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**The re-intoning as an experience of scientific interpretation of musical ethnic text. To the question of the free pitch musical system.**

*Research question of interpretation of ethnic text is concluded with experimental methods of modal analysis. The main issue of the article is the existence of free pitch musical system in the vocal authenticity and it's perception in terms of researches academic experience. The purpose of the study is to accent focus on the re-intoning process during ethnomusicological analysis. As the result of such analysis – distortion of the semantic image of tradition music.*

*Key words: re-intoning, chromaticism, transcription, flexible frequency scale.*

Scientific research of ethnomusicologist consist several stages. The scientist has to collect material, overcome it, translate it to professional musical language and to analyze. Not only text as research facility plays a significant role on the each stage, but the figure of scientist does, which becomes a representative of subjective perception of researching musical phenomenon. Scientists are isolating the separate type of interpretation – scientific interpretation. I. Zemtsovsky in his article “Apology of hearing” notices: «Every participant of “triad” [composer, performer and listener. – M.A.] creates his own music. We have rights to add the fourth person – talented musicologist, which create during analytical and reasoning process his own understanding – hearing – nothing else than own interpretation musical playing» [6, p. 8].

After inventing sound recording devices subjective part of scientist is significantly reduces on the musical text notation stage. In return, researcher receives one of the main subjective parts on the stage of selection material and of musical texts transcription. As we know, some ethnographic schools (for instance, American) not just skip the important step of transcribing, but flatly refuse to recognize it helpful. Post-Soviet School of ethnomusicology adheres to traditions

of their predecessor, perceiving transcription as one of the main (though not strictly applied) stages of research process.

For example, the idea of Russian ethnomusicologist E. Alekseev: «Contrary to the known intensions, the study of music really needs translation – translation in spatially-organized way... without which it is not possible analytical activities. To understand the structure more or less developed expression, we need music or any other (e.g. a graphic), but always a visual text» [1, p. 14].

The tradition of musical education, prevailing in Soviet and Post-Soviet territory, mainly based on Western European music system, proclaiming it's dominant. Instead, ethnic music, whose history is exceeding academic to many times, remains on the periphery in the curricula of elementary music education institutions. Therefore, there is an automatically comparison with its academic system under the scheme «share – the original» on the approach to the study of ethno-music. Having recognition and realization of a single musical tradition, folk music processes impose phenomena that create the allusion of similar professional music, though not peculiar folk. Often ethnomusicologist moves under inertia theoretical academic music, which is an integral musical experience.

Any researcher of folk music is a kind of interpreter language of one culture (non-written) to another language (written) in which he prefers for analyzing the material. The level of professionalism interpreter affects the quality of the translated text, which on one hand is a secondary phenomenon, on the other – is the only object of study (the original text is set to the same context). Five-line musical writing system in which ethnomusicologist trying to convey musical folklore text may display only some measure-rhythmic and pitch settings. But even those parameters, which musical notation is able to convey, are very adapted.

Until now, ethnomusicologists wonder the issue of fixing rhythmic phenomena and «the origin of pitch zone» of ethno-music<sup>1</sup>. The task of interpreter is not only to adapt audio material to musical writing, but also the looking for

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<sup>1</sup>The term of M. Hazbuzov [5].

transmission of the phenomena that have no analogies in the organic system for five-line Western European music.

The process of re-intoning is found in the texts of many researchers and has different wording: translation, re-reading, conversion, re-accentuation, incarnation, re-think, adaptation, interpretation, communication, re-read. The supporters of intonation theory by B. Asafyev use the term re-intoning, as secondary to the original phenomenon, which operates independently. Unlike these formulations, the term «re-intoning» contains a dimension of sound material. After all, remember that «music is the art of intoning meaning» [2]. In the cited «triad» by I. Zemtsovsky «composer – performer – listener» re-intoning located on each level of transition from one recipient to another, which is transforming text at the expense of rethinking and experience.

Being in folkloric expeditions, researcher acquires observer functions, partly penalized nature of existence ethnic music. In this way violated the integrity and isolation of natural existence folklore performance, which can be a factor in distortion of musical information.

Another type of deformation occurs when the music breaks into the context and begins to exist in the form of audio-records or transcription (which loses a large amount of contextual values). Transcription doesn't allow solving some important issues, such as questions of pitch order. In addition, each interpreter is following their own hearing in the notation, bringing in musical notation own musical experience. Subjectivity transcribed text is an issue, which becomes the subject of many ethnomusicology works: from experimental studies to analytical concepts. At the time, experiments with musical perception have been widely known; technological boom became catalyst of that. Measuring machines and later computers were available properties objectivity and impartiality the results. The aesthetic aspect was rejected by the wayside. In Ukraine representatives of research of this type were P. Baranovsky and I. Yutsevych [3], who, moreover, had the basis in ethnic music. In the future, similar experiments conducted researcher

M. Harbuzov, which has based on academic music, and, as a result, created a tone-perception zonal theory (free pitch order).

