

Daiva Račiūnaitė-VyčinieneORCID: <https://orcid.org/0000-0002-4904-7286>**THE LITHUANIAN FOLKLORE RHYTHM
FORMULA 5+3: IN SEARCH OF ANCIENT
BALTIC-SLAVIC LINKS****Abstract**

The purpose of this scientific article is to present the unique rhythm formula (RF) 5+3, revealing its genre and stylistic connections in the context of the Lithuanian singing tradition. The main methods of the research are historical and typological comparison, as well as structural and semi-otic analysis. The scientific novelty of this particular research article lies in the fact that the unique RF 5+3 is analysed in the context of the interweaving of different musical styles and genres, seeing the prospects for further broad comparative research in the light of ethnogenesis.

Conclusions: The RF 5+3 seemingly unifies two essentially different styles in the Lithuanian tradition, monophony (southeast Lithuania), and linear polyphony/polymodal *sutartinės* (northeast Aukštaitija). The RF *A* is not universal, because the area of territorial expansion is quite strictly defined: it contains southeast and partly northeast Lithuania, and the north and west boundaries of Belarus. It could be considered as having a Baltic origin.

KEY WORDS: rhythm formula 5+3, monophony, linear polyphony, *sutartinės*, alternating singing, ritual songs, mythical meaning, *jievaras/jovaras*, Baltic-Slavic links.

Anotacija

Šio mokslinio straipsnio tikslas – pristatyti unikalią ritmo formulę (RF) 5+3, atskleidžiant jos žanrinius ir stilistinius ryšius lietuvių tradicinio dainavimo kontekste. Pagrindiniai šio tyrimo metodai yra istorinis ir tipologinis palyginimas, taip pat struktūrinė ir semiotinė analizė. Šio straipsnio mokslinis naujumas yra tas, kad unikalus RF 5+3 analizuojamas skirtingų muzikos stilių ir žanrų sampynos kontekste, įžvelgiant tolesnių plačių lyginamųjų tyrimų perspektyvas etnogenezės srityje. Išvados: RF 5+3, regis, sujungia du iš esmės skirtingus stilius Lietuvos tradicijoje – monofoniją (pietryčių Lietuva) ir linijinę polifoniją / polimodalias sutartines (šiaurės rytų Aukštaitija). RF *A* nėra universali, nes jos paplitimo sritis yra gana griežtai apibrėžta – apima pietryčių ir iš dalies šiaurės rytų Lietuvą bei Baltarusijos šiaurinę ir vakarinę ribas. Ją galima laikyti turinčią baltišką kilmę.

PAGRINDINIAI ŽODŽIAI: ritmo formulė 5+3, monofonija, linijinė polifonija, sutartinės, pakaitinis dainavimas, apeiginės dainos, mitinė reikšmė, jievaras / jovaras, baltų ir slavų sąsajos.

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Introduction

Statement of the problem. What makes the RF 5+3 unique, and how does it manifest itself in the context of Lithuanian folklore? **The relevance** of this study is the insights into the phenomenon under consideration, which help to identify more clearly and accurately its characteristics and typology of individual cases, and reveals the prospects of comparative typological research.

Literature review. The article follows the investigations on the actual theme made by the author of this article (see Račiūnaitė-Vyčiniene 2018, 359–362; 2024, 449–454). The impetus for these studies was an article by Izaly Zemtsovsky (see Zemtsovsky 1983), which revealed Bulgarian-Lithuanian ethnomusicological relations, and the prospects for comparative research, inspiring the investigation of one RF by the Lithuanian ethnomusicologist Loreta Juciūtė (Juciūtė 2002). The studies of the rhythmic aspect of musical folklore by the Lithuanian, Ukrainian and Belarusian ethnomusicologists Jadvyga Čiurlionytė (Čiurlionytė 1969, 250), Rimantas Astrauskas (Astrauskas 1985, 61), Austė Nakienė (Nakienė 1996), Iryna Klymenko (Klymenko 2017; 2018; 2021), Halyna Kutyrova-Chubalya (Kutyrova-Chubalya 2009), Halyna Pshenichkina (Pshenichkina 2017), and others, are also important, because they open up prospects for comparative historical research into Baltic and Slavic connections.

The purpose of the article is to present one original Lithuanian folklore RF, 5+3, revealing its genre and stylistic connections, and attempting to raise the complex question of ethnic connections.

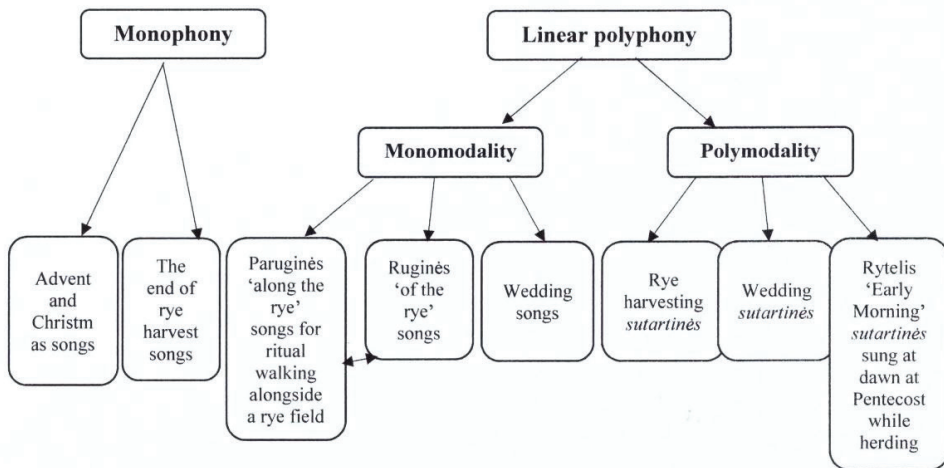
The object of this study is the Lithuanian folklore RF 5+3. **The subject** is genre and stylistic connections of folk songs based on an eight-syllable RF.

The Lithuanian folklore rhythm formula 5+3

First of all, I want to emphasise that the structural analysis of folk songs is not the main area of my research. However, the rhythm formula (RF) I will talk about attracted my attention a long time ago, back in my student years, when I was writing my final thesis. The inspiration was Izaliy Zemtsovsky's article 'From Bulgarian-Lithuanian ethnomusicological parallels (Balkan-Baltic-Slavic as a subject of musicology)' (see Zemtsovsky 1983). Zemtsovsky directed attention to the musical RF 5+3 ♪ ♪ ♪ ♪ ♪ | ♪ ♪ ♪, while investigating the relationships between Lithuanian and Bulgarian songs. The ethnomusicologist asserts that the RF is characteristic of rye harvesting songs from Dzūkija in Lithuania, and calendar and wedding songs from Belarus, Slovakia and Rodopi (Bulgaria). Meanwhile, the RF mentioned, 5+3, as per this ethnomusicologist, is one that rarely appears,

making it exceptional and highly meaningful for investigating ethnic relationships in the Baltic-Slavic system (Zemtsovsky 1983, 215).

