

# From the history of collecting of Tuvan folk songs: yrlar and kozhamyktar

Sobre la historia de la recopilación de canciones populares tuvanas: yrlar y kozhamyktar

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## ABSTRACT

The ancient history and culture of the inhabited tribes of Tuva attracted the attention of travelers, linguists, ethnographers, and musicians, especially in recent decades. The primary recordings of *yrlar* (tuvan songs) and *kozhamyktar* (ditties) in the writing sources of scientists contained samples of ancient musical poetry, including images, plots, motifs, and archaic vocabulary. Owing to ethno-cultural values and beliefs of Tuvan people in Southern-Central Siberia it preserved features of relict cultures in music traditions. On the basis of field works conducted in the late 20<sup>th</sup> Century, via ethnographic, historical, and typological principles of systematic approaches to folklore music genres, all songs were divided into occasional rituals and non-occasional songs, according to musical stylistic characteristics folk songs were classified into long songs *uzun yrlar*, short songs *kyska yrlar* and traditional ditties *kozhamyktar*. Tuvan culture is rich with musical traditions, it includes various song types, melodic recitations, instrumental creativity, calendar, and ritual songs, epic genres, etc. The author considers the development of song art as the most mobile layer, which absorbs all from the surrounding sound world. Songwriting reflects the spiritual experience and national character of the Tuvan ethnoses.

**Keywords:** Tuvan ethnography, Tuvan songs, folklore traditions, Tuvan folk music, yrlar and kozhamyktar

## RESUMEN

La historia y la cultura antiguas de las tribus habitadas de Tuva atrajeron la atención de viajeros, lingüistas, etnógrafos y músicos, especialmente en las últimas décadas. Las principales grabaciones de yrlar (canciones tuvanas) y kozhamyktar (cancioncillas) en las fuentes escritas de los científicos contenían muestras de la antigua poesía musical, incluyendo imágenes, tramas, motivos y vocabulario arcaico. Debido a los valores etnoculturales y a las creencias del pueblo tuvano en el sur y centro de Siberia, se conservaron rasgos de culturas relictas en las tradiciones musicales. Sobre la base de los trabajos de campo realizados a finales del siglo XX, a través de los principios etnográficos, históricos y tipológicos de los enfoques sistemáticos de los géneros musicales del folclore, todas las canciones se dividieron en rituales ocasionales y canciones no ocasionales, según las características estilísticas musicales las canciones populares se clasificaron en canciones largas *uzun yrlar*, canciones cortas *kyska yrlar* y cancioncillas tradicionales *kozhamyktar*. La cultura tuviana es rica en tradiciones musicales, incluye varios tipos de canciones, recitaciones melódicas, creatividad instrumental, calendario y canciones rituales, géneros épicos, etc. El autor considera el desarrollo del arte de la canción como la capa más móvil, que absorbe todo del mundo sonoro circundante. La composición de canciones refleja la experiencia espiritual y el carácter nacional de la etnia tuva.

**Palabras clave:** Etnografía tuvana, canciones tuvanas, tradiciones folclóricas, música folclórica tuvana, yrlar y kozhamyktar



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## 1. Introduction

The study of traditional culture in settled settlements of the peoples of Central Asia on the eastern and southern borders of their state associations has always been of particular interest. Not only artifacts of material culture were fixed but also the phenomena of spiritual culture, including texts of songs, fairy tales, instrumental creativity, etc.

Archeology does not always give reasonable specific answers to the history of the occurrence of phenomena of intangible culture, therefore, based on the study of the commonality of the monuments of archaeological crops, according to characteristic elements and indirect evidence, they can be associated with a particular ethnic group and to build a guess about the race, origin and language of their objects.

Diachronically, there are certain hopes for musicology for establishing a pattern. Culturology through the method of comparison and typological analysis determines the issues of ethno and cultural agencies of traditional music of the Turkic-Mongolian peoples.

As you know, experts have already conducted comparative studies of samples of folklore culture of the Turkic peoples. As a result, many typological parallels of the musical and cultural materials of Tuvans and representatives of other ethnic groups in various historical periods were identified. It seems that folklore materials of Siberian people collected in a single knowledge base will help subsequent researchers fill out information gaps to discuss issues faced by the contemporary field.

Turning to the consideration of some issues of history, culture, including the song traditions of the Tuvans, it should be noted the difficulties of correlation with written sources. On the one hand, they are due to the fact that the sources can be fragmentary, distorted, subjective. On the other hand, material sources are also difficult to interpret material culture and rites can change in the same ethnic groups, depending on socio-political factors; at the same time, they are often similar to different ethnic groups.

For a comprehensive study of the object of research the article used methods of historical, comparative-type, system analysis, ethnographic and musicological methods, as well as interviewing respondents prevailing of old-age groups, forecasting the prospects.

