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Cataloging, Indexing and Mapping Typical Tunes of Tuvan Kozhamyk Songs

Abstract

The phenomenon of standard tunes is widespread in Siberian song traditions. This phenomenon is recorded in Tuvan folk songs as well. Typical tunes make up the melodic fund of the *kozhamyk song genre*, and are also found in wedding songs, lullabies, song inserts in narratives, curse songs, throat singing and some *ryy songs*. The concept of a typical tune is characterized by a complex of characteristics: typified structure, polytextuality, non-localization and local distribution.

To date, 150 typical tunes have been identified in the studied material based on archival and published material of Tuvan *kozhamyk*. The tunes are polytextual; there is no stable connection between the melody and the poetic text. The typified nature of the structure manifests itself primarily at the slogorhythmic level. All tunes are categorized according to this criterion into eight groups. Sound-pitch organization of Tuvan *kozhamyks* is based on the anhemitonic pentatonic scale, the peculiarity of which is the presence of a scale with a whole-tone sequence. The tunes, as a rule, are five-six-step; four and seven step tunes are less common. Based on the finalis location, five groups of tunes two of which are basic, are distinguished.

The author of the article has indexed typical tunes simplifying their systematization and mapping, and also allowing the introduction of new material for research. The index consists of three parts separated by dots: for example, index 3.E.11 means that it is the 11th tune in a group of the third syllabic type with E. finalis. The main goal of the research is to identify the stock of typical Tuvan tunes, characterize their functioning and determine the local boundaries of their existence.

Keywords: Turkic peoples of Siberia, Tuvans, folk music, folk songs, song tradition, ethnomusicology, typical tunes, polytextural tunes, local research, cataloging of tunes.

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Introduction. In recent years, work has been carried out to identify the number of typical tunes among Tuvans, their classification and indexing as well as mapping, that is, a dialect-local approach is used. Working with an array of typical tunes common in Tuva, we were faced with the need to catalogize and systematize them. Simply numbering tunes has proven to be a very unproductive way of comparing ever-expanding material. It was necessary to find classifying characteristics of typical tunes, by which any given sample could be easily identified.

The need to systematize musical phenomena in musical folkloristics was realized more than a century ago. Back to the early 20th century, Oswald Koller and Ilmari Krohn first raised the problem of determining the most adequate way of classifying, systematizing and catalogizing folk melodies associated with their archiving and scientific research [Koller, 1903; Krohn, 1903]. Soviet musical folkloristics in the 1960s–1980s and subsequent post-Soviet studies extensively developed this topic on the material of Slavic song folklore [Hoshovskiy, 1965; Gippius, 1980; Efremova, 2011]. This issue has been developing by ethnomusicologists in connection with computer search and analysis methods used to create databases of the song folklore of various European countries [Dillon, Hunter, 1982; Strle, Marolt, 2010; Boot et al., 2016].

European researchers use hundreds and thousands of samples when cataloging songs; ethnomusicologists studying Siberian folklore, as a rule, do not have such collections. The material for the study of typical Tuvan tunes is archival audio recordings of the Tuvan Institute of Humanitarian and Applied Socio-Economic Research (TIHASER), the Novosibirsk State Conservatory and the Institute of Philology of the SB RAS¹.

