UDC

UNDERSTANDING OF "SELF-IDENTITY" IDEA IN LITHUANIAN MUSIC AROUND THE LAST DECADES: FROM SELF-EXOTISATION TO SELF-UNIVERSALIZATION

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Abstract:
The aim of the article is to research and identify the system characteristics and the main components of national music in the 20th century. The musical thought intended to be interpreted as a phylogenetical phenomenon and language-like structure helps us to understand how the concept of identity can be perceive at all. E. Brainigan's eight hierarchically organised levels of film narration (1992) are used as a pattern to phylogenetical approach to national identity idea in music. The basic relations between internal focalization/identification and historical author/audience will play a complex role in constructing a more nuanced understanding of identity idea of Lithuanian music around the last decades.
The Lithuanian musical phylogenetic identity is analysed drawing on three sands characteristic of its ethnic conception. The first sand is the connection of the national identity idea and the ethnic function of language. The second sand is represented by the modern recomposed forms of the archaic Lithuanian folklore through the mixing with jazz, techno-music, rock beats, electronic and other music. The third sand is linked with the rethinking of national cultural values in social events as cross-cultural fusions. A pluralist picture of music characterized by individual identifications of composers as well.

Keywords: National identity, national music, ethnic identity, phylogenetic factor, cross-cultural fusion.

The attitude to the formation of national identity will be presented following a strict „in-group" *versus* „out-group" structure. However, discussion and development of this structure as well as the consideration of the issue of national identity are still going on and are full of intrigue. In the trajectories of academic discourse it is as if it were a pendulum that moves between different poles: it is either made trite or looked upon in a very complicated way, contrasting "your own" and "somebody else's", local – global, western and eastern cultures; discussion is considered provincial, politically incorrect, or on the contrary, very important. The contrasting attitudes are even reflected in separate segments of the construct of national identity: e.g., a bright future of post-national civilisation and universal constitutional (not national) values are seen on the "face" of globalisation; on the other hand, its hybridity and multiculturalism that are culturally anonymous and indifferent to pluralistic national identities are revealed. Some researchers see an apocalyptic grimace of globalisation with a high level of standardization of culture and cultural chauvinism or fundamentalism that is permeated with the danger of "Westtoxication" (Featherstone's concept). In response, New Nationalism, which strives to make events or narratives about national history and the exceptionality of the nation important, surfaces.

The model of dichotomous nationalism was valid as the main thesis for a long time in anthropology and social sciences. It consisted of civil national identity and cultural national identity or division of nations. Frederic Meincke and Hans Kohn identified the latter with the models of Western and Eastern identities with the national consolidation forms characteristic of them based on citizenship, while Eastern identity was based on a people. However, political events at the end of the twentieth century formed an insight that, according to Anthony D. Smith, the structure of any national identity embraces both civil and ethnic elements with a different degree of dominance and different forms; nations are created by ethnic communities that have their own historical roots, culture and tradition (S. Laegaard (2007). The dichotomous model became a basis for further differentiations, e.g., four models of national identity depending on two dimensions ("inclusion into the national community" and "acceptance of cultural diversity") that are applied by Koopmans and Statham (2000)[1].

Civil national identity	Cultural national identity
⇓	⇓
Western ⇑ identity	Eastern ⇑ identity
⇓	⇓
The national consolidation form based on citizenship	The national consolidation form based on a people

Example 1. The dichotomous model of national identity construction (after: F. Meincke, H. Kohn, A. Smith, P. Alter, M. Ignatieff, E. Gellner, J. Snyder)

