

MUSIC AS A UNIFYING ELEMENT – SOCIO-MUSICOLOGICAL ASPECTS OF THE LITHUANIAN “SINGING REVOLUTION” 1988 – 1991

1. Андрушків Б.М. Кузьмін О.С. *Основи менеджменту*. / Б. Андрушків, О. Кузьмін. – Львів: Світ, 1995.
2. Єрмошенко М.М., Єрохін Є.А., Стороженко О.А. *Менеджмент*. // М. Єрмошенко, Є. Єрохін, О. Стороженко. *Навчальний посібник*. – К.: Національна академія управління, 2006. – 656 с.
3. Завадський Й.С. *Менеджмент*. // Й. Завадський. – Т. 1. – К.: УФІМБ. 1997.
4. Косовська Г.В. *Основи менеджменту: Навч. посібник для студентів вищих навчальних закладів*. // Г. Косовська. – К.: Кондор, 2003.
5. Камінецький Я.Г. *Управління професійно-технічними навчальними закладами на регіональному рівні (економіко-педагогічний аспект)*. // Я. Камінецький. – Львів, 2002. – С. 11 – 66.
6. Лагутін В. *Людина і економіка: соціоекономіка*. / В. Лагутін. – К.: 1996.
7. Мармаза О.І. *Менеджмент в освіті: секрети успішного управління*. // О. Мармаза. / – Харків “Основа”, 2005. – 176 с.
8. Михасюк І.Р. *Менеджмент глобальної економіки. Навчальний посібник*. // І. Михасюк, І. Бочан. Львівський національний університет ім. Івана Франка. – Львів: 2004. – 196 с.
9. Сидоренко Л.С. *Формування духовних цінностей майбутніх учителів початкової школи в навчально-виховній діяльності педагогічного університету*. // Л. Сидоренко. / Монографія. – Дрогобич, 2011. – 160 с.
10. Федоренко П.Г., Діденко О.М., Бондаренко Є.В. та ін. *Основи менеджменту*. // В. Федоренко, О. Діденко, С. Бондаренко. Підручник. – К.: Алеута, 2007. – 420 с.
11. Хміль Ф.І. *Основи менеджменту*. // Ф. Хміль. / Підручник. – К.: Академвидав, 2003.

Стаття надійшла до редакції 11.10.2011

УДК 811.111:78

Ruprecht Langer, *magister artium*
Leipzig

MUSIC AS A UNIFYING ELEMENT – SOCIO-MUSICOLOGICAL ASPECTS OF THE LITHUANIAN “SINGING REVOLUTION” 1988 – 1991

People who sing in choirs often have the feeling that they are emotionally close to other singers, even if they do not otherwise know one another. Singing together has the power to unite people, build trust, and reduce emotional stress, even among strangers.

The reason lies partly in the fact that singing is a form of synchronized behaviour.

In the research area of psychology, there is broad agreement that people tend to imitate each other and to synchronize their movements. The idea that interpersonal synchronous movements make people feel a sense of belonging to one another has long been only speculation, but could become more a matter of fact through widely-documented experiments and studies in the past decade, especially in the United States. Interpersonal imitation like laughing, for example, through the appropriation of body posture, linguistic accent, syntax, and the like, happens constantly and subconsciously. The more aspects of behaviour that are imitated, the greater the degree of feeling sympathy and sense of belonging to each other. The close link between perception and neural activity, which has been confirmed by the

discovery of the so-called mirror neurons, results in the body becoming stimulated to act as soon as it perceives the movements of another. For example, when a group of people lives together for many generations they begin to form similar linguistic behaviours, and dialects emerge. When an individual communicates with another from the same group, he subconsciously realizes their similarities and as a result feels a sense of community and belonging to that person. The closer the interpersonal relationship between two individuals, the more people feel this connection, which can be described as “including the other in the self”¹.