## 2. Main features of old traditions of *kyska yrlar* and *kozhamyktar* in Tuvan song culture

Tuvan folk song poetry developed for many centuries. The traditions of transmitting song texts play a special role in Tuvan folklore literature. Connoisseurs and keepers of the song treasures of the Tuvan people conveyed music, texts and song tunes from mouth to mouth. Ritual songs, long songs *uzun yrlar*, short songs *kyska yrlar* and traditional ditties in the meaning of *kozhamyk*, as well as

samples of kinds of throat singing, fairytale and epic melodies *tool ayalgazy*, instrumental folk tunes, shamanistic chants *ham algyshy*, heroic legends, fairytales, onomatopoeia for animals and birds still alive in tuvan music culture. The multi-genre folklore and the mechanisms of action of historical folk songwriting also led to the nature of this article.

The poetic and musical creativity of the Tuvans is distinguished by the extraordinary variety of the rhythmic system, the multi-painting of the fret-melodic basis of intoning. The Tuvan folklore reflects the greatness and beauty of the spiritual world of the tuvan horseman-nomad *arat*, his aspiration, attitude to the world, to certain historical events, fraternal feelings for other nations as well as the features of the interaction of people in society, work and family.

Before proceeding with the description of the general idea of the musical folklore of the Tuvans: traditional lingering songs *uzun yrlar*, short songs *kyska yrlar*, ditties *kozhamyktar*, the following prerequisites should be determined the very existence of this phenomenon. The main ones here, in our opinion, are, firstly, the ancient autochthonous historical heritage of local tribal groups, and, secondly, close ethnocultural contacts of the peoples of the Sayano-Altai Highlands, Central Asia and Eurasia. A developed intonation culture and centuries-old customs and traditions formed a specific picture of traditional musical folklore.

The earliest written information about the nature of folk songs is contained in the materials (works) of outstanding scientists and travelers, merchants dating back to the middle of the 19th century. During comprehensive expeditions on the territory of the Uriangkhai Territory most collectors made records of folklore samples for linguistic and partly historical and ethnographic purposes on the base of their personal observations with the help of the local population. However, of all the information given, the social function of traditional folklore in the life of the people of that period is known least of all.

Katanov for the first time in the history of Tuvan literature recorded information on history and culture, the worldview of the Tuvan people. On November 4, 1889 in the Khakass village of Askys N.F. Katanov made the following entry in his diary,

I have written down about 60 songs here. But I didn't meet the names of the people who are still alive in any song. But in the Soyon (Tuvan) songs there is much that indicates modern life. There is more wit and satire in Soyon songs because they are able to improvise than our Tatars are. (Katanov, 1893, p. 18)

Mutual characteristics of the generic songs are also represented by Katanov in the work "The Dialect of Uriangkhains (Soyots), Abakan Tatars and Karagasov" (Katanov, 1907). At the same time the texts of the *kozhamyk* presented in his records in the greatest number of samples were systematized by him in his publications and the late publication of Radlov based on the nature of the content.

The most interesting thing for us was the fact that the studies were devoted to the folk songs of the *kysk yry* and *kozhamyk*, and their performers. Each of these sections is of a scientific interest and is of a great importance for studying *kyska yry* and *kozhamyk* of the Tuvan people.

From a wide range of issues related to the song folklore of the Tuvans one of the most traditional and at the same time live genres: short songs *kyska yrlar* and ditties *kozhamyktar*, representing one of the main components of musical folklore of the Tuvan people, have been chosen as a subject of this article.

The field entries provide opportunity to compare the song in its current form with the former one existed many years ago. Having old notes, we specifically searched for one or another song among informants during folklore expeditions. Some observations and field recordings in writings of texts are presented in publications and studies (Kyrgys, 2015). They show that in the process of prolonged existence compositional-style changes occurred in the songs while their semantic content maintained. At the same time as a result of rethinking of some events that occurred in the social life of the people and left their obvious mark, some progress is noticeable in their content.

They sang when they were grazing cattle, driving the herds of horses during their wanderings in the fields. They sang about work, homeland, love, separation. Everything related to mountains and rivers was of life interest for the cattle breeder. The image of nature merged mainly with the image of a particular area. The native land in the song of the Tuvans is not only a geographical, but also emotionally perceived space.

