



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Original: English

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session
Nairobi, Kenya
November 2010

NOMINATION FILE NO. 00433 FOR INSCRIPTION ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

| |
|--|
| <p>A. STATE(S) PARTY(IES)</p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p> |
| <p>Lithuania</p> |
| <p>B. NAME OF THE ELEMENT</p> |
| <p>B.1. Name of the element in English or French</p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p> |
| <p>Sutartinės, Lithuanian multipart songs</p> |
| <p>B.2. Name of the element in the language and script of the community concerned, if applicable</p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p> |
| <p>'Sutartinės'</p> |

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).

Lithuanian singing, dancing and instrumental 'Sutartinės'

Formerly terms used by scientists: polyphonic singing, polyphonic chant. However, the term 'multipart signing' reflects better the essence of 'Sutartinės'.

Performers of 'Sutartinės' used the following terms : 'Sutarytės', 'Sutartys', 'Giesmės', 'Saugės', 'Apskritos', 'Palaidos', 'Sektinės', 'Kapotinės', 'Paruginės', 'Lumždinės' and others.

C. CHARACTERISTIC OF THE ELEMENT

C.1. Identification of the communities, groups or, if applicable, individuals concerned

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.

Communities of 'Sutartinės' performers can be classified as following :

1) Lazdiniai-Adutiškis community of 'Sutartinės' performers, which comprises approximately 25 persons, resident successors of bearers of 'Sutartinės' tradition since the last century.

2) Bučeliai (Švenčionys region) and Meškuočiai (Vilnius) families are bearers of 'Sutartinės' tradition, transmitting 'Sutartinės' from grandmother to daughter and from daughter to grandchildren, as well as to other folk singers.

3) Over 40 communities (400 persons) of 'Sutartinės' performers in various Lithuanian cities and towns inside folk groups, which have learned 'Sutartinės' directly from the bearers of 'Sutartinės' tradition. Actually such communities teach 'Sutartinės' the young generation and new members of folk groups. The most active communities and groups are as follows : "Tryse keturiose" (Vilnius), "Saugės" (Vilnius), "Mėta" (Kaunas), "Sasutalas" (Kaunas), "Kūlgrinda" (Vilnius), "Jievaras" (Vilnius), "Jorė" (Vilnius), "Gastauta" (Rokiškis).

C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.

As per historical documents reporting on 'Sutartinės' tradition the phenomenon and its performers are concentrated in the North-eastern Lithuania (Aukštaitija - Uplands ethnic region). Here all the available samples of 'Sutartinės' were recorded in the 19th - end 20th centuries. Even if 'Sutartinės' are more associated with Aukštaitija region, 19th century testimonies by S. Stanevičius and S. Daukantas mention 'Sutartinės' being performed in Žemaitija region (Samogitia -Western Lithuania) as well.

Former areas of 'Sutartinės' dissemination were Biržai, Kupiškis, Rokiškis, Zarasai, Ukmergė and Švenčionys.

Nowadays 'Sutartinės' are mostly localised in the same area as it was in 19th-20th centuries. The only difference is that recently 'Sutartinės' mainly thrive in the Lithuanian largest cities and towns (Vilnius, Kaunas, Panevėžys, Šiauliai) and elsewhere.

C.3. Domain(s) represented by the element

Identify concisely the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. (This information will be used primarily for visibility, if the element is inscribed.)

Performing arts embracing vocal, instrumental and vocal music accompanied by dancing elements.

'Sutartinės' being an expression and representation of intangible cultural heritage comprehend practices, knowledge, skills, as well as instruments that communities and performers groups recognize as part of their cultural heritage. It is still transmitted from generation to generation. It provides them with a sense of identity and continuity.

D. BRIEF SUMMARY OF THE ELEMENT

The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.

'Sutartinės' (derived from the word 'sutarti' - to be in accord) is a unique phenomenon of Lithuanian traditional music. They are exceptionally sung by women, but men perform instrumental versions of 'Sutartinės' on pan-pipes, horns, long wood trumpets, fipple flutes, 'kanklės' (similar to cittern).

'Sutartinės' represent an ancient form of two and three voiced polyphony. The melodies of 'Sutartinės' are not complex (from 2 to 5 pitches).

Folk singers distinguish three main groups according to performing practices and function: 'dvejinės' (twosomes), 'trejinės' (threesomes) and 'keturinės' (foursomes). However, there are almost 40 different styles and ways of performing 'Sutartinės'.

The poetic language encompasses work, calendar cycle ritual, wedding, family, wartime, historic and other moments of livelihood. In nowadays 'Sutartinės' are performed at solemn occasions, various festivals, concerts, other gatherings.

During 'Sutartinės' at the same time not only two different melodies, but also two different sets of lyrics are interlaced. Basic polyphony of 'Sutartinės' is a sharp interval of dissonance (an interval of disharmony) to achieve harmony, which according to music theory, is paradoxical. 'Sutartinės' contain a wide variety of vocables used in the archaic refrains.

