

KLAIPĖDA UNIVERSITY

Algytė Merkelienė

**THE CULTURE OF PAN PIPING:
ETHNIC TRADITIONS AND THEIR CHANGE IN THE 20th
AND THE BEGINNING OF THE 21st CENTURY**

Summary of Doctoral Dissertation
Humanities, Ethnology (07H)

Klaipėda, 2018

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KLAIPĖDOS UNIVERSITETAS

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THE CULTURE OF PAN PIPING: ETHNIC TRADITIONS AND THEIR CHANGE IN THE 20TH AND THE BEGINNING OF THE 21ST CENTURY

Summary

Ethnic culture is a constantly evolving and recurrent phenomenon which keeps changing due to historic, economic and social processes. Being a composite part of ethnic culture, ethnic music is also susceptible to inevitable processes of change.

A lot of Lithuanian ethnic musical instruments have undergone various changes. Pan flutes, the pipes made from any grass, as well as pan piped dissonant polyphonic music have experienced a multi-dimensional evolution within a reasonably short period of time – slightly more than one hundred years. New ways of playing music have appeared, and the repertoire for pan flutes has faced a divide between ethnic and academic music performed by this type of instrument.

The elements of ethnic culture played a major role in preserving and developing ethnic culture, national awareness and identity. The present research focuses on a very specific area of culture, namely, ethnic culture and ethnic music, the *culture of pan piping* in particular. *Pan piping culture* is an ongoing phenomenon of national culture comprised of such elements as the instrument, music, tradition of playing music and existential context of these elements in time and space.

The **object** of this research is forms and functions of pan piping culture (such elements as the instrument, music being played by this instrument and traditions of playing music in particular) in the 20th and 21st century.

The **problem under research** encompasses changes of pan piping culture in Lithuanian cultural context of the 20th and 21st century.

The **objective** of the thesis is to determine the phases and peculiarities of pan piping culture development predetermined by national ideology of the 20th and 21st century and to examine the most prominent features of pan piping culture and its education.

Tasks set for the research:

1. To analyse historic written records and empirical data collected necessary for exploring the pan piping culture.
2. To determine the influence of Lithuanian historic cultural processes and national ideology for the development of pan piping culture in the 20th and 21st century.
3. To analyse forms and functions of pan flutes, repertoire and traditions of performance of musical works throughout all phases of the period investigated.
4. To examine the particular role, forms and functions of pan piping in the education process.
5. To review and assess the phenomenon of expression of pan piping culture.

Relevance and novelty of the research. So far, Lithuanian scholars have implemented exhaustive studies regarding the genesis of pan flutes, traditional instruments, the repertoire composed for these instruments, their presence and use in various customs. There are some aspects, however, which have not been examined yet. One of them is the variety of forms and options of playing the pan flutes that has prevailed from the 4th decade of the 20th century to this day. Having emerged in the beginning of the 20th century, pan piping tradition has continuously existed up to now. As globalization processes keep intensifying and specific local cultural phenomena keep changing and levelling, the forms of pan piping have inevitably altered as well. A contemporary application of pan flutes to various levels of educational activities, mass events, authors' works and the repertoires of ensembles of various musical genres seems to be a promising and novel aspect of research.

So far, the researchers exploring the pan flutes and pan piping in general have focused on a particular part of pan piping culture elements. The present thesis is intended to reveal general phases of pan piping culture development and contemporary transformations of its expression. Based on new evidence collected, the thesis is intended to present the pan piping culture as an integral, constantly changing part of culture.

The **hypothesis** raised is as follows: the pan piping culture has existed on continuous and stable basis due to applicability of its elements

in ever changing conditions, its integration in the processes of mass culture, the use of these instruments in education of various forms and due to adoption of new means of musical expression.

Based on the research implemented and findings of other scholars, the author of the thesis claims that such elements of pan piping culture as the instrument, the repertoire and the circumstances of their use have changed over time but haven't lost their essential ethnic value. Modernization of the ethnic instruments and repertoire of the 20th century enabled the music of pan pipes to meet the needs of that time thus ensuring intermittent existence for the culture of pan flutes.

Propositions to be defended:

1. The historic, economic and cultural development as well as national ideology of Lithuanian state in the 20th and 21st century have had a big impact on the change of pan piping culture.
2. At the end of the 19th and in the beginning of the 20th centuries, the tradition of pan piping was preserved and carried on by outstanding personalities who contributed to shaping the pan piping culture greatly. Later on, this tradition was carried on not only by respectable figures, but also by official and non-official cultural movements, organizations and state culture policy.
3. The reconstruction of ethnic instruments and application of laws of tempered tuning had a major role for development of pan piping culture, resulting in changes of repertoire for pan flutes and pan piping traditions.
4. In the 20th century, a novel yet unusual style of pan flutes music emerged which was based on the laws of functional harmony. The old polyphonic musical style of pan pipes was retained in all pan pipe ensembles.
5. Positive attitudes toward the pan piping shared by respectable figures, the participation of pan pipe collectives in mass events and mandatory teaching of pan piping in schools were of key importance for the survival and spread of pan piping culture. In the second half of the 20th century, the folklore movement emerged in Lithuania which raised awareness of the primordial value of elements of pan piping culture.

Research methods

For gathering material for the research, the following **data collection methods** have been applied: participant observation, questionnaire, structured and non-structured interview, telephone conversations, collection of visual material (such as photos, posters) and other documents (information about various events, programs and scripts of festivals, articles, also material provided by respondents).

The author of the thesis found her practical experience useful for the analysis of the pan piping culture. It allowed her to investigate the problem under research in a detailed manner and to compare the published studies with empirical facts collected throughout the period of her doctoral studies in 2013-2018.

In order to acquire the objective information regarding the current situation of pan piping culture, the pan pipe ensembles' members, leaders and music teachers were questioned in 2017. 169 respondents were questioned in total: 45 members and 24 leaders of ensembles as well as 100 music teachers.

In order to acquire additional information about the cultural expression of pan piping in the 20th century, 12 personalities having actively participated or still participating in the processes of pan piping culture in the second half of the 20th and the beginning of the 21st centuries were interviewed in various places of Lithuania in the period of 2013–2018 applying the method of non-structural interview. To clarify and complement the information gathered, the author of the thesis communicated with the respondents via email or telephone.

Taking photos and videos was significant means for the field research as it complemented the ethnographic data with visual material about the phenomenon being investigated. 500 photos of pan pipers' performances and other elements of pan piping culture have been collected. Posters, programs of various events and festivals, scripts and articles were also used for the research. All this material was being collected before and during the thesis writing. The investigated archival material has complemented the data of pan piping culture expression of the second half of the 20th century. Valuable information was provided by respondents who shared their personal archival material.

Investigating the pan piping education, 33 music textbooks published in 1944 as well as in 1979–2014 were analysed, which allowed

the author of the thesis to discern the use of pan pipes and their application in the system of music teaching.

While observing the performances of ensembles in concerts, festivals and other events, the attention was paid to the repertoire performed, the location of the performance, also the outfits of the ensemble members. A total of 50 different events of different duration were observed and recorded in the period of 2013–2018.

The methods for data analysis. To analyse the data gathered and to provide the results of the research implemented, *ethnographic, descriptive, inductive, historic-cultural interpretative, historic-comparative* methods as well as methods of *mapping, visualization, systemizing* and *comparative analysis* have been applied.

Ethnographic research strategy was chosen to directly access the object of the thesis and to describe it as objectively as possible. The method of *comparative analysis* was applied to compare the data collected about the historic development of pan piping culture from different periods and different social systems. Applying wide-ranging knowledge, *inductive* and *systemizing* methods were used. The *historic cultural interpretative* method was applied to analyse the phases of pan piping culture development and to identify the causes and events which have led to respective changes.

Taken from diachronic perspective, the pan piping culture in the 20th century outlined two distinct strands of pan flute music resulting in slightly different musical styles – the restorative (imaginary) authentic and creative stylised one. The *historic-comparative* method allowed to reveal the common and specific aspects of the styles mentioned and to disclose their development and co-existence.

