

Rytų kultūros Lietuvoje

REMAINING MUSICS: LITHUANIAN KARAIMES

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The article discusses three principal parts of the musical heritage of Lithuania's Karaimes both in a parochial, as well as in a broader liturgical and social context. The author analyses the specificity of their locale features and compares them with analogous manifestations in other Karaim communities (émigrés from Egypt and the Crimea), as well as in Judaic and Eastern Christian traditions. The comparisons confirm the authenticity of Lithuanian Karaim liturgical melodies with their original structure and the principles of sound and text harmony preserved.

All Karaim communities follow the Karaim faith, but each of them is also special and distinctive in its own way: the ethnic origins of every specific group, their cultural and historical experiences, and their way of thinking completely differ. Only the Karaim communities in Lithuania, Poland, Russia, and Ukraine comprise a kindred group, linked not only by religion, but also by their common Turkic origins, language, culture, and history. Various historical and political factors determined that the cultural distinctions of the Karaim communities in each of these countries did not emerge onto the international arena until very recently. Therefore it is not surprising that the musical traditions of Lithuania's Karaimes have not been mentioned either in specific world publications on Karaim music in general or in reference/encyclopaedic works.

The music of Lithuania's Karaimes is exclusively vocal and monodic; its repertoire is handed down orally, and to this day continues not inscribed by musical notation. Today's 75-year-olds learned to sing from their grandparents, who learned from theirs, etc. Such "innate" calculations would indicate that the presently documented oral tradition in Lithuania has been in existence since Karaim community first appeared in these territories.

The material in this study included Lithuanian Karaim chants tape-recorded in 1960–1970 and 1993–2000. Their principal presenters were former spiritual heads **Simon Firkovich (1897–1982)**, **Mykolas Firkovičius (1924–2000)**, other community members – the active "bearers" of this tradition – as well as the secretary of the Polish Karaim religious community, **Aleksandr Dubinski (b. 1924)**. The recordings of melodies chanted in Ramleh in 1992 by émigré Karaim

communities from Egypt were borrowed from **A. Dubinski**; Crimean Karaime religious songs were sung by former spiritual head **Boris Yelyashevich (1881–1971)**.

Music in Karaime Liturgy

No previous study of any aspect of Karaime liturgy has mentioned its musical side. This may have been due to several factors – a) chanting was simply seen as a suitably performed prayer (i.e., only the text was taken into account), b) it was not considered appropriate (as in Islam) to assign the musical “recording” of chanting to the genre of music or even to call it such, for this would demean the uniqueness of the word, c) for as long as these chants existed in their natural oral tradition, there was no reason to consciously accentuate or document their musical expression.

For various reasons, this oral tradition of liturgical chanting is no longer very strong, even though the object of analysis continues to be a product of memory and knowledge. Approximately 200 melodies were analyzed for this study.

The construction of Lithuanian Karaime liturgical chants is fairly simple, and manifests itself when reducing the melodies. The end result – the melodic type and the system which regulates it – testifies to the authenticity of these melodies and to the stability of oral tradition. The scale of the melodies is not extensive (from fourth to seventh), with the principal tones of most melodies making up a third minor. The melodic type adheres strictly to the main, syntax dividing, Masoretic punctuation marks in Biblical texts and prayerbooks, according to which the singer formulates corresponding middle and ending cadences. One prayer is often sequentially linked to another by means of a “modulating” musical sentence.

All Lithuanian Karaime liturgy is sung or recited. There are two characteristic forms of singing – either solo or responsory. The latter is called *djuvat* in Karaime, and functions in various ways: the congregation responds to the priest with the second half of the sentence, by repeating his entire sung sentence, by responding with every second sentence, and so on.

In comparing the available liturgical chants of Lithuanian and émigré Egyptian Karaime communities, several musical similarities appeared, and gave rise to the supposition that these melodies once had a common liturgical source. Their similarities are apparent only at the abstracted and theoretical level of chant systems. The distinct cultural environment of each group played a significant role in the sound of their specific melodies, which are therefore externally dissimilar and manifest their own style of singing. However, both chant groups submitted to the same methods of analysis, both have statistically similar volumes of dominating analogous principal (conditionally) modal tones, the same modulation techniques, uniform cadences, similar intonations, and are of a psalmodic type. No other group of melodies reveals such affinity of musical categories; it is thus quite likely that religious canon has, to this day, retained its function as a protector of liturgical chant.