1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

This is the key section of the nomination to satisfy criterion R.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention”. A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention’s definition of intangible heritage. This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social and cultural functions and meanings today, within and for its community,*
- b. the characteristics of the bearers and practitioners of the element,*
- c. any specific roles or categories of persons with special responsibilities towards the element,*
- d. the current modes of transmission of the knowledge and skills related to the element.*

The Committee should receive sufficient information to determine:

- a. that the element is among the “practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —”;*
- b. “that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”;*
- c. that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”;*
- d. that it provides communities and groups involved with “a sense of identity and continuity”; and*
- e. that it is not incompatible with “existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.*

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

The meaning of the word 'Sutartinė' is 'to be in accord', 'to agree'. 'Sutartinės' is a syncretic art interlinking music, words and movements. Choreography is uncomplicated and movements are moderate, often solemn : circle walking, turning round (star's form) arms linked, stamping, pairs walking in face of each other. Certain 'Sutartinės' are played on pan-pipes, horns, long wood trumpets, fipple flutes, five-string 'kanklės' (cittern). The common features of instrumental and vocal 'Sutartinės' are sharp ring, syncopated rhythm, repetitive rhythmic formulas.

The structure and musical features of 'Sutartinės' prove that they were an important part of rituals of livelihood. Many features indicate an ancient even prehistoric origin. The group 'Sutartinės' singing tradition in villages became nearly extinct by mid-20th century. Experts lamented a lack of interest by youth. However, several rural communities have never discontinued performing 'Sutartinės' (ref. C (i)) ; thanks to them it has been transmitted to other communities.

'Sutartinės' rebirth began with the concert by the Folk Music Theater Troupe in Vilnius in 1969. Since, folk music groups' performances of living 'Sutartinės' returned to cities and towns, continuing a new qualitatively different life in various forms up to nowadays. The new communities and groups of 'Sutartinės' performers have emerged mainly inside folk groups, which practice and foster traditional culture from generation to generation (ref. C (i)). Learning 'Sutartinės' is possible inside such urban communities of performers, which have learned and mastered it from communities. Therefore various training courses, seminars and workshops for the groups of performers as well as for the wider audiences : pupils, students etc. are organized (ref. 3 a) for several decades.

Presently, the social functions of 'Sutartinės' consist of sharing cultural values, providing with a feeling of cultural identity, continuity and self-esteem. It consolidates communities, leads towards cultural self-education as well as preservation of highly elevated esthetic perception. When speaking about 'Sutartinės' old performers refer to 'hymn-singing', which indicates the ritual nature of 'Sutartinės' and their solemnity. Today 'Sutartinės' are mostly performed at solemn

occasions, thus ritual aspects have been partly maintained.

'Sutartinės' musical and poetic features are very distinct in comparison with other Lithuanian folk songs. The main difference is the abundance of dissonance intervals at seconds, which were highly pleased by old singers. The singers aimed at 'beating, even trashing voices' for achieving 'the ring of bells'. 'Sutartinės' can be characterised by a narrow melodic diapason (from 2 to 5 sounds), musical intonation stability, complementary rhythm, syncopation. Vocal 'Sutartinės' have fanfare intonation, which were probably brought from instrumental melodies.

When singing 'Sutartinės' two different texts (notional and a refrain) as well as melodies are sung at the same time. This is a unique characteristic feature of 'Sutartinės', which has no analogies in polyphonic songs of other nations. Two different independent and interlinking melodies create a unique consonance characteristic only to 'Sutartinės'.

Poetic texts of 'Sutartinės' are quite fragmental and laconic. Texts have traces of ancient livelihood : hunting, beekeeping, fishing etc. The abundance of onomatopoeic refrains ('čiūto', 'rūto', 'tatato', 'dūno', 'rititatajoj', 'tūto') is considerable.

There are three main 'Sutartinės' categories depending on performers' number and style of performance:

- Twosome 'Sutartinė',
- Threesome 'Sutartinė',
- Foursome 'Sutartinė'.

Twosomes ('dvejinės') are sung by two singers. While the first singer (or a group) performs the first phrase of the melody, the second member (or a group) sings the second part. This results in an unusual harmony of parallel seconds. Threesomes ('trejinės') are performed by three singers in strict canon. All three singers perform both phrases of the melody at staggered intervals, continuing until they have sung the entire text of the song.

Foursomes ('keturinės') are sung by two groups of singers. The lead singer of each pair sings the meaningful text, while the partner sings the refrain. The second pair repeats what the first pair has sung, and they continue to alternate back and forth.

Each category has subcategories : 'threesomes with resounding', 'threesomes by four', 'dancing twosomes by four' etc.

