

TUVA

VOICES FROM
THE CENTER
OF ASIA

Miraculous
Singing from Siberia
Preserves an
Ancient Sound
World

TUVA

Voices from the Center of Asia

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2. Sigit 0:30
3. Sigit "Alash" 1:34
4. Sigit with Igil (bowed instrument) 2:07
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TUVA: Voices from the Center of Asia

Recordings and notes by Eduard Alekseev, Zoya Kirgiz, and Ted Levin

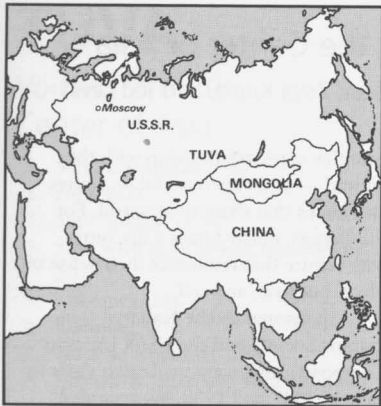
On a brilliantly clear Siberian morning late in the summer of 1987, the Soviet-American Musical-Ethnographic Expedition to Tuva — or so our group of four called itself — arrived in Kyzyl, Tuva's capital, a peaceful town of wide avenues and parks on the south bank of the Yenisei River (see map). We were in Tuva to survey its diverse styles and genres of traditional music, and with camera and digital tape recorder, to document the musical sounds, and more broadly, what one might call the sound world, of the Tuvans. Closely bound to a dramatic natural environment of mountains, forest, and steppe, and to the horses, reindeer, yaks, sheep, and other animals that provide their livelihood, the Tuvan herders maintain a subtle and

complex sonic relationship with the natural — and supernatural — beings and forces that share their world. For the Tuvans, music forms a discourse with nature that reinforces their sense of place, purpose, and self.

Sponsored by the National Geographic Society and the USSR Union of Composers, our team made two visits to Tuva in 1987 and 1988. We recorded music in yurts, the circular felt and canvas tents that are home to the nomadic herders, and in the rural "houses of culture" that serve as official cultural centers for the small settlements that have sprouted on the Tuvan steppe since the onset of collectivization in the late 1920's.

We sought musicians whose repertory stems from the oral tradition of a family or community. In rural parts of the Soviet Union, amateur folk music and dance groups coached and chore-

Cover: A former shaman's assistant recreates a ceremony to exorcise evil spirits, near Teeli, in Western Tuva. Photo by Karen Sherlock.



ographed by official culture workers dispatched by the Ministry of Culture are displacing older performance traditions that have evolved and changed slowly over centuries. The changes wrought by the culture workers are not a response to local aesthetic ideals. Rather, they reflect the agenda of Soviet cultural policies initiated in the 1930's. In compiling this recording, we have eschewed arranged and modernized versions of Tuvan folklore in favor of traditional forms that

A stone and iron monument in a small park on the bank of the Yenisei River has a carved inscription that reads "Centre of Asia" in English, Russian, and Tuvan, a Turkic tongue distantly related to the language of modern Turkey. The story goes that a Victorian Englishman, having already visited the geographic centers of Africa, Australia, and Europe, decided to add Asia to his conquests. His compass led him to the Yenisei, to a spot a bit downstream from the present monument, where he erected a marker. Not long ago, the "Centre of Asia" was moved to its current, still more scenic, site.

most directly illuminate the style and role of music among the Tuvan herders. One exception (track 17) is an excerpt from the singing of a young trio that demonstrates their attempt to carry forward traditional music in the context of contemporary performance conditions, including the concert stage, recording studio, and television.

In releasing this recording, our aim is twofold; to share with a wider audience a fascinating and little-known musical world, and to support the efforts of those in Tuva who are working to preserve it. Traditional Tuvan music embodies the highest aspirations of a unique and

remarkable culture. We dedicate this recording to the musicians who generously shared their music and their knowledge with us.

The Tuvans are a South Siberian Turkic people numbering some 150,000 whose traditional territory lies north and west of the present-day border between the Soviet Union and Outer Mongolia, stretching from the Altai Mountains to the headwaters of the Yenisei in the Sayan Basin. Vassals first of the Mongols and then of the Manchus, the Tuvans formed a revolutionary republic in 1921 with support from the Soviet Union, called Tanna Tuva. In 1944, Tuva became part of the USSR and now has the status of an Autonomous Republic within the RSFSR (Russian Federation). It is almost entirely a rural land, and the traditional occupation of herding still plays a central role in its economy.

To an outsider, the most striking music in Tuva is that which the Tuvans call *khoomi*, from a Mongolian word that means "throat." *Khoomi* (sometimes transliterated as *xöömij*, *xomei*, or *hoomi*) is generally translated as "throat-singing,"

but Western musicians and researchers have also referred to the same phenomenon as overtone singing, biphonic and diphonic singing, and harmonic singing. The principle in all cases is the same: a single vocalist produces two, and occasionally three, distinct notes simultaneously. By precise movements of the lips, tongue, jaw, velum, and larynx, singers can selectively intensify vocally produced harmonics.