Having noticed that this RF exists not only in the Lithuanian monodic rye harvest songs mentioned by Zemtsovsky, but also in examples of linear polyphony, I began to take a deeper interest in it. Genre and stylistic connections of the RF 5+3 found in the old layer of Lithuanian folklore are depicted in the table below:



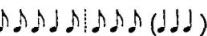
Subsequently, I suggested to my student Loreta Juciūtė that she write a BA thesis about the aforementioned RF (see Juciūtė 2001). She paid a lot of attention in her thesis not only to the expression of the main RF and its variants in the Lithuanian singing tradition, but also to the search for analogies in the folklore of other nations (e.g. Belarus, Ukraine, Latvia, Poland, Russia, Bulgaria, the Czech Republic and Slovakia).

Thus, I will rely mainly on the research conducted by Juciūtė in this article, without claiming to delve deeper into the question of possible ethnogenetic or other connections. This is a very broad question that needs to be comprehensively investigated by researchers from different countries. Relatively few works by ethnomusicologists have so far been devoted to the study of ancient Baltic-Slavic connections. First of all, the consistent research of Iryna Klymenko (see Klymenko 2017; 2018; 2021), as well as the work of Nastassia Danilovich (Danilovich 2017), Halyna Kutyrova-Chubalya (Kutyrova-Chubalya 2009) and others, should be mentioned.

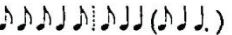
I believe it would be useful to share my initial insights into the specific RF with Ukrainian and Belarusian colleagues (e.g. Iryna Klymenko, Bohdan Lukanyuk, Larisa Belogurova, Margarita Engovatova, Ludmyla Efremova, Marharyta Skazhenyk, Halyna Pshenichkina, Nadiia Khanis, Halyna Kutyrova-Chubalya, Nastassia Danilovich and Natalya Mazuryna), who study the rhythmic structures of folk songs, and are engaged in their areal mapping.

According to Juciutė's research (see Juciutė 2001; 2002), there are four RF 5+3 varieties (RF *A*, *B*, *C*, *D*), which are differentiated in accordance with the dependence of the function and the indications of the form.

A –  RF *A* (the main form of this RF) and RF *D* are characteristic of the old folklore stratum (I will discuss them further below).

B –  RF *B* is not very characteristic of the old Lithuanian folklore layer: the majority of examples with RF *B* analysed usually belong to other RFs (*A* or *C*). This formula is most characteristic of later wedding, youth and love songs.

C –  The group of examples of RF *C* is the most numerous in Lithuanian folklore (primary data would indicate that it is also very widespread in the folklore of other nations) (Juciutė 2001, 159). This RF is found in many genres of Lithuanian sung folklore (from ritual songs to late melodies of romances and songs of literary origin). It is most characteristic of wedding, youth, love and military songs.¹

D –  The most numerous group of examples of RF *D* in Lithuanian folklore consists of Easter swinging songs, which have retained their connection with the action, swinging. Several types of poetic text² (LLDK K1 512; LLDK K1 550; LLDK K1 552) belong to the same third-tonic melody type, written in the Švenčionys and Ignalina districts. All examples of swinging songs are in two-line form (AA, AA1), and the RF *D* in them is the only rhythmic formation. The first line of the melody is accompanied by a meaningful text, and the second line includes the refrain words *Oi liuli liuli*; *Vai liuli liuli*; *Oi lyli lyli*, to which the last word of the meaningful text line is added (see Example 1).

¹ For example, the wedding song 'Viduj giralas stadala', Antanai village, Švenčionys district, recorded in 1972; MFA KF_5968_008.

² 'Tai pasupkit aukščiausiai' (LLDK K1 512), 'Vilkas kalelę papjovė' (LLDK K1 550), 'Tyki dienele be vėjo' (LLDK K1 552).



Example 1. *Vilkas Kalaė Papjovė*, 'The wolf slaughtered the dog'. Respondent Pranė Šaltienė, age 62, Adutiškis, Švenčionys. Recorded by J. Dovydaitis in 1963. Melody transcribed by A. Žičkienė from record LTR 4997(44). Printed: LLD 26, No 201.

Line 1

Line 2

T 5 ----- | T 3----- | R 5----- | T 3----- ||
 Vil-kas ka-la-ė | pa-pjo-vė, | Oi liū-li liū-li, | pa-pjo-vė. ||

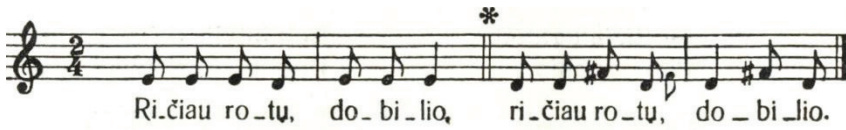
According to studies by various researchers, e.g. Christian Bartsch (1883, 218), Genovaitė Četkauskaitė (1981, 47), Rimantas Astrauskas (1985, 61), and Jadvyga Čiurlionytė (1969, 250), the first formation ♩ ♩ ♩ ♩ ♩ is widespread in both ritual and new (lyrical) Lithuanian song melodies³ (the same applies to its prevalence in the folklore of other nations). Therefore, it can be considered quite universal.

According to the musicologist and folklorist Viktor Belyaev (22, 75–222), this 'waltz' version of the five-syllable rhythm originates from the four-foot chorea known to almost all nations of the world – ♩ – ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩, which often exists in an abbreviated form, as a seven-syllable line – ♩ – ♩ | ♩ – (♩) ♩ ♩ ♩ | ♩ ♩ ♩.⁴ This seven-syllable RF 4+3 is the basis of many examples of Lithuanian polyphonic music (*sutartinės*) (see Example 2).

The RF ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ which interests me combines both the original rhythm and its 'derived' variant, so it can be assumed that the formula reflects a certain transitional period in the process of transforming the two-part rhythm into a three-part one. Juciūtė assumes that this RF probably formed not when alterna-

³ According to Iryna Klymenko, 'A characteristic feature of many Lithuanian melodies is the "waltz (choreic) refraction" of originally iambic figures' (Klymenko 2021, 68).