Orality

Modern studies of sound and text relations in liturgical chant are formulating a new interpretation of musical orality, one which can be applied to the Karaim tradition as well.

In her comparison of Christian (Antiochian, Armenian, Copt, Ethiopian, Greek, and Latin churches) and Judaic (Iraq, Kurdistan, Djerba, Morocco, Italy, Yemen communities) styles of psalm singing, German musicologist **Regina Randhofer** isolates two principal groups based on different representations of sound and word relations: the pan-Asian and the African. **R. Randhofer** includes all six Judaic, as well as Antioch, Armenian, Greek, and Latin church singing traditions to the pan-Asian group, which she describes as being “textgeprägte Oralität” (a *text conditioned orality*), where the text dictates the flow and structure of the music.

The African group includes Ethiopian and Copt singing, and is called “primäre Oralität” (a *primary orality*). The melodic of these chants do not submit to the text; the melody is an independent, simple, and closed structure, which – with the addition of other similar structures – makes up the general form of the chant¹.

R. Randhofer's methodology could be applied to all of the Karaim liturgical chants (not only psalms) being analyzed. By their nature, they fit into a text conditioned orality, for here there is no melody without text, and musical expression is dependent on the Masoretic punctuations and the meaning of the text. Although the markings do not define a specific melody, their absence would make it difficult to correctly present and sing any given text. In other words, Karaim liturgical chant is not merely the product of a pure oral tradition: its existence has been dependent on the written nature of the liturgical texts themselves.

It must be noted that in their liturgy, Lithuanian Karaimes mostly use their native Karaim language (which belongs to the Western Kipchak sub-group of the Turkic language group), and only partly Biblical Hebrew. The latter retained its religious language status, and was therefore studied by the clergy. Since a) the Old Testament is decreed inviolable, sacred in both the spiritual and physical sense (its original Hebrew version), b) and since, on the other hand, it was stated that the faithful must understand the text of the prayers, when using original (Hebrew) language prayerbooks (and the Old Testament itself) during services, the priest and other educated community members would simultaneously mentally translate and utter (sing) the prayer in their native Karaim language. The translation was more or less literal, but would not distort the meaning. In time, these translations were written down, and in the end, people made use of prayerbooks in the Karaim language².

¹ R. Randhofer, *Psalmen in einstimmigen vokalen Überlieferungen. Eine vergleichende Untersuchung jüdischer und christlicher Traditionen*, Teile 1–2, Peter Lang 1995, 250–253.

² The newest prayerbook – *Karaj diñlilianiñ jalbarmach jergaliari*. Compiled by M. Firkovičius, Vilnius: Baltos lankos, 1998 [vol. 1], 1999 [vol. 2].

Music and Liturgy

Music and liturgy in Lithuanian Karaimė tradition have an interesting relationship, which testifies to the strength of its canons. There are three aspects in this relationship: the first shows that there is absolutely no interdependence between the melodies and the overall liturgical structure; secondly, the melodic qualities of the chants in no way reveal their textual content; the third indicates the strength of tradition and rules in the singing of psalms.

In fact, one of the most specific aspects of the relationship between Lithuanian Karaimė music and liturgy is revealed in the tradition of psalm singing, and was noted in the wake of studies by two musicologists who analyzed the musical specificity of psalmody in Judaic and Christian communities. Their insight at the end of the 20th century introduced a new understanding and interpretation regarding specific features of Biblical text. Part of the Old Testament – the separate body of poetic text, the Book of Psalms – became perfect material for this new trend in musicological analysis. A study of the connection between the poetic Masoretic punctuation used in the Book of Psalms, and psalmodic melodies, ascertained that the link is dependent on the specific context within which the psalms are sung. Traditionally, there are two contexts:

- liturgy: ordained liturgical calendar events, when one or several psalms (each sung to its own melody) are assigned to the occasion;
- non-liturgy: occasions of mourning, fasting, care of the sick, any other serious misfortune, when all 150 psalms are sung consecutively, following the same melody.

German musicologist **Reinhard Flender** presented study results which claim that a non-liturgical context forces singers to concentrate more on the meaning of the very text. Thus, in a non-liturgical singing of psalms, the melody reflects all of the most important punctuation nuances (especially the divisions of parts of sentences), and sometimes responds almost literally to the semantics of the punctuation mark. **R. Flenders** calls this, *book, or liturgically free psalmody*.

