

Звериный стиль в музыке Сибири и Средней Азии

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Аннотация. В традиционной музыке можно говорить о стилизациях, которые сохраняются на протяжении многих лет и широко распространены. Музыкальные стилизации часто связаны с социальными традициями и различными культами. Эта статья посвящена «звериному стилю», который, как мы утверждаем, является доминирующим стилем в музыке Сибири и Центральной Азии. Данная работа является продолжением исследования под названием «Звериный стиль в музыке тюрков Центральной Азии и Сибири», опубликованного в 2020 году, и исследования, которое автор представил в качестве своей второй докторской диссертации на историческом факультете Университета Анкары в 2018 году. Цель статьи – краткое представление сферы распространения «звериного стиля» в традиционной музыке тюркских народов и классификация данного музыкального стиля по разновидностям. Исследование представляет собой краткое изложение исследований народной музыки у народов Сибири и монголов (саха-якутов, тувинцев, хакасов, алтайцев, ненцев, ханты-манси), Центральной и Западной Азии (башкир, казахов, киргизов, азербайджанцев). Данные этого описательного исследования были получены в результате полевых исследований наряду с обзором научной литературы.

Ключевые слова: анималистический стиль в музыке, музыка Сибири, музыка Центральной Азии, культурология.

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Animal style in Siberian and Central Asian Music

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Abstract. In traditional music, it is possible to talk about stylizations that have persisted for many years and are widespread. The musical styles mentioned are often linked to social traditions and various cults. This work is themed on the «animal style», which we claim is a dominant style in Siberian and Central Asian music. This article is a continuation of the study titled «Animal Style in the Music of Central Asian and Siberian Turks», published in 2020, and the research I submitted as my second doctoral thesis at the Department of History at Ankara University in 2018. This article has been prepared for the purpose of briefly introducing the scope of our animal style claim and the subheadings it includes. The study is a summary of the studies on the folk music of Sakhas-Yakuts, Tuvans, Khakas, Altai, Nenets, Khanty-Mansi in Siberian peoples and Mongols, Bashkirs, Kazakhs, Kyrgyz, Azerbaijanis in Central and Western Asia. The data of this descriptive study have been obtained as a result of field research along with literature review.

Keywords: Animal Style in Music, Siberian Music, Central Asian Music, Cultural Musicology.

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What is the animal style in music?

While Turks and related communities living in Central Asia and Siberia have learned to live in difficult and harsh conditions due to the characteristics of their geography, they have based their beliefs on respect for nature. In their beliefs originating from Shamanism, they considered life-giving water sacred and expressed their gratitude to the mountains that gave minerals as gifts. They also showed great love and respect to the animals with whom they shared the world. These people, who learned about the behavior, lifestyle and characters of animals in nature, began to attribute symbolic meanings to some animals. These meanings attributed to animals have led to the use of symbols representing them in many works of art. Realistic or symbolic animal figures have been the main theme of many works of art, from felt weavings to metalworking, from sculptures to wooden works. Researchers working in the discipline of art history have defined this art movement in Siberia and Central Asia as «animal style».

Zoomorphic symbolism was used in almost all cultures in the world, before and after the Scythians, who broke new ground in animal-themed works. However, the presence of animal elements in the art of the people of Siberia and Central Asia is much more than an ordinary subject; it has become a basic style; has turned into a unique information carrier system [1]. In particular, animals such as horses, wolves, eagles and mountain goats have accepted as totems (ongun). Various appearances of the mentioned animals also frequently appear in the traditional music of these peoples. Animal depictions reflected in the musical instruments morphologically, the intensity of onomatopoeic practices linked to animals in melodies and rhythms, the continuity of these practices and their connection with traditions in Siberia and Central Asia, cause us to claim the existence of a dominant style formation.

Although Süzükei and Levin have some valuable observations regarding the use of mimetic style in Siberian music, my claim is that there is a stylization, taking into account the wide range of organological and musical applications of the animal theme in music and detailing it with numerous examples.