The *mapping* and *visualisation* are additional methods. The maps compiled help to imagine the primary natural existence of the elements of pan piping culture and their dissemination in geographical space. The elements of pan piping culture immortalized in photos reveal their present state, while retrospective comparison discloses the development of the phenomenon in question.

The structure of the thesis

The present thesis is comprised of Introduction, four parts, which are further subdivided into smaller chapters, Conclusions, List of references and appendices.

Introduction includes object of the research, the aim and tasks raised, relevance and novelty of the thesis, propositions to be defended, the main concepts as well as methods for ethnographic material and data collection.

Part one *The review of sources and studies on pan piping culture* presents the overview of studies implemented so far regarding the development of pan piping, the instrument itself, the repertoire and education.

Part two *The development of pan piping culture in the 20th and 21st centuries* is comprised of four sections which focus on the influence of nationalism for the change of pan piping culture in different historic periods and the peculiarities of contemporary expression. Each chapter presents an exhaustive analysis of the most prominent features of pan piping culture in distinct historical periods.

Part three *Instrument and Repertoire* is further divided into two chapters and five sub-chapters. This part investigates how information from written sources and studies regarding production of traditional pan pipes, the instrument designation and tuning correlates to such processes of instrument improvement as compiling the sets of pan pipes, the use of new materials and changes in production that took place in the 20th century. The old (traditional) and new repertoires as well as interconnections between ethnic and academic music are reviewed.

Part four *The education of pan piping in the 20th and beginning of the 21st century* is comprised of two chapters where various forms of education having influenced the spread and development of pan piping are analysed. Special attention is given to pan piping in schools. Also, popular educational forms of the end of the 20th and the 21st century are discussed focusing on such aspects as cognition of pan flutes, their production, teaching to pan pipe and information about the instrument.

Conclusions present results of the research.

The appendices contain information about pan piping in Song festivals (such as numbers of ensembles and their members, the songs pan piped, the names of conductors), the list of traditional and authorial repertoire (references to publications and archives), musical works printed in music textbooks and methodical material for pan piping, the list of chorus leaders having led pan pipe ensembles, the questionnaires for music teachers, ensembles leaders and members as well as performances of pan pipers observed in various events in 2013-2018.

I. THE REVIEW OF SOURCES AND STUDIES ON PAN PIPING CULTURE

This part deals with the studies conducted from the 16th to the 21st century and takes the earliest references to pan pipes as relics of ethnic culture into account. The first reference to the pan flutes is thought to be linked with the written source of Prussian Lithuania which dates back to the 16th century. Information about this instrument provided by subsequent authors allows one to make ambivalent interpretation regarding the genesis of pan flutes. To investigate ethnic traditions and their change, specific research about pan piping culture and most common ethnic instruments conducted in the 20th and 21st centuries have been analysed.

The first sub-chapter presents the review of sources dating back to the period of 16th–19th century and provides their critical assessment. The research reviewed suggest that a lot of scholars who had been analysing the same references to the pan pipes draw different conclusions. The written sources and their analysis presented in the works of Lithuanian researchers only but confirm the fact that clear-cut claims concerning limited information available should be abstained from.

The second sub-chapter discusses the sources and studies conducted in the 20th and 21st centuries. The changes in pan piping culture dating back to the period investigated are related to the earliest records of repertoire, its promotion and publishing as well as public performances of pan flute players. Having gained strength in the first half of the 20th century, the movement of National Revival became an incentive for the first studies on pan piping culture and its separate elements to be conducted. Important research on the pan flute as an inherent ethnic instrument, repertoire and old traditions of pan piping as well as images of pan flute players were carried out. The studies implemented by Adolfas Sabaliauskas, Stasys Paliulis, Algirdas Vyžintas, Marija Baltrėnienė, Rūta Šimonytė-Žarskienė and Romualdas Apanavičius are discussed in more detail.

Based on the research of pan piping culture, it can be claimed that such aspects as the origin of the pan flutes, traditional instruments themselves, the repertoire for pan flutes and traditions of their use have attracted a great deal of scholars' attention. The compositions written in the first half of the 20th century have been analysed in the context of

Lithuanian ethnic culture, they have also been compared to the music played by similar instruments of other countries. Being of great importance for studies on pan piping culture in the beginning of the 21st century, the research conducted so far allowed the author of the thesis to implement the comparative analysis of pan piping culture.

II. THE DEVELOPMENT OF PAN PIPING CULTURE IN THE 20TH AND 21ST CENTURIES UNDER THE INFLUENCE OF NATIONAL IDEOLOGY

On the basis of contemporary view to nationalism, it can be concluded that the development of ethnic instruments in Lithuania has been predetermined on a large scale by dissemination of Lithuanian national ideology in the 19th and 20th centuries.

In a broader view of the process of national culture building, pan piping is regarded a composite part of national culture.

The first sub-chapter of the second part of the thesis takes the first phase of pan piping culture (1904–1918) into account. The period of collecting and studying elements and facts of pan piping culture coincided with the period of national upturn. Having originally existed in the indigenous environment, the pan pipes in the 20th century started to be played by Lithuanian amateur actors in public events dedicated to the Liberation movement. Another not less important activity of the time was collection, promotion and investigation of works related to the repertoire for pan flutes.

Three most significant aspects of pan piping culture development in the beginning of the 20th century (1900–1918) have been identified. Having originally existed in their indigenous environment, pan pipes later started to be played in public concerts, the stage of Lithuanian Theatre Evenings in particular. The second aspect (though still being in its embryonic stage) was related to the education of pan piping. The third phase, being of utmost importance for the development of pan piping, was the publication of first studies conducted. Previously, information about pan flutes had been presented without a proper assessment, while in the articles which appeared in the beginning of the 20th century it assumed the theoretical substantiation.

The second sub-chapter of the thesis is intended to determine the changes in pan piping which were caused by ideas of nationalism in the period of 1918-1940 when the revival and promotion of national relics was being not only talked about but also actually implemented. For young people, the instilment of sense of one's nationality related to knowledge of folklore and active use of separate folklore elements found in natural environment or recorded in written sources was of utmost importance. The pan flutes and pan piping in general was regarded the premise for continuity of national traditions.

The changes in pan piping culture caused by ideas of nationalism and national cultural movement, which took place in the period investigated, were substantial. The popularity of instruments widely used in national associations, Lithuanian military and schools had a big impact on delocalization and widespread geographical distribution of pan piping. To popularize the old repertoire for pan flutes, their music was recorded with the phonograph and transmitted on the radio programmes. New research about the pan flutes were being published in popular periodical press intended for general audience. Under the influence of Western European culture, the repertoire based on the laws of academic music was being composed. The major part of these changes had been inspired by public figures who worked intensively to spread the pan piping culture.

The third sub-chapter reviews the development of pan piping culture in Soviet times (the period extending to years 1940-1990). Though nationalism was officially acknowledged at that time, internationalism, i.e. the policy of cultural blending of different nations, was the main objective of the government. One's attachment to one's land and traditions was considered an unacceptable nationalist feature. As the concept of nationalism was viewed in negative light in Soviet society, the pan piping culture could survive only if it was linked to the professional music. Therefore, there appeared new modern aspects in the pan piping culture, which led to changes in the repertoire for pan flutes, technologies of instrument production and which resulted in creating new traditions of pan piping.

In 1940, after folk instrument orchestra had been created and collectives of this genre had been established throughout the country, the pan flute started to be regarded as an orchestra instrument. To extend the musical opportunities for pan pipes, the instrument modification,

compilation of chromatic sets, and the search for new materials for instrument production have been initiated.

During this period, pan piping became the integral part of the mass culture. In 1950, pan flutes were first among the ethnic instruments to be involved in the repertoire of Song festivals. Pupils constituted the major part of all pan flute players participating in mass events. As the teaching of repertoire was a strenuous work, preparation for the mass events was the main task for pan flute ensembles. The performances of pan flute players in Song festivals was an incentive for composing and publishing new repertoire for pan pipes. The major part of the repertoire performed in Song festivals was comprised of newly written works, the majority of which were the arranged versions of Lithuanian folk songs and dances as well as the composer's works featuring folk motives.