Nearly 40 different 'Sutartinės' performing styles having their particular function and particular localisation. Even if 20th century sources mention mostly singing 'Sutartinės' in a group (2-4 women), more participants can take part in it for some relevant function : dancing, visiting rye, etc. 'Sutartinės' performers are mainly women ; men appear in collective dances. Recently collective singing (10-30 people) flourishes alongside the traditional group singing.

Vocal 'Sutartinės' is an exceptional domain of women activity. There were women, which have preserved this unique singing tradition until 20th century and transmitted it to other generations. Many Indo-European nations since the ancient times communicated the main rituals related to the Earth (fertility, fecundity, creative powers) to women. A revealing fact is that two independent melodies "woven" in 'Sutartinės' are very reminiscent of the sash-weaving process, which was also an exceptional domain of women activity in Lithuania. As we listen to 'Sutartinės' we can barely hear individual melodies, likewise we barely notice or distinguish different weft threads in the textile. A wording used to describe 'Sutartinės' by performers has much in common with the vocabulary of weavers. For ex., 'rinkėja' (a collector) is the name given to the singer who sings the main lyric or begins 'Sutartinė', meanwhile it is the term corresponding to the creator of the patterned textile. In 'Sutartinės' 'rinkinys' (a collection) is one of the voices of the song (main lyric), while in weaving the same word means the patterned textile, coloured cloth as well as the equipment for compiling the pattern. The association between terms characteristic of poetic speech and that weavers is very old one, dating back to times when there was one common Indo-European language. According to ancient mythological understanding, all creative processes (textile weaving, spinning, singing, dancing) are understood to be a magical means of transforming chaos into cosmic harmony.

2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)

The nomination should demonstrate (Criterion R.2) that "Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity".

Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly.

Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

'Sutartinės' has become a distinct symbol of Lithuanian cultural identity with the 20th century, providing the basis for numerous compositions of the last century. Today traditional 'Sutartinės' forms are abundantly performed at concerts and festivals. Often 'Sutartinės' form the basis for original, contemporary audiovisual projects. 'Sutartinės' as Lithuania's "visiting card" are presented to various national audiences by folk music groups as well as at international conferences. It is no wonder that in 2009 "Sutartinė - a Song of Centuries" entitled the Lithuanian Song and Dance Celebration (inscribed on the Representative List) in 2009 proving an exceptional attention and appreciation of such a unique phenomenon.

In this context the inscription of 'Sutartinės' on the Representative List would contribute to the promotion, as well as to the recognition of performers groups and it would even boost the self-esteem and standing of communities and groups that bear and practice 'Sutartinės'.

The inscription of 'Sutartinės' on the Representative List would also reinforce the perception of the universal value of the element both at the community and the national level as well as at the international level.

Such a recognition would be highlighted at every single community and international event, drawing attention to the importance of the intangible cultural heritage locally and rethinking its contribution for the peaceful cultural dialogue.

Furthermore, the State would commit itself to undertake a plan of action that would ensure all the necessary means and financial resources for the succession and dissemination of the intangible cultural heritage, including 'Sutartinės' tradition.

It would undoubtedly enrich the notion of Intangible Cultural Heritage across the world while inscribing 'Sutartinės' on the List alongside with Georgian, Bulgarian, Croatian, Estonian polyphonic singing. All these ancient forms of polyphonic singing are invaluable treasures of human creativity and represent a vital source of inspiration for the next generations. These traditions with quite distinct and specific features have much in common and interlace with each other. It reflects cultural diversity worldwide and contributes to encouraging multicultural dialogue.

Lithuanian and foreign researchers unanimously recognize 'Sutartinės' as a unique phenomenon despite certain common features with polyphonic traditions elsewhere. Ethnomusicologists refer to especially tight singing (in seconds) with voices in accord as Schwebungsdiaphonie, known in European and non-European cultures. Ethno genetic and territorial (Balts, South and East Slavs) links are noticed in archaic polyphony. Despite certain essential differences (bourdon singing traditions do or don't exist), some components unify Lithuanian, Bulgarian, Serbian, Southern Russian and other singing traditions : second – consonance ; performance similarities as small group singing ; extra-special hearing concord ; strict separation of parts by singer "functions" ; descending glissando voices 'like bells' ; mimicking birds or instruments vocally ; song-dance-music syncretism. Despite characteristics indicating ethno genetic relationships and universal features, 'Sutartinės' are original, distinguishable from other vocal polyphonic traditions being an invaluable and integral part of the huge mosaic of intangible cultural heritage worldwide.

