tatatō* and similar. *Lado, lado* singing was mentioned in description of the Great Duke Algirdas returning back to Vilnius after successful battles in about 1368–1372 m.² The mentioned imitative word *lado* (or its modifications) was used from ancient times while playing with a child – when a child was clapping: "*lad lad ladytī ladytī, duos mamutē cicytī, cicytī...*"³; "*katu katu katutes, ladu ladu ladutes ...*"⁴ and similar.

According to research carried out by a mythology specialist Norbertas Vėlius it is possible to state that in the past the word *lado* in refrains of Lithuanian *sutartinės* was not only a meaningful one, but it might have a sacral and mythological meaning as well.⁵ Therefore, it is possible to state that *sutartinės* by a significant number of similar refrains (and in the past – by undoubted their meaningful significance) can be treated as similar to Sanskrit mantras by which a god's name's syllable was honoured (or the sound expressed was related to appropriate God). Though in fact, some refrains from the first sight might be based on a play on separate imitative sounds that is why it is hardly ever possible to restore their semantics. In similar way the play on words is treated by Yelizarenkova mentioned, "...thanks to non-stop and persistent play on anagrams a text of "Rig-Veda" in general cannot be "explained" or "understood" synonymously, but they only could be treated in different ways"⁶.

According to Vladimir Toporov, this tradition of words' segmentation was common for Indo-European poets. It could be further developed by obtaining plumier features (as in Indian-Iranian,

Greek, Celt, German and other poetic traditions⁷). It would be possible to remember canonized poetic means of the Early Middle Ages (philides' and bards' later) a syllable metathesis and words inversion. It is necessary to attract attention to palindrome as well (gr. *palindromeo* means "I run back") – a word, phrase or a poem line that can be read equally from the left to the right and otherwise, for instance: *sūnūs* or *sédék užu kédés*.

It possible to propose that similar laws on segmentation, rearranging or reverse reading might have roots in archaic ritual music, i.e. in Lithuanian *sutartinės*. It is necessary to remember a syncretism of poetry and music of the past to prove the aforementioned thought (it is necessary to have in mind that mantras were expressed by recitative as a special way of singing). By the way, similar phenomenon were noticed later in professional music as well – it is a retrograde imitation (retroversion, "crayfish") imitation. The similar mirror reflection principle was a base for musical composition of most *sutartinės*. Though actually, in most cases only the *sutartinės* music can be read otherwise, i.e. regarding its rhythm formulae (LLIM 20; 15 etc.). There are some examples where the whole piece of *sutartinės* is based on the mirror reflection principle (it means, its music, i.e. the rhythm formula and the text) (SIS 210a, b, 212; LLIM 10, 11 etc.; Example 1):

Example 1

Example 1 shows three musical pieces with mirrored rhythms and lyrics. Each piece is represented by a staff of musical notation with a double-headed arrow above it indicating the mirror reflection principle. The lyrics are written below the notes.

Example 1 (top):
 Do-bi-le, to ta ta to ta ta, do-bi-lil, ta ta to ta ta to.

Example 2 (middle):
 Lioi, lioi ôa-la-vi-jô, pe-la-vi-jô, ly-lô.šala-vi-jô, ly-lô, pa-la-vi-jô, ly-lô

Example 3 (bottom):
 Ly-lioj, se-se li-nų / se-se li-nų, ly-lioj.
 Tū-toj, kų čia ve-žā / kų čia ve-žā, tū-toj.
 Šie-na du ku-pe-čiu / du ku-pe-čiu ôie-na.
 etc.

I think that this principle of the *sutartinės* music composition should not be treated as a very simple one as it could be explained by musicologists as based on rules of complementary rhythmic. It is known that from the ancient times, different sacred scripts were written and sacred (magic) texts were read back to front, for instance "abracadabra". In similar way the Egyptian hieroglyphs were written: not only from the top to the bottom, but from the left to the right as well (by the way, the hieroglyph writing was an area designed for powwows only)⁸. Runes were written in different ways as well: from the right to the left, from the left to the right and by boustrophedons (we would be able to find similar writing principles in the *sutartinės* music as well).