*Kyska yry*, *kozhamyk* were performed: a) in connection with the migration of yurts and dairy farms of cattle for seasonal sites of *chailag* (summer) or *kuzeg* (autumn), nomads moved like migratory birds b) during work gaps. It was women who mostly sang since for men there was a lot of work (associated with male occupation and hunting) to do c) *kozhamyk* and *kyska yry* were performed by youth during the night festivities *oitulaash* at summer time. They were performed between young girls and guys. Those were playing songs with a kind of competition in oratory, wit and resourcefulness of two groups of young people, there were satirical *kozhamyk* of educational nature as a competition among the neighboring inhabitants of nearby areas or among the residents of different ends of the same shepherd site. According to the plot-composite structure *kozhamyk* were performed in the form of a dialogue, interrogative monolog or monologue, they represented developed compositions consisting of alternating of one verse and one refrain, or two verses and two refrains. *Kozhamyks* were sung a cappella on several typical melodic tunes with ascending and descending melodic lines wavyly. They were built on the principle of “antitheses,” – ‘*kozhamaky*’, which differed in the greatest originality, won. Singing *kozhamyks* was not accompanied with any dancing. Basically, old tuvan dancing was

represented in whirlwinds before deities. Usually youth festivities were arranged in spring when the cuckoo dolling was met as the first messenger of heat and sun. According to folk beliefs, if they heard the dolling, it was customary to sink three or four times, lie down on the grass, this should favor luck, good judge of cows, the growth of herbs at the beginning of summer.

A similar rivalry formula is specific to *kyska yry* or melodic reciting, accompanying the action in the process of horse racing *at charazhy*. There were even children's short songs from the children who participated in the horse racing, they tried to imitate the work of adults during that racing. Melodic recitatives that sounded in the process of horse racing were more typical. Traditionally children took part in horse racing from the youngest age due to their light weight.

A peculiar high-poetic national song art aroused interest among scientists. A keen interest in the life of the Tuvans, in their peculiar poetry is natural. A Tuvan himself is also attractive – a hunter, a shepherd with his bands of sheep and huge herds of horses, mowing around the steppe expanses or living in high -mountain parking lots. For centuries the Tuvan-nomads' cattle were on the foot of the stern all the year round. Naturally, all their spiritual life, song art, poetry were deeply and organically connected with the nature of Tuva.

### 3. Song music of Tuvans

The main wealth of the Tuvan family was manifested in the number of livestock which required a lot of efforts. The origins of folk labor songs, apparently, go back to the initial era of the formation of the Tuvan ethnic group. Cattle breeding and hunting, the main pursuits of the Tuvans, determined the specifics of labor songs distinguished by the richness and the originality of tunes. The emergence and development of family-household, work song is obviously associated with the development of the family which determined its meaning. Among them shepherd songs about cattle feeding – *odap yr-laar, margyzhyp yr-laar* (literally: to call while singing, to sing while competing) occupy a special place. It must be thought that various approaches of the performers to the melody also took place in very distant times. In the complex of reasons that impeded (hindered) the appearance of polyphony and directed musical development into a solo-melodic channel, a large place was occupied by: a) the nomadic nature of the Tuvans' life with cultivating cattle breeding; b) the absence of the moments which united the efforts of the collective, organized by the common movement and the common rhythm of work, in the work (labor) of nomadic shepherd people. Therefore, the Tuvans are characterized by a tendency not only to improvisation, but also to *kyska yrlar* as Katanov (Katanov, 1903, pp. 35-37) noted aptly. A lot of other reasons added to these root causes.

Previously, the musical side of traditional labor songs was not given much importance. These were songs accompanying the processes of making leather products, when processing clothes, male

utensils, yurts. Both women and men sang them in the daytime. Special charms and spells were pronounced in the process of making felt, sewing of national clothing *tyva ton* and shoes *idik*.

Minusinsk merchant N.F. Veselkov's article "About Trade with Western China from the Minusinsk District of the Yenisei Province" published in 1870 describes the traditional labor songs of the Tuvans, performed by a group of singers in the rhythm of work:

...men, women and girls, gathered in one place, sit down into a circle and, putting the wool in the middle, break it with rods with the length of the arshin and a half, having one rod in both hands. The work is accompanied by jokes and funny songs, to the sounds of which the blows of the rods pour to the beat. (Veselkov, 1870)

Veselkov drew attention to the fact that when driving a felt and knocking out wool in their typical form, the labor process was accompanied by traditional short songs of *kyska yry*. The performers of traditional labor songs are ordinary people. The above material indicates the heterogeneity of the character of the function of traditional songs. These were songs that facilitate labor through the synchronism of the working rhythm and tune. The researcher of Tuvan song folklore notes they performed an organizing function in the labor process. The tunes of a recitative type that are not melodically developed in the ambitus of thirds or quarts with a stable rhythmic formula. The tunes of these songs are divided into two types: stable with a stable rhythm and those with the number of musical times. They began with the account "*beree, iyi, ush, den-den*" (Kyrgys, 1992, p. 26), (literally: one, two, three, synchronously, synchronously) and improvisation with an unstable number of musical times and the number of syllables in the line.

*Labor songs* have two similar musical and stylistic types similar to each other and differing only in details: strictly recitative and recitative-song. In tunes of a strictly recitative style the musical rhythmic period consists of a variable number of equal short musical times. In the cadence this period ends with one main reference sound, most often with common to all musical-rhythmic periods of all tirads-recitations. The most important distinctive feature of the tune of recitative-song style is to talk on one of the sounds of harmony unlike tunes (croons) in which a melodic turn of two or three sounds is repeated many times.