Since 1968, as popularity of folk ensembles was steadily increasing, the stylization started to be neglected. There arose differences in opinions from the part of music professionals, amateurs and folklore researchers. As a result, the tradition of pan piping faced the split into two distinct branches – the *folk* strand, intended to preserve the old local village culture, and *academic* one, based on the professional music.

At that time, the pan piping was still a mass-scale activity in Song festivals. Not only the pan flute ensembles, but also the chorus singers were playing this instrument. The pan pipe ensembles, which were being actively established all over Lithuania, also increased the demand for the instruments in question. The pan flutes started to be produced from plastic, a new material at that time. Pan piping celebrated its popularity in educational institutions. In schools, the pan flutes were used as the means for teaching instrumental music in ensembles. Having lost the original use of pan piping culture, its education took place both in schools and folklore ensembles. Methodical manuals and new studies of the instruments were being published, a new repertoire was being composed.

Overall, the process of sovietisation of culture was one of the most significant political tasks to be implemented in Soviet times. For Soviet regime, culture played a major role in creating a new society. The pan piping was a means for expressing nationalism through its elements (e.g. the instrument itself and the part of traditional repertoire)

and sustaining ethnicity. Stylization, the works of individual authors, aspiration towards professional art, and mass-scale pan piping facilitated change and continuity of pan piping culture.

The fourth sub-chapter focuses on peculiarities of pan piping culture in the period of Independency (extending from the year 1990 to the second decade of the 21st century). At the end of the 20th century, after the ideology of Soviet culture had been abandoned, a tendency of cultural individualism manifested itself. Along with the growing freedom of one's choice, the majority of cultural phenomena became uncontrolled and very individualised. Pan piping found it difficult to compete with newly appeared cultural phenomena. However, being a traditional symbol of identity, the pan flutes have been retained in folk collectives and pan pipe ensembles. New forms of expression were sought in order to adapt to the contemporary cultural tendencies in pan piping culture.

The changes in pan piping that have taken place since 1990 till today have ensured the continuity of existence of pan piping culture. Cultural attitudes having altered, the pan piping culture has encountered many changes as well. In national Song festivals pan pipers usually perform most common orchestral compositions. It should be noted though that in various events pan flutes are played for musical inserts, their authentic timbre is used to create the sacred and archaic mood. Traditional compositions and composers' works for pan flutes are pan piped in regional events. Pan flute players compete with players of other folk instruments in national and international contests. Education is being carried out in innovative, popular forms.

Summarizing the development of pan piping culture extending from the 20th to the 21st century, it can be said that it was the ideas of ethnicity that initiated changes in cultural phenomena throughout all developmental phases of pan piping culture. However, the national aspect of pan piping culture has been predetermined by original cultural systems it had sprung from, not by deliberate political ideologies.

III. THE INSTRUMENT AND THE REPERTOIRE

One of the most significant elements of pan piping culture is the instrument, i.e. the pan flute itself, which has encountered transformation from being a simple pipe made out of grass to being produced of glass, metal or even stone. The first sub-chapter of this part analyses the materials used for the production of these instruments. Also, the development and change in production of traditional and modified instruments are being reviewed.

The traditional pan pipes were originally made out of plants and wood of various trees that grew only in Lithuania. The process of instrument improvement took place under the influence of Western European culture alongside to the changes in repertoire and its specific use. The first phase of instrument improvement marked the extension of a range of pan pipe set. The tempered tuning of instruments acquired a special importance in 1940, as J. Švedas had established the orchestra of folk instruments. To make instrument tuning more convenient, the construction of the instruments was attempted to be modified. These attempts have proved unsuccessful though. In the 6th and 7th decades of the 20th century, when pan piping was involved in educational programmes and was widely used in Song festivals, new ways of how to produce a big amount of pan pipes were being sought in order to meet the growing need for the instruments. It was also intended to make pan piping sound as clear and precise as possible, so new materials for their production were being pursued. To meet this end, the production of plastic pan flutes was launched. However, since the end of the 20th century to this day traditional pan flutes made of grass or wood have been used. It can be stated that the construction of pan pipes used today totally corresponds to the traditional model of pan pipes.

The second sub-chapter focuses on the repertoire for pan flutes. Having collected the repertoires, both published or recorded in manuscripts, the author of the thesis divides them into *traditional* and *new* ones. The traditional repertoire consists of vocal polyphonic songs, instrumental works (instrumental polyphonic songs), and heterogenous ensembles (melodic pieces (performed vocally or instrumentally) which are accompanied by pan flutes). The traditional repertoire is pan piped both in folk ensembles and pan pipe collectives that perform the composers' repertoire.

In the 3^d decade of the 20th century, under the influence of Western European culture, the works based on the laws of functional harmony were being composed for pan pipe ensembles. S. Paliulis was among the first to have adapted songs and dance music for the pan pipe collectives. The repertoire based on the laws of functional harmony was being created by leaders of pan pipe ensembles as well. In the 5th decade of the 20th century, when improvement of traditional instruments was initiated, a special repertoire started to be composed. The emergence of new compositions was predetermined by performances of pan pipe ensembles in the programmes of Song festivals as well.

As pan piping was being actively taught in schools in the 7th decade of the 20th century, new repertoire for pan flutes was being composed by teachers and authors of music textbooks. Classical pieces as well as musical works of other nations were also arranged for pan flutes. The repertoire of the period in question reflects how internationalism prevailed in politics and culture of that time.

The contemporary compositions for pan flutes are of two types. One of them is complex works written for collectives performing in various concerts, playing of which demands excellent musical skills. Their dramatic composition and complexity in performing technique require a professional training. Simpler compositions in which authors try to preserve the character of traditional pan flutes music are also being created.

Summing the processes of composing new repertoire up, it can be stated that in the 3^d decade of the 20th century, when melodies of folk songs and dances were applied for pan piping, the connection to the traditional repertoire had still been retained. In Soviet times when authors' repertoire for pan pipes started to be created by professional composers, the new repertoire met all the musical needs of that time and reflected the development of professional music. Such works, being very different from traditional repertoire, became very popular among pan flute players.

This sub-chapter also discusses ethnic and academic musical peculiarities of the repertoire for pan flutes. To reveal the relationship and differences between academic and ethnic music, the comparative aspect has been chosen.

Having reviewed the changes in pan piping culture as well as common and different aspects of ethnic and academic music, it is clear that traditional repertoire written in the beginning of the 20th century corresponded to the

features of ethnic music to a large extent. Since the third decade of the 20th century, in order to adapt to the musical environment of the time, the principles of academic music have been transferred to the music of pan flutes, what is more, the players of pan flutes have been aspiring to professionalism in their performances. Nonetheless, the essential features of ethnic music still prevail in the pan piping culture of the 21st century. Both repertoires – the traditional one, representing characteristics of ethnic music, and the new one, complying with the features of academic music, are being pan piped. Altered repertoire has in its turn led to changes in indigenous field of pan piping culture.

IV. THE EDUCATION OF PAN PIPING IN THE 20TH AND THE BEGINNING OF THE 21ST CENTURY

Natural forms of education, such as transmission of oral tradition, have existed for ages, therefore, it is not possible to determine the very beginning of pan piping education. The information collected indicates that as the old tradition of pan piping was fading out, deliberate education took place in the beginning of the 20th century. In the context of changes in political, economic and cultural spheres, the pan piping, having always been a cultural part of natural rural environment, was transferred to educational institutions. Pan piping education was being implemented in schools during the entire Soviet period. In the 7th decade of the 20th century, emerging folk ensembles also contributed to reconstructing the traditional repertoire for pan pipes by means of education.

The first sub-chapter of this part focuses on education of pan piping in educational institutions. Based on research implemented, it can be claimed that (un)popularity of pan piping in schools of general education is predetermined by musical and ethno-cultural attitudes rendered in general programmes, also the way of presenting tasks in musical textbooks and by initiatives taken from the part of teachers.

In order to perform complex repertoire for pan flutes, adequate musical competence is needed. The ensembles of pan flute players are being established in such institutions of non-formal education as music and art schools, also in high schools. The pan piping education taking

place in various educational levels indicates that from being a simple ethnic instrument the pan flute is becoming equal to other improved folk instruments, which raises the status of this musical instrument. It should be noted though that musical professionalism, elaborate techniques in pan flute performance, and complexity of its repertoire do not undermine the traditional repertoire and pan piping culture. The changes in education could be considered a new phase in pan piping culture expression closely linked to the professional music.