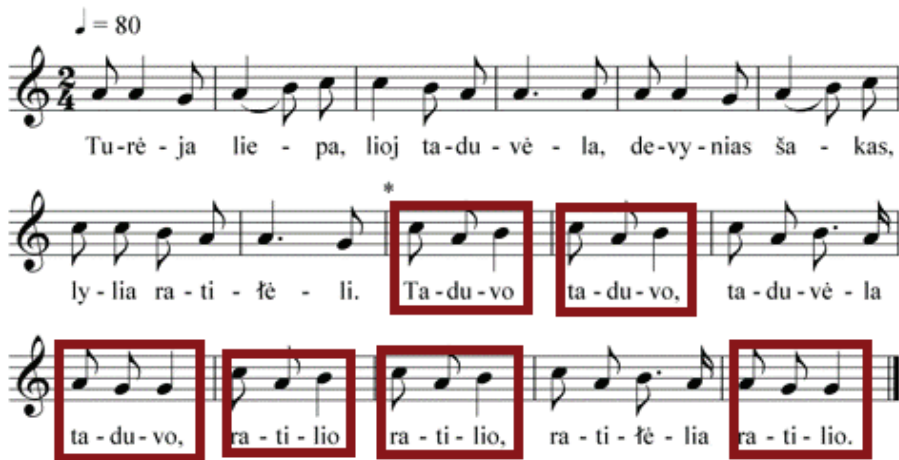
⁴ V. Belyaev considers the four-foot chorea verse to be the earliest regular verse. He attributes the oldest folklore works (and their rhythmic derivatives) created on the basis of the four-foot chorea verse to the era of the kinship community. The more complex ones, the three-part metres discussed, represent, in the author's opinion, a later layer, which approaches the era of the formation of the dactylic ancient Greek hexameter (Belyaev 1990, 93).



Example 2. *Ričiau Rotų* 'Rolled a Wheel', *Dobilio*. Respondent Domicelė Šlapelienė, age 74, Rakučiai village, Kupiškis. Recorded in 1931. Melody transcribed by J. Čiurlionytė, from record LTR pl. 740(4). Printed: SIS 840.

ting singing emerged, but after it had already become widespread, and had not yet disappeared (Juciūtė 2001, 160).

The universality and rituality of the second RF formation ♪ ♪ ♪ have been discussed by many researchers, e.g. Austė Bareikytė-Nakienė (1996), Rimantas Astrauskas (1985), Rūta Gaidamavičiūtė (1985, 79), and Daiva Račiūnaitė-Vyčiniene (1997, 36–37). This rhythm is the basis of many polyphonic sutartinės and old monophonic songs with an accented rhythm. In the RF analysed, such a formation can have the function of 'completing, framing a musical thought' (Račiūnaitė-Vyčiniene 1997, 36). Its connection with refrain words is clear. The last syllable in three-syllable refrains is usually emphasised: in sutartinės, *ratalio*, *taduvo*, *ta ta to*, *siudija* (see Example 3), and in Advent and Christmas songs, *leliumoj* (see Example 4), and *kalėda* (see Example 5):



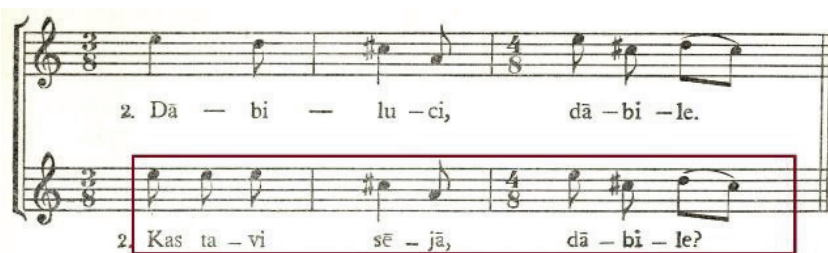
Example 3. *Turėja Liepa*, 'Had a Linden'. Respondent Veronika Katinienė, born 1900, Suoleliai village, Utena. Recorded by V. Garbauskaitė, 1985. Transcribed by D. Račiūnaitė.


Vai, at-va žiu-ja lè-liu ka-lè - da, lè-liu ka-lè - da, ka-lè-da.

All the RF *A* examples discussed are refrain melodies, usually of one or two lines (AA, AA1, AB). The refrain is either a single word (e.g. *dobile*, *gedula*, *kalēda*), or (in melodies of longer structure) developed (e.g. *dobile dobilutēli*, *dobile dobilēli*; *kalēda*, *lēliu kalēda*, *kalēda*). The place of the refrain in linear polyphonic melodies is strictly canonised: in single-line melodies, the text (T) consists of five syllables, and the refrain (R) of three syllables (T5+R3) (see Example 6).



In two-line (repeated single-line) melody forms, either the relationship between the text and the refrain is maintained, similar to single-line melodies, or the second line becomes the refrain (see Example 7, 8).



Example 7. *Dabiluci, Dabile*. Respondent Elžbieta Girdžiūšienė, Miečionys village, Švenčionys. Transcribed by J. Jurga, 1934; LTR 1216(24).



Example 8. *Teka Upelė*, 'Flows the Stream'. Respondent Mikalina Misiūnienė, Kėriškė village, Ignalina. Transcribed by Pranas Bieliauskas; LTR 2403(47). Printed: SIS 532. Comment: 'Sung on holy days, by the rye.'

Some examples of linear polyphony based on the RF T5+R3 are *pakaitinės* 'alternation' or amoebaeon songs (which exist only in eastern Lithuania): one group (or one person) chants the meaningful text, and the other group, a short refrain (see Example 9).



Example 9. *Nepernešioja Mana Kojalas*, 'My Legs Can't Carry Them'. Respondent Marijona Kazlauskienė, age 50, Pociškė village, Švenčionys, 1940. Melody transcribed by Čiurlionytė from record LTR pl. 1240(3). Printed: SIS 1724.

Comment: 'A by the rye song, sung in two bunches. One sings a line of text, and the other the refrain. They don't sing together, but one after another.'

It is universally believed that antiphonal (alternating) singing constituted an archaic singing form. One assumption is that, specifically, the alternating form was primary in separating the refrain from the text. The opposition singing ('hymn-singing') and reciting ('telling') is known in many archaic traditions (of

tribes from Africa, Oceania and Eurasia), for example, *canticum-diverbia* in ancient Roman comedy.⁵

Pair I (A, B)

1. – *Sesutela mažoji*,
.....
2. *Gražus tava vainikas*.
.....
3. *Ar tu pati nupynei?*
.....
4. *Ar sasuļį paprašei?*
.....
5. – *Man sasalės nupynė*.
.....
6. *Un galvelės uždėjo*.
.....

