

even in short. Numerous digressions draw us to the conclusion that all the folklore subjects prove the hypothesis: images and subjects have one and the same cyclical basis – the complicated mythological image of the Primordial Bird Chozh.

The fact that cyclical connections can be found between materials belonging to different periods, from the Early Middle Ages (and according to the newest facts, Perm Animal Style is much more ancient, dating back to the beginning of the first millennium BC) to our days, can be explained by a profound, not yet destroyed, common tradition of the Komi people. No doubt these connections are based on folk-beliefs.

Literature

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²The following field work materials and publications are used: Mikushev, A. and Chistalyov, P. *Komi narodnye pesni. Vol. 1. Vychehda i Sysola*. Syktyvkar, 1966; *Vol. 3. Vym i Dora*. Syktyvkar, 1971; Plesovsky, F. Kosmogonicheskiye mify komi i udmurtov. In: *Etnografya i folklor komi*. Trudy IJLI KF TA SSSR, No. 13. Syktyvkar, 1972, pp. 32-45; Sidorov, A. Ideologiya drevnego naseleniya Komi kraya. In: *Op. cit.*, pp. 12-21.

³Chesnokova, N. *Klassifikatsiya i tipologizatsiya v izuchenii arheologicheskikh istochnikov (na materyalah finno-ugorskogo izobrazitel'nogo iskusstva)*. Syktyvkar, 1988.

THE MUSIC IN THE NGANASAN SHAMAN RITUAL

Oksana Dobzhanskaya. Russia, Novosibirsk

In the traditional culture of the Nganasans fixed norms of shamanism developed. The shaman's functions were connected with the treatment of diseases, hunting, reindeer-breeding, regulation of the relations inside the socium (predicting the future of the family members). After the Nganasans had chosen the settled way of living and lost their traditional organisation of life, the shaman practice became a relict phenomenon. Nowadays investigators can often observe imitations of the shaman ritual, but the true shaman tradition was pre-

served only by the bearers of the traditional culture.

An expedition of the ethnomusicologists working in Ust-Avam (one of the villages on the Taimyr Peninsula) in 1989, found two true shaman rituals. We

Example 1

Shaman 
 jə Mi-ku-lus-ka d'in - dü-a whə 'ka ə whə

Helper 
 ə - ə Mikuluska


 ə whə ɲə-ði-tə-u-ən dij-ɲnaa gəj ɲə-ðitaw
 d'in - dü-a whə - 'ka ə whə


 dij - hə jə
 ə whəəm hə-ðiɲə-ðnaa-gəi ɲə-ði-tə də - jə - ə


 həməm lə-d'i sal'əə ɲə dü mü həsə d'əə d'e-ru-tu mə mə-nə d'e ru-tuwhəməwhə
 ə


 əm lə d-i səp'əə həɲə d'ümü-ə sə d'əə bə d'ə d'ə ru'səə mə - whə əwhə

recorded two rituals of Tubyaku Kosterkin, the son of the famous shaman Dyuhade. These rituals were performed in the home atmosphere, without all shaman clothes, and were short in duration (about 3 hours).

Example 2

Shaman

Helper

5,3 s

ja Mi-ku-lus-ka d'in - dü-a wha ^hka ə wha

ə - ə Mikuluska

ə wha ŋə-ði-tə-u-ən dijŋinaa gaj ŋə-ðitəw

5,1 s

d'in - dü-a wha - ^hka ə wha

7,4 s

dijŋ - hə

ja

5,7 s

ə whəəm hə-ðinə-ðnaa-gəi ŋə-ði-tə də - ja - ə

7,8 s

həməm la-d'i sa^ləə ŋə dūmū həsə d'əə d'e-ru-tu mə mə-nə d'e ru-tuwhəməwha

ə

7,8 s

əm lə d'i - i sə d'əə həŋa d'ūmū-ə sə d'əə bə d'ə d'ə ru^səə mə - wha əwha

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of five systems of staves. The first system shows the Shaman's vocal line and the Helper's accompaniment. The second system continues the vocal lines. The third system features a 7.4 s annotation above the Shaman's line and a 5.7 s annotation above the Helper's line. The fourth system has a 7.8 s annotation above the Helper's line. The fifth system also has a 7.8 s annotation above the Helper's line. The lyrics are written below the corresponding vocal lines.

Some functionally specialised episodes form the basis of the composition of the ritual. The order of the episodes may vary, but those parts are obligatory for every incantation: the participants call the shaman's spirits with the song and exclamations; the shaman's dialogue with the participants (the shaman listens to their requests, asks for the reasons of incantation); the shaman's monologue (the incantation itself); the dialogue with the participants (forecasting in the form of questions and answers).

