

group to Chabya tribe, the Oshtorma group to the tribes which formed the population of the village of Poikino (Lözya or Turya tribes), the Kanisar group to Ucha tribe or also to the settlers from Southern Udmurtia. The exact determination of the belonging of tunes to a concrete *Vorshud* (tribe) may be discovered by the comparative analysis of tribal tunes recorded in some places of settlement of the descendants of one or another *Vorshud* (tribe).

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THE MUSICAL AND RITUAL FUNCTIONS OF THE NGANASAN SHAMAN DRUM

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There are two aspects of describing the shaman drum. First, the shaman drum is a ritual instrument of several magical functions, necessary for the sha-

man to perform different actions in the course of incantation. Second, the shaman drum is a musical instrument. Though the two aspects cannot be separated, the drum has by far been treated primarily as a ritual device, ignoring the musical functions of it as a rhythmic instrument.

In the shamanism of the Siberian nations the drum is believed to be an animal or a vehicle, with the help of which the shaman travels into the realm of the spirits. The Yakuts, for instance, call their horse-skin covered shaman drum 'shaman's horse'.¹ By the North-Samoyed nations, the shaman drum symbolises an elk. The Nenets, Enets and Nganasans cover their drums with reindeer skin, besides several instrument-details are related to reindeer.² As to the Nganasans, direct data about using the drum as a draught animal are missing. The Nganasan shamans usually reach the upper and lower worlds with the help of zoomorphic demons, the images of which are tied to the shaman's robe. Taking into account the scantiness of material on which our studies can rely, there are no grounds to deny that Nganasans take the drum as a draught animal. However, there is a hint of it in ethnographical literature. B. Dolgikh's article gives a shaman's commentary about the knobs on the drum frame: in his lower-world journeys the shaman 'scrapes' his way with them.³ Possibly, this action imitates the behaviour of an elk.

In addition to the above-given, the drum may obtain other extramusical functions in the shaman ritual. Here we will give an example of Dyulsomyaku Kosterkin's prediction ritual.⁴ Dyulsomyaku explains that the future events are hidden in the upper world that lies above Taimyr and is visible only through the drum. To learn about the future, the shaman must look through the drum into the upper world. So Dyulsomyaku propped the lower part of the drum on his knees and held the upper part in his hands on the height of his face. It must be noticed here that this was the only episode of the ritual where the drum was not used as a musical instrument.

The shaman needs the drum to forward certain signals. The signals go in two directions: to the spirits (the sound of the drum must so-to-say waken the spirit world) and to people in the neighbourhood to inform about the incantation's beginning. For that reason the shaman begins his incantation by a long drum solo. The following analysis is based on the musical material of two prophetic rituals⁵ dating from the period when shamanism as a living tradition was no longer existent. The purpose of the rituals was filming, so there was no need to summon people. A rudiment of drum solo, however, has preserved in both rituals.

At the beginning of the ritual, Dyulsomyaku confines to only six slow and moderately strong strokes. After that the shaman helper's song comes in, the strokes accelerate and become diffuse (see example 1).

Example 1.

Demnime's drum solo (example 3) is longer – 37.2 seconds, and the dynamics and tempo are more modulated. The dynamics varies almost from piano to forte, the tempo varies from $MM \approx 77$ to $MM \approx 108$. The rhythm of the drum solo is monotonous, consisting of non-grouped light-notes.

The rhythm pattern changes insignificantly throughout the ritual in both of these rituals. The only rhythmically changing part of Dyulsomyaku ritual is the episode of the journey (example 2), where the usual eight-note sequence alternates with syncopative rhythm and trioles.

A special problem is the rhythmic relationship between the voice and the drum. There is no rhythmic accordance between them. In case of the rituals under discussion, we can speak about a regulated rhythmic relationship in the above-mentioned journey episode. The Nnganasan shaman songs have no regular metre.

The vocal parts of the episode of journey introduce a regulated 2-part me-

Example 2.

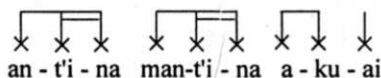
an - t'i - na man - t'i - na a - ku - ai

an - t'i - na

an - t'i - na man - t'i - na a - ku - ai

man - t'i - na a - ku - ai a - an - t'i - na man - t'i - na a - ku - ai ad lib.

tre, because of a motif in the melody which is actually rhythmic chant (the Nganasan accompaniment for dances):



Evidently the metrical arrangement of the vocal parts influences the drum part.