- Dear sister little one,
.....
 Purty' is yar' wreath.
.....
 Did ya' braid it yar'self?
.....
 Or did'ya ask sis for help?
.....
 My sistahs braided 'em.
.....
 Put it on top my head.
.....

Pair II (C, D)

-
Sadulia gadulia.

Sadulia gadulia.

Sadulia gadulia.

Sadulia gadulia.

Sadulia gadulia.

This is reflected in the terminology used by the singers themselves, which has survived to this day:

Reciting

- rinkti* – 'collect' (a text)
sekti – 'tell'
skaityti – 'read'
sakyti – 'say'
rokuoti – 'tell/say' or 'calculate'
vadovauti – 'take charge/lead'
vesti – 'lead'

Singing

- giedoti* – 'sing hymn'
suokti – 'trill'
sutarti – 'agree'
patarti – 'advise'
padaužti – 'clang together'
pridaužti – 'clang together hard'
sekti – 'follow'

The first group reflects the changeability and instability of a text, i.e. the creativity of the lead person or group, while the second reflects a certain 'sonic rendering' of the initial origin. Such origins, it seems, could have once related to leading ancient rites and community functions.

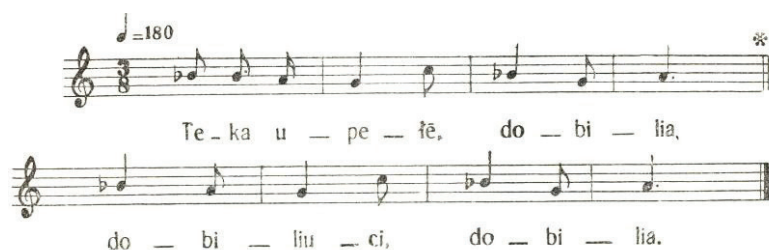
Such an alternating (amoebaeic) form of singing, strictly separating the 'content' text from the unchanging refrain, indicates not only the possible ancient origin of the 'waltz' RF, considered to be later, but also, probably, the important meaning hidden in this RF.

⁵ Perhaps the root of such contrasts needs to be sought in musical dialogue, which is essentially universal, similar to the language and gesture dialogues of all mankind, a phenomenon at its oldest stage, as per the ethnomusicologist I. Zemtsovsky. It is a certain type of thought 'manifested by various musical forms' with distinct textures. Two types can be distinguished by the harmonies of the vocal parts: antiphony and diaphony, which are subdivided even further (27, 11).

The syllabic RF T5+R3 is especially characteristic of *paruginės* songs, widespread exclusively in eastern Lithuania. In them, it is possible to trace the entire path of RF development, from a strict, stable structure, based on a defined metre variability ($6/8 + 4/8$), a two-part form, and, most likely, alternating performance (RF A) to a 'simplified', rhythmically unified structure — RF C, ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩(.): for example, two different versions of a *paruginė* song *Teka upelė* 'Flows the Stream' (see Example 10, 11).



Example 10. *Teka Upelė*, 'Flows the Stream'. Respondent E. Ramelienė, age 80, Motiškė village, Švenčionys. Text transcribed by A. Jarmala and melody transcribed by Četkauskaitė, 1958; MFA KTR_12_008. Comment: 'A by the rye song, sung in antiphony, in two flocks. One flock sings the text with meaning, and the other the refrain.'



Example 11. *Teka Upelė* 'Flows the Stream'. Respondent Morta Šalcienė, age 80, Vosiūnai village, Švenčionys. Transcribed by L. Bielinis, 1938; LTR 1925(8).

Recognising RF A as a fairly stable structure characteristic of the ritual layer of Lithuanian folklore, however, various questions arise relating to, for example, its prevalence and genre-functional connections.

Being particularly characteristic of the monodic territory of southeast Lithuania (Dzūkija), RF A, as mentioned, also exists in the territory of linear polyphony in northeast Aukštaitija. It is worth noting that the rhythmic formula under

analysis, which exists in the *sutartinės* area, has musical features typical of local traditions.

According to various features, four territories of linear polyphony examples are distinguished (Račiūnaitė-Vyčinienė 2024, 86–88). I will discuss briefly the features of areas where RF A samples are found.

- ✓ The **first** area (Biržai, Papilys, and other nearby areas): trumpeting inflections and the exclusive use of seconds between voices. Contrapuntal *keturinės* ‘foursomes’ and *dvejinės* ‘twosomes’ predominate (see Example 12). Four or three-foot trochee lines and rhythm complementarity (regular accented and syncopated rhythms are combined in different parts) are characteristic.
- ✓ The **third** area (Švenčionys, Adutiškis, Rimšė) features songs resonating in unison (heterophonic). Seconds are especially rare. Progressions of melodic sequences are nearly always gradual. There are more passing tones; thus, these songs sound like the so-called *ištisinės* ‘continual’ songs (see Example 13).
- ✓ The **fourth** area (Taujėnai, Lyduokiai, Deltuva) features a fair number of trumpeted trichords, and at times even sequential scales. Here, seconds or varied intervals form between melodies (see Example 14). Unison occurs rather infrequently. Four or three-foot trochee lines and rhythm complementarity are characteristic.

♩ = 208

Ma - no vai - ni - kas, ju - dab - ra.

Ju - da - brė - la ju - dab - ra,
 Ju - da - brė - la ta - to.

Example 12. *Mano Vainikas Judabra*, ‘My Wreath, Judabra’. Respondent Ona Smilgienė, age 74, in Gavėniškiai village, Biržai. Transcribed by Sabaliauskas, 1911. Printed: NS. Text No. 450. Mel. SbG 447; SIS 539.

$\text{♩} = 160$

I
1. Kas ti va - žiuo - ja, do - bi - le, do - bi - liu - ti,
II
1. Kas ti va - žiuo - ja,
do - bi - le,
2. Ke - liu ke - liuo - ja, do - bi - le.
do - bi - le, do - bi - liu - ti, do - bi - le.

Example 13. *Kas Ti Važiuoja*, 'Who's Riding There'. Respondent Pelagėja Bučelienė-Steponėnaitė, b. 1916 in Jakeliai village, Švenčionys and Nijolė Bučelytė, age circa 40, born in Jakeliai village, resides in Vilnius. Recorded by A. Dikčius, D. Račiūnaitė and I. Karbauskaitė, 1986. Text and melody transcribed by D. Račiūnaitė from record MFA KLF_795_011.

*
Gie - du - la lie - pa, gie - du - la,
gie - du - la lie - pa, gie - du - la.