It is interesting that the similar principle forward-back is common for the process of weaving (according to mythological conception, weaving is one of the means that helps turn the chaos into the cosmos). In "Rig-Veda's" a weaver was often treated as a language creator-poet. Weaving where Gods are participating has been symbolically related to sacrificing: "by one hundred and one action designed for Gods it shall be sacrificed (lit has been woven by parents arrived). They are sitting by the sacrifice stretched saying: "Weave forward, weave back"⁹. It is seen that the principles of weaving (in this case the sacral weaving) and holy language are the same: forward-back. In *sutartinės*, this forward-back singing of the rhythm formulae by several voices shall create a one-piece musical cloth (the cloth again). Is it possible to find here any correlation? Obviously, here it would be necessary to briefly analyze the most important links established between the process of creation of the *sutartinės* performers-collectors and terminology of weaving-knitting.

First of all, let us pay attention to folklore terminology that shows old *sutartinės* singing traditions as well as the singers' canonized view to the performance of these songs. Impressive sayings: "*vieną barą varant, vienas est vadovu, o kitą barą – suokėju*" ('pushing forward a stanza, one is the leader, but for another stanza – the warbler (*suokėjas*)', SIS 1194); "*Pirmoji pora vis vedžioja, o antroji pora seka pirmosios žodžius*" ('The first pair always leads, whereas the second pair follows the words of the first', SIS 770) and others prove the essential issue – how the singers divide up their work into recitative – text development (collecting, reading, saying, counting the beat, inventing, etc.) and the refrain singing – "an acoustic shaping of the text" (warble, agreement, advise, beat etc.; Example 2). An opposition: reciting (saying, expanding on the contents of the text) / singing (*giedojimas*) is known in most archaic traditions¹⁰ as well as until now in musical traditions of different African tribes¹¹.

Example 2

Keturinė

♩ = 80

TEXT
Rinkinys

A - py - nė - lis au - gė tė - ve - lio pa - kluo - nėj.

REFRAIN
Pritarinys

Sa - dau - to, sa - dau - to, sa - dau - to, sa - dau - to.

It is possible to propose that the right to change (i.e. to compose) the text might formerly be provided to a leader(s) of ancient rituals. It would be proved by names of the main singers: a leader of Lithuanian *sutartinės* is called *rinkėja*, *sakytoja*, *rokuotoja*, *sumisliautoja*, *vadovė* (collector, teller, counter, inventor, leader).

TEXT Reciting (expanding on the contents of the text)	REFRAIN Singing (a peculiar kind of sound formation)
<i>rinkimas</i> <i>sakymas</i> <i>rokavimas</i> <i>sumisliavimas</i> <i>vadovavimas</i> <i>vedimas</i> etc.	<i>giedojimas</i> <i>pritarimas</i> <i>patarimas</i> <i>suokimas</i> <i>pridaužimas</i> <i>padaužimas</i> etc.
'collector'	'accompanist', 'hymner or chanter'
<i>rinkėja</i> <i>sakytoja</i> <i>rokuotoja</i> <i>sumisliautoja</i> <i>vadovė</i> etc.	<i>pritarėja</i> <i>giedotoja</i> <i>patarėja</i> <i>suokėja</i> <i>pridaužėja</i> etc.

A singer named *rinkėja* ("collector") singing the main text or the singer to begin *sutartinė*. She was collecting, i.e. composing the words of songs (sometimes *sutartinės* themselves were called *rinktinės* – "collected").

