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ABSTRACT

This is an attempt at applying the linguistic phonetic approach to the analysis of chants /1/. A new phonic notation is suggested and peculiarities of the phonological system of Yakut chants are discussed.

INTRODUCTION

Musical culture may be seen as one more level of natural language with its own paradigmatics and syntagmatics and is in some special way connected with the phonological level of language, above all, to prosody. Or, to use another terminology, musical culture lies within the linguistic competence. Chanting brings into operation some additional rules affecting all the componegts of grammar and imposes some special markings in the lexicon. The semantic representation also changes. This hinders the understanding of a chant by the language-users whose linguistic competence does not include musical culture. In this case non-musical speech may be regarded as an unmarked performance with a zero feature.

1.0. The traditional five-lined tempered octave system, adequate to the European culture as it has evolved, cannot efficiently express the system of meaningful musical stylistic characteristics (musical space and time) of non-European cultures. That is why musical structures that are felt to be very simple appear rather awkward when it comes to notation. Every musical system has its own way of segmenting the sonic ambit (the scope within which melodic development occurs). Proceeding from the idea of the discrete character of modal cells, we suggest here a music notation which stands in the same relation to traditional notation in music as phonological notation is to phonetic transcription.

1.1. Basic notions.

1.1.1. Basic tenes (bases). A folk chant is oriented around several basic tones (or bases), that is, pitch constants structuring musical and intonational development. Each basic tone (base) May be represented by one pitch or by a pitch zone, depending on the structural peculiarities of the melody. This allows us to classify chants Yurij Sheikin

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according to the types of the development of basic tones (measured in kHz), as we do in classifying intonational patterns in sentences.

1.1.2. Musical Intonemes. Elementary units of a chant are discrete modal cells which we shall call musical intonemes, or, simply, intonemes.

Intonemes are distinguished according to the

following characteristics:

1) basic or gliding, that is, oriented or not oriented towards basic tones.

Basic intonemes differ depending on the basic tone they are oriented around. Here they are divided into upper and lower.

Gliding intonemes are oriented around basic intonemes and are divided into falling and rising. In our text gliding intonemes do not occur. 2) simple - complex. Simple intonemes can be short or long. Short intonemes include those with a duration of 1, 2 or 3 conventional units.

Intonemes that are longer than 4 units are

called long.

Complex intonemes consist of several simple

intonemes linked together.

3) ornamented - unornamented. Ornamentation is a slight constriction of the upper part of the vocal cords and a uvular trill, an active sound ejection developing into a normative constant which, with Yakuts, goes beyond speech phonation. Ornamentation can be partial preceeding, partial following and continuous.

Such ornamentation may be quite prolonged at a certain pitch. In this case, it forms a characteristic tone at a stable pitch, sustained above the fundamental tone, which gives the effect of a binary dependent phonation. This is a special type of Yakut chanting, called killhaq.

Intonemes may be preceded or followed by a checked intoneme, that is, an intoneme with a dura-

tion of less than 1 unit.

1.2. Notation symbols and intoneme combinations.

(The present notation is slightly suggestive of the generally accepted notation in music, of the staves in particular. We think it quite possible that a more consistently symbolic notation /say, linear/ might be proposed. The process of analysis itself will determine the most suitable notation).

1). Basic tone (bases) _ measured in Hz 2) a short simple unornamented basic lower intoneme (duration - 1)

3)—

short simple unornamented basic intonemes (duration-2 and 3 respectively).

a long simple unornamented basic intonemes (duration - more than 4)

5)—preceding ornamentation—following ornamentation

checked element, and

a basic intoneme with a following checked element

7) o a rising unornamented gliding intoneme (duration - 1)

o a falling unornamented gliding intoneme (duration - 1)

8) Prolongation, length, ornamentation and checked elements for gliding intonemes have the same symbols as for basic intonemes. For instance, 7 9 9

The elements, described may occur in various combinations. The link between elements is shown by juxtaposition or by a connecting line. E.g.

1.3. Groupes of intonemes possess certain prosodic features (the type of prosody is clear from the context), and there are specific peculiarities of combinations of the prosodic features and units. A prosodic feature symbol is placed in front of brackets. In case of hierachically ordered prosodic features the order of the feature is shown by its position with respect to the brackets.

1) kIllhaq (see above) + kIl (_______).
In kIllhaq bracketed are only unornamented intonemes.

Inhalatory chanting (inspiration) - + inspir.
 Long ornamented intonemes do not occur in inhalatory chanting.