- 1 The results of the expeditionary activities of the Siberian ethnomusicological school in Tuva are presented in the following publications: Kondratyeva, N. M.; Novikova, O. V. O rezultatakh muzykalno-etnograficheskoy ekspeditsii v Sutkholskiy rayon Respubliki Tyva [orig. Russian: About the Results of the Musical and Ethnographic Expedition to the Sutkholskiy District of the Republic of Tyva] // Folk Culture of Siberia: Materials of the XIV Scientific Seminar of SRVTSF : collection / edited by Tatyana Leonova. – Omsk: Omsk State Pedagogical University, 2005. – P. 43–45; Kan-ool, A. Kh.; Sychenko G. B. Muzykalnyy folklor Yugo-Vostochnoy Tuvy [orig. Russian: Musical Folklore of South-Eastern Tuva] // Siberian Ethnomusicological Expedition: Comparative Study of Transformation Processes in the Intonation Peoples of Siberia and Nepal. – Novosibirsk, 2009. – P. 7–19; Tiron, Ye. L.; Kan-ool, A. Kh. O rezultatakh folkloro-etnograficheskoy ekspeditsii v Ovyurskiy kozhuun Respubliki Tyva [orig. Russian: On the Results of a Folklore-Ethnographic Expedition to the Ovyurskiy Kozhuun of the Republic of Tyva] // Folk Culture of Siberia: Proceedings of the XIX Scientific Seminar of the Siberian Regional University Folklore Center : – Omsk: 2010. – P. 75–80; Sychenko, G. B.; Tiron, Ye. L.; Kan-ool, A. Kh. Rezultaty polevykh i nauchnykh issledovaniy Novosibirskoy konservatorii v Respublike Tyva (1997–2009 gg.) [orig. Russian: Results of Field and Scientific Research of the Novosibirsk Conservatory in the Republic of Tyva (1997–2009)] // From Congress to Congress: Materials of the Second All-Russian Folklorists' Congress / Moscow: State Republican Center of Russian Folklore, 2011. – P. 281–299; Mongush, U. O.; Tiron, Ye. L. Rezultaty ekspeditsii 2015 goda v selo Kungurtug Tere-Kholskogo rayona Respubliki Tyva [orig. Russian: Results of the 2015 Expedition to the Village of Kungurtug, Tere-Kholskiy Region of the Republic of Tyva] // Folk Culture of Siberia: Proceedings of the XXVI Scientific and Practical Seminar of the Siberian Regional University Center for Folklore : collection / edited by Tatyana Leonova. – Omsk: Academic Publishing House "Geo", 2016. – P. 82–90; Bayyr-ool, A. V.; Tiron E. L. Rukopisnyye pesennyye teksty na todzhinskom dialekte tuvinskogo yazyka [orig. Russian: Handwritten Song Texts in the Todzha Dialect of the Tuvan Language] // Languages and Folklore of the Peoples of Siberia and the Far East in Handwritten Texts of the Mid 20th–Early 21st Centuries: collection / edited by Tatyana Golovaneva. – Novosibirsk: Academic Publishing House Geo, 2020. – P. 271–374; Bayyr-ool, A. V.; Tiron, Ye. L. Zhanrovoye svoyeobrazie pesennoy traditsii tuvintsev Ovyurskogo rayona Respubliki Tyva [orig. Russian: Genre Traits of the Song Tradition of the Tuvans of the Ovyur District of the Republic of Tyva] // Siberian Philological Journal. – 2022. – No. 4. – PP. 34–48 – DOI:10.17223/18137083/81/3. and others.

Research material. The material under study represents the song tradition of Tuvans from different regions of the Republic of Tuva (Mongun-Taiginsky, Bai-Taiginsky, Barun-Khemchiksky, Dzun-Khemchiksky, Ovursky, Ulug-Khemsy, Tes-Khemsy, Tandinsky, Erzinsky, Tere-Kholsky, Kaa-Khemsy Regions; 165 samples) from the 1970s, Tuvans from the Bay-Tayga Region in 2001 (21 samples), Tuvians from the Erzin region from 2005, 2007 and 2014. (92 samples), Ovur Region 2009 and 2022. (667 samples) and Tuvians-Todzha of the Todzha Region in 1997, 1999 and 2017. (113 samples).

To complete the cataloging of typical tunes, work was carried out with musical sources from the song collections of Tuvians "*Yrlar*" (1956), "*Yrlazhyly*" (1959), "*Tyva ulustun yrlary*" (1973) as well as from the monographic studies by Alexey Aksenov "Tuvian folk music", Zoya Kyrgys "Song culture of the Tuvian people" and "Tuvian folk songs and ritual poetry", Yekaterina Tiron "Songs of the Tuvian-Todzhin people: yr and *kozhamyk* genres at the end of the 20th century", collective monographs "Song tradition of the Ovur Tuvians in the context of rural-urban migration", "Local features of the traditional culture of the inhabitants of Erzin", etc. [Aksenov, 1964; Kyrgys, 1992; Kan-ool, 2018; Kyrgys, 2018; Tiron, 2018c; Tiron, Bayyr-ool, Tarbastaeva, 2023].