This kind of mutual imitation is characterized by a temporal discrepancy between perception and one’s own behaviour. Synchronized behaviour on the other hand is called such because – as its name implies – it has to do with behaviours occurring at the same time. One may find many examples of such behaviour: Musicians in an orchestra, where the various instruments have different but nevertheless synchronous processes. Or walkers, tending their steps, often unconsciously, into synchronized lock step. In these cases, unlike with bodily imitation, one must recognize here a pattern of behaviours and

¹ cf. Hove, Michael / Risen, Jane: It’s all in the timing. Interpersonal synchrony increases affiliation, in: *Social Cognition*. The official Journal of the International Social Cognition Network, 27 (2009)

MUSIC AS A UNIFYING ELEMENT – SOCIO-MUSICOLOGICAL ASPECTS OF THE LITHUANIAN “SINGING REVOLUTION” 1988 – 1991

predict processes in order to coordinate them with his own. Many studies have been done to demonstrate such processes. It was found, for instance, that there are various phases of change in leg position: People sitting next to one another will begin to synchronize leg position, in the same way that people synchronize rocking in rocking chairs after a short time of being in the same rocking cycle. Even newborns begin to synchronize their movements with the intonations of the mother. Other experiments have shown the behavioural affinities among audience members, as they align their applause with one other. Armies, churches, organizations, and communities often engage in activities – for example, marching, singing, and dancing – that lead group members to act in synchronicity with one other. Anthropologists and sociologists have speculated that rituals involving synchronous activity may produce positive emotions that weaken the psychological boundaries between the self and the group².

Since synchronicity always emerges out of interpersonal closeness and togetherness, a recent project was undertaken to investigate whether synchronous movements themselves cause sympathy and a sense of community. Psychologists Jane Risen and Steve Hove, for example, led tapping experiments in which they found that the subjective feeling of sympathy to the experimenter became much stronger with those who tapped in synchrony with him than those who didn't³.

In another study, Cynthia Murcia and Gunther Kreutz measured the hormone levels of tango dancers in varying conditions and found that dance, as a highly distinctive form of synchronous movement in relation to music, was well suited to relieving emotional stress, and had a positive influence on psychological well-being⁴.

In yet another study, Scott Wiltermuth had some students walk together on a university campus prior to their playing games in which the trust or distrust among the strangers would be instrumental in profiting either the individual or the group. It was shown that the subjects whose movements had been synchronized, were much more willing to cooperate and felt the need to place the good of the group above their own interests: to sacrifice their own personal benefit to social group cohesion and to thus support the strength of the group as a whole⁵.

It is important here to emphasize that synchronous actions (marching, dancing, etc.) need not necessarily be of the gross motor type, but rather a wide variety of cultural actions based on synchronicity (e.g. singing, but also gestures, voice patterns, and other aspects of body language) produces the same effect.

According to the American biologist and neuroscientist Walter Freeman, it is not surprising that the deep emotional power of music, which neuroscience cannot fully explain, can incite people to action. Such a view must consider the development of the human brain, primarily in response to environmental influences⁶. Each individual has his own worldview that cannot be indoctrinated. Adverses and admonitions, however, can influence the development of one's own perspective significantly. The use of language is an evolutionary triumph that makes any kind of civilization possible, but the use of written and oral language requires the physiological ability of the brain to be able to feel mutual trust. This trust rests within an expectation and belief that one is able to predict the actions and thoughts of an opponent, at least to a certain extent. Only thus can bypass the gap between individuals and create community. There is strong evidence that both music and dance have developed reciprocally, because they both serve as a tool of solidarity for people within a society, which again is the basis for mutual trust among its members. Music, as an instrument of communication beyond words, directs one to the ways in which people come to trust one another. Trust is the basis for all human social endeavours, and one can argue that trust is created through the practice of music.

The effect of trust-building, which can come about through group singing, seem to be much stronger among those with a common cultural and social background.

Throughout history, for gaining self-discovery it has been crucial for a person to acquire a unique identity in order to gain access to a living world that can satisfy his emotional and cognitive needs. This is done primarily through communication on a meta level. For the most part, unconscious confirmation of community membership as observed through language, gestures, clothes, musical tastes, and the like, create a relationship of trust among peers, while also drawing a sharp distinction between members

² cf. Wiltermuth, Scott / Heath, Chip: Synchrony and Cooperation, in: Psychological Science 20 (2009)

³ cf. Hove / Risen

⁴ cf. Murcia, Cynthia Quiroga / Bongard, Stephan / Kreutz, Gunther: Emotional and Neurohumoral Responses to Dancing Tango Argentino. The Effects of Music and Partner, in: Music and Medicine 1 (2009)

⁵ cf. Wiltermuth / Heath

⁶ cf. Freeman, Walter: A neurobiological role of music in social bonding, in: N. Wallin / B. Merkur / S. Brown (eds.): The Origins of Music, Cambridge: MIT Press 2000

MUSIC AS A UNIFYING ELEMENT – SOCIO-MUSICOLOGICAL ASPECTS OF THE LITHUANIAN “SINGING REVOLUTION” 1988 – 1991

and non-members of such a group. It is irrelevant whether this occurs in the form of subcultures within a heterogeneous industrial society, or in form of the demarcation of an entire nation against a foreign threat.

