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Abstracts

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GENRE PECULIARITIES OF MANSI MUSICAL CULTURE

Mansi musical folklore constitutes a system of artistic features different in different genres and dependent on vocal as well as instrumental basis. The opposition of a voice and an instrument, realized in 'erygh' (chant) and 'ënghil" (instrumental piece) was formed within the musical layer of the bear feast. Erygh was traditionally performed to present the images of beasts or birds, to contact the spirits and to accompany the 'iykv' (dance) and was called 'uy erygh' (beast chant). Ënghyl accompanied all group and individual 'iykvs', it also performed illustrative functions and formed an important part of the structure of a 'moit' (narrative). The functions of instrumental pieces form a "programmatically-representative complex" (E. V. Ghippius). At present, the bear feasts are not celebrated any more while the genres, adhered to the ritual, are being used alongside with the non-ritual ones as independent items having artistic-aesthetic functions in the contemporary context of Mansi culture.

The material studied has been recorded at the Sosva Mansis in 1987 - 1989. The records include the genres of 'erygh', 'amki erghum' and 'ënghyl'.

The 'uy erygh', recorded from P. S. Taratov, enables us to point out some typological traits of the genre. The basic peculiarity of the chants of bear feast is the presence of a thesis and its development; it is to be followed in the melodics as

well as in the pitch and rhythm organization. Most characteristic is the composition of two theses in the course of a line, one of them used only at the beginning, the other - at the end. The mode of 'uy erygh' is characterized by changing borderlines of the scale: at the beginning it is an anhemitonic pentachord of the range of a minor sixth, later the tonal structure changes in the following way:


$$1 - \frac{1}{2} - 1\frac{1}{2} - \frac{3}{4} \text{ and } 1\frac{1}{4} - \frac{1}{2} - 1\frac{1}{2} - \frac{3}{4}.$$

A characteristic peculiarity of ritual intonation is the variability of timbre: neutral sounds are opposed by glottal (pharyngeal) or throaty (laryngeal) strokes. One of the records presents the laryngeal quality in its classic form; one might suppose that sounds marked thus, are characteristic of the archaic folklore perished by today. 'Uy erygh' is performed by men only.

At present the 'amki erghum' (personal songs) are widely spread. They retell the life-story of the performer or his relatives (mother, grandmother, elder brother et al), all the songs are passed from generation to generation. 'Amki erghum' is juxtaposed to lyrical 'erygh', describing the nature of native land. The musical aspects of this group of songs differ noticeably from those of 'uy erygh'. Wide ambit (octave, tenth), leaps of wide intervals, strong demarcation of the final tone, abundancy of embellishments, vibrato and glissando, quantitative rhythm patterns - these are the typological peculiarities characterizing 'amki erghum' and lyrical 'erygh' as a separate layer on the genre hierarchy.

'Enghyls' were at the bear feast performed on the sangkval-

tap - a 5-stringed board zither with resonant box /314.122-5/. Two tunings were used. G. N. Sainakhov, the musician, named them in accordance with the most popular melodies and the analogues with Russian instruments: 1) kurinka or balalaika tune; 2) sovrsoium or guitar tune. The first one of them is a pentachord with tones: $1\frac{1}{6} - 1 - \frac{1}{2} - 1$, the second: $1\frac{1}{6} - \frac{1}{2} - 1 - 1$.

The basic formal device of instrumental melodies is the principle of variation which operates on all the levels of sound organization. Rhythm patterns  et al, could be modified with splitting the lengthier durations; mode is varied changing the basic tones (most frequent being the replacement of the 1st tone by the 4th or the 5th one).

Outside the ritual the melodies can be performed not only on the sangkvaltap but also on the 'nerne-iyv' - a bowed lute with turned-back peg-box /321.321-71/ and on the taryghsyp-iyv - angular harp /322.12-5/. The jew's harp - 'tumran' - is on the territory of the Sosva Mansis unknown.

Thus, the spheres of vocal and instrumental music form within the musical culture of the Mansis a genre system reflecting rather thoroughly the Mansi artistic world-outlook.