The second sub-chapter focuses on different forms of pan piping education, the popularity of which has extended from the end of the 20th to the 21st century. During this period, a lot of activities of pan piping education have been organized in various courses, seminars, camps, also in educational programmes provided by museums. To implement these programmes, both individual and collective endeavour is needed which must be planned in advance so that it would help to achieve the task raised. As financing system for educational activities has faced some significant changes, the objectives of these activities can be reached by implementing project activities.

The activities of pan piping education taking place in various events are intended to get one acquainted to the instruments and their production, to teach people to pan pipe, also to spread information about the instruments. As such trainings involve educational and cognitive activities, they are intended for a wide public ranging from those interested in traditional instruments to target audience including leaders of collectives, members of ensembles, teachers. In the majority of mass events dedicated to education of ethnic music, pan piping is only but a composite part of their activity.

In the 21st century, the dissemination, popularity and survival of pan piping culture depends greatly on educational activities being implemented. By applying theory and practice in these educational trainings, notable results can be reached which make the pan piping culture phenomena significant and relevant in the contemporary cultural environment of Lithuania. The teaching to pan pipe as a premise to continuation of pan piping culture must be consistent, especially in music schools and institutions providing general education. Other forms of education such as courses, trainings or camps are only complementary and episodic, thus cannot ensure consecutive continuation of pan piping tradition.

CONCLUSIONS

1. The studies conducted so far have focused on pan pipes, which have been regarded ethnic instruments. Such aspects as the repertoire being pan piped, old traditions of pan piping and images of performers have also been analysed. The common processes of cultural modernization of the 20th century that had contributed to the changes of pan piping culture have been but scarcely investigated. One of the important aspects to be investigated is new phenomena having nothing in common with the original pan piping culture, such as pan piping in concert halls, its involvement into education system, the use of new materials for the instrument production, new repertoire composition, and development of new forms of pan piping education to mention but a few.

2. Having functioned in its indigenous environment, the pan piping in the 20th century encountered the rise in national awareness and moved to another – existential – level. The deliberate recording of elements of pan piping culture and launching new studies became the composite part of creating national culture. However, a complicated political and economic situation in Lithuania (namely, repressions of Tsar government, the First World War, German occupation, etc.) had a big impact on the fact that the changes of pan piping culture were but very slight.

3. As the independent state of Lithuania had been restored in 1918, the revival of national relics was being actively implemented. The elements of pan piping culture were being incorporated in Lithuanian education system, the military, public organizations and associations. The pan pipes and their music were being transferred from ceremonial practice of the adult world to the environment of children and youth in schools and community in general. Pan piping attracted the attention from the part of music professionals. Under the influence of musical culture of Western Europe, the repertoire based on the laws of academic music was being composed. Lithuanian society was being acquainted to the pan piping culture through Lithuanian mass media, the press of scouts and national youth unions in particular.

4. In Soviet times, the key role for preserving pan piping cultural phenomena was attributed to the professional music. To extend the musical opportunities of the pan pipes, the instrument modification,

compilation of chromatic sets, and the use of new production materials have been initiated. As a result, pan piping became the part of mass culture. Pan pipes were among the first ethnic instruments to be included in the musical repertoire of Song festivals. Traditional and newly composed repertoires were being published, the studies about pan piping culture were being conducted.

In the 7th decade of the 20th century, in accordance to the rising folklore movement, the culture of pan piping faced the problem of interplay between stylisation and traditional music. There arose a sharp distinction in attitudes among the art professionals, amateur artists and experts in folklore. For some, tradition was considered to be closely linked to the ethnic history, while others assigned to it reinterpreted or newly created traditions as well. It was in the educational institutions that pan piping was becoming very popular. Various methodological manuals, new research about instruments and repertoire were being published.

5. In 1990, after Lithuanian independence had been restored, pan piping was still being regarded as an integral part of ethnocultural processes but its popularity was not as high as before. In order to refine traditions on the regional level, pan piping was prompted to be centered in the folklore collectives of Aukštaitija region. In national Song festivals pan pipe ensembles took part only in common orchestral performances. As a result, the number of pan pipe collectives participating in the festivals mentioned dropped considerably. Most commonly, the pan pipers performed in regional events, festivals and competitions, where both traditional repertoire and works written by composers were being performed.

6. Intensive spread of music from Western Europe created the premises for improving ethnic instruments, which resulted in repertoire change. The changes in pan piping culture development could be divided into several phases. The first phase of instrument improvement (the 3^d and 4th decades of the 20th century) was limited to the extension of range of pan pipe set. The second phase of instrument improvement took place in 1940, after J. Švedas had established the orchestra of folk instruments. At that time, the tempered tuning of instruments was of particular significance. For more convenient and more precise tuning of the instruments, new constructions were being tested.

The third phase of improving construction of pan pipes took place in the 6th and 7th decades of the 20th century when pan piping was involved in the educational programmes. To meet the growing need for these instruments, the new ways of how to produce a big amount of pan pipes were being sought. New materials were tested for the instrument production; plastic pan pipes were produced. After the inclination for improving ethnic instruments was over, at the end of the 20th century people once again started producing traditional instruments from grass or wood. It can be stated that the instrument improvement, which had continued for some time, later became obsolete and people once again reverted to the original instruments. It must be admitted though that instrument improvement prevented the loss of traditional instruments and preserved the music of pan pipes.

7. The data gathered and analysed has shown that the repertoire written in the beginning of the 20th century completely corresponds to the features of ethnic music. Since the 3^d decade of the 20th century the principles of academic music started to be applied to pan piping in order to conform to increasing popularity of European music stylistics. The musical pieces corresponding to the laws of functional harmony have been composed for the pan flute ensembles. The first authors of this repertoire were the leaders of pan flute ensembles.

In the 5th decade of the 20th century, the orchestra of folk instruments was formed following the model of symphonic orchestra. Also, traditional instruments were started to improve and special repertoire was being arranged. To perform orchestra pieces, a precise number of members of pan pipe ensemble was determined, and professionalism was aspired for in the pan flute performances. The authorial repertoire was arranged by professional composers. This repertoire met the musical needs of that time and reflected the development of professional music. It can be concluded that performing the repertoire linked to professional music was of crucial importance for the instrument survival. The major part of musical repertoire for pan flutes was predetermined by participation in Song festivals.

In the 7th decade of the 20th century, which encountered the growing popularity of pan piping in schools, the new repertoire was being arranged by teachers and authors of music textbooks. The pan piping was not limited to playing only Lithuanian folk music pieces – the music compositions of foreign authors were also being played by this type of

instrument. Such repertoire was submitted to music textbooks and methodical works.

The analysis of contemporary compositions arranged for the pan flutes has demonstrated that these musical pieces differ greatly: some of them are complex works the playing of which demands excellent skills of pan piping; others are simple compositions retaining the character of traditional pan flute music. Be as it may, the pan piping culture has retained the essential features of ethnic music.

8. The rudiments of organized education of pan piping can be traced back to the beginning of the 20th century when pan pipers from small rural districts were invited to teach pan piping in towns. In the 4th decade of the 20th century, when teaching to play the pan flute extended to all regions of Lithuania, the methodology for pan piping was being created. Playing music was being popularized through periodical press. Since 1940, education of pan piping was being implemented in all schools of Lithuania. Playing the pan flute was taught as an extra curriculum activity, which was intended to prepare students for musical competitions and Song festivals on both the regional and national levels. In the 7th decade of the 20th century the use of pan flutes, which were regarded as national instruments valuable for musical education, increased in music lessons and extra curriculum activities.

At the end of the 20th and in the beginning of the 21st century the pan piping education took new forms. Playing pan flutes and producing these instruments was taught in various events, festivals and educational camps. The survey confirms that pan piping education was intended primarily for children and youth.