At a small scale it can be noticed that 'Sutartinė' as a genre itself is an excellent example when

speaking about dialogue and mutual understanding. The origin of the word refers to 'being in accord, agreement, concordance, living together in harmony, resounding in harmonious accord'. Many singers singing two independent lyrics and performing two melodies following one after another can achieve one integrate musical piece. At the same time a listener can hear not only each separate voice, but also one continuous multi-voiced polyphonic song called 'Sutartinė'. The performers dialogue between standing face to face. It reminds many people speaking at the same time without listening to each other. Although singing 'Sutartinė' is impossible without listening to each other. The beauty of 'Sutartinė's sound always depends upon concord. Without it, neither the harmony of peoples, nor of human being and his world, nor of the universe is possible.

The archaic 'Sutartinės' are not just a 'museum piece'. They form a valuable and living part of not only traditional, but also contemporary culture. In many interdisciplinary projects of contemporary art 'Sutartinės' traditionally sung or chanted a Capella are used as a bridge connecting the past and the present. It is a mean to create a dialogue between the youth of today and the people of traditional society. For a considerable number of contemporary people, 'Sutartinė, has become a peculiar form of meditation, for others it is a means of self-expression as well. In the context of the Representative List of the Intangible Cultural Heritage it can serve as a unique example of best practices showing how to prolong the living of intangible heritage at all levels of culture: traditional and contemporary. According to many European musicologists 'Sutartinės' are very close to contemporary music for its' sharp accords and minimalism. Thus, such a dialogue and a close relation between contemporary art and the traditional 'Sutartinės' flourish even more.

3. SAFEGUARDING MEASURES (CF. CRITERION R.3)

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

3.a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

With a view to safeguard the tradition of performing 'Sutartinės' the communities and groups of performers are encouraged to participate in the safeguarding activities in the 'Sutartinės' dispersal areas. The communities and groups of performers understand the importance of this tradition and are proud of performing 'Sutartinės' and prolonging their existence. The local communities (the most active are the ones from Adutiškis and Lazdiniai villages) and especially urban groups of performers seek to involve the youth and children and let transmit them acknowledge the essence of this unique tradition.

The local authorities and public institutions assist the communities and groups of performers by financing :

- 1) Transmitting tradition - training courses and seminars (in the fixed places : Vilkija, Biržai, Zarasai, Vilnius).
- 2) Spreading information and promotion of activities - local celebrations, concerts, youth camps, specialised 'Sutartinės' evenings at local and international folk and neo-folk music festivals : "Baltica", "Skamba skamba kankliai" (since 1973), "Mėnuo juodaragis", "O kieno žali sodai", "Lingaudala", "Atitaria lamzdžiai", Sėla", "Zalvynė" as well as "Days of Living Archeology", elementary and secondary student folk music performer competition "Tramtatulis" (with special nomination for 'Sutartinės' hymn-singing), concert dedicated to the 100th anniversary of the birth of Z.Slaviūnas (2007), two concert series "Dūno upe, lylio" (Kaunas, 2009) etc.
- 3) Higher educational programmes 'Sutartinės singing' at Lithuanian Music and Theatre

Academy, Ethnomusicology Department and at College of Music Pedagogy in Rokiškis for specialists, which will further work with communities and groups of performers.

4) Field research in territories where 'Sutartinės' are widespread, gathering materials on their background, singing ways, articulation, concept of aesthetics etc. - scientific expeditions, filming, recordings, and publications. 'Sutartinės' are considered a key topic for research by Lithuania's ethnomusicologists and ethnologists. A number of dissertations has been defended on 'Sutartinės' by series of scientists (Z. Slaviūnas, D. Račiūnaitė-Vyčinienė, M. Boiko, D. Šeškauskaitė, R. Žarskienė, R. Ambrazevičius and A. Nakienė). Numerous scholarly articles and monographs have been published (authors of various publications in this field : Z. Slaviūnas, S. Paliulis, D. Vyčinienė ; D. Urbanavičienė).

5) Other dissemination means : various projects incorporating 'Sutartinės' with contemporary music, visual arts etc.

However, some budgetary constraints exist and the programme for safeguarding performing traditions as integral to the State's programme on protection and development of intangible cultural heritage programme to be elaborated in 2010 will allow extending efforts in the favour of the promotion and safeguarding 'Sutartinės' tradition.

3.b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs.

The Ministry of Culture in co-operation with the Ministry of Education and Science, the Ministry of Agriculture together with local administration, communities concerned as well as the Lithuanian Folk Culture Centre elaborated an action plan for safeguarding the 'Sutartinės' tradition embracing legal means, scholarly and tradition promoting activities etc. Communities and groups of performers have submitted many proposals for safeguarding this tradition, which were included into this action plan/ timetable of safeguarding measures.

The 'Sutartinės' singing tradition is fragile. An essential condition for safeguarding is to uphold the communities, which could carry on this tradition and transmit it to the next generations. It is highly important to involve the youth and children into performers' groups and to strengthen their pride of intangible cultural heritage and traditions by promoting 'Sutartinės' during festivals, training courses, competitions etc. It is substantial to support new publications, scholarly researches which would serve as a methodological tool for the leaders of performers groups and communities.

