



**Keeping ethnomusical
traditions of tatar-chats
In modern conditions**

**KEEPING ETHNOMUSICAL TRADITIONS OF TATAR-CHATS
IN MODERN CONDITIONS**
**MANTENIENDO LAS TRADICIONES ETNOMUSICALES EN CHAT-TÁRTAROS,
EN CONDICIONES MODERNAS**

ABSTRACT

At present, Tatar ethnic linguistics seeks to view Tatar musical culture as a synthesis of regional-dialectological components of various ethnographic and local-territorial groups, which inevitably determines the perception of Tatar musical folklore as a heterogeneous phenomenon. Of particular interest to researchers today is the little-studied traditional culture of the Siberian Tatars. The Siberian Tatars consist of three ethnographic groups, differing from each other by some peculiarities in the spoken language, spheres of material and spiritual culture, lifestyle and everyday life. These are the Tomsk, Baraba, Tobol-Irtysh Tatars, which, in turn, are also divided into subgroups. The names of groups of Siberian Tatars accepted in the literature are associated with the place of their permanent residence. The article discusses the features and problems of preserving the ethno-music culture of one of the dialectal groups of Tomsk Tatars - Ob chats living in the villages of Yurt-Ora and Yurt-Akbalyk, Novosibirsk Region of Russia. Expeditionary research from different years shows that Ob folk music is a diverse phenomenon. There are samples of village song folklore, children's folklore, drawing, lyrical and short songs, takmaks, chastushkas, ceremonial, wedding tunes, singing reading genres, baits and munadjats that are still in the memory of older and middle-aged people. During the 20th century, the musical traditions of the Siberian Tatars were strongly influenced by the cultures of the Volga-Ural Tatars and settlers, which also influenced the stylistic and genre diversity of the region's musical and song folklore. The study of the inexhaustible wealth of the musical folklore of the Tatars of the Novosibirsk Region will allow preserving for subsequent generations the distinctive and universal foundations of the spiritual culture of the entire Tatar people.

KEYWORDS: folklore, ethnic culture, song, Tatar music, Siberian Tatar-Chats.

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RESUMEN

En la actualidad, la lingüística étnica tártara busca ver la cultura musical tártara como una síntesis de los componentes dialectológicos regionales de varios grupos etnográficos y locales-territoriales, lo que determina inevitablemente la percepción del folclore musical tártaro como un fenómeno heterogéneo. De particular interés para los investigadores de hoy es la cultura tradicional poco estudiada de los tártaros siberianos. Los tártaros siberianos están formados por tres grupos etnográficos, que se diferencian entre sí por algunas peculiaridades del lenguaje hablado, esferas de la cultura material y espiritual, el estilo de vida y la vida cotidiana. Estos son los tártaros Tomsk, Baraba, Tobol-Irtysh, que, a su vez, también se dividen en subgrupos. Los nombres de los grupos de tártaros siberianos aceptados en la literatura están asociados con el lugar de su residencia permanente. El artículo analiza las características y los problemas de preservar la cultura etno-musical de uno de los grupos dialectales de Tomsk Tatars - Ob chats que viven en las aldeas de Yurt-Ora y Yurt-Akbalyk, en la región de Novosibirsk en Rusia. La investigación expedicionaria de diferentes años muestra que la música folk ob es un fenómeno diverso. Hay muestras de folclore de canciones de la aldea, folclore infantil, dibujo, canciones líricas y cortas, takmaks, chastushkas, ceremoniales, melodías de boda, canto, géneros de lectura, cebos y munadjats que aún se encuentran en la memoria de personas mayores y de mediana edad. Durante el siglo XX, las tradiciones musicales de los tártaros siberianos se vieron fuertemente influenciadas por las culturas de los tártaros y pobladores del Volga-Ural, que también influyeron en la diversidad estilística y de género del folclore musical y de canciones de la región. El estudio de la riqueza inagotable del folclore musical de los tártaros de la región de Novosibirsk permitirá preservar para las generaciones siguientes los fundamentos distintivos y universales de la cultura espiritual de todo el pueblo tártaro.

Palabras clave: folclore, cultura étnica, canto, música tártara, siberiano tártaro-chats.