In liturgy, according to **Flender**, it is the aesthetic moment of perfected sound which becomes more important during certain celebrations, and thus punctuation marks are not followed as precisely. The melody and the meaning of the text dictate their own rules and sometimes force transgressions in terms of text (punctuation) canons. **R. Flender** calls this *liturgical psalmody*³.

Flender's work was further developed by **R. Randhofer** in her study and comparison of relationships between text and melody in the various Judaic and Christian religious singing traditions. Her numerous examples went on to emphasize the differences between liturgical (when the musical model and not the text determines the arrangement of melodic formulae within the text) and non-liturgical psalmody.

According to **Randhofer**, a weak relationship between melody and text indicates the inclination of a specific music tradition towards an oral tradition; a strong one towards a written

³ R. Flender, *Hebrew psalmody. A structural investigation* (Yuval monograph series IX), Jerusalem, 1992, 118–134.

tradition. In all cases, the melodies themselves exist thanks to oral tradition – and thus differ in every community.

Two systematic occasions (liturgical and non-liturgical) for singing psalms emerge in the religious rituals of Lithuanian Karaimes as well; in both cases the psalms are sung to different melodies. **Flender's and Randhofer's** examples were applied in analyzing aspects of the relationship between melody and text on the basis of "usage" in Karaime psalms:

- 1) during non-liturgical occasions (according to strict tradition, this is the way psalms are usually sung beside the deceased right up to the time of the burial ceremony) – all 150 sung to the same melody,
- 2) during liturgical services (sung on certain ordained occasions) – each with its own different melody.

An analysis of the melodies reveals one very important fact linked to the strength of the tradition and canon in Karaime culture. Unlike in **Flender's and Randhofer's** examples, there is no "aesthetic freedom" in Karaime liturgical psalms. Text canon is applied as strictly here as it is in book psalmody – with a three-part sentence structure (if so indicated); consistent adherence to all other punctuation marks; a sustained melodic framework (type) despite surfacing melismas; no concluding formula (cadence) prior to the actual end of a sentence⁴; a melodic structure strictly dependent on sentence structure.

Such precise adherence to traditional rules in singing psalms corresponds to Finnish philologist prof. **Tapani Harviainen's** discovered phenomena regarding rules for reading vowels (i.e., Masoretic vocalisation marks). According to him, Lithuanian Karaimes read vowel markings strictly in keeping with the principal requirements of Tiberian Masorettes. "In conclusion, we may state that the Tiberian type of assimilation of *shewa* is a normal phenomenon in the traditional pronunciation of Hebrew among Karaimes in Eastern Europe, inclusive of Istanbul"⁵. "The assimilation of shewa vowels before laryngeals lends a specific character to the Hebrew both of Istanbul and Lithuanian Karaimes, and this feature, in particular, connects them with the ancient traditions of Tiberian Hebrew, in which assimilation is a well-known phenomenon. <...> In Arabic-speaking Karaime communities in the Near East, shewa assimilation does not occur.

<...> The assimilation of shewa vowels in laryngeal surroundings speaks again in favour of the conclusion that the Byzantine – East European Karaime archetype of pronunciation had its roots in the original *Tiberian* tradition of Hebrew. It is obvious that the tiny Karaime congregation have preserved a linguistic jewel to our day."⁶

⁴ R. Randhofer, *Psalmen*, 136.

⁵ T. Harviainen, "Three Hebrew primers, the pronunciation of Hebrew among Karaims in the Crimea, and Shewa", E. Wardini (ed.), *Built on solid rock. Studies in Honour of prof. E. Knudsen*, Oslo, 1997, 113.

⁶ T. Harviainen, "The Karaite community in Istanbul and their Hebrew", *Jewish studies in a New Europe. Proceedings of the Fifth Congress of Jewish studies in Copenhagen 1994*, Copenhagen, 1998, 355–356.

Examples of liturgical chant analysis confirm that, musically speaking, the original canon of the Tiberian Masoretes regarding text structure and presentation has also been preserved in the liturgy of the Karaimes of Lithuania.

Paraliturgical Chants

Paraliturgical chants, religious in content, are sung during various feast days, family rituals, on Saturdays – usually at home, or in community meeting places. They are not part of liturgical canon and are not sung during liturgical services. The text of paraliturgical chants usually appears in verse form (the author's name is noted in manuscripts or prayerbooks). Though religious, they may also have humoristic and ironic references, poke fun at human vices, weaknesses, didactic teachings fostering piousness, etc.