In everyday life hunters used songs of talking function and onomatopoeia. Charms were pronounced before the start as well as during the hunt. They were associated with the animistic ideas of the Tuvans and were also addressed to the owner of the taiga, the owner of the river, forest. These magic melodic recitations with an unstable number of musical times and syllables in the line. Besides, various types of hunting wind caller were widely used: "amyrga", "ediski". Speaking the voices of animals and birds in the folklore of the Tuvans exist as an independent tradition, and are designed to contribute to success in hunting. Vocal and instrumental intonation techniques are used in onomatopoeia. For example: a wind whistling, a cry of the Altai wapiti (Altai elk). The shamans included imitation of

the sounds of nature into the dramaturgy of the rite (*hamnaashkyn* – *kamlanie* = shamanistic ritual). They sounded like a wind whistling, the voices of the spirit patrons: a wolf, an eagle, a cuckoo or a crow and others animals and birds. While a throat singing, performers imitated a scream of a musk deer (for a breath and exhalation), a wolf's howl. Functionally onomatopoeia can be divided into commercial, labor imitation (*a kyigyrary*) – literally, to beckon an Altai wapiti, imitating the voice of an animal or birds. They are reproduced on special instruments, decoys, – a birch bark pipe to imitate the roar of an Altai wapiti, to call it.

Safyanov wrote in the social-democratic newspaper “Minusinsk Leaf” of 11 January 1915,

For all occasions the Soyots compose songs, and when they sing, they completely lose their heads and sing almost endlessly while collecting cattle in the steppe, crossing through the powerful waves of the Yenisei, they sing about the beauty of their land, about the breadth of its steppes. Nature is a powerful leitmotif of Soyotian poetry. (Safyanov, 1915).

The very important role of the function of folklore in the ritual side of life fixed in the notes of I. G. Safyanov, which were made at the beginning of the 20th century in the manuscript “Tuva in the past. The artistic work of the Tuvan people”.

For many years I had to live in Tuva on the banks of the river Ulug-Hem (the Great River) in the place where the Tuvans crossed it. This place is called “Saldam” (river floating). You used to listen to their singing all the day. They float and sing as it is accepted – this is a prayer to the spirit of water so that it will help a weak person to cross the mighty waters of the Great River. But how to cross: holding with one hand the back of the horse swimming in front of him or sitting on a small raft tied to its tail. Tuvan man conveys his inner experiences in songs. (Safyanov, 2012, p. 16)

The centuries-old traditions of *kyska yrylar* in the Tuvan song culture were associated with diverse forms of everyday life and traditional worldview. In most *kozhuuns* (regions) popular *kyska yrylar* about their area, about mother, about father were sung. The tunes that occupy a peculiar position in the poetic system of *kyska yrylar* arouse an undoubted interest. First of all, this is not *kyska yry* in the usual sense of this word. Usually, they were pronounced in the form of a lamentation drawlingly with sobs that completed each line. The emotional state, the method of breathing, taking into account through which they were performed, explains the characteristic feature of their poetic structure – stringing the interrogative and exclamation constructions, the fundamental openness of the structure, in other words, the ability to continue endlessly – moaning more and more. Such lamentations are connected with many rites that gave rise to these short songs.



In the melodious performance *kyska yrylar* sounds in a higher tessitura (prevailing the following frets – C (do), E-flat (mi-flat), E (mi), F(fa), F-sharp( fa-sharp), the second octave. The most important aspect of folklore intonation, especially archaic, are timbre standards. The color of the sound is determined by the way of sounding; it is closely related to intonation types. The rhythm of *kyska yrylar* with long songs *uzun yrlar* or *kozhamyk* of-throat singing is associated with a common time, a triple time (threefold), a quadruple time and sometimes a quintuple time (2+3).

*Kyska yrylar* according to the tessitura is higher than *kozhamyktar* which was named above. Their melodies are characterized by a wider sound volume: there is also A (la) and A (la-sharp) of the third octave.

If *Kyska Yrylar* was performed during the wedding – in the process of unplaiting, then they usually sang about the beauty of the bride, about her jewelry. All lyrical songs similar to them are distinguished by worked for centuries poetic symbolism, the depth and purity of human feelings, touching sympathy and anxiety about the fate of a girl who leaves her hearth and does not know how her fate will form in the house of her husband's parents. Let us give, the verbal text of the genre of *kyska yrylar*:

Өze beerge, baza konchug,	When you raised a girl, it is bad
Өske kizhee berip-leter.	She will be given to a stranger
Өl-le yyashty kezip bergesh	If she cuts off a raw tree
ӨӨn ol deer oozue konchug	Your yurt will say it is bad

A girl often married against her will, sometimes even a stranger. This does not mean that every marriage is a tragedy, but it always concealed such opportunity, threatened the future tragedy. The main poetic images of short songs are connected with a metaphorical image of what is really happening at the moment.

