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МУЗЫКАЛЬНАЯ ВСЕЛЕННАЯ
ЮРИЯ ШЕЙКИНА

(к 50-летию научной деятельности)

Сборник статей

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В данном сборнике, посвященном 50-летию научной деятельности известного российского этномузыковеда Юрия Ильича Шейкина, собраны статьи и очерки его учеников и коллег, в которых нашли отражение их педагогические, творческие и научно-исследовательские интересы.
Сборник адресован широкому кругу читателей, интересующихся вопросами традиционной культуры и фольклора.
Oral traditions of the Yukaghir storytelling
(spokea)

— sung improvisations,
— personal improvisations,
— folktales,
— dances,
— shamanic rituals,
— onomatopoeic imitations of animals and
birds songs,
— folksongs,
— modern songs
Tundra vs Forest Yukaghir singing Forest (Odul):
— assimilation with Russian culture
— almost normal singing
— personal improvisations not preserved

extinct:
— speaking gradually switches to an intermediate stage between speaking and singing in folktales and other narratives
— throat wheezing on an inhalation and exhalation in circular dances

Tundra (Wadul):
— archaic, unique musical folklore
— songs with «recitatives»
— personal improvisations still used
not extinct:
— an intermediate stage between speaking and singing in songs and other narratives

Personal improvisations sung by the author or by somebody who remembers that author
— praising songs about people
— remarkable events
— memory songs
— songs about animals, nature

Characteristics of Wadul traditional singing
— Realizing intervals of frequently a fourth (five semitones) from a low tone as reference level, but other intervals also occur
— Onomatopoeic imitating of animals and birds (the Odul also have these imitations)
— Reiterating epenthetic meaningless sounds, frequently used in shamanic singing

Note that the rhythm and intervals in this type of singing do not reflect rhythm and intonation observed in normal speech.
Tonic structure of melodies

— In the tonic structure of Wadul singing, archaic forms are present of oligotonics (small ambitus),
— chasmatonics (large ambitus)
— or a mixture of oligo-chasmatonic tonic norms
Most frequent: melodies of three and four tone steps with a third or fourth interval.
Larger intervals are rare.

Defining the intermediate stage: Recitative? Intoning?

— In musical terms, a recitative is a spoken fragment within a song or aria with the rhythm of normal speech
— Intoning is a way of speaking in a kind of singing voice that resembles chanting (not to be confused with the linguistic term «intonating»: speech melody — realizing pitch movements while speaking)
— What intoning is in Wadul songs will follow
— The specific intermediate stage between speaking and singing in Yukaghir songs and narratives is neither performing a recitative nor intoning
— There is no appropriate term yet for the intermediate stage

Some notes on speaking and singing

— In speaking, formant frequencies define vowels and consonants
— In professional singing, for each sung note, all voice parameters must be controlled independently and the so-called singer’s formant must be maintained
— Professional, trained singers achieve the singer’s formant
— What is the singer’s formant?

Formants measured in Wadul traditional singing and speaking

Waveform and formants of a fragment of traditional singing:
Anna Yegorovna about her two sons Vanya and Ilya playing at lake Olyóra, recorded in 2004 by Odé. Formants 3-4-5 do not cluster.
Waveform and formants of a short fragment of normal speech from a story about an event on the tundra told by Anna Yegorovna, recorded in 2004 by Odé.
Formants measured in Wadul traditional singing and speaking

Waveform and formants of a fragment of traditional singing: Anna Yegorovna about her two sons Vanya and Ilya playing at lake Olyóra, recorded in 2004 by Odé. Formants 3-4-5 do not cluster.

Waveform and formants of a short fragment of normal speech from a story about an event on the tundra told by Anna Yegorovna, recorded in 2004 by Odé.
Wadul traditional singers are not trained and do not achieve the singer’s formant

If the intermediate stage is not a recitative, not intoning, and not classical or normal singing, then how to define the intermediate stage between speaking and singing and in what notation can we represent this stage?

Traditional singing inserted in Wadul folkloristic narratives, personal stories and songs: the unique intermediate stage

— Roughly speaking, in musical terms, intonation is the artistic sound expression of thoughts, meanings, feelings, emotions in a social-historical context
— In classical singing, intonation has fixed intervals and a fixed rhythm, timbre, temporal organization etc. according to a specific score
— In archaic, folkloristic singing like in Wadul improvisations, intonation is free and dynamic
— An intermediate stage between speaking and singing can be described as rhythmic intoning
— Intoning in this definition must be understood as an utterance pronounced without a fixed rhythmic organization

Some examples of rhythms in Wadul singing

— The song patterns of the Wadul are distinguished by the type of rhythmic organization.
— The songs can be divided into tertiary units (with a relation of short and long units 1:3)
— and binary units (1:2).
— The rhythmic organization often corresponds with the structure of the composition of the song.
— The rhythms are usually realized according to a specific formal type, but in songs with a dynamic structure with recitative parts, any rhythmic principle is realized in various ways and more spontaneously.
— Usually, words in a recitative of such parts of the song are pronounced on a low reference level, in a free rhythm and in a relatively fast tempo.
— In what sense the pronounced text is being said or sung may vary in the different songs.
— In songs with a fixed formal structure a syllabic way of singing prevails.
— In songs with recitative fragments, ornamental singing within the syllable occurs.