The inscription of 'Sutartinės' on the Representative List of Intangible Cultural Heritage as well as the growth of its visibility and awareness will not violate any restrictions or customary practices governing access to it as such restrictions or practices has never existed. The 'Sutartinės' tradition was always performed publically, even if it refers to ancient rituals. In the 21st century the public performance of 'Sutartinės' tradition became a customary practice. Therefore, there is no need to elaborate any means for avoiding risks due to the inscription of the element on the Representative List.

| Safeguarding measures | Responsible institutions | Finances | Dates |
|--|--|----------|------------|
| 1. Legal means – elaboration of a programme for safeguarding 'Sutartinės' traditions | Ministry of Culture, Ministry of Education and Science | - | 2010 -2014 |

| | | | |
|--|---|---|--|
| <p>as integral to the State's programme on protection and development of intangible cultural heritage programme</p> | | | |
| <p>2. Support for communities and performers by :</p> <p>2.1. – involving youth into the communities and groups of performers (contest "Tramtatulis", youth camps, training courses teaching tools, elaboration of new teaching programmes for schools) ;</p> <p>2.2. – giving priority to the requests of support for the communities and performers from the 'Sutartinės' tradition area in all programmes of intangible cultural heritage ;</p> <p>2.3.- allocating grants and fellowships for members of communities or performers, which transmit tradition of 'Sutartinės' singing to the youth</p> <p>2.4. – allocating grants for members of communities or performers safeguarding 'Sutartinės'</p> <p>2.5. – assistance to the performers groups and communities in preparing the repertoire and preserving local features of 'Sutartinės' singing</p> | <p>Local administration, Communities, Ministry of Education and Science</p> <p>Ministry of Culture, Ministry of Education and Science, Ministry of Agriculture, local administration</p> <p>Ministry of Culture and local administration</p> <p>Ministry of Culture, Ministry of Education and Science, Ministry of Agriculture, local administration</p> <p>Lithuanian Folk Culture Centre, experts, consultants</p> <p>Ministry of Culture, Ministry of Education and Science. Ministry of Agriculture</p> <p>Lithuanian Folk Culture Centre, local administration</p> <p>Ministry of Culture, local administration</p> | <p>-</p> <p>150 000 EUR</p> <p>100 000 EUR</p> <p>150 000 EUR</p> <p>30 000 EUR</p> <p>40 000 EUR</p> <p>60 000 EUR</p> <p>80 000 EUR</p> | <p>2010 – 2014</p> <p>2010-2014</p> <p>2010-2014</p> <p>2010-2014</p> <p>2009-2014</p> <p>2010-2014</p> <p>2011-2014</p> |

| | | | |
|---|--|--|---|
| <p>2.6. – arranging training seminars for the leaders of performers’ groups, members of communities</p> <p>2.7. – recording and releasing of the repertoire of 4 performers groups and communities</p> <p>2.8. – establishing ‘Sutartinės’ training centres in East Lithuania : Biržai, Rokiškis, Adutiškis and Panevėžys</p> | | | |
| <p>3. Support for scholarly activities :</p> <p>3.1. pursuing of research on ‘Sutartinės’, organise conferences on the main issues relevant to the ‘Sutartinės’ tradition</p> <p>3.2. publishing the material on research of ‘Sutartinės’ and republish earlier relevant material</p> | <p>Ministry of Culture, Ministry of Education and Science</p> <p>Ministry of Culture, Ministry of Education and Science</p> | <p>110 000 EUR</p> <p>20 000 EUR</p> | <p>2012</p> <p>2012</p> |
| <p>4. Measures of dissemination :</p> <p>4.1. promoting ‘Sutartinės’ tradition in mass media by releasing 3 emissions per year dedicated to this phenomena ;</p> <p>4.2. elaborating teaching tools for the basic schools, leaders of performers groups, members of communities</p> <p>4.3. integrating ‘Sutartinės’ teaching</p> | <p>Ministry of Culture, local administration</p> <p>Ministry of Culture, Ministry of Education and Science</p> <p>Ministry of Education and Science, Ministry of Culture</p> | <p>30 000 EUR</p> <p>10 000 EUR</p> <p>-</p> | <p>2010-2014</p> <p>2010-2014</p> <p>2013</p> |

| | | | |
|--------------------------------------|--|--|--|
| into the curriculum of basic schools | | | |
|--------------------------------------|--|--|--|

3.c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

Communities and groups of performers from Kupiškis, Rokiškis, Zarasai, Ukmergė, Švenčionys endeavour to safeguard the repertoires characteristic of their lands. The most active leaders of communities as well as performers' groups (N. Lungienė, A. Trapulionytė, J. Garnelienė, R. Vitaitė, V. Krivickienė, V. Balčiūnienė and others) study their local repertoires, specific features of 'Sutartinės' performance and constantly consult with ethnomusicologists, other experts. They are the main organisers of training courses, workshops, public events featuring 'Sutartinės' for local communities. Some events on 'Sutartinės' are organised regularly region by region.