Wedding *kyska yrylar* according to the tessitura and the timbre are lighter in general than *kozhamyks*, however, the sound scale of wedding songs fluctuates depending on the intracerimonial function. So, the songs of the first part of the wedding – *kudalar yrylar* (Songs of the matchmakers) in comparison with the second part – “chash Өruuru” *kyska yrylar* during the tying of bride's hair into braids, are performed in a lower tessitura. The zones of the frets of the wedding songs of the bride's family (second octave) and the groom's family (the first octave) are approximately allocated/distributed in the same way.

When there is a wedding, the performers of *kyska yrylar* sing:

Kara-dorug derlig turar	A dark bay horse is standing sweaty,
Kandyg oran choraan-na choor deesh...	From what foreign land he arrived



The young people, standing on both sides of the yurt, evoked the same response in the soul of the listener the same feeling of beauty that an European experiences when listening to Mendelssohn's music. Everyone had their own, special possibilities for conveying the excitement of the heart after *kyska yry* had sounded during the braiding. After the bride had been dressed into a traditional costume, she was led into her parents' yurt.

Example 1:

Kuularnyng kystaryndan	The Kuulars won't refuse
Kudalaza kelbein kanchaar.	If ask in marriage of their girls
Kuu dagnyng baaryndan	If to dig a well at the foot of a gray hillock
Kuduk cassa unmein kanchaar.	Water will surely appear

(Recorded from N.D. Khartana, born in 1918, phonogram archive of TNIIYALI, tape N. 119 Recorded in 1992).

Ritual short songs during braiding have the same tune in all regions of Western Tuva. Mostly on weddings fast *kyska yrlar* was sang "Sayla chazhyn saglannadyr" ... The feast opens after the ceremony of the beginning of the treat has taken place, and the *kyska yry* with throat singing sounds again. Not strictly regulated. Short songs were sung at the departure from the wedding feast of the guests who stayed longer than others.

Example 2: Phonogram archive of the International Scientific Center "Khoomei", recording by Kyrgys Z.K., in 1993 performed by Ondar Marzhymal Ochurovich (b. 1928) p. The Bora-Taiga of the Sut-Kholsky kozhuun (region).

Handwritten musical notation for a Tuvan folk song. The notation is in 3+2/4 time and consists of four staves. The lyrics are written in Cyrillic below the notes.

ка-ра до-муз са-як ая-рам  
 ка-маа-нар-га ту-му-ла се?  
 кан-ла ка-ра узззз з-неми  
 сээз бу-ле о-мур-ла се?

In the text which reached our days, it includes a part of *kozhamyk*, probably, once performed in a question-answer form: "Interrogative part".

Kara dorug sayak adym

Kazhaanarda turu-la be?

(Is my black and bay trotter in your koshara? (sheep barn/ pen)

Kap-la kara meen ezhim,

Seen-bile olur-la be?

(Is my black-eyed darling sitting next to you?)

Reply part:

Kara-Dorug sayak adyn Your black and bay trotter

Өске heinin chylgyzynda. is in someone's herd.

Kap-la kara ol-la heyin, your black-eyed sweetheart,

Өске chonnun Өртеелinde. Lives among strangers.

Artyna Kunzenmaa Baazanovna from the village of Shemi of the Dzun-Khemchiksky kozhunun (region) noted that *kyska yrlar* were often performed in the style of an early lyrical tradition at weddings when they sang 100 couplets of *kyska yrlar* and *kozhamyks*. In all variants, *kyska yrlar* and *kozhamyk*, unlike *uzun yrlar*, end with an appeal to the guests who had a good time. Such groups of young people have many different motifs and texts. For example, where the image of the beloved, which does not leave the heart, appears in parallel with the image of mountains, rivers. Short songs have their specific refrain tunes. Some tunes of short songs always had certain names, for example: *dembildey*, *dekey-oo*, *teve-haya* or *taraan taraam*.

Their plots are connected with heroes, legendary singers or some rhapsodies, a legendary elder. The incomparable qualities of a black horse are compared with unique properties of parents.

## Example 3:

Handwritten musical notation for a Tuvan folk song in 3/4 time. The notation consists of four staves of music with lyrics written below each staff. The lyrics are in Cyrillic script.

Phonogram archive of the International Scientific Center “Khoomei”, Sound recording and notation by Kyrgys Z.K. in 1993, Kyzyl town,

recorded from the voice of Artyna Kunzenmaa Baazanovna (b. 1946), born in the village of Shemi, Dzun-Khemchiksky kozhuun.

Iyi atty alyrga-daa,                      If you get two horses [as a gift],

Iezinge cheder eves,                      Can you compare with your mother?

Aldy atty alyrga-daa,                      If you get six horses [as a gift],

Achazynga cheder eves.                      Can you compare with your father?

Although to give a horse means to show the highest sign of respect, to show a certain generosity.

Usually love songs and *kozhamyk* were sung during the wedding.