9. Concert performances had a big impact on the spread of pan piping culture. It was in 1906 when pan pipers made the first public performance on stage. Regular concert performances took place only in the 3^d and 4th decades of the 20th century, which could be considered the beginning of the organized education of pan piping. At that time the performances of pan pipers took place not only in Lithuania but also abroad. This phenomenon reached its peak in 1950 and later, when pan flute players started to take part in regional and national Song festivals.

The gathered empirical data confirms that in Song festivals which took part in 1990 and later the number of pan flute performers has dropped considerably. This was due to depletion of pan pipe ensembles

after the programs had been altered in schools and repertoire of national Song festivals had been modified excluding the musical pieces arranged for pan pipe ensembles. It was only in Pupils' song festivals that traditional repertoire was still pan piped on a mass scale. At the end of the 20th and in the beginning of the 21st centuries, the pan flute players were still performing in concert halls – they played in various events which took place in schools, various institutions, city events, and regional Song festivals.

10. Looking from historical and cultural point of view, it can be stated that the culture of pan piping, which had originally been localized in its indigenous environment, later spread to much wider cultural field extending to all regions of Lithuania. Having been deliberately transferred from the domestic and ceremonial adult world into the environment of children and youth, it has continuously existed to this day. One of the most significant aspects for the phenomenal survival of pan piping was the rural tradition which gained its importance in the 19th and 20th centuries in the context of national ideology. Pan flutes and pan piped music was a composite part of this tradition. Another important factor was a conscious and deliberate activity of respected figures, such as A. Sabaliauskas, S. Paliulis, J. Švedas, A. Vyžintas, E. Balčytis, and their ability to use the pan flute, this modest „tool of our music“, to meet the needs of modern culture and to adapt to historic perturbations of the 20th and 21st centuries. The very same factors are very likely to influence the continuity of pan piping culture in the future.

SKUDUČIAVIMO KULTŪRA: ETNINĖS TRADICIJOS IR JŲ KAITA XX–XXI A. PRADŽIOJE

Santrauka

Etninė kultūra yra nuolat kintantis ir atsinaujinantis reiškinys. Ji kinta veikiama istorinių, ekonominių bei socialinių procesų. Etninė muzika, kaip etninės kultūros dalis, taip pat pavaldi kaitos procesams.

Įvairiausių pokyčių yra patyrę ir daugelis Lietuvos etninių muzikos instrumentų. *Skudučiai* – iš žolinio augalo pagamintos dūdėlės – ir jais atliekama disonansinė polifoninė muzika per gana trumpą laiką, kiek daugiau kaip šimtą metų, patyrė daugiamatę evoliuciją. Atsirado kito-kių muzikavimo galimybių, repertuare išryškėjo takoskyra tarp etninės ir akademinės šiais instrumentais atliekamos muzikos.

Išlaikant ir plėtojant etninę kultūrą, tautinę savimonę bei tautos tapatumą, svarbus vaidmuo tenka etninės kultūros elementams. Tyrimas skirtas specifinei kultūros, etninės kultūros ir etninės muzikos sričiai – *skudučiavimo kultūrai*. *Skudučiavimo kultūra* – tai yra sąlyginai nepertraukiamai vykstantis nacionalinės kultūros reiškinys bei jį sudarantys elementai: instrumentas, muzika, muzikavimo tradicija bei šių elementų egzistencinis kontekstas laike ir erdvėje.

Tyrimo **objektas** – skudučiavimo kultūros (ypač svarbiausių elementų: instrumento, juo grojamos muzikos, atlikimo tradicijų) formos ir funkcijos XX–XXI a.

Tyrimo **problema** – skudučiavimo kultūros pokyčiai XX–XXI a. Lietuvos kultūros kontekste.

Tyrimo **tikslas** – nustatyti XX–XXI a. nacionalizmo ideologijos lemiamus skudučiavimo kultūros raidos etapus, jų ypatybes bei ištirti svarbiausius skudučiavimo kultūros, jos ugdymo (edukacijos) bruožus.

Uždaviniai:

1. Aptarti istorinius rašytinius šaltinius, išanalizuoti sukauptus empirinius duomenis, reikalingus skudučiavimo kultūrai ištirti.
2. Nustatyti Lietuvos istorinių kultūrinių procesų bei nacionalizmo ideologijos įtaką (poveikį) skudučiavimo kultūros raidai XX–XXI a.
3. Išanalizuoti skudučių, kaip muzikos instrumento, repertuaro bei atlikimo tradicijų formas ir funkcijas visais tiriamojo laikotarpio etapais.

4. Ištirti skudučiavimo vietą, formas ir funkcijas edukacijos procese.
5. Aptarti ir įvertinti skudučiavimo kultūros raidos fenomeną.

Tyrimo naujumas ir aktualumas. Skudučių genezę, tradicinius instrumentus, jais atliekamą tradicinį repertuarą bei naudojimą papročiuose Lietuvos mokslininkai yra ištyrę ir aprašę gana išsamiai. Tačiau vis tiek lieka nepaliestų aspektų, menkai tirta muzikavimo skudučiais formų ir galimybių įvairovė nuo XX a. 4-ojo dešimtmečio iki šių dienų. Kadangi skudučiavimo kultūra nuo XX a. pradžios iki šiol egzistuoja nepertraukiamai, intensyvėjant globalizacijos procesams, kintant ir niveliuojantis specifiniams lokaliniais kultūros reiškiniams, nuolat kito ir skudučiavimo formos. Perspektyvus ir naujas tyrimų aspektas – šiuolaikinis skudučių pritaikymas įvairių lygmenų edukacinėje veikloje, masinėse šventėse, autorinėje kūryboje, įvairių žanrų kolektyvų repertuare ir kt.

Skudučių ir skudučiavimo tyrėjai iki šiol gilinosi į tam tikrą skudučiavimo kultūros elementų dalį. Šiame tyrime siekiama atskleisti bendruosius skudučiavimo kultūros raidos etapus ir šiuolaikines raidos transformacijas bei, remiantis surinktais naujais duomenimis, parodyti skudučiavimo kultūrą kaip nuolat kintantį integralų kultūros reiškinį.

Hipotezė – skudučiavimo kultūra egzistuoja nenutrūkdama dėl jos elementų pritaikomumo kintančiomis sąlygomis, integracijos į masinės kultūros procesus, naudojimo įvairių lygių edukacijoje, naujų muzikinių išraiškos priemonių perėmimo.

Disertacijos autorė, remdamasi atliktu tyrimu ir kitų autorių tyrimų rezultatais, teigia, kad analizuotieji skudučiavimo kultūros elementai – instrumentas, repertuaras ir jų naudojimo aplinkybės – ilgainiui kito, tačiau iš esmės etniškumo neprarado. XX a. vykusio etninių instrumentų ir repertuaro modernizacija sudarė sąlygas prisitaikyti prie to meto poreikių, kartu užtikrindama nenutrūkstamą skudučiavimo kultūros gyvavimą.

Ginamieji teiginiai:

1. XX–XXI a. Lietuvos istorinė, ekonominė, kultūrinė raida bei nacionalizmo ideologija turėjo įtakos skudučiavimo kultūros kaitai.
2. XIX a. pabaigoje – XX a. pradžioje skudučiavimo tradiciją išlaikė, perdavė ir tęsė išskirtinės skudučiavimo kultūrą formavusios asme-

nybės, vėliau – asmenybės, oficialieji ir neoficialieji kultūriniai judėjimai, organizacijos bei valstybinė kultūros politika.

3. Etninių instrumentų rekonstrukcija, ypač temperuoto derinimo principų taikymas padarė lemtingą poveikį skudučiavimo kultūros raidai, ypač skudučių repertuaro plėtočiai bei skudučiavimo tradicijų kaitai.

4. XX a. skudučiavimo kultūroje susiformavo naujas, skudučių prigimtinėje aplinkoje jų muzikai nebūdingas stilius, grįstas funkcinės harmonijos dėsniais. Senasis polifoninis skudučių muzikos stilius išliko visuose skudutininkų ansambliuose.

5. Skudučiavimo išlikimui ir sklaidai svarbiausią reikšmę turėjo: asmenybių skleidžiamos teigiamos nuostatos skudučiavimo atžvilgiu, skudučių kolektyvų dalyvavimas masiniuose renginiuose bei privalomas skudučiavimo mokymas mokyklose. XX a. antrojoje pusėje Lietuvoje kilusi folklorinio judėjimo banga aktualizavo pirmąją skudučiavimo kultūros elementų prasmę.