A group "Trys keturiose" (since 1984), incorporate various regional 'Sutartinės' and promote them in Lithuania and abroad at various festivals and conferences. Its leader, D. Vyčinienė, has presented numerous scholarly lectures on 'Sutartinės' at international conferences.

A group "Kūlgrinda" (a part of ritual folklore community "Kūlgrinda") is also engaged in various safeguarding activities by organising events aimed at maintaining ritual aspects of 'Sutartinės', involving youth in 'Sutartinės' practice.

Thanks to the teachers of the 1st music school (Kaunas) who had motivated students to learn various techniques of performing vocal and instrumental 'Sutartinės' a youth community has also formed.

Safeguarding the 'Sutartinės' tradition is an essential task for the communities of 'Sutartinės' performers. They perform 'Sutartinės' during public events, in mass media and in domestic environment. The communities of 'Sutartinės' performers make recordings and issue their CDs. It is often financed by themselves. They take part in ' training workshops organised in schools, consult young generation, incorporating 'Sutartinės' in modern and traditional compositions.

3.d. Commitment of State(s) Party(ies)

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

The Law on the Principles of State Protection of Ethnic Culture has been in effect since 1999. Its provisions defend and protect the entire intangible heritage and various forms of traditional culture developed by the entire nation.

The State Programme for the Development of Ethnic Culture has been prepared for implementing the provisions of the aforementioned law. Accordingly it develops tools for financing the research and dissemination of this intangible cultural heritage. Due to this programme, the old (beginning of the 20th century) 'Sutartinės' recordings have been reproduced, academic studies on 'Sutartinės' research have been published and teaching seminars in regions have been financed. State fellowships have been allocated for researchers on 'Sutartinės' and conditions have been provided for them to participate in international seminars and conferences. Funding is distributed to local communities which cultivate the 'Sutartinės' tradition.

The Council for the Protection of Ethnic Culture under the Parliament of the Republic of Lithuania is concerned with the protection of the intangible cultural heritage. This is the highest-standing State institution responsible for cultivating ethnic culture. The Committee of Experts on Ethnic Culture and public organisations such as the Ethnic Cultural Society, the Ethnographic Society, Society of Ancient Balts "Romuva" and others are concerned with analysing issues on ethnic culture and its resolutions.

At the State level, the Ministry of Culture of the Republic of Lithuania, the Lithuanian Folk Culture Centre and culture departments at municipalities are responsible for the protection of ethnic culture.

4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: 'The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals in the nomination process

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

The communities and groups of 'Sutartinės' performers have already expressed their wish to submit the candidature file of 'Sutartinės' as the first Lithuanian nomination to be proclaimed a Masterpiece of Intangible Cultural Heritage of Humanity in 2001. However, at that moment other communities were better prepared for the submission process. In 2009 the Ministry of Culture has interacted with all communities and groups of performers and has learned about their determination regarding the submission of 'Sutartinės' to the Representative List.

The initiatives of 'Sutartinės' communities became more active in 2008 marked by the 100th

anniversary of the birth of the famous folklore expert and 'Sutartinės' compiler Z.Slaviūnas. Several communities addressed the Ministry of Culture of the Republic of Lithuania with the view to submit 'Sutartinės' to the Representative List of Intangible Cultural Heritage. There have been organised several meetings of communities and performers in the North-eastern Lithuania, which is 'Sutartinės' concentration area :

- November, 2008 in Rokiškis,
- May, 2008 in Utena,
- March, 2009 in Zarasai (during this meeting general questions of National inventory of the intangible cultural heritage were also discussed),
- April, 2009 in Kupiškis (during this meeting general questions of National inventory of the intangible cultural heritage were also discussed),
- in many other events where the importance of inscription of the element in the Representative List of Intangible Cultural Heritage was affirmed.

The biggest contribution of communities and groups of performers in the process of 'Sutartinės' submission was numerous audio and visual recordings of 'Sutartinės' tradition.

Some 30 communities of performers actively worked together to prepare the nomination file "Lithuanian Multipart Songs, Sutartinės." Seven of the involved key communities signed their agreement letters.

It should be pointed out that during the submission process it was substantial to get the support and contribution of research institutions : Lithuanian Academy of Music and Theatre, Lithuanian Institute of Literature and Folklore, Lithuanian Folk Culture Centre. Their experts contributed a lot - giving textual material, photos and recordings. The Ministry of Culture and the Lithuanian National Commission for UNESCO also took part in the submission process. The biggest input in the preparation of nomination file is made by Dr. Daiva Vyčiniene, which is at the same time researcher, tradition bearer and performer of 'Sutartinės'.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations..