The theory of animal style in Siberian and Central Asian music is formed within the framework of the following main items:

A. Use of Animal Materials in the Making of Musical Instruments

It is seen that animal materials are used in musical instrument making almost everywhere in the world. However, the materials of the instruments of the Central Asian and Siberian Turkish and related communities are chosen for their symbolic properties as well as functionality.

Of course, this does not apply to all musical instruments. However, in Siberian music, a connection is often established between the power carried by the soul of the animal used in making the instrument and the instrument. It was believed that a musical instrument made from the skin, hooves or horns of sacred animals had the power represented by that animal and that performing it would bring good luck and abundance. This belief either continued by preserving its religious characteristics or turned into a tradition. It is also noteworthy that very unusual animal materials (animal's goiter, hooves, testis etc.) are used in making musical instruments and that this use is also linked to the sanctity of that animal.

The skins of animals such as deer, mountain goat and horse, which are considered sacred, are used in various membranophonic instruments – especially the shaman drum- and chordophone instruments such as igil (Tuva), kıl (Sakha), kopuz (Khakassia). However, other animal skins are also preferred in making instruments in connection with cults or for only functional purposes.

Horse hooves can be used as rhythm instruments in music in Sakha, Tuva, Kazakhstan (duyug, tuyakh, tongsur / tongsuurbar etc). Rattles made from the goiter part of a type of capercaillie

bird, maracas made from bull testicles, and some idiophone instruments such as sahsıırı and siksir made from the nails of deer and goats are some of the many examples that can be given. Tails, manes, tendons and intestines of animals are also used for functional purposes in many Siberian and Central Asian musical instruments. The sanctity of horse manes and the belief that they have a protective power have led to some practices. Horse manes, which are tied to musical instruments such as Kupsuur (Sakha) to bring good luck, are among the basic materials of some musical instruments such as shamanistic deabr (Sakha). It is possible to increase the number of similar examples.

In addition to using animal materials in making musical instruments, feathers of sacred animals can be hung around the necks or tuning pegs of musical instruments. For example, the musicologists and musicians I interviewed in Kazakhstan stated that the eagle, swan or goose feathers hung on the dombra are linked to the sanctity of these animals.

B. Painted or Carved Animal Motifs on Musical Instruments

Turkish mythology shaped by Shamanistic belief, have a great impact on the formation of animal style in art [2, 3]. This also applies to animal style in music. It is seen that the motifs depicted on the instruments are generally of Shamanistic origin. This is especially true for shaman drums. The animal-themed elements seen on other instruments may be of Shamanism origin, but also reflect daily life.

It is possible to give many examples regarding this topic. Photos of some of them are presented in the Appendix of the paper. In particular, South Siberian shaman drums, some çathans (chathan) (Khakassia), some jew's harp – xomus – iron kopuz (especially Sakha Region), some kopuzs, some amırgas (Sakha Region, Kyrgyzstan), etc.

C. Musical Instruments Made in the Shape of Animals or Featuring Animal Figurines

Musical instruments carry the symbolic characteristics of the society they emerge from [4]. Some of them, beyond being just musical instruments, can become a visual representation of the culture and belief system they belong to. Among the Central Asian and Siberian Turks and related communities, there may be figurines of animals prominent in culture and mythology, especially horses, on the tuning pegs of some musical instruments. Some musical instruments can be made entirely in animal form.

Animal figurines on tuning pegs are most frequently encountered in Tuva and Mongolia. This practice is also common in the Sakha Region. Especially it is extremely common for musical instruments such as the igil (Tuva) and morin-khuur (Mongolia) to have animal heads (often a horse head) on their tuning pegs. The creation epics of these musical instruments are also associated with the horse spirit. In addition, horse head figures can also be used on other musical instruments such as kılısakh (kırımpa) types (Sakha), doshpuluur (Tuva), shanzı (Tuva), shanz / shadruga (Tuva, Mongolia), sherter (Kazakhstan), kıl kopuz (Kazakhstan), ikili (Altai).