Alongside the printed words of paraliturgical chants in prayerbooks one often finds references regarding the appropriate melody. Such references indicate that the text of paraliturgical chants would have undergone frequent changes; thus the primary focus on melody – also evident in the inaccurate accents on words when melodies retain their own metre and rhythm.

It was still possible, in the Lithuanian Karaim community, to document 19 remembered paraliturgical melodies. Since this community maintained fairly strict attitudes (and since Soviet policy did not encourage the filling of gaps in memory), new and original melodies were not tolerated, even though the genre did not consider such creations to be violating any rules. It is impossible to determine accurately the age of these surviving paraliturgical chants, but taking into account the age of the singers (75 on average), as well as the migration of priests, and historical conditions, they must be at least several hundred years old.

Paraliturgical chants do not accept the same methods of analysis as do liturgical ones, for they do not have a deep structure or model analogous to that of the liturgical melodic type. Also, liturgical chanting has a special, closed and ascetic sound. Paraliturgical melodies are open, much simpler, and varied. Musically speaking, they can be divided into two groups:

- 1) those having – a clear rhythm which can fit into certain uniform metre units,
 - distinctive attributes of classical functional harmony (major or minor modal, harmonic characteristics, a sense of modulation),
 - a form of a period, usually with two sentences having question and response intonations.

Most of these melodies are probably borrowed from the music environment in Lithuania, but since these borrowings do not come from the most authentic layer of ethnic folklore, it is impossible to ascertain their actual national background. The majority of the specifically “urban” intonations heard in these chants are apparently remnants of professional compositions. From a modal point of view, many of these melodies can be allocated to the natural major or minor keys; one has a raised 7th of harmonic minor; two are modulating;

- 2) ones which are closer to liturgical melodies, with
 - a free form,
 - more embellishments,

- longer sustained single syllables,
- distinctive features of a major-minor system,
- no strict metre scheme.

In comparing the liturgical chant of Egyptian and Lithuanian Karaimes traditions, the author had reached conclusions regarding a certain structural and melodic identity conditioned by several canons. There are, however, no such analogous similarities among their paraliturgical chants. An absence of such strong safeguards as exist in the liturgical sphere permits a freer hand in the creation of paraliturgical chants; a fact made use of by émigré Egyptian communities, where the creation of new melodies is not only encouraged, it is specifically regulated – indicating the vitality of the very process itself.

Neither Lithuanian nor Crimean Karaimes communities create new paraliturgical melodies. These two communities are related in an ethnic and religious sense, as well as in their cultural heritage and destiny. In the past, their kinship and their spiritual connection were reinforced by the fact that their future spiritual heads (**Boris Yelyashevich**, **Toviyash Levi-Babovich**, **Simon Firkovich**) all studied at the Karaim Aleksandr Seminary in the city of Eupatoria in Crimea; this can explain the similarity and analogy between certain paraliturgical chants popular in both the Trakai and Crimean communities.

The Crimean Karaimes music legacy includes five known paraliturgical hymns; two of them have the same melody in both Lithuania and Crimea; another is unique in that the melody, though used for different occasions, is familiar to the Lithuanian, Crimean, and Egyptian communities. This phenomenon is probably due to the fact that in 1934, the spiritual head of Sevastopol and Taurida, Crimean **Toviyash Levi-Babovich (1879–1956)**, was appointed chief spiritual head of the Cairo Karaimes community. However, as this is the only known case of a specific melodic analogy, it remains interesting, but is in no way symptomatic or conclusive.

Although the genre of paraliturgical chant is fairly open and in a musical sense more susceptible to outside influences, it nevertheless remained an attribute of an expression of religious communality. Paraliturgical chants were usually sung on various occasions (meal rituals, study, religious or family celebration, etc.) within the family circle. But since both a natural expression of faith and the very concept of family have now changed, paraliturgical chants, as well, lost their traditional context. They are neither being composed, or hardly sung, or regarded as a separate and specific genre. For these reasons, the paraliturgical repertoire has perhaps suffered even more than the liturgical, which can still be heard during services in the Kenesa.

Secular Songs

Secular songs are not sung in a religious context or according to religious text. Though present-day Karaimes consider them true folklore songs, the authors of the text, sometimes even of the melody, are often known. Secular songs which are sung in today's Lithuanian Karaimes community make up several groups:

- 1) songs related to – and surviving thanks to – national and family (wedding and funeral) rituals; these can theoretically be called original folk songs;
- 2) Crimean Karaime or Tatar melodies “borrowed” for Lithuanian Karaime composed texts;
- 3) Slavic melodies “borrowed” for Lithuanian Karaime composed texts.