According to approaches to European identity and its compatibility with national identity, three other models of national identity are also distinguished – ethnic, republican and liberal. (You can see it in this chart, designed by Andrea Schlenker – Fisher, 2010). On this basis, the Eurobarometer survey 71.3 Fieldwork, was carried out in 2009 in the countries of the European Union based on "acceptance of cultural diversity" and "inclusion into the national community" observing, on the other hand, the dual identification of simultaneous national and European sense of belonging. Lithuania was undoubtedly attributed to countries with a model of ethnic identity.
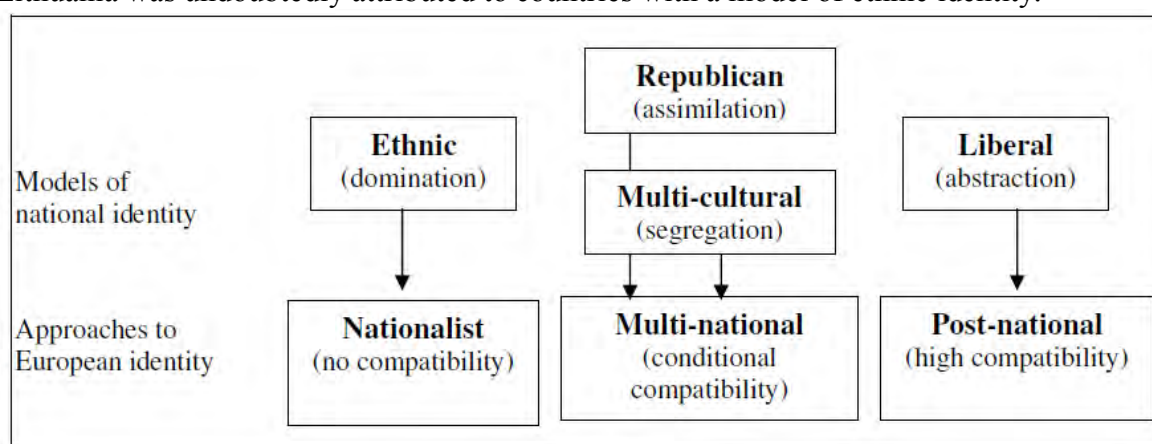
Example 2. Hypothesized approaches to European identity and its compatibility with national identity.
Source: Andrea Schlenker – Fischer. Unity in diversity? European and national identities in respect to cultural diversity. Working Paper Series „Glocal Governance and Democracy". Institute of Political Science. University of Lucerne. December 2010, p. 13.

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[1] See: Ruud Koopmans and Paul Statham. Migration and Ethnic Relations as a Field of Political Contention: An Opportunity Structure Approach. In: *Challenging Immigration and Ethnic Relations Politics. Comparative European Perspectives*, edited by R Koopmans, Ruud and P. Statham Oxford, 2000, pp. 121-153, concepts taken from p. 21.

Language, customs, religion and symbols make up, as it is known, the content of ethnic identity. Their differences and dynamic change are governed by the sense "we' and 'they", because as a Norwegian social anthropologist Fredrik Barth has emphasised, if the difference between "our own" and "somebody else's" is preserved, the border of the group is also maintained. Here the methodological support coming from Gilles Deleuze's *Difference and Repetition* (1968) is important. I have in mind the priority of difference over identity promoted by him that stresses that all identities are effects of difference; identities are neither logically nor metaphysically prior to difference.

Speaking about the declaration of identity based on artistic practice the psychoanalytic aspect of reading national codes appears. In the conception of a nation as an "imagined community" (that is essentially socially constructed) of Benedict Anderson (Anderson, 1991: 133), the imaging of nations mystic and nostalgic, a nation limited by its nature it is understood as a product of the psyche of man's efforts. Erik Erikson used the term identity to designate a sense of self that develops in the course of man's life and that both relates him to and sets him apart from his social milieu. The phylogenetic (gr. *phylon* tribe, variety; *genda* origin) aspect underlines the rise and expansion of man's learned (acquired) psyche (not instinctive - reflex, instinct). It expresses itself in self-identification that forms the personal codes of the ego level as much as the consciousness of socium's identity. The fact that the phylogenetic aspect manifests itself in man's inner speech as an instrument of thought that is genetically prior and later influences the rise of sound, verbal (symbolic, sign) language is important for our study. Here phylogenesis approaches intellectual behaviour and thought as an expression of speech because it is important to emphasize that *Homo sapiens* is not only *Homo Socius* but also *Homo Lingua* equally.

The famous Roland Barthes's essay 'La mort de l'auteur' by Roland Barthes, written in 1967 and published in 1968 indicated the search of more profound consciousness and mans's inner speech in creative texts. Here, after quoting a sentence[2] from Balzac's a novella *Sarrasine* (published in 1830 as the part of his *Comédie Humaine*), Barthes began by asking: „Who is speaking in this way"? Is it the story's hero, or is it the man Balzac? Is it universal wisdom or romantic Psychology? Is it the author Balzac, professing certain „literary' ideas of femininity?". Generally speaking, both Ferdinand de Saussure and Roland Barthes have made the great efforts to investigate and demystify the link between a sign and its meaning. As this striking questioning by Barthes made clear later, the point of Barthes's interrogation and argument was to replace the figure of the author with the figure of ‹ecriture' (the writing)[3].

    In terms of the problems phylogenesis and identity conception, a futher step was made by Edward Branigan in his Film as Narration theory (*Narrative Comprehension and Film*, 1992)[4]. An interesting issue in this context is the question of how narrative practices are shaped by the capacities of the medium of cognitive psychology and primarily focused on the phylogenetic approach. The diagram from this book, p. 87, (interpreted by feminist narratologist Susan S. Lanser)[5] summarizes Branigan's reflection when he tries to distance himself from the surface level of film narration and looks much deeper, i.e. through 8 narration levels, thus approaching to the foundation / basis of phylogenesis. We can see the opening and focalization of the phylogenetic aspect through 8 narration levels: the lower levels – thought, perception, speech, language, etc. The

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2 The Barthes'essay starts with the Balsac's sentence form „Sarassine", speaking of a castrato disguised as a woman: „It was Woman, with her sudden fears, her irrational whims. Her instinctive fears, her unprovoked bravado, her daring and her deliciopus delicacy of feeling".