Tyrimo metodai

Renkant medžiagą buvo naudoti šie **duomenų rinkimo metodai**: dalyvaujamasis stebėjimas, anketavimas, struktūruoti ir nestruktūruoti interviu, telefoniniai pokalbiai, vaizdinės medžiagos (nuotraukų, afišų) ir kitų dokumentų (renginių, švenčių programų, scenarijų, straipsnių, respondentų pateiktos medžiagos) rinkimas.

Skudučiavimo kultūros analizei reikšminga disertacijos autorės praktinė patirtis. Tai leido disertacijoje gvildenamą problemą ištirti įvairiapusiškai ir disertacijos rengimo metu 2013–2018 m. sukauptus empirinius faktus lyginti su jau paskelbtų tyrimų medžiaga.

Siekiant gauti kuo objektyvesnę informaciją apie skudučiavimo kultūros šiuolaikinę situaciją, 2017 m. buvo atliktos skudutininkų ansamblių dalyvių, ansamblių vadovų bei muzikos mokytojų anketinės apklausos. Iš viso buvo apklausti 169 respondentai: 45 ansamblių dalyviai, 24 ansamblių vadovai ir 100 muzikos mokytojų.

Norint gauti papildomą informaciją apie XX a. skudučiavimo kultūros raišką, nestruktūruotų interviu metu 2013–2018 m. įvairiose Lietuvos vietovėse apklausta 12 XX a. antroje pusėje ir XXI a. pradžioje aktyviai skudučiavimo kultūros procesuose dalyvavusių / dalyvaujančių asmenybių. Siekiant patikslinti ir papildyti gautą informaciją su respondентаis buvo susirašinėjama elektroniniu paštu bei bendraujama telefonu.

Svarbią reikšmę lauko tyrimuose turėjo fotografavimas bei filmavimas. Tai papildė etnografinio aprašo duomenis bei pateikė realią vaizdinę medžiagą apie tiriamąjį reiškinį. Surinkta skudutininkų pasirodymų bei kitų skudučiavimo kultūros elementų 500 nuotraukų. Tyrime taip pat naudotos afišos, renginių, švenčių programos, scenarijai, straipsniai. Visa ši medžiaga buvo rinkta ir iki disertacijos, ir disertacijos rašymo metu. Išstudijuota archyvinė medžiaga papildė XX a. antrosios pusės skudučiavimo kultūros raiškos duomenis. Vertingos informacijos tyrimui suteikė pateikėjų asmeninių archyvų medžiaga.

Tiriant skudučiavimo edukaciją buvo analizuoti 33 muzikos vadovėliai, publikuoti 1944, 1979–2014 metais. Tai padėjo aiškiau suvokti ne tik skudučių naudojimo galimybes, bet ir jų taikymą muzikos mokymo sistemoje.

Stebint ansamblių pasirodymus koncertuose, festivaliuose, šventėse ir kituose renginiuose dėmesys kreiptas į atliekamą repertuarą, pasirodymų erdvę, ansamblių aprangą. Iš viso 2013–2018 m. stebėta ir užfiksuota 50 įvairios trukmės renginių.

Duomenų analizės metodai. Surinktiems duomenims analizuoti ir tyrimo rezultatams aprašyti naudotasi *etnografiniu, aprašomuoju, lyginamosios analizės, indukcinio, sisteminimo, istoriniu kultūros interpretacijos, istoriniu-lyginamuoju, kartografavimo, vizualizacijos* metodais.

Etnografinė tyrimo strategija pasirinkta siekiant tiesiogiai pažinti pasirinktąjį objektą ir kiek įmanoma objektyviau jį aprašyti. *Lyginamosios analizės* metodas naudojamas gretinant įvairių skudučiavimo kultūros istorinio vystymosi laikotarpių iš įvairių socialinių sistemų surinktą medžiagą. Sujungiant kompleksines žinias naudojami *indukcinis* ir *sisteminimo* metodai. *Istorinis kultūros interpretacijos* metodas taikomas analizuojant skudučiavimo kultūros raidos etapus bei nustatant priežastis ir įvykius, lėmusius kaitą.

Žvelgiant į skudučiavimo kultūrą diachroniškai, XX a. išryškėja dvi skirtingos skudučių ir jų muzikos naudojimo kryptys, bendrame skudučiavimo kultūros lauke suponavusios ir šiek tiek besiskiriančios skudučių muzikos stilius: atkuriamąjį (įsivaizduojamą) autentišką ir kuriamąjį stilizuotą. Pasitelkus *istorinį-lyginamąjį* metodą, atskleidžiama, kas tarp jų bendra ir ypatinga, jų vystymasis bei koegzistencija.

Kartografavimas ir *vizualizacija* yra pagalbiniai metodai. Sudaryti žemėlapiai padeda įsivaizduoti skudučiavimo kultūros elementų pradinę natūralią būtį ir jų sklaidą geografinėje erdvėje. Nuotraukose įam-

žinti skudučiavimo kultūros elementai atskleidžia jų momentinę būklę, o retrospektyvus gretinimas prisideda prie reiškinio raidos supratimo.

Disertacijos struktūra

Disertaciją sudaro įvadas, keturios dalys, suskirstytos į mažesnius skyrius, išvados, šaltinių ir literatūros sąrašas bei priedai.

Įvade pristatomas temos naujumas ir aktualumas, objektas, tikslas, uždaviniai, ginamieji teiginiai, svarbiausios sąvokos bei etnografinės medžiagos rinkimo metodai bei duomenys.

Pirmoje disertacijos dalyje *Skudučiavimo kultūros šaltinių ir tyrimų apžvalga* apžvelgiami skudučiavimo raidos, instrumento ir repertuaro bei edukacijos tyrinėjimai.

Antrąją dalį *Skudučiavimo kultūros raida XX–XXI a.: nacionalizmo ideologijos įtaka* sudaro keturi skyriai, kuriuose aptariama nacionalizmo įtaka skudučiavimo kultūros kaitai įvairiais istoriniais laikotarpiais bei šiuolaikinės raiškos ypatumai. Kiekviename skyriuje išsamiai analizuojami būdingiausi atskirų laikotarpių skudučiavimo kultūros bruožai.

Trečioji dalis *Instrumentas ir repertuaras* išskirta į du skyrius ir penkis poskyrius. Šioje dalyje analizuojama, kaip rašytinių šaltinių ir tyrinėjimų informacija apie tradicinių skudučių gamybą, instrumentų žymėjimą, derinimą koreliuoja su XX a. instrumentų tobulinimo procesais: skudučių rinkinių sudarymu, naujų medžiagų naudojimu, gamybos pokyčiais. Aptariamas senasis (tradicinis) ir naujasis repertuaras bei etninės ir akademinės muzikos sąsajos.

Ketvirtąją dalį *Skudučiavimo edukacija XX–XXI a. pradžioje* sudaro du skyriai, kuriuose analizuojamos įvairios skudučiavimo sklaidai ir raidai reikšmingos edukacijos formos. Išskirtinis dėmesys skiriamas skudučiavimui mokyklose. Taip pat aptariamos XX a. pabaigos – XXI a. populiarios edukacijos formos, skirtos skudučių instrumentų pažinimui, gamybai, mokymui skudučiuoti bei informacijai apie instrumentus.

Darbo pabaigoje pateikiamos tyrimo išvados.

Prieduose pateikiama informacija apie skudučiavimą Dainų šventėse (ansamblių bei dalyvių skaičiai, skudučiuoti kūriniai, dirigentų pavardės), tradicinio ir autorinio repertuaro sąrašas (nuorodos į leidinius bei archyvus), muzikos vadovėliuose spausdintų kūrinių ir metodinės medžiagos skudučiavimui sąrašas, chorvedžių, vadovavusių skudutininkų ansambliams, sąrašas, autorės sudaryti klausimynai muzikos mokytojams, ansamblių vadovams bei dalyviams bei 2013–2018 m. įvairiuose renginiuose stebėti skudutininkų pasirodymai.