Group one includes six songs. Two of them – *Muzhul kielin* (Sorrowful Bride) and *Onarhejlar* (May They Flourish – song of the wedding ataman) – belong to wedding rituals; a third – *Bir bar ėdi* (Once upon a time) – is a lullaby; the other three – of which *Syjt jyry* (Lament) and *Syjt firjatba tujulat* (The sad lament echoes) belong to funerary rituals, and *Syjt jyry sahyńčyna kyrančryn Lietuvada 1710 jylida* (Lament commemorating victims of the 1710 plague in Lithuania), in the words of the author **Salomon Troki**, is ascribed to All Souls’ Day – are all laments. All these melodies survived thanks to oral tradition. However, there are too few of them to permit any conclusions regarding the essential characteristics of Karaime folk song melodies.

Group two is comprised of three songs, whose melodies were apparently borrowed from the Crimean Karaimes or Tatars. The music legacy of both nations indicates that there were influences, though it is not always clear from which “direction”. There is an interesting early 20th century music document among the Karaime manuscripts at the Lithuanian Academy of Science: a *medjuma* (from the Arab *medjmua* – “collection”) – a ca. 300 page manuscript of a Crimean Karaime book, which includes both text and melodies (of the latter only ca. 178) of known songs, inscribed for the manuscript owner (many families had such manuscripts). This one travelled to here from Crimea; the songs are written in a Crimean dialect, and would lead one to guess that the melodies are also a cultural legacy of the Crimean Karaimes.

This *medjuma* includes the three melodies which Lithuanian Karaimes sing as their own folk songs. The first is called *Jyry ulanlarnyn* (Children’s Song; in Lithuania it is sung to words written in 1929 by **S. Firkovich**). The second is the popular *Troch šaharda* (In the Town of Trakai; words by **S. Firkovich**, 1935). Within a Lithuanian context, this is the only song with an augmented second; many other melodies with this interval appear in the *medjuma*. In Lithuania, the third melody is adapted for two different poetic texts: *Hop, hop, paša* (1937) and *Ijisi baraskinin* (Friday Smells, 1941; both by **S. Firkovich**).

Group three includes melodies which are obviously Slavic in origin, and adapted to written texts. Two concrete examples are the songs known in Lithuania as *Sahyšlar* (Dream; words by **M. Pilecky**) and *Kybyn* (words by **S. Firkovich**). The latter is very popular, both for its theme – a tale about a favourite Karaime national food – but also perhaps for its lively and simple melody: a Ukrainian dance tune known to Europeans as Twostep. The non-authenticity of this melody is obvious both from its distinctive rhythm and traditional Slavic intonations, and primarily from the accents – which have jumped to the wrong syllables.

Although the melodies of the secular songs do not always have a clear musical equivalent in the folklore of other nations, it is in fact the musical characteristics of these songs which permit identification of their inherent association with another culture. An association revealed by a distinctive square structure, clearly recognizable classical harmonic functions (borrowed, as in paraliturgical chant, from urban music strata), incorrect word accentuation adapting to the metre and rhythm of the music, etc.

Conclusions

In summarizing the above thoughts, one can conclude that:

- a) the Lithuanian Karaim liturgical chants which are being sung today have existed in their same shape at least since the original founding of the community in this country;
- b) written liturgical texts (the Old Testament and prayerbooks) with their Masoretic punctuation, used for liturgical chant, ensured a greater survival of liturgical melodies;
- c) the differences in the characteristics of paraliturgical and secular repertoires confirm the specificity of the body of liturgical melodies;
- d) comparisons with Egyptian Karaim chanting traditions confirm the authenticity of Lithuanian Karaim melodies. Of importance here are not the concrete notes of the melodies, as much as the structure of the chants, and the preserved principles of sound and text harmony – which in fact make up the greater portion of the tradition;
- e) the characteristics of these melodies and structures correspond to the specifics of other inherently analogous musical cultures (Christian, Judaic, Muslim): they can all be analyzed together, and even employing the same methods.