In the future, it is planned to expand the source base with archival materials from the TIGPI of the 1980s and personal expedition materials from 2015 on the Tuvians of the Tere-Khol region. In the future, it is possible to involve expedition materials from the Novosibirsk Conservatory and the Institute of Philology of the SB RAS from Sut-Kholsky 1984 and 2005, Todzhinsky Region 2003, Tere-Kholsky and Tes-Khemsy Regions 2007, Mongun-Taiginsky Region 2008. In addition, it is necessary to conduct new and repeated field studies on the territory of the Republic of Tyva, and in the future among the Tuvians of Mongolia and China. It is also important to search for audio recordings in archives and personal collections of collectors. This article provides data on an ongoing study, the preliminary results of which have been published in a number of works by the author [Tiron, 2015; Tiron, 2016; Tiron, 2018a; Tiron, 2018; Tiron et al., 2023]. There is a large-scale project ahead requiring a lot of effort to be implemented.

Results. The main genre of the Tuvan song tradition, the entire melodic fund of which is represented by standard tunes, is *kozhamyk*. In linguistic dictionaries the term *kozhamyk* translated as couplet, joke (Mongolian *khoshin* 'joke, humor, wit, fun, fun'; Oirat. *qoshing* 'humor'), in musicological works it is defined as refrains [Aksenov, 1964; Kyrgys, 2015]. The works of philologists point to the derivative of the term from the Turkic stem *kosh-* 'to attach, attach', i.e. to a method of composing songs characterized by "the technique of selecting a synonymous series for the first word of each line or paired words crossing" [Mongush, 2011, p. 258]. In related Turkic traditions there are similar terms: altaian *kozhonj*, yakutian *hohoon*, uzbek *koshuk*, kyrgyz *koshok*, turkish *koshma*, etc. A detailed etymological analysis of these terms was carried out in the work of Galina Sychenko, dedicated to the song tradition of the Altaians [Sychenko, 1998].

Indeed, the degree of skill of the traditional Tuvan performer *kozhamyk* assessed by others based on the art of composing texts, improvised at the moment and tied

to a specific situation. The texts are composed according to certain poetic laws, the main of which are the four-line stanza, figurative-syntactic parallelism, the 8-syllable syllabic system of versification, and alliteration.

It is important to note that not only *kozhamyk*, but also other genres can be performed to standard tunes: wedding songs *kuda yry*, lullabies *opey yry*, song curses *kargysh-kozhamyk*, *songs in narratives*, *sometimes lyrics* may be combined with typical tunes [Tiron, Bayyr-ool, Tarbastayeva, 2023]. In addition, the tunes of *Kozhamyk* are also performed by throat singing [Kan-ool, 2020]. As a rule, typical tunes in these genres are somewhat modified.

The term "typical tunes" means "melodic formations characteristic of a given local tradition, possessing a complex of characteristics: non-localization, polytextuality and typified structure" [Sychenko, Krupich, Pinzhina, 2006, p. 40].

To date, 150 typical tunes have been identified in the studied material established on the material under study. All of them are polytextual; there is no stable connection between the melody and the poetic text. Ideally, the text should be improvised on one of the standard tunes. There are variants of song texts that are performed to different standard tunes².

For typical Tuvan *kozhamyk tunes* characterized by a typical slogorhythmic structure. As a result of the analysis, eight slogorhythmic types corresponding to one musical and poetic line of the song, were identified:

- | | |
|---|---|
| 1).  | 5).  |
| 2).  | 6).  |
| 3).  | 7).  |
| 4).  | 8).  |

The most common are the first, third and fifth syllabic types, which account for 34, 38 and 45 tunes, respectively. 15 melodies were recorded for the seventh syllabic type, for the second – eleven, for the fourth – seven, for the sixth – four, and for the eighth – only one. So, having analyzed the slogorhythmic organization of typical tunes, we divided them into eight groups.