Also, the bızaanchı which associated with the bull spirit (Tuva) and some ııhs (Khakassia) have bull head on their tuning pegs. Various bird figurines can be seen on some musical instruments such as khun (swan), tovşuur (Mongolia), hun/khun-huur/hunt huur (Mongolia), kushtar (Uyghur), and some Khakas kopuzs. The mountain goat head may appear on the tuning pegs of the tovshuur and topshur (Altai and Mongolia) and yangir huur (Mongolia). The use of a ram's head has been detected in some kopuzs and ııhs. Heads of camel, wolf, lion, snake and dragon are also rarely used on Turkish and Mongolian musical instruments. Animal head figures can also be used on the ends of harp-type musical instruments and some idiophonic instruments. Chengs with wolf and eagle figurines (Azerbaijan), sang/sangiros (Khakassia) wheel kopuz (Bashkortostan), konıray (Kazakhstan), asatayak (Kazakhstan), adırna (Kazakhstan) are some examples.

At this point, it should be noted that in recent years, the use of animal heads on tuning pegs has increased both in Turkic communities and in the Mongols. The increasing interest in musical instruments decorated in this way and the fact that Shamanistic objects began to attract more attention all over the world may have been a factor in the emergence of the mentioned situation. In other words, such practices have increased even in musical instruments that do not have animal heads in the tradition from the past.

In addition to these, there are instruments that are entirely in animal form. Bird-shaped whistles are the most common type. Kil bulbul (clay nightingale), shuh tupshik, gush tutegi, kush sayrayik, tash sibizgi are some of these types of musical instruments. Geşteru (Dagestan), some shopashors (Kazakhstan), wooden bulbul, arama, arala shumnik (Northern Siberian peoples), crane shaped harp (Khanty-Mansi), kosh kiris (Bashkortostan) are among other examples of bird-shaped wind instruments. In addition, the eagle-shaped rattle (Kazakhstan), some jew's harp / xomus (usually Sakha Region), goose-shaped kopuzs (Khakassia), some saz sirnays, (Kazakhstan) muus (Khakassia) and the snake-headed koniray used by Kazakh shamans are among the musical instruments with a completely animal-shaped body.

D. Imitation of Animal Sounds in Melodic and Rhythmic Structures

In these practices, which are shaped within the mimetic style, mostly related to the onomatopoeic structure, it is essential to imitate animal sounds and movements with human voices or instruments. It is possible to divide this main heading into two:

D. 1. Imitation of Animal Sounds in Melodic Structure

Imitations of nature and animal sounds are very important in the music of Central Asian peoples [5]. Animal sounds can be imitated with human voices or musical instruments in Central Asian and Siberian melodies. It can be discussed whether the throat sounds and imitations of nature and animal sounds are «musical elements» or just «sounds». Music can contain not only harmonic sounds, but also sounds that sound anharmonic. For example, the boundary between sound and music becomes blurred in Tuvan music. Formal styles of sound and music are expressed by some special terms. These techniques and styles range from voice to song, from iconic imitations of natural sounds to stylized imitations in musical works. The important thing is that it leaves an aesthetic impression and creates integrity [6]. In this study, onomatopoeic sounds which are heard intertwined with melodies and the hoomei style, which is based on the principle of announcing the harmonics, is accepted as one of the basic characteristics of Siberian music. In almost all of these approaches, animal sound imitations have an important place.

D. 1.1. Imitation of Animal Voices with Human Voice

The sounds of animals associated with mythology are imitated, especially in Siberian music. For example, Siberian Turks sometimes imitate wolf howls during musical performances. Howling sounds are sometimes heard at the beginning and sometimes in the middle of musical works. The folk song Kültegin's Kıygızı, which is sung with throat singing in Tuva, almost constantly includes wolf howls. It is possible to list many examples like this.



Fig 1 and 2. Examples of Wolf Howling with Human Voice (Transcription: F. Göher)

In addition to wolf howling, horse neighing, eagle cries, sounds of owls and other birds can also be imitated in melodies. These imitations are especially preferred due to the place of the mentioned animals in culture and mythology.

Animal depictions and imitations in folk music products, especially «tahpahs» (Khakas folk songs), imitation of snake, bull, horse stirrups and bird sounds in the hoomei technique, imitation of various animal sounds in the melodies sung by shamans also be included in this heading.