TYRIMO REZULTATŲ APIBENDRINIMAS

1. Iki šiol atlikti skudučių, kaip prigimtinio etninio instrumento, juo skudučiuojamo repertuaro, senųjų skudučiavimo tradicijų bei atlikėjų įvairzdžių tyrimai. Tačiau XX a. vykę bendrieji kultūros modernėjimo procesai, keitę skudučiavimo kultūros elementus, mažai tirti. Svarbus tyrimo aspektas – nauji, nieko bendra su prigimtaine skudučiavimo kultūra neturintys reiškiniai: skudučiavimas koncertinėse estradose, naujų medžiagų instrumentų gamybai naudojimas, naujo repertuaro kūrimas, skudučiavimo įtraukimas į ugdymo sistemą, naujų skudučiavimo edukacijos formų atsiradimas.

2. Skudučiavimas, funkcionavęs prigimtine aplinkoje, tautinio pakilimo laikotarpiu XX a. pradžioje pereina į kitą egzistencinį lygmenį. Tikslingas skudučiavimo kultūros elementų fiksavimas ir tyrinėjimų pradžia tampa nacionalinės kultūros kūrimo dalimi. Tačiau sudėtinga politinė ir ekonominė situacija Lietuvoje (carinės valdžios represijos, I pasaulinis karas, vokiečių okupacija ir kt.) lėmė tai, kad skudučiavimo kultūros pokyčiai buvo minimalūs.

3. Atkūrus Lietuvos nepriklausomą valstybę 1918 m., tautiškumo relikvų gaivinimas ir populiarinimas ne vien deklaruojamas, bet ir realiai įgyvendinamas. Skudučiavimo kultūros elementai diegiami kuriamoje lietuviškoje švietimo sistemoje, kariuomenėje, visuomeninėse organizacijose ir draugijose. Skudučiai ir jų muzika iš apeiginio suaugusiųjų pasaulio perkeliama į vaikų ir jaunimo aplinką mokyklose bei visuomenėje. Skudučiavimas sulaukia muzikų profesionalų dėmesio. Veikiant Vakarų Europos muzikinei kultūrai, pradedamas kurti akademinės muzikos dėsniais pagrįstas repertuaras. Su skudučiavimo kultūra Lietuvos visuomenė supažindinama per lietuviškas masines informacijos priemones, ypač skautų ir tautinių jaunimo sąjungų spaudą.

4. Sovietmečiu pagrindinis skudučiavimo kultūros reiškinių išlikimo kelias buvo siejamas su profesionaliąja muzika. Norint išplėsti skudučių muzikines galimybes, pradėtas instrumento modifikavimas, chromatinių komplektų sudarymas, naujų gamybos medžiagų naudojimas. Skudučiavimas tampa masinės kultūros dalimi. Skudučiai pirmieji iš etninių instrumentų įtraukiami į Dainų švenčių muzikinį repertuarą. Išleidžiami tradicinio ir naujai sukurtu repertuaro leidiniai, atliekami skudučiavimo kultūros tyrimai.

XX a. 7-ojo dešimtmečio pabaigoje, kilus folklorinio judėjimo bangai, skudučiavimo kultūroje iškilo stilizacijos ir tradicinės muzikos sąveikos problema. Ryškiai susikirto meno profesionalų, saviveiklininkų ir folkloro žinovų požiūriai. Vieni tradiciją laikė tik su etnine istorija glaudžiai besisiejiančius reiškinius, kiti – ir interpretuotas ar sukurtas tradicijas. Ypač populiarius skudučiavimas tampa ugdymo įstaigose. Leidžiami metodiniai leidiniai, nauji instrumentų tyrinėjimo darbai bei repertuaras.

5. 1990 m. po Lietuvos nepriklausomybės atgavimo skudučiavimas tebėra etnokultūrinį procesų dalis, tačiau jau nebėra toks populiarius. Siekiant išgryninti regionines tradicijas, skudučiavimą raginama telkti Aukštaitijos folkloro kolektyvuose. Respublikinėse Dainų šventėse skudučių ansambliai dalyvauja tik atliekant bendrus orkestrinius kūrinius. Dėl to sumažėjo šventėse dalyvaujančių skudutininkų kolektyvų skaičius. Dažniausiai skudutininkai pasirodo regioninėse šventėse, festivaliuose bei konkursuose, kuriuose skudučiuojamas ir tradicinis, ir kompozitorių sukurtas repertuaras.

6. Intensyvi Vakarų Europos muzikos sklaida sudarė prielaidas etninių instrumentų tobulinimui ir repertuaro kaitai. Skudučiavimo kultūros raidos istoriniame kontekste vykusius pokyčius galima suskirstyti į kelis etapus. Pirmajame instrumentų tobulinimo etape (XX a. 3–4 dešimtmečiuose) apsiribota tik skudučių komplekto diapazono praplėtimu. Antrasis tobulinimo etapas vyko 1940 m., J. Švedui sukūrus liaudies instrumentų orkestrą. Tuo metu ypatingą reikšmę įgyja temperuotas instrumentų derinimas. Siekiant patogesnio ir tikslesnio instrumentų derinimo, bandomos naujos instrumentų konstrukcijos.

Trečiasis skudučių konstrukcijos tobulinimo etapas prisidėjo XX a. 6–7 dešimtmečiais skudučiavimą įtraukus į ugdymo programas. Siekiant patenkinti išaugusį instrumentų poreikį buvo ieškoma būdų, kaip lengviau pagaminti didelį kiekį skudučių. Instrumentų gamybai ieškota naujų medžiagų. Buvo pradėti gaminti plastmasiniai skudučiai. Praėjus etninių instrumentų tobulinimo madai, XX a. pabaigoje vėl dažniausiai skudučiuojama tradiciniais žoliniais bei mediniais instrumentais. Galima teigti, kad kurį laiką vykdytas instrumentų tobulinimas neteko prasmės ir vėl sugrįžta prie ištakų. Tačiau reikia pripažinti, jog instrumento tobulinimas iš esmės neleido išnykti tradiciniam instrumentui ir pačiai skudučių muzikai.

7. Surinkta ir išanalizuota medžiaga parodė, kad XX a. pradžioje užrašytas repertuaras visiškai atitinka etninės muzikos požymius. Nuo XX a. 3-ojo dešimtmečio, siekiant prisitaikyti prie vis labiau išigalinčios bendraeuropietiškos muzikos stilistikos, skudučiavimui pradėti taikyti akademinės muzikos principai. Skudutininkų ansambliams pradėti aranžuoti ir kurti funkcinės harmonijos dėsniais pagrįsti kūriniai. Pirmieji šio repertuaro kūrėjai buvo skudutininkų ansamblių vadovai.

XX a. 5-ajame dešimtmetyje simfoninio orkestro pavyzdžiu suformavus liaudies instrumentų orkestrą ir pradėjus tobulinti tradicinius instrumentus, kuriamas specialus repertuaras. Orkestriniams kūriniams atlikti buvo nustatytas skudučių ansamblio atlikėjų skaičius, skudučiuojant siekiama profesionalumo. Autorinį repertuarą kūrė profesionalūs kompozitoriai. Šis repertuaras atitiko laikmečio muzikinius poreikius ir atspindėjo profesionaliosios muzikos raidą. Galima konstatuoti, kad instrumento išlikimui lemiamą reikšmę turėjo repertuaro, siejamo su profesionaliaja muzika, atlikimas. Didžiąją repertuaro skudučiams kūrybos dalį inspiravo dalyvavimas Dainų šventėse.

XX a. 7-ajame dešimtmetyje ypač suaktyvėjus skudučiavimui mokyklose, naują repertuarą kuria muzikos vadovėlių autoriai ir mokytojai. Skudučiavimui pritaikomi kūriniai neapsiriboja vien lietuviškais liaudies muzikos pavyzdžiais – pritaikomi ir užsienio autorių kūriniai. Toks repertuaras pateikiamas muzikos vadovėliuose bei metodiniuose darbuose.