In texts of traditional ditties *kozhamyks* the past and present life of people was widely reflected in improvisation compositions, the language of *kyska yrlar* carries a thousand-year history of the people.

The roots of the poetic word are precisely in the language, its deep layers. Ancient *kyska yrlar* are living poetic responses to the most various phenomena of reality. The ability to express the intimate thoughts either poetically and eloquently or, at the same time, simply and clearly distinguishes the

originality of *kyska yrlar* from *kozhamyktar* (ditties) and *uzun yrlar* (drawl songs). *Kyska yrlar* expresses diverse forms of human relations as well. Many of them have social meaning.

The study of the Tuvan traditional genre *kyska yrylar*, undertaken by ethnographers and musicologists, showed the presence of developed centuries-old traditions of *kyska yrylar* in Tuvan song culture, their connection with diverse forms of life and traditional worldview.

*Kyska yrlar* is often performed in the style of the early lyric tradition. Lately, there have been more and more attempts to use *kyska yrlar* as intonational bases for the theme of a musical performance or professional music of a large form by Tuvan composers.

From an auxiliary means of expressiveness, the melodious intonation of *kyska yrlar*, turning into a musical one, turns into the main content factor and, at the same time, its rhythmic structure serves as a connecting moment that transfers the richness of the refrain into singing.

In folk culture all popular aspirations and the nature of social relations, which gradually underwent a significant transformation over time, were revealed. The main plots of traditional songs have been preserved to this day. Starting from the 1930s, songs about labor reflect the labor enthusiasm of Tuvan hunters-Todzhans. At present, the songs reflecting the fundamental transformations in all areas of economic and cultural life of the Tuvans are widely used.

Among songs with a social context orphan songs *᠋ᠰkyustyung yry*, which have the features of a song of lamentation, are especially popular. *᠋ᠰkyus-ool*, left an orphan, is one of the favorite folk character, who embodied people's ideals of kindness, industriousness and justice. They tune a listener to a certain psychological state. Radlov, Potanin, Katanov, Kon, recorded several fairy-tale plots dedicated to the fairy-tale character: "Chedi shilgi attyg *᠋ᠰkyus-ool*" (*᠋ᠰkyus-ool*, having seven red horses), "Tos shilgi attyg *᠋ᠰkyus-ool*" (*᠋ᠰkyus-ool*, having nine red horses).

Freedom-loving songs stand out in memory of historical events. For example, the song about sixty knights – "Aldaan maadyr" – arats who rebelled in 1883-1885 against the feudal system. In memory of the event, the works of writers, composers, and artists dedicated to that event.

In the verbal text of *kyska yry*, in addition to a colorful description of nature, the ethnographic picture of life is truly reflected: mean dwellings of poor people, the appearance of the inhabitants of the yurt, their clothes, food, family and social relations are described in detail. So, in the *kyska yry* "Yadyy samdar urug mengee" (To me, a poor girl in tattered clothes) we get a vivid picture of the pre-revolutionary life of a poor girl. And as if summarizing the miserable life of poor people, a good shepherdess sings:

Yadyy samdar urug mencee,	Poor, tattered girl to me,
Chavaa bile bogba bolza.	A foal or a trotter would be for me.
Chaaty-bile Ulug-Khemni	To cross the Chaaty or the Ulug-Khem,
Saldap kezher – Terek bolza	To swim across (the river), a log would be for me.

(Hard and thankless is the work of a farm worker, from early morning until late at night bending her back to a rich owner for a long summer. And yet, people and animals are looking forward to the onset of a fertile summer in order to feel the renewal of nature, to take their ease on the green grass and gain new strength for the next tough winter.)

For the first time, a famous composer and a teacher Anokhin were recording on a phonograph tunes of *kozhamyk* from 1907 to 1920. He writes, “Of all the Turkic tribes the Soyots (Tuvans) are the most melodious tribe. The Soyots have 95% of the singing element. Soyot songs and *kozhamyk* are expressed by the word “*yr*”. Its melody reaches a greater development than that one of the Kachins’ and Sagais’. There is no extraneous musical influence in the Soyots’ work, the melody is original” (Manuscript fund of Tuvan Scientific-Research Institute of Language and Literature, case. 864, p. 19).

In *kozhamyk* we can find an indication of the meaning of the word *kozhamyk* itself. It is of particular importance for us, all the more, that the sample of the origin of the term was recorded from the words of Ondar Kish-Chalaaevich Daryma (from the Manchurek area of the Sut-Kholsky kozhuun) (1935-2000)—a well-known researcher of Tuvan folklore, a storyteller and songwriter, who collected the samples of folk art since his childhood. He had an unusually poetic worldview. He was also a medical herbalist. His family was held in respect and fame since his father was the head of the family, as well as a legendary storyteller. Folklorist Zoya Kyrgys says that “Ondar Kish-Chalaaevich Daryma in the culture of modern Tuvans has become a symbol of the guardian/ keeper of the traditions of Tuvan people, he, either due to his abstractness from the world, or in spite of it, created his own amazing, colorful world, similar to an old Tuvan fairy tale. He told us about the reality that a lot of his fellow tribesmen had already lost sight of it. He explains the Tuvan word *kozhamyk*, as follows, “It occurs when, during a song monologue or dialogue, a verbal noun is formed, formed from the word ‘kozhar’ (to hum/ sing, attach, hook/attach). This word means a certain action or event that took place in the night festivities – the guys and girls were divided into two groups; the guys performed a reciprocal *kozhamyk* to the quatrain sung by the girls.