The other experiments took the form of the transcription process. J. Piartlas [8], after I. Zemtsovsky, refers to experiment, which were conducted by A. Listopadov with Moscow Musical-Ethnographic Committee (1905), which was consisted of authoritative musicologists and composers: A. Listopadov, S. Taneyev, A. Hryechaninov, Y. Linyova. The aim of the experiment was to investigate the unusual intervals Kalitvenskaia village. The discrepancy results confirm the opinions on making the researcher's own experience in the process of transferring audio material to musical scores. I. Zemtsovsky summarized it this way: «There are so many texts, how many were (are and will be) his perceptions» [7, p. 107].

A similar experiment was implemented at the Department of Musical Folklore of NMA of Ukraine named P. I. Tchaikovsky. The impetus for this experiment was the godsend of ethnomusicologist O. and N. Tereshchenko. The manner of execution of singer Lanovenko Yevdokiia Yavtuhivna (1913 d. of b.) from Yasnuvatka village (Olexandrivsky district, Kirovohrad region) caused a surprise by experienced field researchers. After numerous requests to resing one and the same sample, the singer did not lose its special manners and detailed repeating songs pitch with minimal variations. In the session repeatedly encounter performance wedding song «Zabarnaia moloda nasha».

The image displays a musical score for the song «Zabarnaia moloda nasha» in four variations. Each variation is written on a single staff with a treble clef and a key signature of one flat. The lyrics are written below the notes. Variation 1 includes performance markings: 'accel.' and 'rubato'. The lyrics for all variations are: За-бар-на - я й мо-ло-да на - ша за-бар-на - я мо-ло-да на-ша лесу ха - ті за-ба ри - ла - ся дру-же- чки в ло - ро - зі(гі) на ло - тім мо - ро - [зі]

The song was offered by interpreters as experimental material. Wedding Song «Zabarnaia moloda nasha» was noted by all the participants of the experiment. At first glance notice differences transcriptions, mostly in critical areas of compositional forms.

1a За-бар-на - я й мо-ло да ня - ша за-бар-на - я мо-ло да ня-ша десь у ха - ті за-ба -ри -ла-ся дру же - чини до - ро-зі на (на) ло-тім мо - ро - [ш]

1b За-бар-на - я й мо-ло да ня - ша за-бар-на - я мо-ло да ня-ша десь у ха - ті за-ба -ри -ла-ся дру же - чини до - ро-зі на (на) ло-тім мо - ро - [ш]

2a За-бар-на - я й мо-ло да ня - ша за-бар-на - я мо-ло да ня-ша десь у ха - ті за-ба -ри -ла-ся дру же - чини до - ро-зі на ло-тім мо - ро - [ш]

2b За-бар-на - я й мо-ло да ня - ша за-бар-на - я мо-ло да ня-ша десь у ха - ті за-ба -ри -ла-ся дру же - чини до - ро-зі на ло-тім мо - ро - [ш]

3 За-бар-на - я й мо-ло да ня - ша за-бар-на - я мо-ло да ня-ша десь у ха - ті за-ба -ри -ла-ся дру же - чини до - ро-зі на ло-тім мо - ро - [ш]

4 Rubato За-бар-на - я й мо-ло да ня - ша за-бар-на - я мо-ло да ня-ша десь у ха - ті за-ба -ри -ла-ся дру же - чини до - ро-зі на ло-тім мо - ро - [ш]

5 Rubato За-бар-на - я й мо-ло да ня - ша за-бар-на - я мо-ло да ня-ша десь у ха - ті за-ба -ри -ла-ся дру же - чини до - ро-зі на ло-тім мо - ро - [ш]

Wedding song has rhythmic structure, so-called «the seven tirade» (7t):

1 1 1 1 2 1 2 : || 1 2 1 2 1 2 : ||

Critical areas of free pitch intonation occur in those parts of poetical stanzas, where the essential rhythmic and structural stop (the end of the 1th, 2d, 3d beat, the middle – on the words «v dorozhi»). These areas are defined intervals ranging from small seconds to great third: the 1th beat – *as-f*, 2d – *b-a-g*, 3d – *b-a-g*↑, 4th – *h-a*. The second version: the 1th beat – *bes-g*, 2d – *b-a-g*↑, 3d – *b*↓-*a-g*↑, 4th – *h-a*↑. Compare the critical zones of intonation, and sometimes detonation, in the records of researchers with the results of spectral analysis (*List 1*).