3) Exhalatory chanting (expiration) is unmarked Yet, when alternating with inhalatory chanting, it may be designated as + expir. However, this seems, strictly speaking, redundant.
4) Continuous and simultaneous pharyngal and laringal constriction - phar.

lar.
Witnin brackets all elements may occur.
The above elements, however, do not exhaust the vast variety of prosodic features.

2.2. The beginning of the chant (to denote it we shall use the term musical initial, hereafter initial) sets the articulary position of the chant, in other words, the pitch relations to be fulfilled in chanting. That is to say, it determines the basic tones (bases). They are given by simple vowels, usually of the simple vowel triangle. In our example, though, the vowel I is introduced there, too. Every syllable of the initial opens with prothetic or epenthetic consonants, conditioned by following vowels. The initial of the chant in question is hIn-je-buo-a (I-e-u-o-a). Examples of other initials: Sie-nej-neje (i-e-e-i-e-i-e),

ijau-ijau-ijau (i-a-u-i-a-u) (Lamut chants), jawa-jawa (i-a-u-i-a-u) (Udike chants).

3.0. In Yakut folk chants we observe a number of phonetic peculiarities partially shared by all texts of poetic folklore.

Yakut vowels may be described in terms of the following phonological distinctive features: high, low, back, labialized, long (tense?). Due to vowel harmony the number of distinctive features to oppose the vowels within one wordform is reduced. This allows us to regard vowel harmony as a prosodic feature. The hierarchy of vowel harmonies may be shown by the position with respect to the brackets (analogous to 1.3.)

In the Yakut language there is a consistent palatal harmony and a more or less consistent labial harmony /2/. The degree of aperture is also harmonized but we shall not discuss it here. The zone (* back) and rounding (* lab.) features are indicated in front of the brackets, whereas the indications as to the rise and quantity of vowels are given inside. So, inside, we find a kind of phonological vowel matrix where the zone and rounding qualifications are not made explicit. To designate them we shall use capital letters denoting back non-labial vowels. 3.1. There are lexemes where labial or palatal harmony is irrelevant. E.g.: doydu-daydI (the world) :+lab.+ back (dAydI), sirey-sIray (a face) : - lab. +back (sIray).

This freedom, like prosodic features of other languages, is used in poetry in two ways: first, in alliterations, second, together with alliterations, in semantic characterization, since in many attributes of the upper world of the Yakut mythological cosmos we find lexemes with + lab. - back features, whereas lexemes with - lab. + back features /3/ are found to denote attributes of the lower world, that is, their full distinctive-feature (and, thus, articulatory) opposition is made effective use of.

- 3.2. Consonants also show a tendency toward a distinctive-feature homogeneity. Also used as a poetic means is an optional distant consonant assimilation according to hasality feature, that is, a kind of hasal harmony. E.g.: mayan mayan white, bayana mayana mayana a post supporting the yurta.
- 3.3. In chanting the opposition with respect to the quantity of vowels becomes irrelevant, since short vowels may be drawled, too.
- 3.4. Drawling in a chant may bring about the neutralization with respect to the harmony of wordform elements or separate vowels which are intoneme-carriers. For instance, a non-labial back dyphthong Ia is monophthongized and becomes a neutral vowel.
- 3.5. We have also observed certain dissimilation processes at junctures of wordforms within syntagmas which become phonetic words.

E.g.: körönnör → köröndör - looking; elbeq ügüs kemme → el-be-fü-üos-kem-me much time.

3.6. In drawling and tone-falling narrow vowels are dyphthongized. E.g.: orotun - orotuon - child; körbötün - körbötüön - (he, she) will look.

NOTES & REFERENCES

/1/ We chose a text in the Yakut language since due to the regularity of the phonological and grammatic structures Yakut texts are most convenient for all types of linguistic analysis. We hope to apply this approach to the analysis of other Syberian folk material. /2/ N.D.D'jačkovskij. Zvukovoj stroj jakutskogo jazyka. Č.1. Vokalizm.Jakutsk, 1971,pp. 120-124. /3/ An oral communication by L.L.Gabyševa, who wrote a very interesting dissertation on this subject, however syet unpublished.

SUPPLEMENT

Fragments of the algys analysed (algys is a ritual request for a child's soul). First, the record is given in the traditional music notation, then, in the new simplified notation, and finally goes the text. The position of intonemes next to the basic tones indicates fluctuations of the pitch zone.

2. 2 line