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

The Ministry of Culture has received five testimonies of the key communities, groups of performers and individuals safeguarding and promoting 'Sutartinės' tradition that have confirmed their will to keep, follow and safeguard the tradition of 'Sutartinės' and support the inscription of 'Sutartinės' on the Representative List of the Intangible Cultural Heritage.

The copies in original language are attached (7), along with translations (3) (Annex 2).

- (1) Agreement signed by P. Krivickienė, leader of group of performers „Lazdiniai-Adutiškis“ and V. Matasova, director of Lazdiniai-Adutiškis community (original and translated) ;
- (2) Agreement signed by A.Česienė, leader of folk club music club „Eitinė“ (original and translated) ;
- (3) Agreement signed by J.Trinkūnas, leader of Association of Ancient Balts “Romuva“ (original and translated) ;
- (4) Agreement signed by M.Ričkutė, director of Vilnius Ethnic Culture Center (original) ;
- (5) Agreement signed by E.Meškuotienė, leader of folk ensemble „Sadauja“ (original) ;
- (6) Agreement signed by D.Steponavičienė, leader of folk ensemble „Sedula“ (original) ;
- (7) Agreement signed by V.Balčiūnienė, leader of folk ensemble „Dobile“ (original).

4.c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

'Sutartinės' were an integral part of rituals in ancient Lithuanian traditions as numerous signs indicate. The former rules for canon composing and hymn-singing indicate the actual structure of 'Sutartinės', feature of their performance and folk terminology.

Recently 'Sutartinės' resound broadly at various cultural events. Efforts are made to retain their original nature to be performed at the solemn occasions, to keep them apart from becoming a genre of entertainment or a folk music "souvenir". Integrating the younger generation, especially in the cities, to enjoy 'Sutartinės' is highly important. 'Sutartinės' are becoming evermore attractive to the young people who never appreciated folk music before. For some 'Sutartinės' is a unique form of meditation. Frequently like-minded individuals sing "for themselves", wishing to know and feel the essence of 'Sutartinės' better, without any ambitions to perform on stage. For others 'Sutartinės' become a means of artistic self-expression and, for some others, – an impulse for discovering new creative expressions (combining 'Sutartinės' with various styles of music, visual arts and the like).

More and more people who cherish folk music comprehend that 'Sutartinės' are a unique form of hymns, worthy of special respect. Great efforts must be placed to get to know, understand and master 'Sutartinės'.

The inscription of 'Sutartinės' on the Representative List of Intangible Cultural Heritage as well as the growth of visibility and awareness will not violate any restrictions or customary practices governing access to it as such restrictions or practices has never existed. The 'Sutartinės' tradition was always performed publically, even if it refers to ancient rituals. In the 21st century the public performance of 'Sutartinės' tradition became a customary practice.

5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: "The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12".

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined "with the participation of communities, groups and relevant non-governmental organizations" and Article 12 requiring that inventories be regularly updated.

The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

'Sutartinės' have been inscribed into the National Inventory of Intangible Cultural Heritage Values in 2008.

In conformity with the Convention for the Safeguarding of Intangible Cultural Heritage the element of 'Living Sutartines tradition ' was identified and defined with an active participation of communities, groups (ref. C (i) of nomination file) and other organizations : Lithuanian Folk Culture Centre, Lithuanian Academy of Music and Theatre, Lithuanian Institute of Literature and Folklore.

At the first stage of compilation of the National Inventory a questionnaire was addressed to the

relevant communities as well as to their cultural centres with the request to identify and define the most significant elements of intangible cultural heritage at the local level.

The Inventory is compiled in conformity with the laws in effect of the Republic of Lithuania. Therefore, at the second stage, the intangible assets of cultural heritage are to be established in locales. Considered the most significant of those are to be proposed for recognition as national assets at the third stage. These are to be included in the National Inventory of Intangible Cultural Heritage in compliance with Articles 11 and 12 of the UNESCO's Convention at the fourth stage.

After evaluation of fulfilled local questionnaires on 'singing and instrumental Sutartinės' by experts from non-governmental research and cultural organisations (institutes, universities, research centres) the element of 'Living Sutartinės tradition' was inscribed in the National Inventory as a unique phenomenon of living traditional culture representing a symbol of the Lithuanian cultural identity and continuity, as well as a considerable value from a point of cultural, historical, social and ethnological overview. Active participation of communities in the process has been also taken into consideration.

DOCUMENTATION

a. Required and supplementary documentation

Required documentation provided.

b. Cession of rights including registry of items

Required cession of rights provided.

c. List of additional resources

BOOKS

Boiko, Mārtiņš. 2008. Lithuanian Sutartinės and their Baltic contexts. [Latvian lang.]. Rīga.

Niemi, Aukusti Roberti and Sabaliauskas, Adolfas, Editors. 1911. Lithuanian Songs and Chants in Northeastern Lithuania. [Lithuanian lang.]. Helsinki - Riga.