3 Rolan Barthes ends his essay in this way: „We know that to restore to writing its future, we must reverse its myth: the birth of the reader must be ransomed by the death of the Author." (R. Barthes)

4 Branigan, Edward. *Narrative Comprehension and Film*, London and New York: Routledge, 1992.

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diagram reflects the essential parallelism of focalization (that is - experiencing something by seeing and hearing it) and identification.
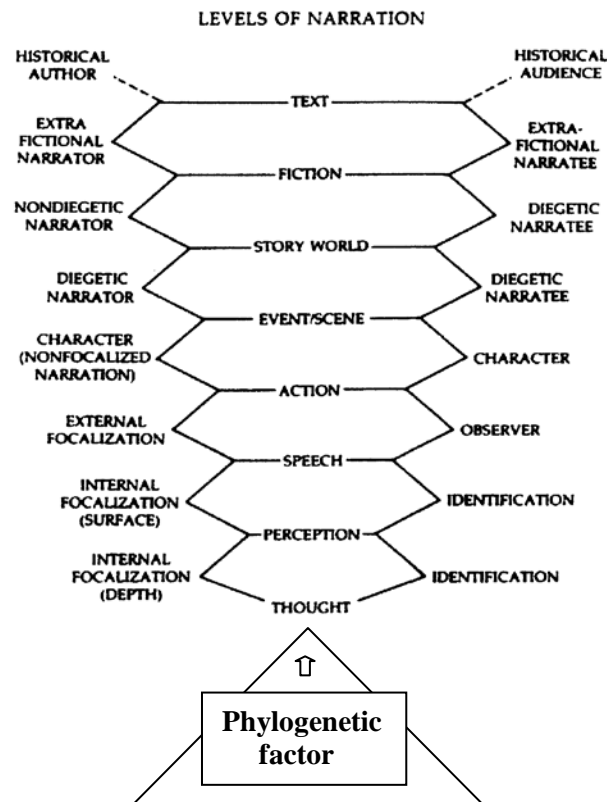
Example 3. The diagram of the essential parallelism of focalization and identification with phylogenetic factor. **Source**:

Edward Branigan. *Narrative Comprehension and Film.* London and New York: Routledge, 1992, p. 87.

(After Susan S. Lanser, supplemented by G. Daunoravičienė)

"In putting at ease those above and governing the people, nothing is better than ritual. In altering customs and changing habits, nothing is better than music." (Quoted by Kong Yingda (574-648)[6]. This apt quote by Confucius brings us closer to the approach to music. The art of sound is treated as a sensitive spiritual membrane – an artistic system that basis itself on self-awareness, self-identification, on the conception of our culture and expresses itself in thought and "speaking" with signs characteristic of this art. Nevertheless, the question should be asked: do the ideas of political nationalism in the form of national identity still excite people in the time of postmodernism? Let's start with John Adams' statement that his Americanism is not an attitude. He emphasises that he is very interested in Dostoyevskis' Russianism, Eduard Manet's Frenchness … Incidentally, Jules Michelet once defined France as a great Mother who will have to give freedom to every nation and who loves her children equally dearly despite their origin. However, even such a liberal "Grand Mother" does not lose her phylogenetic identity features. They were spread by the structural beauty of G. de Machaut compositions, the fundamentals harmony of Rameu, Messiaen's mysticism and Grisey's refreshing oasis of spectralism. Aesthetic harmony, eternal search for beauty, remarkable colouring of the orchestra and intricate refinement rhythm are characteristic of French music. Undoubtedly it differs from German music, first of all from its Protestant choral foundation,

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[6] See: Sue Tuohy. The Sonic Dimensions of Nationalism in Modern China: Musical Representation and Transformation. In: *Ethnomusicology*, Vol. 45, No. 1 (Winter, 2001), pp. 107-131, quotation from p. 107.

philosophical depth, rationality and covert implications of cryptographic symbols and numerical messages (from Bach to Stockhausen), rationally constructed forms, a syndrome of the nation of genius (H. Schenker's viewpoint) and somewhat arrogant approach to the rest of the world of music.