At the next stage, we referred to the pitch structure of Tuvan *kozhamyks*. All standard tunes were transposed to one pitch level, considering the structure of the songs' anhemitonic pentatonic scale

and the location of the fundamental tone (finalis). The total scale includes 12 steps:

$e^m-g^m-a^m-H^m-D-E-G-A-h-cis^2/d^2-e^2-g^2$. Typical tunes, as a rule, consist of five or six steps;

four- and seven-step scales are less

common. The main part of the total scale

is located from the step h^m up to the cis^2/d^2

level, and the extreme parts of the scale are in little demand.

2 Philological work aimed at identifying recorded variants and stable elements of song texts will be presented in the forthcoming collective monograph "The song tradition of the Ovyur Tuvinians in the context of rural-urban migration" (Tirone, E. L., Bayyr-ool, A. V.; Tarbastaeva, I. S.).

The upper degree of the main part of the scale can be realized as cis^2 or as d^2 (see example 1). Sometimes this is explained by the wide zone of this step, but more often the appearance of the cis^2 is natural and is emphasized melodically (d^2 does not function in this case). Due to the dual interpretation of this stage, this parameter is currently not considered while cataloging typical tunes. Possibly, distinguishing tunes out of two groups (with cis^2 and with d^2 steps) will help in the future to establish the local features of the Tuvan *kozhamyk*. Using the 1970s material, it was noted that “scales with cis^2 are found throughout Tuva, but predominate in the western zone. In southeastern and central Tuva, such scales are used less frequently” [Tiron, 2016, p. 45].

At this stage, the location of the finalis turned out to be a relevant feature for identifying and cataloging groups of tunes. Tuvians predominantly have tunes

Example 1. Kozgamyk on a typical tune 1.G.01. by Dyrtuk Mongush (b. 1942). Source: The IPL SB RAS musical-ethnographic expedition records (led by Yekaterina Tiron) at Khandagait Ovyursky Region of the Republic of Tyva (Russia) 2022. Decoding and translation of the text by Aziyana Bayyr-ool, notes by Yekaterina Tiron

4,7

У - лаа - тай - нён чуу тэ - рэн,
У - лаа - тай - ның суу те - рең, 4,6

Кы - заа бол - гаш ин - дыг - ла бе?
Кы - заа бол - гаш ын - дыг - ла бе? 4,3

Ча - ча - м уг - ва - м у - руун ца - тяр,
Ча - ча - м уг - ба - м у - руун са - дар, 4,4

У - жя чиир тээш ын - дыг - ла ве?
У - жа чиир дээш ын - дыг - ла бе?

Ulaatain 's suu teren,
Kyzaa Bolgash yndig-la be?
Chacham ugbam uruun sadar,
Uzha chiir deesh yndig-la be?

Ulaata water is deep,
Is that why [the river] is narrow?
Chacham, my elder sister is selling my
daughter³ [for marriage],
So to eat a [lamb] *uzha*⁴ there, is that why?

3 *Uruun sadar* (lit.: to sell a daughter) is a humorous expression meaning 'to marry a daughter off'.

4 *Uzha* – lamb fat tail.

Example 2. Kozhamyk on a typical tune 3.E.03. by Z. N. Namnyn (b. 1953). Recorded during the musical-ethnographic expedition (led by F.Luly) in 2017 at Adyr-Kezhig, Todzhinsky Region, Republic of Tyva (Russia). Decoding and translation of the text by Aziyana Bayyr-ool, noted by Yekaterina Tiron

1 2,9

1. Ча - зы - Тай - га оь - дун оьт - таан
1. Ча - зы - Тай - га оь - дун оьт - таан

2 2,9

Чал - бак - чал - бак ча - ры - ла - рым.
Чал - бак - чал - бак ча - ры - ла - рым.