Šiuolaikinių kompozicijų skudučiams analizė parodė, kad jos yra skirtingų lygių. Vienos jų – moderniomis muzikos išraiškos priemonėmis parašyti gana sudėtingi, reikalaujantys labai gerų skudučiavimo įgūdžių kūriniai. Kiti kūriniai – paprastesnės kompozicijos, kuriose autoriai siekia išlaikyti tradicinės skudučių muzikos charakterį. Vis dėlto esminiai etninės muzikos bruožai skudučiavimo kultūroje neišnyko.

8. Organizuotos skudučiavimo edukacijos pradmenys užčiuopiami jau XX a. pradžioje, kai kaimo skudučiuotojai kviečiami į miestą mokytis skudučiuoti. XX a. 4-ajame dešimtmetyje pradėjus mokytis skudučiuoti visoje Lietuvoje, kuriama skudučiavimo metodika, muzikavimas populiarinamas per periodinę spaudą. Nuo 1940 m. skudučiavimo edukacija vyko visose Lietuvos mokyklose. Skudučiavimo mokyma popamokinių užsiėmimų metu, o ši veikla buvo siejama išimtinai su pasiruošimu konkursams bei regioninėms ir respublikinėms Dainų šventėms. XX a. 7-ajame dešimtmetyje itin sustiprėjo skudučių, kaip tauti-

nio, muzikiniam ugdymui reikšmingo instrumento, naudojimas muzikos pamokose ir užklausinėje veikloje (folkloro kolektyvuose).

XX a. pabaigoje ir XXI a. pradžioje skudučiavimo edukacija vykdoma naujomis formomis. Skudučiavimo ir instrumentų gamybos mokoma įvairaus pobūdžio renginiuose, šventėse, festivaliuose bei stovyklose. Atlikus apklausą, galima teigti, kad dažniausiai skudučiavimo mokymai skiriami vaikų ir jaunimo auditorijai.

9. Didelę įtaką skudučiavimo kultūros sklaidai turėjo koncertiniai-sceniniai pasirodymai. Skudutininkai scenoje pirmąkart skudučiavo jau 1906 m., tačiau nuolatiniai koncertiniai pasirodymai prasidėjo tik XX a. 3–4 dešimtmečiais. Tai buvo susiję su organizuota skudučiavimo edukacijos pradžia. Tuo laikotarpiu skudutininkų koncertiniai pasirodymai vyko ne vien Lietuvoje, bet ir užsienyje. Ypatingą masiškumą reiškiny pasiekė 1950 m. ir vėliau, skudutininkams pradėjus dalyvauti respublikinėse ir rajoninėse Dainų šventėse.

Surinkti empiriniai duomenys parodė, kad po 1990 m. rengtose Dainų šventėse skudutininkų gerokai sumažėjo. Tai lėmė skudučių ansamblių išnykimas pakeitus programas mokyklose bei respublikinių Dainų švenčių repertuaras, kuriame neliko skudutininkų ansambliams skirtų kūrinių. Masinis tradicinio repertuaro skudučiavimas išliko tik Moksleivių dainų šventėse. XX a. pabaigoje – XXI a. pradžioje skudutininkai iš koncertinių estradų neišnyko – jie koncertuoja mokyklų, įstaigų, miestų renginiuose, festivaliuose, regioninėse Dainų šventėse.

10. Vertinant skudučiavimo kultūros raidą istoriniu bei kultūrologiniu požiūriu, galima teigti, kad ji iš lokaliai apribotos prigimtinės aplinkos perėjo į gerokai platesnį visos Lietuvos kultūrinį lauką. Iš buitinio ir apeiginio suaugusiųjų pasaulio valingai perkelta į vaikų bei jaunimo aplinką ji nenutrūkstamai egzistuoja iki šiol. Fenomenaliai skudučiavimo kultūros išlikimui lemiamą reikšmę turėjo keletas svarbių veiksnių. Pirmiausia minėtina XIX–XX a. nacionalizmo ideologijos kontekste sureikšmintą ir išnaudotą valstietiškoji kultūra, kurios dalimi buvo skudučiai ir jais atliekama muzika. Labai daug lėmė ir išskirtinių asmenybių – A. Sabaliausko, S. Paliulio, J. Švedo, A. Vyžinto, E. Balčyčio ir kitų – sąmoninga ir orientuota veikla bei gebėjimas pritaikyti šį paprastą „mūsų muzikos inrankį“ prie moderniosios kultūros poreikių ir prie XX–XXI a. istorinių perturbacijų. Tie patys veiksniai, tikėtina, lems ir skudučiavimo kultūros tęstinumą ateityje.

LIST OF PUBLICATIONS ON THE TOPIC OF THE DISSERTATION

1. Etninės ir akademinės muzikos skirtumai ir sąsajos skudučiavimo kultūroje XX-XXI a. 2015. *Tradicija ir dabartis*. Klaipėda: Klaipėdos universitetas. Nr. 10, p. 71-81. ISSN 2029-3208.
2. Skudučių repertuaro raida. 2015. *Liaudies instrumentinė muzika: tradicija ir dabartis*. Vilnius: Lietuvos muzikos ir teatro akademija, p. 112-121. ISBN 978-609-8071-27-6.
3. Литовская флейта скудучай: пути развития традиции. 2015. *Вопросы этномузыкознания*. Москва: Российская академия музыки имени Гнесиных. № 2 (11) /, с. 115-127. ISSN 2304-9723.
4. Etniškumas skudučiavimo kultūroje: prarasta ar išlaikyta. 2017. *Apokalipsy bałtyckich światów*. Poznań, p. 187-199. ISBN 978-83-65483-58-4.

CONFERENCE PARTICIPATION

1. International practical symposium “Archaisms and Vanguard” (Russian Institute of Art History, Department of Instrumental Studies, December 3, 2013). The topic of the presentation “Pan pipes in the Past and Present”.
2. International scientific conference “Coherence of Traditions and Modernism: a Concept of the SEA in language and Culture”. The topic of the presentation “Pan Piping in the Region of Klaipėda: Peculiarities of Expression” (Klaipėda University, November 20-21, 2014)
3. National conference „The Fundamentals of Ethnographic Regions Identity as the Educational Content for Fostering National Unity“. The topic of the presentation „The Traditions and Contemporary Expression of Pan Piping“ (Klaipėda University, February 12, 2015).
4. Scientific Conference of Ethnology PhD Students „Veritas Ethnologica: Research Guidelines of Lithuanian PhD Students of Ethnology (Vytautas Magnus University, January 28, 2016). The topic of the presentation „The Review of Studies in Pan Piping Culture“.
5. International scientific conference „Baltic Languages and Cultures 3“ (Klaipėda University, May 6, 2016). The topic of the presenta-

tion „The Impact of Nationalism on the Development of Pan Piping Culture in the 20th and 21st Centuries“.

6. International scientific conference “Perspectives of Baltic Philology III: Apocalypse and Endings of the World” (Adam Mickiewicz University in Poznań, Institute of Linguistics, department of Baltistics, department of Comparative Culture Research, June 16-17, 2016). The topic of the presentation “Ethnicity in the Pan Piping Culture: Lost or Preserved?”

7. International scientific conference „Differences and Common Aspects in Cultural and Social Contexts” (The Lithuanian Institute of History, September 22-23, 2016). The topic of the presentation “What is “Own” and “Alien” in the Music of Pan pipes in the 20th and 21st centuries”.

8. National conference “A Long Way to Professional Folk Instrumental Music” (Panevėžys, April 1, 2017). The topic of the presentation “Pan Piping in the Region of Panevėžys and Pedagogical Activity of V. Stasiškis”.

ABOUT THE AUTHOR

Algytė Merkelienė graduated from J. Švedas Pedagogical Music School in Panevėžys in 1977, where she completed studies about *kanklės*, Lithuanian plucked string instrument. In 1981, she graduated from the State Conservatoire (the Academy of Arts, Klaipėda University) where she studied folk music. In 2013, the author started her doctoral studies at Klaipėda University, Faculty of Humanities and Education, Department of Baltic Philology.

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THE CULTURE OF PAN PIPING: ETHNIC TRADITIONS AND THEIR CHANGE
IN THE 20th AND THE BEGINNING OF THE 21st CENTURY

Summary of doctoral dissertation

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