This question was asked in Taruskin's book *Defining Russia Musically*, recalling that the Russian artist always felt responsible for the preservation of national identity. In fact this book is about the battle for a nation's soul--fought between Europe and Asia, modernity and primitivism in the music of Tchaikovsky and Shostakovich (as noted Peter Conrad). Taruskin distinguishes the symbolic senses of extramusical elements and relate them to Russian national identity. He concludes the chapter about Schnittke rather euphorically: "... a Russian voice is still special, still privileged. Russia is still different, still other. And Russian music still has the power to define that difference." (Taruskin 2000: 104)[7] However, these observations do not embrace all constituent parts of Russian nationalism as it resembles the characteristics of German music (leitmotifs, symbols, the use of autographs). Valentina Cholopova[8] stresses the significance of singing, wide-ranging melodies, kindness, romances, songs, and operas to the Russian national musical school, and the fact that unlike French and German composers, Russian counterparts avoid rationalist apriority and declarative rules. Although they wrote several books on harmony (Tchaikovsky, Rimsky-Korsakov), they never publicly declared the methods of the work, even those who created them (Stravinsky, Scriabin).

Speaking about how Lithuania comprehends national identity and how it strives with great ambitions to retain it in music first of all it should be repeated that identity of ethnolinguistic character remains dominant.

George Schöpflin in his book on nations and nationalism "*Nations Identity Power: The New Politics of Europe*" (2000) discussed the question why in in Central and Eastern Europe as in the post-communist countries ethnicity was becoming a much more significant factor than in the the West? He states that the whole idea of ethnicity as one of the building blocks of the nation state was not accepted in the West. He propounds the idea that the rise of ethno-nationalism in Central and Eastern Europe after 1989 was the more unexpected and profoundly unwelcome considering as political evil last of all.

G. Schöpflin noted that in occupied countries the idea of ethnocentric, ethnolinguistic identity became the only structure that united different social groups on the basis of trust and solidarity. This idea took over the functions of destroyed civil institutions and rallied people to continue by common efforts the preservation of Lithuanian identity becoming at the same time more modern. It is an important factor that makes it possible to discuss a case of the construction of Lithuanian identity in music, which came from the 1970s of the Soviet establishment. It is well known that Soviet times was the epoch of double standards, and *homo sovieticus[9],* at least a great part of them, had double standards – *homo duplex*. Art was also *duplex*: it was part of an ideology, a sharp ideological weapon. On the other hand, it was of a dissident nature and actively opposed official ideology with Aesopian language, ethnic symbols, and hidden senses. This duplicity is an important factor that makes it possible to discuss a case of the construction of Lithuanian identity in music, which came from the 1970s of the Soviet establishment. The tendencies of Russianisation

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[7] Richard Taruskin argued that: „The „semiotic" or signaling aspect, a traditional characteristic of russian music, is what makes Schnittke's music so „easily read' – or rather, so easily paraphrased on whatever terms (ethnical, spiritual, autobiographical, political the listener may prefer" (Taruskin, 2000: p. 101).

[8] В. Н. Холопова. *Музыка как вид искусства*, 2-е издание, Москва: Научно-творческий центр Консерватория 1994, с. 164-168.

[9] Frank Ellis added: "Homo Sovieticus could never be more than amouthpiece for the Party's ideas and slogans, not so much a human being then, as a receptacle to be emptied and filled as Party policy dictated". Quotation from: Ellis Frank. The Media as Social Engineer. In: *Russian Cultural Studies. An In-troduction.* Edited by Catriona Kelly and David Shepherd, Oxford: Oxford University Press, 1998, p. 208.

were strong, Sovetisation was implemented through language that was permeated with a new poster-type speech of the communist ideology and had started to become "wooden" as described by the Sovietologist Françoise Thom. She argued that in Soviet Union linguistic "symbols cease(d) to work properly "making it" a world without meaning, without events and without humanity" (Thom, 1989: 156).

Re-articulation of the stereotypes of traditional music as expression of phylogenetic self-identity

On this background, Feliksas Bajoras (b. 1934) compared the vitality of the Lithuanian language to that of national identity and its genotype that reveals the model of the phylogenetic thought of the nation. Bajoras proved with his efforts that in the process of the perception of identity, history, culture, particularly traditional folk music and speech provide the landmarks that distinguish who "we" and "they" are. The alternative even dissident trend in Lithuanian music that he formed was based on the belief that the secret of the originality of national music lay in the right articulation of musical material. The outset of Bajoras' creativity coincided with the period of rapid modernization of Lithuanian music. Striving to remain „Lithuanina and at the same time individual", his then set to explore Lithuanina folk songs with a thoroughness of a structuralist. The metonymically associated underlying structures of fokl songs later diffused in his own sound material and became its law of being whereby the composer's idiom was endosed with meaning.