Sutartinių rinkimas ("sutartinės collecting" – a term of performers) is in accordance with weaving process terminology: *rinkinys* (the set) is one of *sutartinės* parties, namely, a meaningful text of *sutartinės* (collect the set as it was made up) and "patterned cloth, – pattern". According to traditional conception, *rinkimas* ("collecting") means writing art pieces by pattern writing, i.e. collected fabrics (patterned fabrics – ribbon, etc.) technology, according to meaning of the word collection itself "weaving pattern" (by the way, knitting loops are also to be collected).

In the past, creating of poetry, songs was often called trade, sometimes weaving terminology was used, for example: *t(h)-ek(h)s* – the essence of "to manufacture", "to twine", "to process", "to mould" shall be "to form a song", "to compose" (ancient Indian word *taks* means to form a song)¹². By the way, a Finnish runic traditional performer that is "catching" the main singing is called *säistäjä* – "weaving, traggering a song"¹³. It would be necessary to remind that according to old perception, a tradesman (that was provided with creative powers by mythological creations) is not creating by himself, he is repeating operations that were originally performed by supernal creators of the Universe. In similar way, the Great Goddess while spinning or weaving, is performing the act of creativeness, she is arranging, managing the chaos rearranging it into the cosmos¹⁴. Often, goddesses were singing while weaving, therefore, singing was treated as magic means as well aimed at chaos transforming into the cosmos. Actions taken by a tradesman – poet – musician provided with creative powers have cosmogonic essence as well.

Singing of Lithuanian *sutartinės* is apparently related to poetic weaving metaphor when it is *collected, written, patterned* in a special way = while composing the text (and melody), evidencing archaic roots of *sutartinės* traditions.

The essence of the name of a collector is similar to a term *sijātāja* that means a leader of Latvian ancient songs – "sijotoja" (from Latvian word *sijāt* – "to sieve"). *Sijotojas* – a person involved in sieving, also in collecting, especially in *selecting*¹⁵. Here it would be necessary to remember "Rig-Veda's" poets-sages that have sieved their songs: "to separate grains from ryegrass" – is a common image in "Rig-Veda" applied to select the most suitable words for sacred language¹⁶. By the way, one of the meanings of the Lithuanian word *rinkti* (to collect) besides "to sing the set of *sutartinės*" and "to make patterns while weaving" is to look for suitable thing to separate the suitable thing from a lot of things".

Similar meaning can be noticed in tradition of early Japanese poetry. A verb *jomu* (to read) for a long time meant "to sing", "to read in singing manner, vowels", "to put together, to create"¹⁷. However, the same verb *jomu* had a meaning "to count" as well (in Lithuanian *skaiyti-skaičiuoti*, "to read-to count"), in wider sense to "regulate" in general.

Creation and performance of early Japanese poetic form *tanka* (*uta*) was also named *jomu* and was related to cosmogony – the world shall be classified by this way, a relation between the subject (creator, performer) and the object shall be regulated. *Uta-o jomu* "to put together (to create), to perform *tanka*" might mean "to calculate a song" and "something to be regulated by a song", i.e. to arrange, harmonize the world according to appropriate tune, rhythm¹⁸.

The same idea is hidden in the name of Lithuanian *sutartinės*, isn't it? It is known that *sutarti* (to agree) does not mean to come to agreement, consent, to be amicable, it also means "to coordinate" or to tone. It is possible to presume that while Lithuanians were singing *sutartinės* as any other nations were performing their ritual music they tried to achieve the sound harmony not because of aesthetic objectives only: harmonious singing, i.e. "correct" was the only way to apply to Gods. Any, even the slightest deviation from the ritual music canons is prohibited¹⁹.

In most ancient traditions (let us remember ancient Greeks *ethos*, Confucius' and his followers' teaching), music was treated as having harmonizing powers. Hence, *sutartinės* could be treated as not the singing voices combination only, but as the reference to universal harmony and its manifestation (regarding European music it sounds like a paradox: a harmony of disharmonic intervals – dissonances, seconds!).