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INTRODUCTION

The study of ethno-musical traditions embodied in various genres of musical folklore, festive and ceremonial events, the traditional musical instruments of the Siberian Tatars has always been relevant for the development of the multifaceted Tatar culture as a whole

Regular expeditions to the Novosibirsk, Omsk, Tomsk, Irkutsk, Tyumen regions, carried out by members of the Institute of Language, Literature and Art. G. Ibragimova of the Academy of Sciences of the Republic of Tatarstan, scientists of the Kazan Federal University contribute to the identification and accumulation of information about the history, language, art, folklore, ethnic musical traditions of various groups of Siberian Tatars.

In 1940, an ethnographic expedition was sent from Kazan to Siberia, during which for the first time phonograph samples of the musical folklore of Siberian Tatars were recorded. On the basis of the collected materials collections were published, which included songs and instrumental tunes.

In recent decades, dissertations have appeared that reflect the musical traditions of individual ethnographic groups of the Tatars of Siberia.

Of interest to our work is the thesis of N.S. Kapitsyna "Song Traditions Chats", which reflects the materials of musical and ethnographic expeditions, organized from 1999 to 2002, the Novosibirsk State Conservatory. M.I. Glinka (Kapitsyna, 2011).

Chats - dialect group of Tomsk Tatars - representatives of the eastern group of Siberian Tatars living in the Tomsk region of the Tomsk region and in the Kolyvansky district of the Novosibirsk region. The language of Tomsk Tatars is included in the Kypchak-Bul-

garian subgroup of the Kypchak group of Turkic languages. The chats migrated to the modern habitats during the time of the development of Siberia by the Russians, until the arrival of which they lived in the west of the Barabinsk steppe in the basin of the upper Ob, where the cities of Chatsk, near the modern village of Yurt-Ora, and Murzinsk were founded. The word "chat" means "mouth" - a place where two rivers merge. As the self-name, the Chat Tatars use the word chatlar, as well as the common Siberian ethnonym Seberklür (Siberians), Seber Tatarlar (Siberian Tatars). The Ob River flowing in the area, Tomsk Tatars called Umar. The village of Yurt-Ora is located on the bank of the Ob River. Its Tatar name is "Umar Ayily". Therefore, the Tatars-chats living here call themselves "Umar-Tatarlar", which translates as "Ob Tatars"(Khisamov, 2016).

In June 2017, the complex expedition of the Institute of Language, Literature and Art named. G. Ibragimova of the Academy of Sciences of the Republic of Tatarstan, which covered three districts of the Novosibirsk Region, including the habitats of the Ob Tatars-chats. Despite the fact that the formation of musical representations of the modern population is greatly influenced by the means of mass communications, radio and television, in the villages of the Novosibirsk region there are still carriers of the Siberian-Tatar musical folklore.

METHODS

The study used the methods of systemic and structural analysis of scientific cultural, musicological, folklore, ethnographic literature. Carried out the synthesis of their own experience in the framework of the problem under study. Empirical data was obtained in the process of interviews, observation, interviews, audio recordings and video.

RESULTS AND DISCUSSION

The study of the national and cultural heritage of different ethnographic groups of the Tatar people, including the Siberian Tatars, their intercultural interaction and mutual influence, has always aroused particular interest of many Russian and foreign scientists, ethnographers, folklorists and pedagogues, which is reflected in the works of G.I. Gimadieva, Z.M. Kajumova, L.G. Khusnutdinova, F.S. Sayfulina, F.Yu. Yusupov et al. (Gimadieva et al, 2017; Kajumova et al, 2016; Khusnutd-

inova et al, 2015; Sayfulina & Karabulatova, 2014; Zavgarova, & Sungatov, 2017).

A significant role in the cultural heritage of every nation belongs to ethno-musical traditions, which are a reflection of its historical memory of proven wisdom, an important prerequisite for the preservation of identity and the development of national culture.

In the articles by EM. Smirnova and others characterize the main genres of musical folklore, consider the intonational-modal and pitch characteristics of the Siberian-Tatar melodies, identify their parallels with various Turkic cultures. Samples of songs of the Siberian Tatar chat rooms are presented in the music collection by N.S. Kapitsyna and N.M. Kondratieva. (Smirnova, 2009; Kapitsyna & Kondratieva, 2013).

It is known that singing is one of the most accessible types of folk art, therefore, in almost all traditional musical cultures, song creativity is central and is actively functioning. Songs can be performed by individual soloists or collectively, sometimes accompanied by musical instruments.