As an example, we will give a following *kozhamyk*:

Example 4 – Phonogram archive of the International Scientific Center “Khoomei”

Tape No. 1, recorded and notated by Zoya Kyrgys, from the voice of Ondar Marzhymal Ochurovich, born in 1928 (the village of Bora-Taiga of the Sut-Kholsky kozhuun).

*Allegro*

КО - ЖА - МЫК - КА ХОР - ЛУГ - ЛА МЕН  
 КО - ЖА ТЫРТ - ТЫП А - ЛЫР - ЛА МЕН  
 КО - ЖАР ЧҮ - ВВВ ХОР - ЖОК - ЛА МЕН  
 ХОК - ПАЙ - ТЫП - ЛА КААР - ЛА МЕН

Kozhamykka horlug-la men,	I can compose ditties,
Kozha tyrtyp alyr-la men.	I attach the lines deftly and quickly.
Kozhar chŷvee horzhok-la men,	Only I'm not a craftswoman to sew
Hokpaityp-la kaar-la men.	It turns out scars and folds.

*Kozhamyk*, verbally and poetically, is a quatrain or octagon, which has a complete content, a certain verbal and musical rhythm and melody. *Kozhamyk* does not compete with *kyska yrlar* in terms of melody or lyrics but complements them and, at the same time, performs a peculiar, independent musical and artistic function.

As can be seen from the example, the poetry develops according to established canons and laws, original skills of poetic improvisation, with repetitions for better memorization, exercises in oratory.

Among *kozhamyks* there were fixed *kozhamyks* of different tribes – *mongush*, *tumat*, *choody*, *kyrgys*.

Example of kyrgystars *kozhamyk*:

Kyzyl-Chyraa kymnyng churtu?	Kyzyl-Chyraa is whose land?
Kyrgystarnyng churtuu yinaan.	It is the place of Kyrgystars.
Kyzyl tonnug kymyng uruu?	Who is that girl in red clothes?
Kyrgystarnyng uruu yinaan.	This is the girl of Kyrgystars.

(Recorded by K. Kyrgys on 06.05.2022 in Bayan-Kol, Kyzyl kozhuun from Durbulek A.K., birth in 1958)

Example of Choodular *kozhamyk*:

Иви мунган Чоодулар, Choodu, who ride on reindeer,

Ирим тайга санай берген In the swampy taiga has scattered.

Инек мунган мен-не күжүр, Poor me who ride on bull,

Изин истеп кайын тывар. How can I find traces of them.

Чары мунган Чоодулар Choodular, who ride on stag,

Чарым тайга тарай берген In the half of the taiga has scattered.

Шар-ла мунган мен-не күжүр Poor me who ride on bull,

Чарын салып кайыын тывар. I wonder if I'll be able to find choodular

by divination from a ram's shoulder-blade,

Окаш балдыг Чоодулар

Хорум тайга санай берген. Where they dispersed with the cattle of

in the dense of taiga forests.

(Recorded by K. Kyrgys on 08.03.2020 in Kyzyl, from Shuluu-Maadyr S. Ch. born in 1948.)

Characteristic melodic turns in typical *kozhamyk* tunes, especially with inserts of throat singing in the *khoomei* style, due to centuries of existence, create stable associative signals in the minds of the bearers of musical culture in the spheres of social and family events and phenomena.

Today, in everyday practice, the Tuvans have preserved such a unique song genre as throat singing, this art of throat singing was almost forgotten in the middle of the 20th century, but now it is being revived, continues to exist in the cultural life of the ethnic group.

The first ethnomusicological study of tuvan throat singing was published in 1964 by A. N. Akse-  
nov in his monograph "Tuvan Folk Music". A.N. Aksenov explained the performance of throat singing by "a special method of tension of vocal folds" (Aksenov, 1964, p. 57), he explained the appearance of upper register due to the movement of the vocal apparatus, depending on the pronunciation of different vowels in the order of natural overtones, also he drew parallels with the technology of playing the *khomus* (Aksenov, 1964, p. 54). Today we can say that anyone can sing Tuvanian throat singing, although the vocal apparatus of Tuvans does not differ from the norm.