By the way, remembering the *sutartinės* concept discussed, it is possible to find shocking typological parallels between the *sutartinės* and incantation tradition of ancient Indians. For example, the

leitmotiv of the latest "Rig-Veda's" hymn X.191, named "Incorporation Hymn" became the root of the word *sám* (it means an idea of uniting, merging as well as agreement: "put together in cooperation!" (*sám gacchadhvam*), "come to consent together!" (*sám vadadhvam*), "agree together!" *sám ...jānatām*) by your thoughts based on the very beginning – "as gods in the past <...> were sitting together in consent..."²⁰. Probably, similar ideas refer not to the name of Lithuanian songs *sutartinė*, but to one of the most shortened texts (or maybe its fragments?)²¹:

*Rimo rimo tūto,
Rimo rimo tūto,
Sutarjėla,
Sutarjėla.*

Here, *Rimo* could mean seriousness, calming down, quietness; in one's turn, *rymà* (a long vowel is conditioned by musical stress) – peacefulness; rhyming, thinking while rhyming; *tūto* – probably refers to *tūtuoti* "to toot, to pipe, to trumpet, to sing" *sutartinės*; as well as "to shout in drawling manner, to trumpet" (about swans, geese, cranes); *sūtūtuoti* – to have tooted – "to come to agreement", "to have sung", *tūtuoklės* and similar – *skudučiai* (Lithuanian multi-pipe). *Sutarjėla* – "while coming to agreement, tuning, harmonized, by common consent".

The terms discussed would allow to treat Lithuanian *sutartinės* as ritual and their performers as important ritual participants as well as organizers. Therefore, as the "Rig-Veda's" powwows are collecting the words suitable for the hymn creation (their sacred language is treated as the world creating tool), as the ancient Chinese magicians-astrologers are electing (tuning) the tones of the music-ritual scale (i.e. are creating music arranged according to cosmos rules), the *sutartinės collector* when electing the appropriate words and rhythm formulae is participating in musical cosmos harmonization – creating the cosmos harmony.

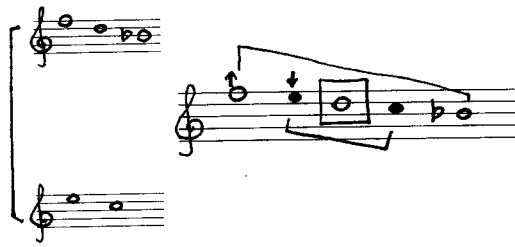
By no doubts, *the sutartinės collector* while creating obey appropriate canons of *sutartinės* music. These canons can be clearly seen in northern *sutartinės* area (in Biržai and neighbouring territories). *Sutartinės* of these territory, despite different performing ways (sung by two, three or four performers), belong to archaic binaric musical system, binarics of *trejinės* ("treesomes", canon) and *keturinės* ("foursomes", antiphonal counterpoint) only is strengthened by simultaneous two different texts (notional and imitative), and in *dvejinės* – by two performers' polarity that are interpreting different functional areas (according to Lithuanian composer Rimantas Janeliauskas, two sound sexes²²). Essentially, all these *sutartinės* are based on two bichords or the bichord and trichord tuned up by a second (Example 3).

Example 3

The image shows a musical score for two parts, labeled 'R.' (Right) and 'P.' (Left). Both staves are in 2/4 time. The melody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are written below the notes. The 'R.' part has the lyrics: 'Kas ta - ve, se - siu - le, čio - nai pa - so - di - no? Čiū - to, jei čiū - te - le.' The 'P.' part has the lyrics: 'Čiū - te - le, čiū - te - le, čiū - to, čiū - te - le. Čiū - to, čiū - te - le.'

5 tones scale is common for most *sutartinės* of Biržai region (it is possible to propose that it cannot be treated as a coincidence – in this region, *sutartinės* are played by 5 string *kanklės* (Lithuanian zither) or *ragai* ("horns", Lithuanian wooden trumpets) the sets). This scale is an expression of interaction of two neighbouring "moduses" (two binary poles) mutually tuned up by a second interval. A bichord of one "modus" (a third) seems to be framed by a central sound of the other "modus" that turns it into the central point of the whole scale, an axis of crossing (Example 4).