Barojas' instrumental music („Music for Seven" (1975), the violin sonata "Years Gone By" (1978-1979) etc.) is showing an other musical elements of national mentality, such as contraposition of *vibrato – non vobrato*, where in the manner of folk singers *vibrato* he treats as emotional stress. It is not by chans that Bajoras perceived and has introduced the psychological and physiological aspects of traditional folk singing[10], in this instance – to taking the notice that the highest sounds are singig by folk singer with more intensity. The latter would be interactioned witch the specific discovery of articulation of sounds by strings playing by Feliksas Bajoras: *glissando*, in a ricochet, *saltando,* stereophonic play with four chords, *unisoni* and *divisi* with are full of the manner of speaking personage. Engraved with natural accents of speech, this form was embodied in Bajoras' vocal and instrumental music, and became remarkably susceptible to profound apprehension of reality. Sometimes bristling, coarse material of his compositions seems to burst with the crudeness of the folklore; sometimes it immediately absorbs the despair of disillusionment. It can abruptly get inflamed with the imprudence of irony or became imbued with the foreboding of catastrophic century. Musical phrases imitate the form of oral narration by adding certain extra-musical elements that help to adjust the oddities of musical form.

The maximalist, even somewhat utopian efforts are reflected in his "Muzika septyniems" (Music for Seven, for flauto, flauto piccollo, flauto dolce, clarineto, violino, contrabasso, pianoforte, el. organo, blocchi di legno, and 3 armonio piccolo (3 mouth organ); 1975), which is a study of the psychological atmosphere of the spontaneous performance of country musicians. Pieces of traditional folk melodies, quasi-quotations, turns in cadence, even involuntary occurring motif "Pray for us" exist as though naturally; they do not sound necessarily in synchrony and create a picture of meditative folk music-making. It is not typical that Bajoras' phylosophy of nationality is using not only sources of melody and rhitm of Lithuanian traditional folk songs, or playing but

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[10]   The Lithuanian atmosphere in Bajoras' scores comes from his own family and study. Educated in the composition class of Prof. Julius Juzeliūnas, he keeps in line with the intellectual neo-folkloreistic traditions. Composer acepted many „folk things" – such as stepping into the sound, glissand, specific disposition of accents wich he has making stressed, prominenced, deformed and by such way he obtains very modern coegsistention of elements of his compositional textes (see: „Suite of Stories" (1968), „Wedding songs" (1977), „Grow Grow, Green Birch" (1978), „Calendar songs" (1982), etc.).

also the expresion and manner of articulation of Lithuanian speech. The latter would provoke the composer to perform and record his entire vocal output ranging from popular songs to operatic parts. Bajoras' dialectal musical language was based on psychological interpretations of the stereotypes of national music. The phylogenic aspect, reflecting the psychic process of the nation, its development and social reception evaluating the representation of national doses, according to Jan Stęszewski, is no less important than the models of the stereotypes of national music employed by composers[11].

One other issue deserves special mention. It offered another approach to the declaration of national identity in contemporary composition. There were composers who simply quoted the stereotypes of national music as a presentable model or treated it slightly ironically. The way minimalism is treated by the younger generation of Lithuanian composers will be shown by Antanas Kučinskas (b. 1968) work „In Lithuania„ (2003) for two or more concertinas. You can hear a recording (phonogram) of a Lithuanian polka played by an accordion traditional folk player from Širvintos[12], musician Antanas. The composer has technologically processed it in the so-called „loop" manner, characteristic to minimalists. The polka played by Antanas with no scruple is cut into segments as small as one second, and the composer arranges the pieces of the polka into a new musical picture, like a child playing with a „puzzle" (see: Example 4 used in combination with current DVD version in web: https://www.youtube.com/watch?v=_tkFxGwroi8).

Lietuvoje

Antanas Kučinskas

[11] Jan Stęszewski. (1995) Polish National Character in Music: What is it? Interdisciplinary Studies in Musicology. Repert from the Second Interdisciplinary Conference, Poznan. 1995, p. 151-152.
[12] Širvintos is a small town located on the east side of Lithuania, near the capital Vilnius.

Example 4. Antanas Kučinskas (b.1968). *In Lithuania* for two or more concertinas (2003), a fragment of the score.