Example 14. *Giedula Liepa* 'A Linden'. Metric not specified, from: ŠLId I, No 36. Printed: SIS 118.

The differences are particularly pronounced between the musical features of the first (Biržai) and third (Švenčionys) areas. They are characterised by fundamentally different principles of musical thought. The second is the only interval used in the northern area. Locals considered it a standard of beauty (consonance). In the eastern area, the second is usually an accidental chord formed by unison heterophonic singing (Račiūnaitė-Vyčiniene 2018, 87–88).

The prevalence of the RF A analysed in the area of unison-heterophonic polyphony in the eastern part of Lithuania is not surprising. The musical style of this area is quite close not only to the monophonic songs of southern Dzūkija, but also the songs of neighbouring Belarus. In addition, this area is characterised

by multilingualism: the same melody can be sung in Lithuanian, Belarusian and Polish, or a mixture of these languages, the Tuteiši⁶ language (Vychiniene 2019, 16).

The fact that the rhythmic formula is found in the area of second polyphony (and even in its northern part) still remains a mystery.

Many questions are also raised by the genre and functional connections of the RF: their determination in the area of linear polyphony is especially problematic. In some cases, the function of the *sutartinė* is described by the singers themselves, but quite often, without specific comments, its genre is determined according to the genre catalogue of Lithuanian folk songs (LLDK). Thus, some examples of melodies based on the same RF A T5+R3 find themselves among *sutartinės* of different genres.

Text plot	Text type	Rhythmic pattern / model	Rhythmic formula	Genres	Location in Lithuania
Sending a message over water	<i>Teka upelė, dobilia</i>	Version A: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩	T5+R3	<u>Comments:</u> <i>paruginė, ruginė</i> (harvest?) <u>LLDK:</u> Shrovetide	East Dzūkija (Švenčionys, Adučiškis)
Sending a message over water	<i>Teka upelė, duinoja</i>	Version A: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩	T5+R3	<u>Comments:</u> harvest ('after work') <u>LLDK:</u> Shrovetide	East Aukštaitija (Čiobiškis)
Sending a message over water	<i>Dobilutėli, dobilio</i>	Version A: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩	T5+R3	<u>Comments:</u> harvest ('after work'); wedding (SIS 771; SIS 775); <u>LLDK:</u> Shrovetide	East Aukštaitija (Ukmergė)
Teasing and making fun of each other on swings	<i>Vilkas kalaļi papjovė</i>	Version D: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩(.)	T5+T3/ R5+T3	<u>Comments:</u> spring swinging (Easter) <u>LLDK:</u> swing- ing (Easter)	East Dzūkija (Švenčionys, Adučiškis)

⁶ The term means 'from here', 'local' or 'native'. Tuteiši is a term used to describe the local population of the Vilnius region. It is a substitute for their national identity. It also indicates their origin and social group. These are bilingual people, who usually speak Polish and Belorussian, and occasionally Russian and Lithuanian. The term is also used to describe the populations of other Polish-Lithuanian-Belorussian-Ukrainian borderlands (Višnevskaja 2009, 157).

Text plot	Text type	Rhythmic pattern / model	Rhythmic formula	Genres	Location in Lithuania
The girl spinner is waiting for a young man	<i>Vidury lauko sienelė</i>	Version D: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ (.)	T5+T3/ T5+T3	<u>Comments:</u> Shrovetide (swinging?) <u>LLDK:</u> spinning (LLDK D 1369)	Lithuanian ethnic lands in Belarus (Rimdžiūnai, Gervėčiai, Astravyets district)
The girl spinner is waiting for a young man	<i>Gali laukelio stadala</i>	Version C: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ (.)	T5+T3/ T5+T3	<u>Comments:</u> Advent and Christmas <u>LLDK:</u> spinning (LLDK D 1368)	East Dzūkija (Švenčionys, Adučiškis, Tverėčius)
The girl spinner is waiting for a young man	<i>Gali lauko klėtėlė (pakaitinė 'alternation' song)</i>	♪ ♪ ♪ ♪ ♪ ♪ ♪ : : ♪ ♪ ♪ ♪ ♪ ♪ ♪ : :	T4+T3: : R4+R3	<u>Comments:</u> <i>ruginė</i> (spring?) <u>LLDK:</u> spinning (LLDK D 1368)	East Dzūkija (Švenčionys)

The group of *sutartinės*, for example, united by the common plot of the text 'Sending a message over water', according to the LLDK, is assigned to Shrovetide songs (LLDK K1 406). Although the song *Teka upelė* is considered by the singers themselves in the eastern area of Lithuania to be a *paruginė* song for ritual walking alongside a rye field ('He sang it during Pentecost, when he went to visit the rye field' (MFA KTR 283(65); '*Paruginė* 'Along the rye field' (LTR 1925(8), etc), its variants are published among the Shrovetide songs in the volume of calendar songs (LLD 26, 86–87). It is true that one of the variants, *Teka upelė*, (SIS 139), is attributed to the rye harvest *sutartinės* (marked in the manuscript: '*Ruginė* "Of the rye"'). The singers' description of *ruginė* is sometimes inaccurate: it is not clear whether it is a *paruginė* 'along the rye field' song,⁷ or a *ruginė* 'of the rye'⁸ song, for the rye harvest.

A similar confusion of genre is shown by the *sutartinė Dobilutėli, doobilio* variants, published in different genre sections of the *sutartinė* three-volume publication (SIS I–III): one of them is rye harvest, based on the note of the singer A. Usorienė (SIS 141); several other variants are published in the wedding *sutartinė*

⁷ The name came from a tradition of ritualistic singing while walking in rye fields.

⁸ These can be performed like *paruginės* or during the rye harvest.

section (SIS 771; SIS 775), they do not have any comments from the singers. However, all of its variants are published in the volume of calendar songs as Shrovetide *sutartinės*, based on their belonging to the aforementioned plot 'Sending a message over water' (LLD XXVI, 91–95).

It is possible to assume that this plot, despite the wedding motifs it contains, could unite the ritual songs of the spring period (Shrovetide–Pentecost) (taking into account the not very clear naming of the *ruginė* and *paruginė* songs by the singers themselves). The only *sutartinė* *Mano vainikas, judabra* 'My wreath, *judabra*' (SIS 539), written in the northern part of Aukštaitija, was also sung in the spring (at dawn at Pentecost while herding livestock).