Example 4



BĖK, BARE, BĖK

Dvejtinė

♩ = 112

I Bėk, ba-re, bė-ki, bėk, ba-re-li,

II Bėk, ba-re, bė-ki, bėk, ba-re-li,

bė-ki sker-sai lau-ke-lį ir pa-il-gai.

bė-ki sker-sai lau-ke-lį ir pa-il-gai.

RYTO, RYTELIO

Keturinė

R. Ry to, ry-te-lio, ry-to-ra-ti-

P. Ry to, ry to, ry to

lė-liu, ry-to-ra-ti-lė-liu.

ra-ti-lė-liu, ry to ra-ti-lio.

In parallel: aesthetics of the ancient Chinese (5 sounds are treated as a unity of the *yin* and *yang* counter forces of the Universe); Christian cross as the integrity of the world (a vertical and horizontal, the sky and the earth) that consists of four branches and the "cross centre", symbol, etc. A similar idea can be noticed in dancing *sutartinės*: 4 singers are moving in a circle pointing with one hand into the circle centre (this is a symbol of a turning cross or swastika; Example 5). In this central point where all singers' hands are placed) all spiritual energy shall be concentrated.

Example 5



It is important that a trying to come to agreement or sounds mutual tuning up takes part within the same period of time. While singing the *sutartinės* (within the period of the text and melody collecting). Singers are trying to "beat", "clash" voices at their best. My practical experience showed that the best result was reached when sounds are "beaten" when there is a second between them. However, not small or large seconds, as it is written in notes, but middle ones, equal to $1,78$ of tempered semi-tone (it was shown by acoustic measurements carried out by Rytis Ambrazevičius²³). In order to achieve an ideal sound of voices, often *glissando* shall not be avoided (by this way a distance is increased up to the desired one; Example 6).

Example 6

The musical score for Example 6 consists of three staves. The top staff (I) is the vocal line with lyrics: "A - vi - žu pra - še gra - žiai pa - sė - te. Ta to lin - go ri - to,". The middle staff (II) has lyrics: "A - vi - žu pra - še". The bottom staff (III) is the accompaniment. The score includes various musical notations such as notes, rests, and arrows indicating glissando or specific tuning adjustments. The lyrics are written in Lithuanian.

One interesting issues worth attention is related to the *sutartinės'* voices ought to sound like bells: voices strike like bells. Similar descriptions of the maximum concentration of vocal energy in a narrow area are known in Mediterranean region (in Bosnia, Serbia, Bulgaria, and Epirus). German musicologist Rudolf Brandl thought that possibly singers associated sounding of songs with bells because of similar acoustical features – probably, the bells of old foundry spanned certain spectrum of sounds²⁴. Or, maybe, an attempt to "strike" voices (like bells) could be explained by the mythological conception of bell sounding coded by cosmic harmony since ancient times, by ideal order or perfection? It is not surprising that folk singers, when properly "striking" voices compared their sounding with a harmonious ringing of bells. By the way, sometimes, this the performers' aspiration for polyphonic "striking" harmony cannot be expressed by words, but it can be expressed by their behavior.

For example, Serbian researchers of polyphonic songs (Dragoslav Devic, Cvjetko Richtman and others) attracted their attention to the fact that when three singers are singing they kept looking at each other (the same manner of singing when the singers are constantly looking at each other during performance of *sutartinės* was noticed by Zenonas Slaviūnas in 1935–1937) (Example 7).