Like the inversion of t he priority of identities and difference observed by Deleuze (traditionally, difference is seen as derivative from identity) the rearrangement of the formulation of the components of t he communist doctrine of Socialist Realism "music for masses" was carried out in the Baltic countries during Soviet rule. When the emphasis in the declaration of "music for masses" was transferred on "folk music" national folklore that was spread in music in various forms signified the national identity of such compositions. What terminology should we apply to a further re-composition of fo lk forms? Between late 1920s and early 1930s the attention was drawn to the fact that "the whole world pulsates in derivative ethnic forms"; the phenomenon itself was labeled as "folklorism". According to ethnomusicologist Izalyi Zemtsovsky, in its development, folklorism manifests forms of furt her (first or s econd) derivation since it is not authentic folklore, but folklorism itself that is becoming the primary source of derivative compositions[13]. Kiril Tchystov describes the primary forms of folklorism as a direct continuity of the archaic tradition, its evolution and modifications. Whereas derivative forms of fol klorism, in his opinion, are characteristic of a more sophisticated relation to the tradition. As Tchystov points out, folklorism takes 4 new forms in its self-actualization[14]:

- the authentic-folklore-like form, which is often perceived as the continuity of the tradition;
- the revived, or recovered form;
- folklorism;
- the generalized form, which is a synthesis of different forms in the likeness of multinational culture.

In Russia the term "secondary folklore" (*vtoričnyj folklor*) was applied, while in Western musicology the term "newly composed folk music" is used, e.g. Johanne N. Smith uses "new folk music", others use "second wave", post-folklore and other terms.

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[13] Земцовский И.И. Социалистическая культура и фольклор // *Народная музыка СССР и современность.* Лениниград, „Музыка" 1982, с. 7 – 30.
[14] Чистов К. В. Традиционные и вторичные формы фольклора и проблемы современной культуры // *Народная традиция и фольклор.* Лениниград, „Наука" 1986, с. 43 – 56.

These are scientific generalities of ethnomusicology which in the contemporary lexicon of musicology and society at large are expressed by more concrete terms. One of these, post-folklore, can be defined as a homogeneous continuity of the folk tradition as if at present folk phenomena of a certain nation were further developed, keeping these newly developed phenomena pure and untarnished by other forms.

From self-exotisation to self-universalization: codes of the cross-cultural fusions

If we were to pose a question on how different forms of popular culture have come to Lithuania, the answer would also be full of pa radox and unpredictability. For popular culture found its way to Lithuania in the fashion similar to that in which the latest trends of professional music and revelations of compositional practice reached Lithuania during the Soviet times, that is, via the recordings and scores which the Soviet censorship and customs officers had failed to confiscate. Jazz, scat singing, blues, bi-bop, Elvis Presley and rock'n'roll, folk-rock, serf-rock, soul, hard-rock and pop music got to Lithuania from the hands of Lithuanian emigrants in the form of vinyl records. So the music which reached Lithuania through the effort of the diaspora was of great appeal to Lithuanians also because of its association with the free world.

An album of *Jesus Christ Superstar* by Andrew Lloyd Webber and Tim Rice (released in 1970), which was sent to Lithuania by an emigrant, caused such euphoria that the plan to mount the opera emerged in spite of all the dangers entailing. As we know, in June 1971, the first staged version of *Jesus Christ Superstar* was performed at Southold High School in Southold, New York by students of this school. On October 12, 1971, the show opened at the Mark Hellinger Theatre on Broadway. The Palace Theatre in London saw the first English production of t he opera in 1972. However, few people know that before reaching the UK stage from America, *Jesus Christ Superstar* was staged by Kestutis Antanelis in Vilnius, on the premises of the Art Institute on Christmas Day, December 25, 1971 – naturally, as an underground venture. The performance, we could say, was again in the 'folk' tradition, that is, it was played by ear after listening to the album. Yet it was driven by great enthusiasm and ambition and even had sets and costumes designed for it. It was not Murray Head, of course, who sang Judas, but a certain Valentinas Raišys, who laid bricks in the ruins of the Gediminas Castle. The performance had been announced to start at 8 pm, but it actually started at 6.00 in the evening, which was a well-engineered conspiracy. So when the KGB cars pulled up at the Institute, and a KGB squad rushed into the auditorium, they found the event in full swing, the audience singing the opera choirs along with the apostles. Having no instructions in their disposition for handling such an unconventional case, the KGBists could do nothing but let the performance enjoy the ovations at the end.

Yet the most popular contemporary trend of this kind is represented by what is called New Age, or *world music*. In fact, it is publishing and commercial structures that coined the concept under a considerable influence of the rock singer and song-writer, the founder of t he *Genesis* group, Peter Gabriel, and the projects of his Real World Studio. It is in these projects where Gabriel not only practiced fusing of the ethnic music of different nations (African, Kurds, Indian, Armenian, etc.), but also discovered gods of t he ethnic culture. Gabriel's composition *Passion*, the soundtrack for Martin Scorsese's movie *The Last Temptation of Christ* (after a 1951 nov el written by Nikos Kazantzakis), released in 1989, is a typical example of *world music*. Within a similar idiom, we can also place *Deep Forest*, a group of F rench musicians Eric Mouquet and Michel Sanchez, who compose by mixing ethnic music with electronic and other sound. One of these, post-folklore, can be defined as a homogeneous continuity of the folk tradition as if at present folk phenomena of a certain nation were further developed, keeping these newly developed phenomena pure and untarnished by other forms.

