

**Rūta Žarskienė, Skudučių tipo instrumentai ir jų funkcionavimas Šiaurės rytų Europoje [Multi-pipe whistles and their function and use in North Eastern Europe], Diss., Vilnius (Lietuvos Muzikos Akademija) 1999.**

In this work multi-pipe Whistles of North-Eastern Europe, Lithuanian "skudučiai", "kuima chipsan" of the Komi Republic (Komi-Zyrenians), "pöljannez" of the Permian Komi, Russian "kuvikly" of the Briansk (Kaluga) region and "kugikly" of the Kursk region are analyzed by means of a comparative typological method. It becomes evident after comparison, that these musical instruments are related not only by the same construction (all these instruments are separate, not linked together, without holes and with one end closed), collective performance and many other things. They have much in common also because of the fact that they were made of umbellate plants by Lithuanians as well as by Komi and Russian women. Native names of these plants are related to the names of the instruments, which are made from them. Lithuanians made "skudučiai" of bark and wood as well. Comparative analysis indicates that in early times "skudučiai" might be made only of umbellate plants. An important element of the construction is the cutting of the blowing end in Lithuanian and Komi pipes. Similar cuttings in instruments of this type are found - besides these nations - only in exotic countries. Russian pipes (and some types of the Komi ones) have no cuttings.

These collective musical instruments are used only in sets. The Lithuanian set is composed of 5-8, the Komi of 4-6, the Russian of 4-11 pipes. Lithuanians usually used to blow one set of "skudučiai", while Komi and Russian women used from 2 to 3 pipe sets and sometimes even more. Russian and Komi women separated the pipe sets into so-called "pairs" while Lithuanian "skudučiai" were a uniform set. For a performance of "sutartinės" (archaic polyphonic songs) Lithuanians, as well as performers of the other nations, usually took two, two or three, or three pipes each, in such way also making peculiar "pairs". Each pipe and "pair" were given different names reflecting their role in the set, mode of performance, etc. Traditions of marking "skudučiai" and "kuima chipsan" pipes may be related to the engraved bone whistles, which are dated as early as before the neolithic period.

The modes of tuning these instruments have also preserved many archaic features, such as measuring different distances between pipes by fingers (in Russia) or choosing and tuning them "by eye" or "by ear" (Lithuanians, Permian Komi, Komi-Zyrenians). Lithuanians, Russian women of the Briansk region, some of the Permian Komi women did not pay much atten-

tion to the intervals between pipes. Other parts of the Permian and Komi-Zyrenian women payed more or less attention to the sound intervals, while Russian women of the Kursk region used to tune a new "pair" of pipes according to the sounding of the "standard pipe pair" of the village. The modes of tuning predetermined the variety of sound systems. It is rather difficult to determine their prevailing mode structure, but an obvious inclination for anhemitonics (i. e. scales without semitones) and diatonics can be traced. Homophonic songs (Komi-Zyrenians, Permian Komi), as well as blowing pipes together with other instruments (Kursk region) and other factors also had significant influence on the sound system of pipe sets. But there is no doubt, that the sound altitude was not of the greatest importance. Much more important was the order of sound arrangement - a pipe with the lowest sound, a pipe with the higher sound and so on; and this feature is a relict of the primitive instrumental music making.

Various methods and techniques of music performance were used to blow multi-pipe whistles type instruments. The names of "pairs" of "kuvikly" in the Briansk region reflect the archaic origin of head movements (shaking, shivering, turning to sides) while blowing, as well as the imitation of blowing without instruments (Kursk region), etc. Russian women and sometimes Komi-Zyrenian women accompanied their performance by certain exclamations. It is quite possible that Lithuanians might have been pronouncing syllables, i. e. languished shouts, nominating the parts of instruments loudly (for example "tu-tu-tu-tū-tut", "ut, ut, ū-tu-tu-tut", etc.). It is the syllabic rhythmic nominating of Lithuanian "skudučiai" and Permian Komi "pöljannez" performing pieces, which expresses not only the length of sounds blown, but assists remembering the parts of musical pieces. In Lithuania, namely in different districts of North-Eastern Aukštaitija, the syllables whistled - to be more exact, vowels - slightly differ. This coincides with the prevailing dialects in Eastern Aukštaitija. Those syllables and sounds exclaimed by Russian and Komi-Zyrenian women are very close to the imitation of the warbling of birds and other sounds of nature. For example in the Burai district (Lithuania) it is said "The bird hoopoe cries 'tu-tu-tu-ti-s'". To get a better sounding of the instrument, tubes were made wet with water, and Lithuanians even used to soak them in beer. A performance with these instruments was often accompanied by dancing, feet stamping or hand clapping (in Russia and Komi), etc. The combination of human voice and instrument sound along with body movements represents the synthesis of this extremely archaic music making.