Example 7



It is possible that appropriate way of *sutartinės* performing (when the singers are gathered in a circle) was conditioned by an open, as if non-endless form of *sutartinės* ("one is collecting words and is able to collect any amount of them"). Beginning=end of the *sutartinės'* music (this conception is common for eastern cultures, and for some African traditions, it cannot be treated as alien in regard with Lithuanian neighbours – archaic Finnish-Ugric as well as Slavic polyphony). However, gathering in a circle can also be treated as a way to create an exclusive in which the existing singers become the participants of the ritual. The conception of the ritual is the same in different traditions: "Gods do this and people do this as well". Probably, this perception of the aforementioned traditions is still continued by the *sutartinės* performers who, as if insensibly, are gathering in a circle that for a human being of the cosmos epoch was a symbol of safety, comfort, guarantee, isolation of outside actions.

Abbreviations

- LKŽ XI – *Lietuvių kalbos žodynas* [vyr. red. K. Ulvydas]. T. XI. Vilnius: Mokslas, 1978.
 LLD Vk – *Lietuvių liaudies dainynas*. T. I: Vaikų dainos / Parengė P. Jokimaitienė. Melodijas parengė Z. Puteikienė. Vilnius: Vaga, 1980.
 LLIM – *Lietuvių liaudies instrumentinė muzika* [Sudarė ir paruošė Stasys Paliulis]. Vilnius, 1959.
 SIS – *Sutartinės: Daugiabalsės lietuvių liaudies dainos* [Sudarė ir paruošė Zenonas Slaviūnas]. Vilnius, T. 1–2, 1958; T. 3, 1959.

References

- Ambrazevičius R. Sutartinių darna: psichoakustinis aspektas. *Lietuvos muzikologija*, t. 4. Vilnius: Lietuvos muzikos akademija, 2003, p. 125–135.
 Brandl R. Die Schwebungs-Diaphonie – aus musikethnologischer und systematisch-musikwissenschaftlicher Sicht. *Südosteuropa-Studien*. Band 40, Schriftenreihe der Hochschule für Musik in München. Bd. 9. C. Eberhardt, G. Wei (Hrsg.). Volks- und Kunstmusik in Südosteuropa. Regensburg, 1989, S. 51–67.
 Elscheková A. Traditionelle afrikanische Mehrstimmigkeit. Zu ihren Typologie, Stratigraphie und historischen Erforschung. *Musikkulturen in Afrika* [Herausgegeben von Erich Stochmann]. Berlin: Verlag Neue Musik, 1987, S. 62–81.
Eстетikos istorija: antologija. T. 1: Senovės Rytai. Antika [sudarytojas Antanas Andrijauskas]. Vilnius: Pradai, 1999.
 Janeliauskas R. Binarika, kaip komponavimo bendrybė. *Lietuvos muzikologija*, t. 2. Vilnius, 2001, p. 6–21.
 Neimontas R. *7 "Rigvedos" himnai apie pasaulio sutvėrimą*. Kaunas, Orientas, 1998.
 Nketia J. H. K. *Die Musik Afrikas*. 3. Auflage [Amerikanische Originalausgabe: *The Music of Africa*, New York, 1974]. Wilhelmshaven: Florian Noetzel Verlag, 2000.
 Račiūnaitė-Vyčiniene D. *Sutartinių atlikimo tradicijos*. Vilnius: Kronta, 2000(a).
 Račiūnaitė-Vyčiniene D. XX a. pabaigos sutartinių realijos: nuotrupos, reliktai, išsigimimas. *Liaudies kūryba*, t. V. Vilnius: Lietuvos liaudies kultūros centras, 2002(a), p. 158–218.
 Račiūnaitė-Vyčiniene D. *Lithuanian Polyphonic Songs Sutartinės*. Vilnius: Vaga, 2002(b).
 Račiūnaitė-Vyčiniene D. Beieškant lietuvių ir latvių daugiabalsių dainų bendrybės. *Liaudies kultūra*, 2004, Nr. 4, p. 16–25.
 Strykowski M. *Kronika polska, litewska, żmódzka i wszystkiej Rusi*. Warszawa: Nakład Gustawa Leona Glücksberga, Księgarza, 1582.
 Vėlius N. Apie lietuvių sutartinių priedainio *lado* semantiką. *Tautosakos darbai*, t. IX (XVI). Vilnius: Lietuvių literatūros ir tautosakos institutas, 1998, p. 22–27.
 Веселовский А. *Историческая поэтика* (второе издание). Ленинград: Высшая школа, 1989.
 Гамкрелидзе Т., Иванов В. В. *Индоевропейский язык и индоевропейцы. Реконструкция и историко-типологический анализ праязыка и протокультуры*. Тбилиси, 1984, т. 1–2.
 Гринцер П. А. Поэт в "Ригведе": *kaví* и *kâgú*. *Фольклор и мифология Востока в сравнительно-типологическом освещении* / Отв. редакторы: Н. Р. Лидова, Н. И. Никулин. Москва: Институт мировой литературы им. А. М. Горького РАН, Наследие, 1999. с. 11–30.
 Елизаренкова Т. Я. *Язык и стиль ведийских риши*. Москва, 1993.
 Ермакова Л. М. Ритуальные и космологические значения в ранней японской поэзии. *Архаический ритуал в фольклорных и раннелитературных памятниках*. Москва: Наука, 1988, с. 61–82.
 Кинжалов Р. В. Символика "плексиса" в мифе, обряде, изобразительном искусстве древности и в современном фольклоре. *Фольклор и этнография. Проблемы реконструкции фактов традиционной культуры*. Ленинград: Наука, 1990, с. 82–88.
Музыкальная эстетика стран Востока [Общая редакция и вступительная статья В. П. Шестакова]. Ленинград: Музыка, 1967.
 Ткаченко Г. А. *Космос, музыка, ритуал*. Москва: Главная редакция восточной литературы, 1990.
 Топоров В. Н. К исследованию анаграмматических структур. *Исследования по структуре текста*. Москва, 1987.
 Топоров В. Н. О древнеиндийской заговорной традиции. *Малые формы фольклора / Сборник статей памяти Г. Л. Пермякова*. Москва: Восточная литература РАН, 1995, с. 8–104.