As a Lithuanian example of the global tendency to blend different trends in professional music, I would like to make mention of a rich and colourful piece of *world music* – „The Sun Was Hanging Low" composed by Linas Rimša (b. 1969). Here you can hear one of the most inspired folk-based compositions, combining an authentic Southern Lithuanian folk song (performed by Veronika

Povilionienė – ethnic voice) with contemporary beats and sounds of instruments from all around the world. This Southern Lithuanian war ballad, *The sun was hanging low* ("Tai saulelė stulpavojo") was recomposed by Linas Rimša who employs the manner of M aroccean drumming (at the beginning of t he song), the overtonal chanting of t he Tuvian people (the Tuvians, by the way, picked up this kind of s inging from the Tibetans along with the Buddhist tradition in the 11th century)[15] as well as elements of the Turkish sacred chanting, which can be heard half-way through the song and at the end in duet with Veronika Povilioniene.

What national identity does such music express? Looking from Lithuania, it is understood as expressing national identity like Afropop in Africa is considered authentic urban national presentation of m usic. On the other hand, looking from the West, theoreticians of world music (Garofal, Guilbault, Mitchell) observe that the former model of centre/periphery is replaced by the phenomenon of multiple centres and the fracturing of the West hegemony begins (David Murphy). However, world music is the same commercial Western product such as the *bossa nova* craze of the 1950s and 1960s (as Martin Roberts), the music is "different" from Western pop m usic but increasingly repacked in a more digestible form.

Over the recent years, socially prominent fields of music have seen an intense development of the global tendency to blend different styles of youth music and ethnic music. In other words, "the fusion of cadres of culture" (Maciunas) has taken place, and the emerging musical production has entailed the revision of surface and inner structures. It is not by accident that the active acoustic construction of ethnic and pop symbols evolved in the age of the internet, global mass communication and intertextuality. The essence of this construction is best reflected in Roland Barthes' definition of the intertext: "The text is a tissue of quotations drawn from the innumerable centres of culture"[16].

Helena Simonett observes, that "if we listen carefully, changes in society may be audible before they become visible". Therefore let's examine the complex articulation of national identity, the interpretation of i ts symbols is based on D onald M. Taylor's presumption (Taylor, 1973, p. 186) that what is close to me reveals me. Incidentally, a recently carried our survey of the insights of the Lithuanian academic youth about Lithuanian cultural identity suggested that essentialist (natural – love for t he country), ethnolinguistic (language, customs, traditions), and aesthetic-natural interpretations of Lithuanian cultural identity (Krukauskienė 2007:45) are most characteristic of the youth. In other words, the conception of the nation is most often associated with ethnolinguistic values, historical figures and events, modified symbols of the Grand Duchy of Lithuania, the solidarity of the Baltic Way, and the state symbols of the Lithuanian Republic.

The transformation which the Fluxus spirit[17] and its strong sense of collective identity experience in 21st-century social events is prominently represented in the open-air musical show held in commemoration of the 750th Anniversary of Lithuanian King Mindaugas' Coronation. Authored by Vidmantas Bartulis (b. 1954), the musical action entitled *Our Lithuania* (2003) can be characterized

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[15] The Republic of Tuva is a federal subject of Russia, located in the western part of the Sayan range near the Russian-Mongolian border. Tuvans are the only group of Turkic people who adhere to Tibetan Buddhism combined with native Shamanism The characteristic feature of this nation's mentality is the worship of the earth as the home of all living beings, because of which they wear shoes with "snug" noses so as not to harm the surface of the earth and its vegetation.

[16] Roland Barthes. "The death of the author" (1968). In: *Image/Music/Text*, transl. by Stephen Heath. New York: Hill and Wang, 1977, p. 146.

[17] See monograph: *Mr. Fluxus. A collective portrait of George Maciunas*. Ed by E. Williams and A. Noël. New York: Thames and Hudson, 1997, 352 p. The history of Fluxus was documented by Maciunas in the *Fluxus Yearbox* and used to send this information in parts to his childhood friend Vytautas Landsbergis, who was to become a famous politician at the time of "perestroika". As Maciunas wrote to Landsbergis, "Fluxus is a popular art (…), which anyone can create and understand (…); it is intended for everyone". See: Jurgio Mačiūno laiškai Vytautui Landsbergiui (Jurgis Maciūnas's letters to Vytautas Landsbergis). In: *Jauna muzika*. A publication for young composers and musicologists. Druskininkai, Lietuvos KS, 1989, p.113.