Among the bearers of song traditions, singers who have a loud voice, who know a large number of melodies and lyrics, stand out in particular. As a rule, such folk singers have always been respected by fellow villagers and have been indispensable participants in the landmark events of the villagers.

The carrier of song traditions in the Ob chats is a native of the village of Yurt-Ora F.R. Kinzhagulova, born in 1946, thanks to whom the recordings of songs were made in the Chat dialect of the Tatar language, as she put it "seberkkch" (Siberian). She spoke about the conditions of existence of songs, the situation, movements. So, some songs were accompanied by a dance, during which the performers moved, tapping ("typyrdat") in a circle ("a circle of basyp").

Women wore monists with silver coins (täñkä) around their necks, and the coins were woven into their hair, which were shaking during dances, making sounds ("shybardap tora torgannar").

From F.R. Kinzhagulova recorded songs whose melodies are based on typical melodies

with minor changes. She learned the songs from her mother. We present the most typical tune (Example 1.) used by the informant (Nurgayanova N.Kh. notation).

Example 1. The short tune (See Annexes)

This sample is a short tune (kyska köy). Such songs are usually sung for guests sitting at the table, when, turning in turn, the hosts and guests in competitive form against each other (Kara Karash), in turn, as if exchanging verses. The content of these songs can be laudatory, humorous, ironic.

The analysis showed that the basis of most of the Chat chants is pentatonic in the volume of sixth - octave, which is recorded in songs of all genres. Also among the song samples there are typical tunes common among different ethnographic groups of Tatars with elements of variations. As a rule, on any of these tunes, texts can be performed that differ in content and belong to different genres: broaching, lyrical, short, village (avil köe), street (uram köe), playing (uen köe) melodies. This is the multifunctional of Tatar folk songs, due to the incompleteness of a certain text behind the melody.

However, the informant asserts that the songs performed are part of the musical culture of the village of Yurt-Ora and calls them "Umar kuiläre" - "The Ob melodies" or "avyl (avyl) kuiläre", i.e. country tunes.

In Tatar folklore, the term rural tune ("avyl kuy") is used in relation to a special category of songs that are distinguished according to a number of musical, stylistic and performing features.

The distinctive features include the following: moderate pace, stable two-part meter, downward direction of melody, two-part AB structure, p-tatonic c-d-f-g-a. In the popular understanding of "Avil Köe" - a place marking the existence of songs. It is these melodies that receive the name of the settlement where they function, acting as its business card (Kayumova, 2005).

Traditional folk-song creativity, according to the classification generally accepted in folklore, is conventionally subdivided into classes of drama, epos, and lyricism. The most ancient musical layers that have pre-

served archaic elements - timed melodies, include calendar-ritual, family-ritual, labor and game.

Family ritual tunes were of great importance in people's lives and played an important role in the formation of personality. A special place is occupied by children's folklore - an important layer of folk art, which helped in the upbringing of children. These include songs, sayings, pestushkas addressed to children and aimed at developing a child's speech skills, motor coordination, active perception of the surrounding world, and children's creativity itself.

Lullabies with which the child is surrounded from the first days of life are the initial elements in the development of the native language. Lullabies have been preserved in the memory of informants. We give a sample of a lullaby song (Example 2) recorded in the village of Yurt-Ora by F.R. Kinzhagulova (Nurgayanova N.Kh. notation)

Example 2. Lullaby (See Annexes)

Expeditionary research in the Novosibirsk region in June 2017 showed that, along with the indigenous Tatar population, there are many Kazan Tatars and Mishars here, which determined the stylistic and genre diversity of the region's musical and song folklore. Such Kazan-Tatar folk songs as "Sarman", "Ramay", "Nuriya", "Asiya", etc., heard from well-known artists on the radio, on gramophone records, as well as from immigrants Volga Tatars from Tatarstan, Bashkortostan and other regions of Russia.