3 3,0

2. Ча - раш ка - ра мээи э - жим
2. Ча - раш ка - ра мээн э - жим

4 3,4

Ча - зы - Тай - га чурт-туг и - йин.
Ча - зы - Тай - га чурт-туг и - йиш.



Chazy-Tayga odun ottaan	In Chazy-Tayga graze
Chalbak-chalbak charylrym.	My dears with wide horns.
Charash kara meen ezhim	My beautiful girlfriend
Chazy-Tayga churttug iyin.	Was born in Chazy-Tayga.

with finalis *E* and *G* (there are 54 and 65 of them, respectively). A small part of the tunes has finalis *A*, *D* and *H* (19, 12 and 5 respectively). So, according to this parameter, five groups of tunes are distinguished, two of which are basic (for the tunes of the two main groups according to the finalis, see examples 1 and 2).

Carrying out syllaborhythmic and modal analysis of typical *kozhamyk* tunes and identifying the possibility of grouping tunes according to these parameters made it possible to systematize the material. This solved the problem of introducing new standard tunes that were discovered when the material under study expanded. The serial numbering of Todzha *Kozhamyk* tunes that we used at the beginning of the study, based only on grouping by slogorhythmic types [Tiron, 2015], significantly complicates the introduction of new materials from other local traditions.

To simplify the work, standard tunes facilitating the introduction of not only new tunes into existing groups, but also the creation of new groups, have been indexed. The index consists of three parts separated by dots: for example, index 3.E.11 means the tune of a group of the third syllabic type with a finalis *E*, with number 11.

The serial number of the tune in this group was added to the parameters discussed

above. It is possible that with an increased number of typical tunes, another sign according to which it will be possible to undertake grouping within existing groups (initial tone, combination of end-line tones, modal melodic turns, etc.), will be discovered. Then the index will be even more informative. At this stage, the study of the two most important parameters of the musical structure of typical tunes is quite sufficient.

The purpose of the study is to identify the complete fund of typical tunes of the Tuvians, characterize their functioning and determine the territorial boundaries of the existence of typical tunes among the Tuvians. Mapping typical tunes is associated with the problem of the changing territorial and administrative boundaries of Tuva. Tuvians in the 20th century experienced a serious transformation from a traditional way of life to modern civilization. In the past, the life of the arat was tied to a certain area within which migrations took place. The map of Tuva was constantly redrawn in the 20th century: at the beginning of the century there were seven *kozhuuns* (Regions), distinguished on the basis of feudal unit-based assets. In 1923, this administrative division was abolished and six *kozhuuns* were formed according to territorial and geographical characteristics. Since then, Tuva has experienced a dozen changes: new Regions redrawing the boundaries of existing ones, were established. Regions were disaggregated, abolished, and again consolidated [Biche-ool, Dopchun, 2015]. The territorial structure of Tuva during different periods must also be taken into account when analyzing local features. The problem arises when analyzing poorly documented archival and published materials, when there is no information about the location of the recording or the place(s) of residence of the performer.

The local limited movement of the bulk of the population of Tuva, due to historical realities, also correlates with the settlement maps of the Tuvians ethnic clans. The bearers of the tradition have residual ideas that in the past each clan had its own tune/tunes for composing song lyrics. Comparing maps of the distribution of Tuvanian clans and the existence of typical tunes is an interesting challenge, although it is apparently unlikely to be accomplished at the present time.

Conclusion. So, studying the typical Tuvan tunes, identifying their collection, characterizing their functioning and determining the local boundaries of existence are extremely relevant. This will provide a more complete understanding of the musical component of the Tuvan song tradition, and will also open up opportunities for comparative research with the song traditions of related Turkic and neighboring Mongolian ethnic groups where the phenomenon of standard tunes is also widespread.