Just like in the Ukraine, the residents of the Baltic States maintain quite a rich and ancient folk song tradition, which they associate with their own religious rites and national symbols. During the occupations of Lithuania from the end of World War II to 1991, national symbols such as flags and coats of arms other than those of the occupying powers were strictly prohibited. At the same time, however, these symbols acquired value and meaning for the local population as they were symbolic of the re-awakening of national Lithuanian self-understanding.

By the end of the first half of the twentieth century, Lithuania was still mostly rural. Life in small villages or on farms, passed down from generation to generation, provided an ideal breeding ground for the preservation of old traditions and songs. The singing of folk songs was inextricably linked to the rural way of life, whether they were sung during one's work in the house or on the field, at weddings, harvest festivals, funerals, or religious occasions. Even today, there exist Lithuanian folk singers who are capable of singing by heart up to 10,000 folk songs.

Lithuania is a country that has passed its culture and language on through folk songs. Singing preserves and promotes their culture, their culture in turn preserves the identity of the people. With the rise of foreign occupations, the Lithuanian folk songs became protest songs. The singing of old folk songs was strictly forbidden, but yet it left no marks like forbidden books would have done.

In the late 1980s, an independence movement began forming in the Baltic, which focused on the preservation and revival of native culture. The idea of organising song festivals, which had enjoyed great popularity in Estonia, took hold in Latvia and Lithuania. These mostly illegal gatherings, of which beginning in 1988 up to 300,000 people would attend to sing peacefully together, came to be known as the “Singing Revolution”.

Despite all cultural differences, more than two million singing Estonians, Latvians, and Lithuanians gathered together in 1989 to show one another, and the world, their unity. To express this mutual solidarity, the people formed a 600 kilometer-long human chain that connected all three of the nation's capitals.

In January of 1991, conflict escalated as the special troops of the Red Army sought to take the TV tower and the parliament building in Vilnius by force. They tried to occupy these locations to both control the

Lithuanian broadcasting and to overthrow the entrenched illegitimate Lithuanian government, elected by Lithuanians but not recognized by the Soviet Union. The troops met with resistance, as shortly after the first tanks and trucks drove through the streets of the capital more than 10,000 Lithuanians began to surround the buildings, lighting candles and singing songs.

On the forecourt of the TV tower some demonstrators were killed under the tanks' chains. But outside the parliament building the Lithuanians, among whom were also western journalists, came under much less harm possibly due to their apparent peacefulness which made it impossible for the Soviets to make the resistance out to be just independent actions done by some extremists. When the special forces withdrew without further bloodshed, this was the first indication that the “singing revolution” had been successful. In the following months, more and more western states began to recognize the freely-elected governments of the Baltic states.

The common theme of singing in the Baltic resistance movement is an indication of the unifying force (social bonding) that music can have. Another possible means for explaining this phenomenon could be found in more recent research on emotions. Beginning in the 1960s, scholars suspected that there was a “natural language of emotions.” Ethnologists and anthropologists found that there are basic emotions such as joy, sadness, or anger, which have individual and cultural validity. Such basic emotions exist in people of all races and cultures due to the same biochemical patterns within nerve cell networks that can be localized in the limbic system – the same areas that are active during music-listening and music-making.

An “understanding” of these emotions can occur therefore not only via body language and facial expressions, but also through tonal stimuli. For instance, “sad” or “happy” songs may be perceived as “sad” or “happy” across different cultures.

Furthermore, emotional stimulation has physiological effects on the body, as can be seen through the increase of pulse and breathing rates or through changes in conductivity of the skin. The parts of the nervous system that are responsible for these effects are called “survival circuits”, because they cause the body to either react to threats, or to regain strength.

Put simply, the brain areas that enable the processing of musical emotions have evolutionarily developed hand-in-hand with those that let us respond to life-threatening situations.

A possible answer to why music activates the survival circuits can be found in the relationship of the newborn to its caregiver⁷. Compared to other

⁷ cf. Isabelle Peretz / Robert Zatorre: *The Cognitive Neuroscience Of Music*, Oxford: Oxford University Press 2003

ŻEŃSKI KAMERALNY CHÓR "NAMYSTO" I JEGO WKŁAD W ROZWÓJ KULTURY MUZYCZNEJ PODKARPACIA

mammals, human infants are completely helpless for a relatively long period of time and incapable of verbal communication. Therefore, it is vitally important for them to forge an emotional bond with their caregiver. The communication that helps to bring this about is mainly of a musical kind, namely through intonation and volume.