The links between Kazan and Siberian Tatars are very ancient. These relations existed even in the period of Volga Bulgaria between the Bulgars and the ancestors of the Siberian Tatars. Relations developed intensively during the time of the Golden Horde; there were trade and other ties between the Kazan and Tyumen Khanates, and later the Siberian Khanates. After the conquest of Siberia by the Russians, contacts between the Kazan and Siberian Tatars became even stronger. After the defeat of the Kazan Khanate, a huge number of Volga and Ural Tatars moved to a more peaceful Siberia. In the 17th century, the first villages of Tatars, migrants from the Volga-Ural region, appeared in the villages of the Siberian Tatars or in the neighborhood. Sub-

sequently, they were mixed with the Siberian Tatars (Iskhakov & Idel-Ural Bue, 1998)

One of such settlements, where descendants of Ob chats and Volga Tatars-immigrants live, is the village of Yurt-Akbalyk, Kolyvan district. Here, meetings were held with the indigenous people of the village, among whom Mavlyutov Rafyk Shafykovich, born in 1938. He played on the bayan the Siberian-Tatar melodies "Zugar Kulmuk", "Gorodok" ("Tomsk Kane"), widespread among Tomsk Tatars. Also in his performance, the melodies of songs by Tatar composers sounded on the accordion: "Urman Kzy" by D. Faizi, "Onytyk Bugay" by G. Ilyasov, "Berenche Mhəbbət" by S. Sadykova. He recalled how in the early 1950s a teacher of mathematics had a phonograph with gramophone records and students in the whole class at school listened to Tatar songs performed by famous Tatar singers.

An important role in the spiritual life of the entire Tatar people was played by book melodies (kitap köyləre) (Sayfullina, 2013).

From conversations with residents of the villages of Yurt-Ora and Yurt-Akbalyk, it turned out that earlier the elderly had a tradition of singing recitation (Kitapkilu), knew religious chants, said Baity, Munjats, but now almost no one is left. Many informants expressed regret that in their youth they did not think about studying religious-didactic books and did not attach importance to the need to master the skills of singing reading. Even in the Soviet years, anti-religious propaganda did not allow openly performing the sacred music of various confessions, including Muslim genres. Nevertheless, some elderly informants were able to synthesize munadjats, among them Salavat, dedicated to the Eid al-Fitr holiday "Oraza Ateni Bagishlangan Salavat". It should be noted that now among the Siberian Tatars there is a process of reviving spiritual Muslim traditions, mosques are being built in the villages, collections of munadjats and baits are published. Thus, on the basis of mastering the tradition of book singing as a phenomenon of artistic education and upbringing, through the intonation impact on the students of the Tatar style of intonation in the context of spiritual Muslim culture, not only is the formation of a complex of knowledge, but also the ability to develop intercultural and interfaith dialogue.

The modern existence of Tatar chat songs is one of the most important factors in the preservation of musical folklore. However, we have to admit that the tradition of performing certain vocal genres (a lingering, lyrical song), requiring the presence of a beautiful voice with a large range, wide breathing, and possession of melismatics, is less and less common in the repertoire of folk singers.

SUMMARY

At present, the living existence of musical folklore is one of the main factors in the preservation of the ethnoculture of each nation. According to the expedition recordings, ethnomusical creativity (vocal and instrumental) is present and continues to function in the traditional culture of the Ob Chats.

A special place is occupied by songs that accompany significant events in people's lives. In the old days, tunes could be performed in different places and under different circumstances: accompany work processes in the forest and in the field, sound at youth gatherings, weddings, wires to the army, holidays, on vacation, etc. At the same time, performers who have bright vocal data, who keep in memory a large number of song texts, using different tunes, always stood out.

The use of ethno-musical traditions reflecting the history and moral and aesthetic ideals of the Tatar people as an element of folk pedagogy influences children from an early age, evoking certain feelings and ideas, reinforcing moral values, forming a humane and patriotic attitude towards their people.

CONCLUSIONS

Humanity has accumulated enduring spiritual values, such as folk and professional art, customs and traditions, handed down from generation to generation, which play an exceptional role in the development of personality.

Their most important part has always been musical folklore, manifested in the number of basic means of education and equipping information about the world. The study of ethnomusical traditions of Tatar-chat is of great importance not only for the study of the Siberian-Tatar intonation systems, but also for the development of the spiritual culture of the Tatar people as a whole.

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ANNEXES

5
 Дус-лар ал - ма, дус-лар гер - мә, дус-лар ку - ра(й) әқи - лә - ге!
 Дус-лар, дус-лык - та я - ши - ек, бет-мәс(е) дө-н(е) - я ки - рә - ге!

Example 1. The short tune

7 "Бәб - кәм, бәб - кәм", ди - дең сит ми - ца, -
 11 Әй ар - тын - да йо - кла - ды.
 15 Кош - лар йо - клай бо - те - не - се,
 Си - н(е), бәб - кәм дә, йо - клай - сың.

Example 2. Lullaby