When no drum is available, a shaman may use a rod with a bell attached to it, which will then replace the drum both in its magical and musical functions. One must admit, however, that on the emotional plane incantations with or without a drum are very different from each other. The ritual with a rod instead of a drum is much more monotonous. The difference lies not only in the fact that a drum renders the overall sound more multifarious than a rod with a bell can ever do; it is rather that the drum rhythm has a very clear connection with the ecstatic behaviour of the shaman. Let us once again return to the episode of the journey, which musically forms a point of climax in the whole rite. The concord between the character of the drum part and the shaman's behaviour is especially obvious here. The drum part, having grown both a quality of concreteness and sharp sound, supplants the vocal part, which so far has played the leading role. For a moment it dominates over the song with its suggestive rhythm. Simultaneously, the shaman's movements, which also follow the rhythm of the drum, become energetic. At the end of the episode the drumming becomes diffuse again, and the drum loses its role as a rhythm co-ordinator. From the aspect of playing techniques, it applies a change. Sharp strokes are finished with a brisk rising of the drum-stick, diffuse strokes are followed by sliding the drum-stick slightly across the drum skin.

Example 3.

The musical score for Example 3 consists of several parts:

- Top section:** A rhythmic notation consisting of a series of vertical lines (beats) with 'x' marks. The first part is marked *mf* and *MMJ = 90*. The second part is marked *accel.* and *MMJ = 108*. A dynamic marking *f* is shown with a wedge-shaped line above the second part.
- Middle section:** Another rhythmic notation with 'x' marks. The first part is marked *rit. p* and *MMJ = 77*. The second part is marked *f* and *MMJ = 96*. A dynamic marking *f* is shown with a wedge-shaped line above the second part.
- Vocal lines:**
 - Treble clef:** A melodic line with lyrics: "a eja ai ha-a - o i-o-i jo-c ha-g-ai ha ou a". It is marked *MMJ = 120*.
 - Bass clef:** A lower melodic line with lyrics: "na a-u". It is marked *MMJ = 114*.
- Bottom section:** A rhythmic notation consisting of a series of vertical lines with small circles below them. It is marked *accel.* and *MMJ = 120*.

Considering all that, it seems that the musical functions of the shaman drum are really less relevant than the non-musical ones. Unfortunately, the author is not competent to answer the question, to which extent a shaman is limited in his sphere of activities when using a rod, or how much influence does it have on the final result; but musically a shaman drum is irreplaceable, helping to create the ecstatic atmosphere which is indispensable for performing the incantation.

Translated by Ume Kelam and Kai Vassiljeva

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⁴The described ritual took place in 1990 at the request of ethnomusicologists. The video recording of the ritual is stored in Tartu, in the Archive of the Folklore Department of the Literary Museum.

⁵In addition to the above mentioned ritual we made use of an audio recording of Demnime Kosterkin's performance, which also belongs to the archive of the Folklore Department of the Tartu Literary Museum. I would like to mention that the well known Nganasan shaman Demnime Kosterkin was Dyulsomyaku Kosterkin's father. The latter has never practised as an independent shaman, but only as his father's assistant.

THE SEMANTICS OF THRESHOLD IN LATVIAN TRADITIONS

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There are several important moments to be stressed when discussing the functions of threshold in Latvian folk traditions. It shows the high level of semiotisation of the notion *sliexnis* ('threshold'). And threshold has the following functions:

1. Threshold as a border both in a literal and a figurative sense.
2. Threshold as a dwelling place of spirits and divinities.
3. Threshold as a place of providing welfare of a family.
4. Threshold as an object of different magic acts.
5. Threshold as a part of a way.
6. Threshold as an oracle.

A threshold is a space-organising element which, taken functionally, helps to preserve the warmth of the house and to keep the status of a limited space.

A threshold is the border between the inner and the outer, between one's own and alien space. It regulates the links with the outer world. The opposition *inner - outer* is actualised exactly on the threshold, which is a part of the traditional system of boundaries, formed radially around the centre by the threshold itself, a yard with a fence and gates, limit to the family's properties, etc. The threshold has the lowest penetrability. The threshold is the border impossible to transit for the evil.

Although a threshold is not the topographic centre of the room as the oven, its functional significance allows to possess this status. This double manifestation of a threshold - a centre and an edge, marginalia - has no internal conflict, it only stresses the semantic and functional load of the notion. Thus, on the one hand, a threshold is a spatial marginalia of a room inhabited by some family, on the other hand - the resemblance of the centre and the point of forming the