Imitation of animal sounds with human voices can be done directly, as presented above, but it is estimated that sounds that have changed over time are also of animal voice imitation origin. For example, in a Nogay folk song, it is explained that the Nogay people and the dombra are inseparable from each other and migrated together. An analogy is drawn between migrating wild geese and nomadic Noghais. It can be thought that there is a similarity between goose sounds and laughing people in the “hi hi hiiy” part of the folk song.

D.1.2. Imitation of Animal Voices with Musical Instruments

Animal sound imitations can be made with various wind musical instruments – aerophones (such as kush sayrayık (Kazakhstan), gush tutegi (Azerbaijan), cockerel (Bashkortostan)). In addition to instruments such as the grasshopper (sıñertkâ) (Bashkortostan), which melodically and rhythmically imitate the jumping of grasshoppers, it is also seen that animal sound imitations may played with stringed instruments. These include huuchir (Buryatia, Mongolia) in imitation of camel lowing, bizaanchı (Tuva) imitating the sound of a bull, igil (Tuva) imitating horse neighing, abirga (Altai), amırğa (Tuva), pırgı (Khakasya) and ayaan (Sakha). The last four wind instruments were used in imitation of the sound of deer, in connection with the hunting tradition. However, they can also take part in traditional music.



Fig 3. Horse Neighing Imitation with Igil (Transcription: F. Göher)

In addition, ways of performing instruments can refer to the movements of some animals. Examples of these include depicting swans and geese with dombra and kıl kopuz (Kazakhstan) and shaman imitating animals such as wolves and swans with his/her kopuz.

D.2. Imitation of Animal Movements within a Rhythmic Structure

Animal movements can be imitated within the rhythmic structure in Central Asian and Siberian music. These imitations are made with the help of instruments. When it comes to imitation of rhythmic animal movements, the most dominant and common one is undoubtedly the horse running rhythm. Below are examples of this.

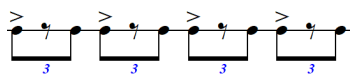


Fig4. Rhythmic Pattern Reminiscent of Horse Running Played with Percussion and String Instruments I

In the above rhythm pattern, which is most commonly applied, the strong parts of the beat are accented. Another frequently applied rhythmic pattern is below. This rhythmic pattern also refers to rhythm of galloping of a horse.



Fig 5. Rhythmic Pattern Reminiscent of Horse Running Played with Percussion and String Instruments II (Transcriptions: F. Göher)

The huuchir, a stringed musical instrument, which is used to imitate a crying camel in a melodic flow, is also used to imitate a horse running in a rhythmic structure. String instruments often play these rhythms at the beginning of the pieces. Then, while the stringed musical instruments play different melodies, the percussions continue to play the same rhythmic pattern. Also horse hooves (tuyakh, etc.), tumran made from deer ribs (Northern Siberia), talking horse (Bashkortostan), sometimes dombira (Kazakhstan), sometimes doshpuluur (Tuva-dimbil dii style), stirrups (Kazakhstan) can be used to reflect the rhythm of galloping of a horse in music.

E. Animal Cult in the Creation Epics of Instruments and Music within the Scope of Mythicmusicology

We encounter examples of references to animal spirits in the creation stories of music and especially instruments. This situation can be supported by mythicmusicology theory. Some examples are igil (Tuva), morin-khuur (Mongolia), kыл (Sakha Region), which are thought to be connected with the horse spirit, or Khakas kopuz (Khakassia), hun товшуур (Mongolia), which are thought to be connected with the bird and goose spirit. These legends emphasize the idea that both musical instruments and animals are gifts from God.

Conclusion

It is possible to summarize the functions of animals in music, which are considered symbols of the three worlds by the people of Siberia and Central Asia, under five main headings:

Animal materials used in musical instrument making; animal images painted or animal figures carved on musical instruments; instruments with animal shapes or animal figurines; imitation of animals in melodic and rhythmic structures; animal cult in the creation legends of some musical instruments.