The group of songs belonging to different genres, but united by the plot 'The girl spinner is waiting for a young man', also raises many questions. According to the LLDK, the songs *Gale laukelio stadala* (LLDK D 1368) and *Vidury lauko sienelė* (LLDK D 1369) are attributed to work (spinning) songs. At first glance, the content of these songs seems unclear and incomprehensible. The girl, sitting in a barn (or another building), combs linen and yellowish hair. However, these are not ordinary buildings. This is confirmed by one of the variants: the larder in which the maiden sits stands in a cloud (JLD I, 183). And, most importantly, these songs are entirely related to flax, which in Lithuanian folklore represents the dynamic, vegetative aspect of the world tree. According to the mythologist N. Vėlius, it is possible to see a reflection of the model of the universe in the barn (granary, hut, manor ...). All the more so, since these songs depict an act of the marriage ritual that was apparently very important in the past: the admission of a young man into a sphere that belonged exclusively to the girl (Vėlius 1983, 184–185).

Many researchers have drawn attention to the inter-genre connections of song melodies. I. Zemtsovsky, for example, who studied the calendar folklore of many nations, sees musical parallels between harvest and Christmas songs: 'Christmas songs characteristic of the Czechs and Slovaks are found among the songs sung during summer field work, and sometimes the same song has two versions – as a Christmas and as a harvest song' (Zemtsovsky 1975, 158). The situation is similar concerning Hungarian and Estonian songs, and 'some Russian and Belarusian rye harvest melodies are strikingly reminiscent of calendar ones'. According to Zemtsovsky, the harvest is the main goal of all calendar rites, and the melody of the songs sung during it 'becomes the apotheosis of calendar songs' (ibid., 156). All the melodies of calendar songs, their intonations, or cadences, are repeated here. It has been noticed that Lithuanian rye harvest songs also repeat formulas of harmony, cadence and rhythm typical of individual calendar song genre groups.

According to the semiotician Algirdas Julius Greimas, all agricultural activity must be considered as a general process, continued over time. The annual process of rye cultivation, for instance, has not only introductory, inchoative, aspects (ploughing, sowing), but also continuous, durative, aspects (attending to the rye), and closing, terminative, aspects (reaping, *gabjauja*⁹) (Greimas, Newman 1992, 11). Such a view, according to Greimas, not only allows the formation of a complete ritual 'text', but also 'allows for the discovery of similarities which are repeated in autonomous ritualistic segments, and facilitates the interpretation of their global signification' (ibid.).

The connections between songs of visiting the fields and the end of the rye harvesting are obvious. However, how are Advent and Christmas songs related to them?

It is believed that one of the important functions of Advent and Christmas carols is to ensure a good harvest in the coming year. This is evidenced by some of the refrains of these songs: for example, *Želk, želmuo, po žirgelio, kalėda* 'Grow wheatgrass under the horse, *kalėda*',¹⁰ and *Ne dėl žalio vyno, – dėl žalio žolyno* 'Not for green wine, but for green grass'.¹¹

Or could we consider the aforementioned Christmas songs, according to Greimas' theory, as a kind of 'pre-introductory' or 'determining' process of the agricultural year? They would then connect harmoniously with songs of ritual visiting the fields and the rye harvest, as if beginning the process of the agrarian year.

According to Greimas, the connection between various annual work and calendar feasts can be revealed by their mythical meaning. One of the components linking different song genres could be the mythopoetic image of *ievaras*, *jievaras* and *jovaras*,¹² which take on a symbolic meaning:

1) a sheaf of uncut rye, woven after the rye harvest (Laurinkienė 2013, 322–331) (see Fig. 1).

2) a tree, sung about in songs celebrating the end of the rye harvest, which has the characteristics of the World Tree¹³ in folklore texts (see Fig. 2):

⁹ Gabjauja is a Lithuanian goddess (or god) to whom the celebration of the end of threshing was dedicated.

¹⁰ 'Sėdi vyrai užu stalo' (LLD XX, 388).

¹¹ 'O jau mano mielas' (LLD XX, 289).

¹² The word *jovaras* is borrowed from Slavic languages: Belarusian явор 'white maple', Ukrainian явір 'type of maple', Polish jawor 'maple' (Fraenkel 1962, 195; Fasmer 1973, 541–542). The main meaning of *jovaras* is a tree of the poplar family, a poplar, *Populus nigra*. In addition, the word can also refer to other trees: for example, a sycamore maple (*Acer pseudoplatanus*), common hornbeam (*Carpinus betulus*), hawthorn (*Crataegus*), or plane tree (*Platanus*).

¹³ The World Tree is a motif in several religions and mythologies. The Baltic beliefs about a World Tree, located at the centre of the Earth, follow a tripartite division of the cosmos (underworld, earth, sky), each corresponding to a part of the tree (root, trunk, branches).



Figure 1. 'Ievaras' of the rye reaping ritual,
 Švenčionys district. LMTA MFA FJB_384; FJB_384_01.

*Šaly kelio jievaras stovėjo,
 Slaunasai žolyne, rugel(i).*

The *jievaras* stood by the roadside,
*Slaunasai žolyne, rugel(i).*¹⁴

*Iš pašaknių skambantys kankleliai,
 Slaunasai žolyne, rugel(i).*

Kankleliai (kanklės¹⁵) sounding from the roots,
Slaunasai žolyne, rugel(i).

*Per vidurį dūžgiančios bitelės,
 Slaunasai žolyne, rugel(i).*

The bees humming through the middle,
Slaunasai žolyne, rugel(i).

*Viršūnėlėj sakalo vaikeliai,
 Slaunasai žolyne, rugel(i).*

Children of the falcon at the top,
Slaunasai žolyne, rugel(i).

3) the name of a mythical bridge *Ievaro tiltas* 'Maple bridge' made of birch branches and mistletoe (*Viscum album*) leaves in Advent-Christmas games. Birch was considered a sacred tree by the East Slavs; it is known in Baltic mythology as a symbol of ritual purity, and ritual objects were made from it. Mistletoe (in Lithuanian *amalas*), an evergreen parasitic plant living on the branches of various trees, appears in the traditions of various peoples as a symbol of life

¹⁴ The refrain *Slaunasai žolyne, rugel(i)* 'A beautiful herb, rye'.

¹⁵ A Lithuanian zither.



Figure 2. Tree of Life,
paper-cutting, author Lina Bakaitienė.

(Toporov 1980, 177).¹⁶ The connection of the bridge with the mythical system is also supported by the use of mistletoe in 'construction'. V. Toporov believes that mistletoe could have been associated with the sun: only this connection can explain the custom of cutting a mistletoe branch during the summer or winter solstice, which is associated with life and death respectively. In this case, the meaning of the bridge/gate becomes clearer: those who have passed away move to another space and time, leaving one, with which, as it were, rebirth should begin (a marriage motif; it should be noted that mistletoe also belongs to the plants symbolising the highest fertility potential) (Skrodenis 1969, 262) (see Fig. 3).