as the maximalization of the paradigm of the avant-garde happening and at the same time as a variation on the Fluxus Action idea, incorporating street theatre and installations, performances and video art as well as academic and anti-academic music in concert (see: DVD version in web.: http://www.lrt.lt/mediateka/irasas/549). The composition *Our Lithuania* proves that traditional (that is, folk) culture in Lithuania is still in coexistence with western techniques and marches from the interwar period and that rock, jazz or pop m usic figures feel good against the background of a symphony orchestra. 8 Lithuanian folk songs, Bartulis's musical self-quotations, military marches of the interwar period and the sound of the synthesizer were all integrated into the music. The audience were writing "street maxims" on a 1000-metre piece of fabric; a smoke installation against Gediminas Castle was used as well as 50 barrows with fire were wheeled. Bartulis's original mixing and blending of bounda ries between academic arts and pop culture, showing no s igns of fe ar for sacrilege, resulted in an organic synthesis of cultural universalities (see: DVD version in web.: http://www.lrt.lt/mediateka/irasas/549).

Music composed to mark social events and intended for the general public or just a layperson studying conventional objects of musicology, is not a simple topic to tackle for a number of reasons. It takes a lot of forms in terms of strategies for creating impact on the audience, mechanisms of effect and quantities of fresh euphoric experience aroused. Such format of music is impressive for its reality and a suggestible symbolism. It also serves as a reasonable answer, based on objective evidence The phenomena construing the new musical identities will answer the question which was posed by a lady at Charles Rosen's lecture on the music of Pierre Boulez and Elliot Carter just like it had been asked another thousand times since the time of Schoenberg's compositions: *"Mr. Rosen, don't you think the composer has a responsibility to write music that the public can understand"*?[18]. It is quite likely that the answer to this question has got engrained into the postmodern awareness of art.

Lithuanian soundscape tailored to the nation's general public and social events has acquired a highly complex and varied image. It is continually changing its colours and landmarks, it is becoming more complicated and more polyphonic. It is a pluralist picture of music characterized by individual identifications of composers, intertextuality or structuralist complexity as well as by the opening mobility of cross-cultural fusions. At the same time this picture is very Lithuanian, opening particularly contrastive readings of its codes – from self-exotisation (emphasizing uniqueness and individuality) to self- universalization (identifying oneself with the western trends).

Some conclusions

The study is concerned with the practice of art criticism: to base the originality of a definite musical culture on the categories of its own mentality, not extrapolating the set patterns in other musical cultures. In the conception of a nation as an "imagined community", "community of anonymity" (B. Anderson), a nation limited by its nature it is understood as a product of the psyche of man's efforts. The phylogenetic aspect underlines the rise and expansion of man's learned (acquired) psyche (not instinctive - reflex, instinct). It expresses itself in self-identification that forms the personal codes of the *ego* level as much as the consciousness of socium's identity. The fact that the phylogenetic aspect manifests itself in man's inner speech as an instrument of thought that is genetically prior and later influences the rise of sound, verbal (symbolic, sign) language is important for our s tudy. The musical thought intended to be interpreted as a phylogenetical phenomenon and language-like structure helps us to understand how the concept of identity can be perceive at all. E. Brainigan's eight hierarchically organised levels of film narration (1992) are used as a pattern to phylogenetical approach to national identity idea in music. The basic relations between internal focalization/identification and historical author/audience will play a complex role in constructing a more nuanced understanding of identity idea of Lithuanian music around the last decades.

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[18] Charles Rosen. „Who's afraid of the avant-garde?". In: *New York review of books* 45 No. 8 (14 May 1998), p. 21.

According to G. Schöpflin, in occupied countries the idea of ethnocentric, ethnolinguistic identity became the structure that united all people on the basis of trust in the future and solidarity. The alternative even dissident trend in Lithuanian music during Soviet times was based on the belief that the secret of the originality of national music lay in the dialectal musical language based on psychological interpretations of the national speech along with the right articulation of musical material. The Lithuanian musical phylogenetic identity is analysed drawing on three sands characteristic of its ethnic conception. The first sand is the connection of the national identity idea and the ethnic function of language, as the individual musical vocabulary and the musical language. The second sand is represented by the modern recomposed forms of the archaic Lithuanian folklore through the mixing with jazz, techno-music, rock beats, electronic and other music. The third sand of the national identity of Lithuanian music is linked with the rethinking of national cultural values. A soundscape of national identity presentations has acquired a highly complex and varied phylogenetic "self-identity" image. A pluralist picture of music characterized by individual identifications of composers as well as by the opening mobility of cross-cultural fusions. At the same time this picture is very Lithuanian, opening particularly contrastive readings of its codes – from self-exotisation to self-universalization.

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