Notes

- ¹ Yelizarenkova 1993: 6.
- ² „When Algirdas with his wife were going from Vitebsk to Vilnius all people that came to greet him were clapping their hands according to pagan customs and singing *Lado! Lado! i...*” (Strykowski 1582; II 13).
- ³ LLD Vk 175.
- ⁴ LLD Vk 187.
- ⁵ According to N. Vėlius, M. Strykowski and other chroniclers of XVI–XVII centuries, Lado (Ladona) was god or goddess honoured by Lithuanians, Russians and other neighbouring nations and this conception cannot be treated as unreasonable (Vėlius 1998: 26).
- ⁶ Yelizarenkova 1993: 7.
- ⁷ Toporov 1987: 201.
- ⁸ Neimontas 1998: 19.
- ⁹ Rigveda X, 130, 1.
- ¹⁰ Yet in comedy of ancient Rome it was known such contraposition as *diverbia – canticum* (Веселовский 1989; Račiūnaitė-Vučinienė 2000: 208; 2002(a), 2002(b), 2004).
- ¹¹ Nketia 2000: 177–181, 224; Elscheková 1987: 71–72.
- ¹² Гамкрелидзе, Иванов 1984: 704.
- ¹³ Веселовский 1989: 254.
- ¹⁴ Кинжалов 1990: 84.
- ¹⁵ By the way, *rinkti* also means “to check up by sorting, removing the unacceptable ones; to distinguish the suitable ones from many” (LKŽ XI: 652).
- ¹⁶ X mandala, 71. [Hymn of Recognition] (*Estetikos istorija...* 1999: 157).
- ¹⁷ Ермакова 1988: 76.
- ¹⁸ Ibid.
- ¹⁹ According to experience gained by Chinese philosophers, when music is “wrong”, sounds are “untuned” (detuned, dissonant), norms of human behaviour and relations shall be infringed and the state concerned shall appear on the brink of ruin (Ткаченко 1990: 55–69; Музыкальная эстетика...: 20–21).
- ²⁰ Toporov 1995: 42.
- ²¹ SIS 587.
- ²² Janeliauskas 2001: 9.
- ²³ Ambrazevičius 2003: 127.
- ²⁴ Brandl 1989: 59.