Beats	Participant 1		Participant 2		Participant 3		Participant 4		Participant 5	
	intervals	ct	intervals	ct	intervals	ct	intervals	ct	intervals	ct
1	<i>h</i> ↓- <i>g</i> (350)	377 (27)	<i>a-g</i>	377 (200) (177)	<i>h-a</i>	377 (200) (177)	<i>a</i> ↓- <i>g</i>	377 (150) (227)	<i>h-a</i>	377 (200) (177)
2	<i>b-a</i> (100)	380 (280)	<i>a-g</i>	380 (200) (180)	<i>b-a</i>	380 (100) (280)	-	380	<i>b-a</i>	380 (100) (280)
2	<i>a-g</i> (200)	425 (225)	<i>g-f</i>	425 (200) (225)	<i>a-g</i>	425 (200) (225)	-	425	<i>a-g</i>	425 (200) (225)

3	<b><i>b-a (100)</i></b>	387 (287)	<b><i>as-g (100)</i></b>	387 (287)	<b><i>b-a (100)</i></b>	387 (287)	-	387	<b><i>b↑-a↑ (100)</i></b>	387 (287)
3	<b><i>a-g↑ (150)</i></b>	401 (251)	<b><i>g-f (200)</i></b>	401 (201)	<b><i>a-g (200)</i></b>	401 (201)	-	401	<b><i>a↑-gis (150)</i></b>	401 (251)
4	<b><i>h-a (200)</i></b>	390 (190)	<b><i>a-g (200)</i></b>	390 (190)	<b><i>b-f (500)</i></b>	390 (-110)	-	390	<b><i>b↑-a (150)</i></b>	390 (240)

*List 1: versions for determining critical intervals by participants of experiment*

Indicators of real distances and intervals specified are very different<sup>2</sup>. In parentheses in the «intervals» are given performance variables intervals according tempered order. A value in parentheses in column «ct» (distance cents) indicates the difference tempered and non-tempered values, that is – the error of interpreter<sup>3</sup>. In this example we can see tendency to narrowing intervals. We can conclude that such samples are authentic to over-coordination of musical perception and imposition pitch orders at the top of the song than it is in reality.

A striking example of research re-intoning of text fixation was critical intervals in the end of the first beat. Three of five researchers identified at this location chromatic step increase that has almost never found in Ukrainian folk tradition and has nothing to do with the structure of pitch order submitted songs. This interval has the following options designations: *c* - *cis*, *as* – *a* (participation 2), *b* – *h* (participation 3), *as* – *a↑* (participation 4).

Reproducing this song sample (in the absence of audio-records) in performing or researching interpretation, folklorist meets the problem of chromatic intonation intervals. In this form (direct course) chromatic interval receives a fixed feature in the harmonious music type – the function of deviations (absent in the submitted sample). Once the text of folklore it might vested type specific, not his

<sup>2</sup>The small seconds has 100 ct.

<sup>3</sup>Pitch zone differentiation micro-chromatic intervals musicians with a sensitive hear for intonation reaches 10 ct.

usual semantics. Such re-intoning is a prime example of a «the image of chromaticism», which exists mainly in research interpretation.

The consequences of the interpretation of the research may influence not only the research process. Often printed notations of folk song tradition inspired composers to create works with national flavor. One such example demonstrates O. Murzyna in the speech « The paradoxes of folk notation». Creating his second symphony Y. Stankovych turned to the book «Ukrainian folk polyphony» [9, p. 32]. Notation of the wedding song «Oi hlian, maty, da i na mii posad» made two folklorists (L. Yashchenko and O. Pravdyuk). At the heart of notation is the record of songs from the expedition of Institute of Musical Folklore and Ethnography USSR 1957 to Voron'ky village (Bobrovytsky district, Chernihiv region). Besides the usual signs of alteration, we meet in record the diacritics signs. This is slightly reduced *gis* (the notation created in the system *E*, reduced *gis* has function of neutral third) and also neutral sub-seconds and sub-third (*dis*, *cis*). The phenomenon of neutral levels is often found in traditional musical practice.

If carefully spelled of interpreters diacritics disregard (as did A. Ivanitskii in the reprinting of the sample to the collection «Wedding Songs» [4, p. 479], wedding song with a rather familiar to the area of the melodic traditions and functional filling gets a bright color, created mode-melodic comparison. Such as, between the third and fourth beats (the second of the words «Oi hlian, maty, da i na mii posad») there is a comparison of the same major, modal inclination (*e-moll* and *E-dur*). This sounds very colorful, but nothing to do with local song tradition has, as indicated by the next song in the collection («Ta i chy budesh, ta i divochko, zhalkuvaty») [4, p. 479-480], which is recorded from the same group of performers in the same expedition. It has the same mode-melodic structure, but the recording of the song interpreters limited to the usual signs of alteration. Authentic performing the zonal versions, which interpreters worked, did not get identical capabilities fixation. Those hints that left folklorists are not always perceived by researchers and others notation.

Appealing (consciously or unconsciously) to classical music in the study unwritten culture, folklorist brings new fixed sample values that do not correspond to the existing value. The process of re-intoning of authentic song text is phenomenon of research's interpretation, which often gets in the way of adequate and objective understanding of folklore text.

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