Once a child is able to express or withhold emotions verbally and through conscious gestures, the relevance of music to express emotions fades into the background. Even though emotional communication works much distincter on language, thus highlighting the significance of music to communication. Although emotional communication

is much clearer and more complex via language and gestures, music nevertheless has the power to arouse emotions.

Communal singing thus can bring forth emotions and can therefore reassure and build group confidence. In the form of synchronized movement it is able to increase the willingness to cooperate with strangers, thereby further solidifying the group and enhancing a sense of overall strength and unity. In combination with a common purpose, drive, goal or background, as was the case during the Baltic "Singing Revolution" and wherever people are singing together, the power of music can attain its ultimate unifying potential.

Стаття надійшла до редакції 29.09.2011

УДК 811.162.1:78.087.68

Kinga Fink, *imię, ojca Józef, akompaniator,*

*Istytut Muzyki Uniwersytetu Rzeszowskiego, magister
Rzeszów*

ЖЕŃСЬКИЙ КАМЕРАЛЬНИЙ ХІР "НАМІСТО" І ЙОГО ВКЛАД У РОЗВІЙ КУЛЬТУРИ МУЗИЧНОЇ ПОДКАРПАЧІА

Перемишль є найважливішим центром культурного і соціального життя української меншини в Підкарпатті. Різні форми діяльності інтелігенції, включаючи насичене музичне життя, сприяють підтримці і розвитку української національної самобутності. Українське хорове мистецтво виникло з пісень православної церкви, пов'язаних з греко-католицькою церквою. Цей вид мистецтва має давні традиції у Перемишлі. Він походить з першої половини XIX століття.

Mniejszość ukraińska jest jedną z najliczniejszych mniejszości narodowych w Polsce. Inaczej niż zazwyczaj inne wspólnoty mniejszościowe, nie jest skupiona na zwartym terytorium, lecz rozproszona po różnych obszarach kraju. Podkarpacie obok województwa warmińsko-mazurskiego i zachodniopomorskiego jest regionem zamieszkanym przez największą liczbę Ukraińców, gdzie Przemyśl odgrywa rolę najważniejszego ośrodka życia kulturalnego i społecznego mniejszości ukraińskiej. Różne formy aktywności środowiska inteligencji ukraińskiej niosą za sobą nieocenioną wartość dla umacniania poczucia więzi narodowej. Związek z tradycją i kulturą ukraińską utrwalany jest przede wszystkim dzięki szerokiej działalności artystycznej mieszkańców Przemyśla. Podtrzymywaniu i rozwojowi ukraińskiej tożsamości kulturowej sprzyja ożywione życie muzyczne, które kwitnie pod postacią różnorodnych przedsięwzięć artystycznych, koncertów i imprez cyklicznych.

Rozwój ukraińskiej sztuki chóralnej w Przemyślu ma swą bogatą sięgającą jeszcze I połowy XIX wieku tradycję. To tutaj w roku 1828 powstał pierwszy w Galicji chór profesjonalny, w którym swoją muzyczną drogę jako chórzysta i solista rozpoczął wybitny kompozytor ukraiński M. Werbycki¹. Tradycje ukraińskiej muzyki chóralnej wywodzące się ze śpiewów cerkiewnych związanych z obrządkiem Kościoła Greckokatolickiego będącego jedną z najważniejszych instytucji życia narodowego Ukraińców galicyjskich, kontynuowane są obecnie obok Katedralnego Chóru Cerkiewnego przez dwa chóry – Młodzieżowy Chór im. M. Werbyckiego oraz Żeński Kameralny Chór, "Namysto" – kierowane od początku swej działalności przez Dr hab. Olę Popowicz, absolwentkę Wydziału Wokalnego Akademii Muzycznej w Krakowie, wykładowcę Uniwersytetu Rzeszowskiego, Uniwersytetu Jagiellońskiego i Akademii Muzycznej w Krakowie. Olga Popowicz, animator ukraińskiego życia muzycznego w Przemyślu, od wielu lat prowadzi

¹ Zob. Ольга Попович, Релігійна творчість у репертуарі українських хорів після II світової війни в Перемишлі (Olga Popowicz, Religijna twórczość w repertuarze ukraińskich chórów po II wojnie światowej w Przemyślu), "Перемишльські Архисепархіяльні Відомості", Rok VII, Nr 8. 2009, S. 235 – 246.