The aforementioned aspects reflect the results of a retrospective study. It seems that we are living precisely in a time when (with diminishing natural traditions) orally transferred Karaim melodies are, for the first time, being written down on paper. This fact leads one to suspect a change in direction of the tradition: that it can eventually transform from an oral to a written tradition (if learning were to continue, that is, from written “notes”). In which case even the specificity of future studies could change – a factor which is apparent in modern analyses of Gregorian chant (see works by **Kenneth Levy**). The sole privilege of today’s researcher is the minuscule possibility of comparing theoretical conclusions and notational melodies with live singing.

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IŠLIEKANČIOS MUZIKOS: LIETUVOS KARAIMAI

Karina Firkavičiūtė

Santrauka

Visos karaimų bendruomenės išpažįsta karaimų tikėjimą, tačiau kiekviena iš jų yra įvairiomis prasmėmis ypatinga ir savita: konkrečios grupės etninė kilmė, visas kultūrinis, istorinis patyrimas, mentalitetas yra visiškai skirtingi. Tarpusavyje giminingą grupę sudaro tik Lietuvos, Lenkijos, Rusijos, Ukrainos karaimų bendruomenės, kurias vienija ne tik religija, bet ir bendra tiurkiška kilmė, kalba, kultūra, istorija. Įvairios istorinės ir politinės priežastys nulėmė, kad šiose šalyse gyvenančių karaimų bendruomenių kultūriniai savitumai į tarptautinę areną iškilo tik visai neseniai. Todėl nieko keisto, kad nei pavienėse publikacijose, nei enciklopediniuose leidiniuose muzikinės Lietuvos karaimų tradicijos lieka visai nepaminėtos.

Šio straipsnio tikslas – pristatyti gana turtingą Lietuvos karaimų muzikinį palikimą. Tai išskirtinai vokalinis, monodinis, žodine tradicija perduodamas repertuaras. Straipsnio autorė apie muzikines karaimų tradicijas yra paskelbusi nemažai publikacijų, Lietuvos muzikos akademijoje apsigynusi magistro darbą ir daktaro disertaciją (2001 m.). Straipsnyje aptariamos trys pagrindinės muzikinio Lietuvos karaimų palikimo dalys: liturginė, paraliturginė ir pasaulietinė muzika. Pristatoma jų specifika siaurąja prasme, taip pat platesnis liturginis bei socialinis kontekstas, kurio reikia ne tik vietos specifikai suvokti, bet ir lyginant Lietuvos karaimų muzikos bruožus su analogiškais kitų karaimų bendruomenių (išėivių iš Egipto ir Krymo) bei judėjų ir Rytų krikščionių tradicijų reiškiniais.

Apibendrinant atliktą tyrimą galima teigti, kad šiandien giedamos Lietuvos karaimų liturginės giesmės tokiu pavidalu gyvuoja mažiausiai nuo bendruomenės susikūrimo Lietuvoje pradžios, o rašytiniai liturginiai su masoretiskais ženklais tekstai (ST ir maldaknygės), iš kurių buvo giedota, leido liturginėms melodijoms geriau išlikti. Paraliturginių ir pasaulietinių giesmių savybės savo kitoniškumu liudija liturginių giesmių korpuso specifika. Jo autentiškumą patvirtina ir palyginimai su Egipto karaimų giesmėmis – svarbi Lietuvos karaimų liturginių giesmių struktūra, išlaikyti garso ir žodžio dermės principai, kurie ir sudaro didžiąją tradicijos dalį. Šios melodijų bei struktūros savybės atitinka ir kitų analogiškos prigimties muzikinių

kultūrų (krikščioniškos, judėjų, musulmonų) specifika: jos gali būti nagrinėjamos kartu, tais pačiais metodais.

Minėti aspektai atspindi retrospektyvaus tyrimo rezultatus. Atrodo, kad šiandien gyvename kaip tik tokiu metu, kai, silpstant natūraliajai tradicijai, žodiniu būdu perduodamos karaimiškos melodijos pirmą kartą imamos užrašinėti popieriuje. Taip net galima įtarti tradicijos krypties pokytį – iš žodinės ji ilgainiui gali virsti rašytine (jei būtų mokomasi iš užrašytų “natų”). Dėl to gali pasikeisti ir ateities tyrimų specifika, kurią aktualina ir modernūs grigališkojo choralo nagrinėjimai. Vienintelė šiandien dirbančio tyrinėtojo privilegija – silpnutė galimybė teorines išvadas ir notuotas melodijas sugretinti su gyvu giedojimu.