It vividly exists in tuvan modern song culture as a tribute to past traditions and as a modern trend. Socio-historical changes in the cultural environment affected song culture's revival and the rise of cultural identity, that turned to the reconsidering of methods of musical notation for tuvan throat singing due to specific spectral sounding nature (Malkoc & Celik, 2020). The throat singing can change the usual understanding of singing for unfamiliar listener, the vocalist produces simultaneously more than one sounds during his chanting. Khoomei became the personification of the preservation of traditional values and worldview sources of nomadic culture. Recently the authentic performing of musical folklore is being transformed from original authentic form with vanishing dialectical peculiarities under the influence of literally tuvan language and so on. And some phenomena that used to be considered a feature of one local place became the distinctive feature of the most Tuvan region, one tuvan throat singer can perform all types and styles of throat singing simultaneously in a song without separating each at once.

Folklore expeditions convince us again and again that the traditions of Tuvan song lyrics are alive to this day, that there are lovers and experts in many folk songs, improvisers of modern *kozhamyks*, who are examples of a new folklore creativity.

A special vocal genre, throat singing, began to be considered as a certain pride, the hallmark of Tuvan folk music. It is important for us to save not only outstanding monuments of intangible (immaterial) culture, but also the traditions of transmitting knowledge from masters of throat singing to students in their original, authentic manner.

Today, connoisseurs of folk songs continue to keep these traditions, however, we believe that the *kozhamyk* genre is still insufficiently studied. Musical samples of *kozhamyk* melodies are still poorly represented in musical publications, despite the fact that there are much more verbal texts. The melodic and everyday performance of *kozhamyk* becomes, in fact, a living rarity, performed only on stage. However, *kozhamyk* and *kyska yry* as separate genres are not considered in culturological studies, although the bearers of culture are well aware of the difference between *kozhamyktar*, *kyska yrlar* and modern author's song. Long songs which earlier were called as *uzun yrlar* are performed less often with the departure of old generation master who sang long songs frequently with special skill to sing in traditional manner with rich ornamental intrasyllabic chants within wide melodic range.

Songs make up a significant part of the folk musical and poetic wealth of our time; they are widely used in various regions of the Republic of Tyva. However, as in any process, constant changes take place in folk songwriting. Folklorists-gatherers set themselves a goal of capturing these changes, explaining them so that the patterns of the life of folk art are revealed.

#### 4. Conclusion

The origins of folk art are deeply rooted in the dense depths of centuries. The strong and deep roots of the worldview of the Tuvans were preserved through folklore sources, transmitted mainly in orally from generation to generation, while maintaining their cultural identity.

Through self-expression in songwriting, people passed on their life experiences, their knowledge to subsequent generations, through songs and musical art real events gained a new meaning that found a response in the hearts and minds of listeners.

Songs on popular topics were performed in most kozhuuns: about their locality, about mother, about father. These songs are closely connected with human emotions, with an old traditional life, with many customs, rituals, at the same time, they contained amazing poetic wealth – all this has withstood the centuries-old test of time.

In verbal texts of the short household songs of *kyska yry*, in addition to a colorful description of nature, an ethnographic picture of everyday life is truthfully reflected: mean dwellings of poor people, the physical type of yurt's inhabitants, their clothes, food, family and social relations are described in detail. Katanov, noted that the Tuvans are characterized by a tendency to improvisation.

The spiritual experience and national character of the Tuvan ethnic group develop in a common unity of “man and nature”. The folk culture retained its best traditions, and in the result of the mutual influence and mutual enrichment of various original cultures was significantly enriched both in form and in content.

The development of folk songs covers many centuries, during which wonderful samples that made up a precious heritage were created by unknown talents. First of all, we mean the ability of lifting a person in his feelings, to make him or her be joyful at any time under any circumstances. All these imperishable works of musical folklore are better perceived in the natural habitat, under the arches of the nomad's yurt. A separation from traditions in art leads to degradation or disappearance of culture.

The life-giving spring for the creativity of many modern composers is ancient songs that have been preserved in authentic form, without layering, they have been keeping a sacred meaning for a long time, replenished the treasury of world culture. The roots of the poetic word are precisely in the language, in its deeper layers. Old songs are lively poetic responses to a wide variety of phenomena of reality, contribute to the spiritualization of people.

The Tuvans managed to preserve their archaic pagan beliefs. In the worldview of native inhabitants of Tuva magic continues to dominate to this day – faith in evil and good spirits, which must be conjured or crushed by sacrifices, faith in the upper, middle and lower worlds.

Interest in the folklore heritage of the Tuvan people is growing rapidly and inevitably. Today, the phonographic funds of Tuva Institute for Humanitarian and Applied Socio-Economic Research under the Government of the Republic of Tyva and the International Academy “Khoomei” contain unique records (writings) of samples of the Tuvan musical culture of various genres.

The problems of studying musical folklore should not be speculative, they require close attention, first of all, to the material itself, to the objects of activity of the masters of this art, and go beyond the framework of a particular organizational scientific activity.

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