It is obvious that the songs of a ritual visiting of the rye field (according to the genre classification, Pentecost), also Advent and Christmas, and the end of the rye harvest songs (which in Lithuanian folkloristics are unreasonably attributed to work songs) are the legacy of the same calendar-agrarian-ritual thinking. All these songs are close, not only in terms of melody, rhythm, form structure and function, but are often also connected by a similar or even identical ritual and mythical context. Revealing it, as well as its mythical meaning, is an important task for future research, not limited to the material of Lithuanian folklore.

¹⁶ For more information about mistletoe, see Laurinkienė (2013).

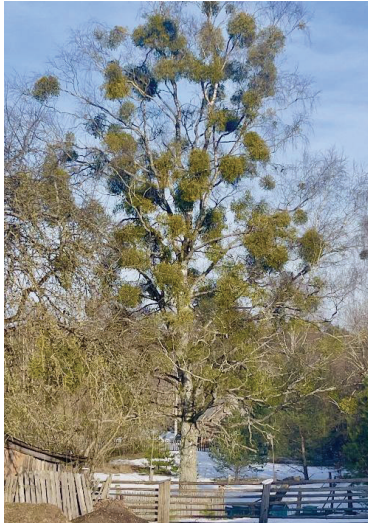


Figure 3. Mistletoe (*Viscum album*)
 in Dzūkija. Photograph by Ona Drobelenė, 2026.

Conclusions

When examining the eight-syllable RF 5+3 chosen, it should be stated that there are more unanswered questions than definitive answers.

- The RF 5+3 in the Lithuanian tradition seemingly unifies two essentially different styles: monophony (southeast Lithuania) and linear polyphony/polymodal *sutartinės* (northeast Aukštaitija). It is quite possible that these differences in style are due to different ethnogeneses.
- Melodies belonging to linear polyphony are strictly canonised: single-line melodies consist of a five-syllable text and a three-syllable refrain, T5+R3. As is known, a refrain is a very stable, fixed, rhythmic-verbal formula. This indicates the stability of the structure, and at the same time the canonisation typical of archaic ritual music, and possibly an ancient origin.
- It is worth noting that RF 5+3 is not universal, because the area of territorial expansion is quite strictly defined: it contains southeast and partially northeast Lithuania, and the north and west boundaries of Belarus. It is not considered Belarusian (Slavic), since its territorial expansion mentioned and other features 'allow for believing that the possible territory of its appearance and existence is within the archaeological area of Brushed Pottery Culture' (Juciutė 2002, 165). Juciutė notes that the main area of Brushed Pottery Culture is northwest Belarus and its centre, as well as East Lithuania, which amazingly corresponds with the main area of RF dissemination. Meanwhile East Lithuania, according to archaeologists, used to be partly in the centre of Brushed Pottery Culture (Grigalavičienė 1995, 237).

- The results of Juciutė's initial research on RF 5+3 suggest that the RF A form is concentrated in certain areas of Lithuania and Belarus, and could be considered as having a Baltic origin.¹⁷
- Undoubtedly, despite the initial studies of the RF, the question of its origin still remains complex and relevant. A detailed study of the distribution of various RF variants over a much larger area would probably reveal other ethnogenetic relationships (perhaps not merely Baltic and Slavic, but Balcano-Balto-Salvica, or another sort). Such interactions include later contacts, and in some cases, apparently, cultural exchanges or influences.

Acronyms

- LLD – *Lietuviškos dainos*. Antanas Juška, Vols. I–III. Vilnius: Valstybinė grožinės literatūros leidykla, 1955.
- MFA KLF – *Muzikinio folkloro archyvas*. 'Folk Music Archive'. Audio, tape recs., Lithuanian Academy of Music and Theatre.
- MFA KTR – *Muzikinio folkloro archyvas* 'Folk Music Archive'. Manuscript collections, Lithuanian Academy of Music and Theatre.
- LLD XX – *Lietuvių liaudies dainynas* 'The Book of Lithuanian Folk Songs', Vol. 20: *Kalendorinių apeigų dainos* 'Calendar ritual songs', 1: kn. 1: *Advento-Kalėdų dainos*, 'Advent-Christmas songs'. Compilers J. Ūsaitytė and A. Žičkienė. Editors B. Stundžienė, K. Aleksynas, and Ž. Ramoškaitė. Vilnius: LLTI, 2023.
- LLD XXVI – *Lietuvių liaudies dainynas* 'The Book of Lithuanian Folk Songs', Vol. 26: *Kalendorinių apeigų dainos* 'Calendar ritual songs', 2: *Pavasario–vasaros ciklo dainos* 'Songs of the spring-summer cycle'. Compilers J. Ūsaitytė and A. Žičkienė. Editors V. Daugirdaitė, D. Kardelytė-Grinevičienė, and Ž. Ramoškaitė. Vilnius: LLTI, 2023.
- LLDK D – *Lietuvių liaudies dainų katalogas* 'The Catalogue of Lithuanian Folk Song': *Darbo dainos* 'Work songs'. Vilnius, 1972.
- LLDK K1 – *Lietuvių liaudies dainų katalogas* 'The Catalogue of Lithuanian Folk Song': *Kalendorinių apeigų dainos* 'Calendar ritual songs'. Vilnius, 1972.
- LTR – *Lietuvių tautosakos rankraštynas* 'Lithuanian Folklore Manuscript Collection'. Institute of Lithuanian Literature and Folklore, Folklore manuscript section.
- LTR pl – *Lietuvių literatūros ir tautosakos instituto garso įrašų archyvas*. Institute of Lithuanian Literature and Folklore, Folklore manuscript section's audio phonograph recs.
- NS – Niemi, Aukusti Roberti & Sabaliauskas, Adolfas, Comps. *Lietuvių dainos ir giesmės šiaurrytinėje Lietuvoje* 'Lithuanian Songs and Hymns in Northeastern Lithuania'. Niemi & Sabaliauskas, Comp. & Transcr. Helsinki-Riga, 1912.
- SbG – *Lietuvių dainų ir giesmių gaidos* 'Notes of Lithuanian Songs and Hymns'. Priest Adolfas Sabaliauskas from Northeast Lithuania, Song Collector. Helsinki: *Imprimerie de la Société Littéraire de Finlande*, 1916.
- SIS – *Sutartinės: Daugiabalsės lietuvių liaudies dainos* 'Polyphonic Lithuanian Folk Songs'. Zenonas Slaviūnas, Comp. Vols 1 & 2., Vilnius, 1958; Vol. 3., 1959 [in Lithuanian].