The repertoire of music for multi-pipe whistles is quite diverse. It is guessed that the most archaic part of the repertoire are pieces imitating the sounds of nature; they constitute the first group of repertoire (Komi, Per-

mian Komi, Lithuania). The most significant features of the Lithuanian pieces are the rhythms and the rhythmic independence of separate voices, parallel second accords, etc. It seems that there is no tune uniting the piece in the "space" of sounds, nevertheless one can trace a tune line in the interlinking of separate voices (interlinking of parts is also typical of pieces of Komi-Zyrenian, Permian Komi and Russian women of the Briansk region). The pieces from the second group of the repertoire (Lithuanian "sutartinės", dance-type pieces of Komi and Russians, as well as Komi songs) at the first impression did not seem as archaic as the imitative ones when compared. Nevertheless, some features resemble pieces of the first group, peculiarities of performance (links between Lithuanian "sutartinės" and playing in "pairs" by Russian and Komi women) also prove this group to be an archaic layer of ethno music. The last group of the repertoire (encompassing pieces performed by multi-pipe whistles in an ensemble with other instruments and a voice) reflects the traditions of recent centuries. However, their musical composition, though having lost some features, remained actually unaltered.

Comparative researches of meaning and traditions of usage of these instruments allow to assume that these instruments were used for giving a message or signal, e. g. while hunting. In Lithuania "skudučiai" were important means in cattle grazing, and an attribute to the feasts of the herdsman. Multi-pipe whistles were mainly used in farming costumes. Prohibitions relating to land cultivating activities (sowing and other works) as well as cults of grain and flax are evident. The playing of pipes at the calendar festivities reveal the links with fertility and fruitfulness. Links to the worshipping of the heavenly bodies are associated to elements of the pre-Christian perception of the world. It is only possible to guess whether the conviction, which has been existing among the people of Russia, Komi and Permian Komi even up to the second half of the 20<sup>th</sup> century, that only women and maidens could play multi-pipe whistles, has been inherited from the matriarchal culture. This presumption could be supported by the undoubted relation of these instruments to women folk rituals and the playing of these instruments by women of other European nations (North-Eastern Serbia, Romania, Scandinavia, Udmurtia). Similar phenomena are found in Lithuania either, although in the first half of the 20<sup>th</sup> century it were men who played multi-pipes more often.

The names of separate whistles and of the instrument itself are related to the names of birds (i. e. "little duck", "little drake", "hoopoe" etc. in Lithuania) and the imitation of their voices. Performers, as well as scholars, compare the timbre of "skudučiai", "pöljannez", "kuima chipsan", "kuvikly" and "kugikly" to voices of birds. The sounds made by birds and other animals and performed by multi-pipe whistles are expressed by the same verbs

in the language. Syllabic nomination of separate parts of musical pieces coincide with the imitation of voices of birds in folklore, and their rhythmic patterns repeat the rhythms of bird warbling. Polyphonic "roots" of music played by multi-pipe whistles might be discovered in the interlinking with bird voices and other sounds of nature. Relations between playing multi-pipe whistles instruments and birds assist in tracing the most archaic totemic relicts of a perception of the ancestor's cult, and in making suppositions that the instruments under review and the music performed by these instruments during rites might have the meaning of a ritual mask. This idea may be well supported by parallels to other primitive cultures of the world.

The naming of whistles by the names of fingers (i. e. in Komi "middle finger", "ring finger", "little finger" and in Russia the shortest pipe - "little finger"), their tuning by measuring distances between the pipes by fingers etc. might be related to primeval counting.

The analysis of historical and archaeological material enable us to presume that these instruments have been already used since stone age up to the second half of the 20<sup>th</sup> century in North-Eastern Europe. Profound examinations about the ethnic history of the Balts, Eastern Slavs and Permian Finns indicate reciprocity and close relations between these three ethnic groups. Data of researches allow to suppose, that multi-pipe whistles could exist in the whole forest zone of North-Eastern Europe, and the centres of playing these instruments nowadays in Lithuania, Russia and Komi are only the remaining small islands. It is possible, that in these territories covered by massive forests a uniform ethnic and ethno cultural community once existed from which in a later process different ethnic groups and nations sprung, or settled in their territories. They have preserved archaic types of multi-pipe instruments and traditions of pipe music making.

**by the author**

### **"Music Treasures of Gdańsk" - Eine CD-Produktion.**

Aus Anlass des 1000-jährigen Bestehens der Stadt erschienen drei Compact Discs unter dem Gesamttitel "Music Treasures of Gdańsk. 1000 years - Special Edition", herausgegeben von der Firma "Futurex". Teilweise handelt es sich hier um schon früher eingespielte Werke Danziger Komponisten. Die chronologisch angeordnete Reihenfolge der drei Platten enthält Werke von Musikern und Komponisten aus Gdańsk (Danzig) vom 15. Jahrhundert bis zur heutigen Zeit. Aufgenommen wurden auch anonyme Werke, welche jedoch mit der Danziger Kultur eng verbunden waren und in dem