Santrauka

Sutartinių „rinkimas“: kanonas ir kūrybinis procesas

Senujų kultūrų traktatuose apie muziką teigta, kad joje slypi protėvių žinios, užkoduotas jų „žinojimas“. Iškilmingai ritualinei muzikai atlikti buvo skirti specialūs garsaeiliai. Manykime, kad ir pirmieji sutartinių giedotojai kadaise turėjo savą poetinių ir muzikinių formulių sistemą, tinkamą ritualiniam muzikavimui. Deja, apie tai neparašyta jokių traktatų. Stipraus maginio poveikio priešasčių bandysiu ieškoti pačių sutartinių struktūroje, jų atlikimo specifikoje, pasinaudodama savo pačios patyrimu. Pranešime aptariamai šie reiškiniai:

- sutartinių ryšys su indoeuropiečių prokalbės laikus siekiančia žodžių skaidymo į dalis tradicija (skiemenu metatezė, žodžių inversija, palindromas). Analogiški dėsniai galėjo gyvuoti ir archajiškoje ritualinėje muzikoje, pvz., sutartinėse (panašių reiškinų būta ir profesinėje muzikoje – tai retrogradinė „vėžio“ imitacija). Veidrodinio atspindžio principas – daugelio sutartinių muzikos darybos pagrindas;
 - polifoninės muzikos sistema, pagrįsta 5 garsais (5 kanklių stygos, 5 instrumentai, sudarantys skudučių ir ragų kompleksus); Biržų krašto sutartinių 5 tonų garsaeilis – dviejų gretimų „tonacijų“ (dviejų binarinių polių), tarpusavyje derančių sekundos intervalu, sąveikos išraiška (vienos „tonacijos“ tercija, tarsi įrėmindama kitos „tonacijos“ centrinį garsą, paverčia jį viso garsaeilio centriniu tašku, susikirtimo ašimi). Plg. senovės kinų estetiką (5 garsai – visatos priešingų jėgų *yin* ir *yang* vienybė); krikščioniško kryžiaus kaip pasaulio visumos (vertikalė ir horizontalė, dangus ir žemė), kurią sudaro keturios šakos ir „kryžiaus centras“, simbolių ir kt.;
 - sutartinių muzikos „bėgalinis“ skambėjimas lemia giedotojų sustojimą ratu. Tai būdas sukurti tam tikrą uždara erdvę, kurioje esančios giedotojos tampa ritualo dalyvėmis. Ritualo suvokimas įvairiose tradicijose toks pat: „taip darė dievai, taip daro ir žmonės“. Galbūt šitokio suvokimo tradicijas ir šiandien tebetęsia sutartinių giedotojos, tarsi nejučia sustodamos ratu, kuris kosmogoniškos pasaulėžiūros žmogui buvo saugumo, jaukumo, garantijos, atsiribojimo nuo išorinių veiksnių simbolis.
 - melodijos ir teksto „rinkimas“ – kūryba – kosmoso organizavimas šiandieniniuose sutartinių muzikos „ritualuose“. Sutartinių grupių rinkėjų funkcija – reguliuoti muzikos tempą, ritmą, tembrą, judesius, t. y. atsakyti už visaapimantį, kosmosą organizuojantį muzikinį vyksmą.
- P.S. Kanonas čia tai, kas tvirtai nustatyta (ne muzikinė forma).