The peoples who used animal materials extensively in their instruments took into account their mythopoetic roots as well as their functionality. Skin, fur, teeth, tail, etc. of symbolic animals have chosen due to the special meanings attributed to these animals. This situation is closely linked to Shamanistic belief and cultural codes. The developed tradition of animal husbandry is a factor in the presence of animal themes in the music of Turkish and Mongolian communities. Many of the musical instruments of the people of Siberia and Central Asia have appearances and meanings that are much more than just instruments. The use of animal-themed instruments and animal sounds in music is not just a reflection of artistic images of beloved animals. It is also the way the people of Central Asia and Siberia express the world and the universe.

Considering all the data and examples, it can be clearly stated that animal themes, images and imitations are very dominant in Siberian and Central Asian music. The use of animal themes in music reflects the aesthetic perceptions, along with religious symbolism and cultural connotations. The fact that such themes in music has been going on for many years, as well as the preference of certain forms, reveal the existence of a stylization. Moreover, this style is seen in a very wide geography. Therefore, it is suggested that all these zoomorphic, mimetic appearances and practices be named «Animal Style in Music», based on the «animal style», which is considered one of the basic styles in Turkish art.

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Appendix



From left to right: Ruslan Gabyshev's performance of kıl (Maya/Sakha), Aydash Mongush's performance of doshpuluur (Kyzyl/Tuva); Examples of duyug and tuyakh (Tuva National Cultural Center and F. Göher musical instrument collection) (Photographs in Appendix by F. Göher)



Shaman drums with horse and bird figures (Novosibirsk Local History-Nature Museum and Khakas Museum of Traditional Life); Shaman drum with orba made of rabbit's foot (Yakutsk National Music and Folklore Museum)



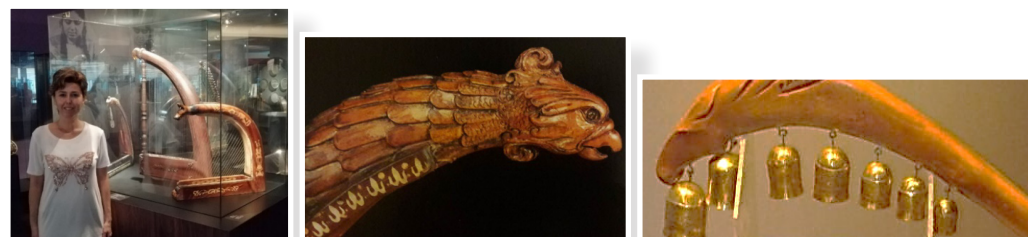
Cathan with horse figures (Abakan/Khakassia); Kopuz with eagle figure and luthier P. Topoev (Abakan/Khakassia)



Xomus – iron kopuz with eagle figure-A. Nikolaeva Collection (Sakha); Xomus – iron kopuz with algis motif (Algis is the stylized shape of the foot of a kind of cormorant bird considered sacred in Sakha); Xomuses – iron kopuzs with kytalyk form (Xomus Museum/Yakutsk/Sakha), (Kytalyk is considered as a totem in the Sakha); depictions of kytalyk birds with Ludmila Effimova (Yakutsk Regional History Museum)



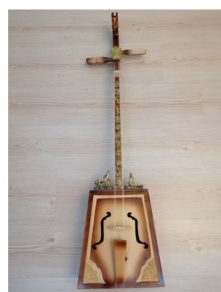
Horse-headed chanz / shadruga performance (Tuva/Kyzyl), examples of kılısakh (kırımpa) – from the instrument collections of Ludmila Effimova and Khataliev couple (Yakutsk / Sakha Region)



Chengs with eagle and bird figures (Heydar Aliyev Center, Section of the Museum of Musical Instruments/ Bakü/ Azerbaijan); Asatayak (Almaty / Kazakhstan Museum of Musical Instruments)



Owl shaped shorpasor (F. Göher Musical Instrument Collection – Purchase: Bishkek); siksir (Yakutsk National Music and Folklore Museum); kakpa (Museum of Musical Instruments of Kazakhstan); Made from bull testicles harçuk (Tuva National Cultural Center)



Igil performance by Valeriy Ondar Oçur-oolovic (Çadaana/Tuva); Otchutay Otsur Vladimirovic, who imitates the sound of a cow with a bizaanchi; Morin-khuur with twelve-animal calendar symbols and horse figurines (F. Göher instrument collection)