

## FIVE BASIC SINGING TECHNIQUES IN TUVAN THROAT SINGING

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This article embarks on an in-depth exploration of the mysterious and enchanting art of Tuvan throat singing, a cultural gem that vividly showcases the rich and diverse tapestry of world music. Tuvan throat singing, also known as Khoomei, is an extraordinary form of vocal expression that resonates deeply with the natural world, embodying the profound connection between the Tuvan people and their surrounding environment. The primary objective of this article is to meticulously examine the fundamental techniques that form the bedrock of this ancient art form and to unravel its enduring significance within the cultural heritage of Tuva.

The research methodologies employed encompass a historical-chronological approach, stylistic and comparative analysis, as well as systematic formal analysis. A comprehensive literature review on the subject matter provides an extensive understanding of the aesthetic and technical facets of Tuvan throat singing. This study adopts a multi-faceted approach to dissect the intricacies of the five foundational techniques of Khoomei.

The research zeroes in on the innovative vocal techniques that have indelibly left their mark on the global musical landscape. The aesthetic characteristics of Tuvan throat singing are defined by its remarkable ability to produce multiple pitches simultaneously, a feat that distinguishes it from other musical forms. The analysis of these techniques is segmented into early, central, and late stages of development, reflecting the evolution of the art form.

In the early stage of Khoomei, the mastery of basic vocal techniques is crucial. For instance, Khoomei involves the skillful use of specific vowels to generate overtones at different pitches. As one delves deeper into the central stage, more complex techniques come to the fore. Sygyt, for example, employs the tongue to create a whistling sound, while Ezengileer combines a particular sound with nasal resonance. In the late stage, advanced techniques such as Borban demand rapid tongue movements to mimic the sound of flowing water, and Kargyraa utilizes a diverse range of vowel shapes to produce a rich tapestry of overtones.

Khoomei technique is typically practiced with vowels [o], [ö], and [ü]. During practice with these vowels, while the fundamental tone remains unchanged, overtones can be do, mi, so or do, re, so. Pitch is adjusted by altering mouth size, tongue position (middle or back, up/down or forward/backward), and lip shape. In Tuvan throat singing practice, standard pronunciation of these vowels is emphasized as it leads to accurate pitch.

Sygyt technique builds on stable breath and fundamental tone throat singing. Touching the tip of the tongue to the upper palate creates a whistling sound. Pitch is controlled by tongue position. Beginners may face tongue inflexibility; more practice is needed. As with kargyraa, due to individual mouth differences, tongue position and pitch need confirmation through repeated practice.

Ezengileer technique follows mastery of sygyt. Clear, transparent, and relaxed sygyt singing is essential. Nasal sounds can be added while singing sygyt. Gradual practice of oral-nasal conversion and simultaneous oral-nasal sounds is required.

Borban technique requires khoomei. After mastering khoomei, rapid tongue movements (middle and back) mimic flowing water. The tip of the tongue should not exceed the lower incisors. High tongue relaxation is needed. Start with slow practice within a fixed rhythm on khoomei basis and then speed up.

Kargyraa technique uses mouth shapes of [o], [æ], and [i:]. A melody in "Arty Sayir" is often used for practice as it contains most kargyraa notes. Pitch change is achieved through mouth/lip size and tongue movement. Due to individual mouth shapes, even with consistent

mouth and lip shapes among multiple singers, pitch may not be the same. Repeated practice helps find the right position for accurate pitch.

Tuvan throat singing not only reflects the personal experiences and cultural heritage of the Tuvan people but also encapsulates the spirit of an entire era. It has had a profound influence on the development of throat singing traditions around the world. The techniques of Khoomei are not merely a display of vocal prowess; they are deeply ingrained in the Tuvan people's reverence for nature and their spiritual beliefs.

The aesthetic characteristics of Tuvan throat singing, with its unique ability to produce harmonious overtones and its profound connection to the natural world, have firmly established its place in the annals of world music. The techniques of Khoomei, ranging from the simplicity of its early stages to the complexity of its advanced forms, demonstrate the remarkable capabilities of the human voice and the cultural depth of the Tuvan people. As a central figure in the history of throat singing, the art of Tuvan Khoomei continues to inspire and challenge musicians and researchers alike, standing as a timeless testament to the power of human creativity and expression.

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## **ORIENTAL ELEMENTS IN PORTRAIT PHOTOGRAPHY**

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In the 21st century, as Chinese culture goes global, a new art form that combines traditional Chinese oriental elements with photography has emerged. Among them, oriental elements, with their unique aesthetic flavor, profound cultural connotations and rich forms of expression, show their unique charm in portrait photography. From traditional costumes and props to oriental philosophical thoughts and aesthetic concepts, these elements bring a new visual experience and cultural connotations to portrait photography, making the works more colorful and fuller of unique flavor and sense of story. The application of oriental elements in portrait photography is not only a display of aesthetic concepts, but also a profound reflection of emotional expression and cultural heritage.

Literature research: This article reviews the literature on "Portrait Photography" and "Oriental Elements", selects the relevant materials as the theoretical support, searches the relevant information through the Internet, and summarizes it as the material support.

Analysis of works: Analyze and research popular works of portrait photography with oriental elements, and analyze the content of the article.

Summarize and analyze: through the collection and reading of "Portrait Photography", "Oriental Elements" and other literature, to organize, analyze and summarize.

The application of oriental elements in portrait photography is firstly reflected in the integration and presentation of oriental aesthetics. This concept of aesthetics emphasizes the