The shaman needs an assistant - *tuoptusi* - the person who picks up the tune. During the incantation, the energy of the shaman depends to a great degree on a good support, that is why the participants usually help the *tuoptusi*. The *tuoptusi* begins the ritual with a special song, calling shaman's spirits. The

Example 3

Shaman

wha - a wha hej - bi d'a - li ej be - ra haw tju

Helper

da Ta mne a -

a - a hej - bi d'a - li ej be - ra haw

a wha Hun - so - ku - a aw tju - a d'a -

li

wha ha - wa Hun - so - ku a wha

4,2 s

4,0 s

6,2 s

4,5 s

others join in with the exclamations *hou-hou* (these cries are used for reindeer driving). The song is polyphonic — all the participants are singing one and the same melody, but without any coordination in rhythm and tone. In this type of polyphony the tempo, height and the beginning of the part are not regulated.

When the spirits appear, the shaman begins to sing. He sings a song of the *dyamada* (helper spirit) that appears. The spirits are of zoomorphic appearance (reindeer, bear, copper horse, etc.). When the spirits appear, a kind of responsory singing begins. The *tuoptusi* repeats every line after the shaman during their reciprocal singing, the character of polyphony remains the same. One must not interrupt the song, because it helps the shaman 'to make a fly' and start travelling into the world of the gods, the universe. The responsory singing is a distinctive feature of the shaman ritual. This type of singing is not applied in other genres of the Nganasan folklo'e.

Hendir (drum) is an obligatory attribute of the ritual, but in some cases it can be substituted by other rhythm instruments. Tubyaku used a special shaman crosier (*nindi hua*) with bells (*saŋku* in Nganasan). When the spirit appears, the shaman beats the crosier with a small stick called *hosi*.

Every *dyamada* has its own song. When a new helper spirit appears, the shaman begins a new song. The change of the melody is very significant for the participants: it is the sign of distinguishing between *dyamadas*. While singing, the shaman is gradually filled with inspiration, the emotional tension runs high, the dynamics and tension of singing rises. This is accompanied by the acceleration of tempo, rising of the register and voice intensity. The change of the register during the beginning of the song (returning to a low register), accompanied with the deceleration of tempo and a new timbre colouring (low pharyngalization) produces a contrasting effect. Melodies of different *dyamadas* based on 'bright' tunes are opposed to one another as to the type of their melodic movement.

The main spirit of Tubyaku Kosterkin is named *Hotare biθa ta-ŋuo*. This *dyamada* is a reindeer with 8 feet and enormous antlers. One of the antlers symbolises summer, the second symbolises winter. The 'swinging' of the oligotone second on two sounds in the song of Hotare alternates with wide intervals - jumps, the size of which is not regulated, and which can take any of the intervals from the third to the sixth. Structurally the melody consists of one line.

The *dyamada Mikuluska basa dindua* - the copper horse of the Orthodox deity Nikolaj - appears first in both incantations. This tune is based on the fixed oligotone melody in the ambit of the third. The stanza consists of two lines with the third between them.

The spirit *Hositaly* actually consists of three spirits: the first spirit is blind,

the second one is deaf and the third one is dumb. Hositaly's melody is characterised by the descending movement in the compass of subquarta, and glissandos. Investigators note that the spirits differ from each other as rhythmical drum accompaniment is different in each song.

The absence of special clothes and the drum made it impossible for Tubyaku to appeal to all the 14 *dyamadas*. Practically every *dyamada* has its own song and some of them (e.g., Hotare) have several songs, that is why the assumed quantity of the shaman's melodies is 15.

ST. VALENTINE'S DAY - AN INNOVATION AMONG THE ANNUAL FEASTS IN FINLAND

Carola Ekrem. Helsinki, Finland

St. Valentine's Day, celebrated as an annual feast on February 14, is deeply rooted in British and North American culture. One of the most common customs is sending your sweetheart a valentine, i.e. a postcard or a present often decorated with hearts. The name of the feast relates to the life of a saint called Valentine, which did not have much in common with the present St. Valentine's Day, celebrated as the day of romanticism and friendship.

St. Valentine's Day is one of the most recent feasts in the Finnish Calendar, it was introduced only a few years ago. However, the day as such has been familiar, but the observance and actual celebration of the feast are recent.

The observation of the innovation process has been exceptional. The process from an innovative idea into an innovation has been rapid. In an article on innovative ideas from 1981, the Finland-Swedish researcher Mary-Ann Elfving suggested that St. Valentine's Day specifically was a potential annual feast for the Finnish Calendar.

In 1981, the feast was only sporadically perceptible in the Finnish streets. It was known through American comics and described in women's magazines reporting St. Valentine's balls, which were arranged by American organizations in Finland.

The way the day is celebrated with pink roses, it seems incompatible with the reticent national character of the Finns. Official romanticism is not a typical feature of the Finnish calendar feasts. Nevertheless, Mary-Ann Elfving predicted that St. Valentine's Day would be adopted as soon as it was made the object of