Paliulis, Stasys, Compiler. 1959. Folk Instrumental Music of Lithuania. Wind Instruments. [Lithuanian lang.]. Vilnius.

Račiūnaitė-Vyčinionė, Daiva. 2000. The Traditions of Performing the Sutartinės. [Lithuanian lang.]. Vilnius.

Račiūnaitė-Vyčinionė, Daiva. 2002. Lithuanian Polyphonic Songs. Vilnius.

Račiūnaitė-Vyčinionė, Daiva. 2004. 'What would we Sing? [Lithuanian lang.]. The Start Book of Sutartinės Learning with CD. Vilnius.

Slaviūnas, Zenonas, Compiler. 1958–1959. Sutartinės. Polyphonic Lithuanian Folk Songs. Vol. 1–3. Vilnius.

Slaviūnas, Zenonas, Compiler. 1972. Sutartinės. Polyphonic Lithuanian Folk Songs. [Russian lang.]. Leningrad.

Slaviūnas, Zenonas. 2006. Writings : Researches of Sutartinės – Lithuanian Polyphonic Songs. [Lithuanian lang.]. Skrodenis, Stasys, Compiler and Editor. Vilnius.

Šeškauskaitė, Daiva. 2001. Sutartinės – Ancient Ritual Songs. [Lithuanian lang.]. Kaunas.

Šimonytė-Žarskienė, Rūta. 2003. Music Making with Multi-Pipe Whistles in Northeastern Europe. [Lithuanian lang.]. Vilnius.

Urbanavičienė, Dalia. 2009. Danced and Played Sutartinės. [Lithuanian lang.]. Vilnius.

Vyžintas, Algirdas, Compiler. 2002. Stasys Paliulis. On the Roads of the Sutartinės and

Skudučiai. Life and Works of Folklorist Stasys Paliulis. [Lithuanian lang.]. Vilnius.

ARTICLES

Ambrasevičius, Rytis. 2008. 'Psychoacoustical and Cognitive Basis of Sutartinės.' In ICMPC10. Proceedings of the 10th International Conference on Music Perception and Cognition. (25-29 August 2008. Sapporo, Japan), CD. Ken'ichi Miyazaki, Yuzuru Hiraga, Mayumi Adachi, Yoshitaka Nakajima, and Minoru Tsuzaki, eds. Adelaide : Causal Productions. 700–704.

Boiko, Martin. 1992. „On the Interaction Between Styles in Baltic Folk Music : Sutartinės Polyphonie and East Baltic Refrain Songs.” In European Studies in Ethnomusicology : Historical Developments and Recent Trends. Baumann M. P., Simon A., and Wegner U., ed. Wilhelmshaven. 218–236.

Račiūnaitė-Vyčinienė, Daiva. 2002. „Lithuanian Schwebungsdiaphonie and its South and East European Parallels.” In The World of Music. Traditional Music in Baltic Countries. Bauman, Max Peter, Editor. Vol. 44 (3) – 2002. Berlin : Verlag für Wissenschaft und Bildung. 55–77.

Račiūnaitė-Vyčinienė, Daiva. 2005. „Articulation of Sutartinės : Viewpoints of Insider and Outsider.” In Traditional Music and Research in the Baltic Area. New Approaches in Ethnomusicology. Astrauskas, Rimantas, ed. Vilnius, 231–243.

CONTACT INFORMATION

a. Contact person for correspondence

Mrs Vida Šatkauskienė, Deputy Director
Lithuanian Folk Culture Centre
B. Radvilaitės g. 8, LT-01124 Vilnius, Lithuania
Tel. : +370 5 261 11 90, +370 5 261 25 40 ;
Fax : +370 261 26 07
E-mail : llkc@llkc.lt

b. Competent body involved

Lithuanian Folk Culture Centre
B. Radvilaitės g. 8, LT-01124 Vilnius, Lithuania
Tel. : +370 5 261 11 90, +370 5 261 25 40 ;
Fax : +370 261 26 07
E-mail : llkc@llkc.lt

c. Concerned community organization(s) or representative(s)

- (1) Lithuanian Society of Ethnic Culture
Pamėnkalnio g. 34, LT – 01114 Vilnius, Lithuania ; e-mail : daliu@gmail.com
Chair : Dalia URBANAČIENĖ, tel. : +370 5 2470709, cell phone : +370 699 04237
- (2) Lithuanian Society of Romuva
Antano Vivulskio g. 27-4, Vilnius, Lithuania ; e-mail : jontrin@taide.lt
Chair : Jonas TRINKŪNAS, Tel. : +370 5 2162966

SIGNATURE ON BEHALF OF THE STATE PARTY

Name : Mr Remigijus Vilkaitis

Title : Minister of Culture of the Republic of Lithuania

Date : 25 August 2009

Signature : <signed>