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Тувалық қожамық әндерінің үлгілік әуендерін каталогтау, индексстеу және картаға түсіру

Аңдатпа

Типтік әуендер құбылысы сібір ән дәстүрінде кең таралған. Бұл құбылыс тува халық әндерінде де жазылған. Типтік әуендер қожамық ән жанрының әуезді қорын құрайды, сондай-ақ үйлену, бесік жыры әндерінде, әңгімелердегі ән кірістірулерінде, қарғыс әндерінде, тамақпен ән айту және ырдың кейбір әндерінде кездеседі. Типтік әуен ұғымының белгілері мынадай кешенмен сипатталады: құрылымды типтеу, политекстизм, қол жетімсіздік және жергілікті таралу.

Тувалық қожамықтың мұрағаттық және жарияланған материалында 150-ден астам типтік әуендердің болуы анықталды. Әуен мен поэтикалық мәтін арасында тұрақты байланыстың жоқтығынан әуендер көп мәтінді болып келеді. Құрылымның типтелуі ең алдымен алгоритмдік деңгейде көрінеді. Барлық әуендер осы негізде сегіз топқа бөлінеді. Тува қожамық дыбыстық-биіктік ұйымы ангеми-tonды пентатоникаға негізделген, оның ерекшелігі целотон тізбегі бар ладаның болуы. Әдетте әндер бес-алты сатылы болып келеді, ал төрт және жеті сатылы сирек кездеседі. Финалистің орналасқан жері бойынша бес ән тобы ерекшеленеді, олардың екеуі ғана негізгісі болып табылады.

Мақала авторы типтік әуендерді индексстеу, оларды жүйелеу мен картаға түсіруді жеңілдету, сонымен қатар зерттеуге жаңа материал енгізуге мүмкіндік береді. Индекс нүктелермен бөлінген үш бөліктен тұрады: мысалы, индекс 3.E.11 бұл топтағы E финалистімен бірге үшінші слогоритмдік типтегі 11-ші ән дегенді білдіреді. Зерттеудің негізгі мақсаты-тувалықтардың типтік әуендерінің қорын анықтау, олардың жұмыс істеуін сипаттау және олардың жергілікті өмір сүру шегін анықтау.

Тірек сөздер: Сібірдің түркі халықтары, тувалықтар, халық музыкасы, халық әндері, ән дәстүрі, этномузыкатану, типтік әуендер, толық мәтінді әуендер, жергілікті зерттеулер, әуендерді каталогтау.

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Каталогизация, индексация и картографирование типовых напевов тувинских песен кожамык

Аннотация

Феномен типовых напевов широко распространен в сибирских песенных традициях. В тувинских народных песнях также зафиксирован данный феномен. Типовые напевы составляют мелодический фонд песенного жанра *кожамык*, а также встречаются в свадебных, колыбельных песнях, песенных вставках в нарративах, песнях-проклятьях, горловом пении и некоторых песнях *ыры*. Для понятия типового напева характерен комплекс признаков: типизированность структуры, политекстовость, неприуроченность и локальное распространение.

На архивном и опубликованном материале тувинских *кожамык* установлено наличие более 150 типовых напевов. Напевы являются политекстовыми, устойчивая связь между мелодией и поэтическим текстом отсутствует. Типизированность структуры проявляется в первую очередь на слогоритмическом уровне. Все напевы подразделяются по этому признаку на восемь групп. Звуковысотная организация тувинских *кожамык* основана на ангемитонной пентатонике, особенностью которой является наличие лада с целотоновой последовательностью. Напевы, как правило, пяти-шестиступенные, реже встречаются четырех- и семиступенные. По местоположению финалиса выделяется пять групп напевов, две из которых являются основными.

Автором статьи проведена индексация типовых напевов, упрощающая их систематизацию и картографирование, а также позволяющая вводить новый материал для исследования. Индекс состоит из трех частей, разделенных точками: например, индекс 3.Е.11 означает, что это 11-й напев в группе третьего слогоритмического типа с финалисом Е. Главной целью проводимого исследования является выявление фонда типовых напевов тувинцев, характеристика функционирования и определение локальных границ их бытования.

Ключевые слова: тюркские народы Сибири, тувинцы, народная музыка, народные песни, песенная традиция, этномузыкознание, типовые напевы, политекстовые напевы, локальные исследования, каталогизация напевов.

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