¹⁷ It is possible that this assumption could be refuted by a significantly larger number of folk music samples from Lithuania, as well as from other nations. For now, the results of Juciutė's research, which analysed a considerable number of song melodies (~11,000 Lithuanian, ~9,584 Latvian, ~7,846 Bulgarian, 5,842 Belarusian, ~5,160 Hungarian, 3,881 Polish, and only ~400 from the former Yugoslavia and ~243 Abkhazian) are used (Juciutė 2002, 167).

ŠLid I – Stasys Šimkus. *Lietuvių liaudies dainos – vienam, dviem, trim ir keturiem balsams* 'Lithuanian Folk Songs – for One, Two, Three and Four Voices', 1937.

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Daiva Račiūnaitė-Vyčinienė

LIETUVIŲ FOLKLORO RITMO FORMULĖ 5+3: BALŲ IR SLAVŲ ARCHAJIŠKŲJŲ SĄSAJŲ PAIEŠKOS

Santrauka

Moksliniame straipsnyje autorė pristato originalią ritmo formulę (RF) 5+3, siekdama atskleisti jos žanrinius ir stilistinius ryšius lietuvių tradicinio dainavimo kontekste, taip pat bandydama iškelti sudėtingą etninių sąsajų klausimą. Nors struktūrinė dainų analizė nėra pagrindinė autorės tyrimų sritis, aptariamoji RF patraukė jos dėmesį dar XX a. 9-ajame dešimtmetyje. Inspiracija tapo Izalijaus Zemtsovskio straipsnis „Iš bulgarų–lietuvių etnomuzikologinių paralelių (balkanų–baltų–slavų kalbos kaip muzikologijos objektas)“ (Zemtsovsky 1983). Zemtsovskis atkreipė dėmesį į RF 5+3 ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩, tyrinėdamas lietuvių ir bulgarų dainų ryšius. Etnomuzikologo teigimu, RF būdinga dzūkų rugiapjūtės dainoms ir kalendorinėms bei vestuvių dainoms Baltarusijoje, Slovakijoje ir Bulgarijoje. Ši formulė, etnomuzikologo tyrimais, pasitaiko retai, todėl yra labai reikšminga tiriant etninius santykius baltų–slavų sistemoje. Pastebėjusi, kad ši RF egzistuoja ne tik Zemtsovskio minimose lietuvių monodinėse rugiapjūtės dainose, bet ir linijinės polifonijos pavyzdžiuose, autorė pradėjo ją domėtis išsamiau. Taigi straipsnis tęsia jos atliktus tyrimus aktualia tema (Račiūnaitė-Vyčinienė 2018).

Nors etnomuzikologinių tyrimų ritmo aspektu esama palyginti nemažai (minėtini Jadvygos Čiurlionytės, Rimanto Astrausko, Austės Nakienės, Irynos Klymenko, Halynos Kutyrovos-Čiubaljos, Halynos Pšeničkinos ir kt. darbai), aptariamoji RF nuosekliai analizuota tik Loretos Juciutės (Juciutė 2002). Autorė iš esmės remiasi Juciutės, aptarusios RF raišką įvairių tautų folklore, tyrimų rezultatais, praplėsdama atliktus tyrimus savo išvalgomis. Juciutė išskyrė keturis šios RF (aštuonskiemenės eilutės, atitinkančios 5+3 strofos sandarą) variantus (RF A, B, C ir D), kurie diferencijuojasi pagal funkcinės priklausomybės bei formos požymius. Senajam folkloro sluoksniui būdingos RF A (pagrindinis RF pavidalas) bei RF D struktūros; RF B – pereinamojo ar atsitiktinio pobūdžio struktūra, o RF C gali būti laikoma universaliu dariniu.

Autorę labiausiai domina pagrindinis RF pavidalas (A), ypač archajiški linijinės polifonijos pavyzdžiai. Juose refrenas yra griežtai kanonizuotas: vienaeilėse silabinėse melodijose tekstui (T) atitenka 5, refrenui (R) – 3 skiemenys. Ypatingas dėmesys straipsnyje skiriamas *pakaitinėms* (amebėjinėms) dainoms, paremtoms struktūra T5+R3, kai viena grupė (vienas asmuo) gieda prasmingą tekstą, o kita grupė – trumpą refreną (pvz., *Kas ten važiuoja? / Dobile*). Keliama prielaida, kad būtent pakaitinė forma – refreną atskiriant nuo teksto – buvusi pirminė (priešprieša „*dainuoti (giedoti) – rečituoti (sekti, skaityti, rinkti tekstą)*“ yra, ko gero, universali ir žinoma daugelyje archajiškų tradicijų Afrikoje, Okeanijoje ir Eurazijoje).

Pripažįstant RF A kaip gana stabilią struktūrą, būdingą ritualiniam lietuvių folkloro sluoksniui, straipsnyje keliama įvairūs klausimai, susiję su jos paplitimu ir žanro bei funkcijos ryšiais. Atkreipiamas dėmesys, kad aptariama RF lietuvių tradicijoje tarsi suvienija du iš esmės skirtingus stilius (arba, galima sakyti, muzikinio mąstymo būdus): monofoniją (Dzūkijos kalendorines dainas – advento-Kalėdų ir rugiapjūtės pabaigtuvių, taip pat monofoninės prigimties Rytų Lietuvos parugines giesmes) ir polifoniją (šiaurės rytų Aukštaitijos polimodalias sutartinės). Lyginant tarpusavyje šių abiejų stilių dainas, didelio skirtumo ritmikoje ir melodikoje nematyti. Tikėtina, ritmo ir melodijų puošybos laisvę riboja apeiginė šių dainų funkcija. Neatmestina ir prielaida, kad toks melodijų griežtumas, savotiškas asketiškumas – tai archajiškos apeiginės baltų muzikos bruožas.

Tyrimai atskleidžia, kad RF A nėra universali, nes jos paplitimo sritis yra gana griežtai apibrėžta – apima pietryčių ir iš dalies šiaurės rytų Lietuvą bei Baltarusijos šiaurinę ir vakarinę ribas. Nelaikytina ji ir baltarusiška (slaviška), nes minėti teritorinio paplitimo bei kiti ypatumai leidžia nuspėti jos galimą atsiradimo ir gyvavimo teritoriją – tai archeologinės brūkšniuotosios keramikos kultūros arealas. Taigi RF A galima laikyti turinčia baltišką kilmę. Žinoma, tai tik pirmosios įžvalgos, tikėtina, prisidėsiančios prie tolesnių lyginamųjų tyrimų etnogenezės srityje.