In music, harmonics are sounds whose frequencies are integral multiples (that is, twice, three times, four times, etc.) of the frequency of a common fundamental tone. For example, if middle C is the fundamental, then the first several harmonics would yield C an octave higher, followed by G, C two octaves above middle C, E, and so on. Harmonics form a sonic ladder - with rungs set closer and closer together - extending upward from any fundamental frequency. Various combinations of harmonics are present in virtually all the sounds we hear, producing a distinct timbre or tone quality. Normally however, the numerous harmonics that add "body" to a tone are less loud than

the fundamental frequency that tells a listener what musical pitch is being played or sung. We hear harmonics only as coloring, not as distinct notes. In throat-singing, the opposite is true. Harmonics can be made louder than the drone note from which they arise. In Tuva, high harmonic pitches are sequenced into melodies and manipulated with extreme virtuosity in a number of canonized styles.

The melody of the song "Artii Sayir" (track 18), sung in harmonics, is transcribed below. The number above each note identifies the harmonic which produces that pitch. By convention, the first harmonic ("1") is the fundamental pitch; thus the second harmonic ("2") is that which sounds an octave higher, and successive harmonic multiples of 2 all successively higher octaves above the fundamental.

Throat-singing in Tuva is almost exclusively the province of men, though women are physiologically able to produce the same sounds, albeit at higher pitch levels. A taboo against women throat-singers based on the belief that

such singing may cause infertility is gradually being abandoned, and some girls are now learning *khoomai*.

Tuvan throat-singers sing in a number of distinct musical styles that represent different types of vocal production. Five styles are widely recognized: *kargiraa*, *sigit*, *borbannadir*, *ezengileer*, and *khoomai*, which is the name of a particular style as well as the general term for throat-singing. In earlier times, singers specialized in a single style or two related styles, whereas contemporary singers, particularly younger ones, commonly perform in several styles, frequently arranging short melodic segments into polystylistic medleys. Each of the five main styles is presented on this recording.

Kargiraa (from an onomatopoeic word that means in Tuvan "to wheeze," "to speak in a hoarse or husky voice") is characterized by an extremely low fundamental pitch sung with much chest resonance, long, even breaths, and open vowel sounds such as "aah," "ooh," "eh," and "oo" (as in "booze"). When sung from a low fundamental pitch, these vowels produce harmonics 6-12 times the fre-

The musical notation is presented in two systems. The top system is labeled 'Harmonic:' and the bottom system is labeled 'Fundamental:'. Both systems use a grand staff (treble and bass clefs). Above the notes in the 'Harmonic' system, a sequence of numbers is provided: 9 10 12 12 10 8, 9 10 9 10 8 6, 8 9 10 9 10, and 12 12 10 9 10. Above the notes in the 'Fundamental' system, a sequence of numbers is provided: 12 12 10 8, 9 10 9 10 8 6, 8 9 10 8, and 9 10 9 10 8. The notes are written on a single line in the treble clef of each system, with the bass clef line empty.

quency of the fundamental (i.e., two-and-a-half to three-and-a-half octaves above the drone). *Kargiraa* is usually applied to textured songs, as opposed to textless melodies. A variant of *kargiraa*, called "steppe *kargiraa*" (side 1, no. 1) calls to mind the Tantric "overtone chanting" of Tibetan Buddhist monks, most notably from the *Gyütö* and *Gyümé* monasteries. A steady harmonic tone — the 10th har-

monic — sounds three octaves and a major third above a fundamental in a sub-bass register. The fact that Tibetan Buddhist monks and monasteries were present in Tuva until the late 1920's, having reached Tuva by way of Mongolia, tempts speculation on a possible connection between Tuvan and Tibetan overtone practices.

Sigit (from Tuvan: "whistle") may be

readily distinguished from *kargiraa*. In *sigit* style, the fundamental drone is pitched notably higher than that of *kargiraa* — in a baritone register — and vocal production is highly tensed, yielding clear, piercing harmonics that range between 8 and 12 times the frequency of the fundamental. Texted lines usually alternate with untexted vocalizations formed from tensed vowel sounds such as “eeee” (like “cheese”) or “urrr” (“urn”).

Khoomei is sung in the same register as *sigit*, but with less laryngeal tension and more nasal resonance. *Khoomei* and *sigit* are often joined together, as in the performance of Tumat Kara-ool (track 8).

Ezengileer (from Tuvan “stirrup”) and *borbannadir* (used metaphorically to signify “rolling”) both feature a pulsating, asymmetrical rhythm that represents the canter of a horse. In *ezengileer*, soft, shimmering harmonic melodies produced by rapid vibrations of the lips are sung over a low fundamental drone. *Borbannadir* is sung from a fundamental in either the bass or baritone range and has a fuller, tenser sound than *ezengileer*. Like *khoomei*, *borbannadir* is character-

ized by nasal resonance. (In some cases, *khoomei* and *borbannadir* seem to designate a single, identical style). The *borbannadir* segment presented on track 11 contains an ultra-high, whistle-like harmonic that is peculiar to the performance of that singer.

Neither *borbannadir* nor *ezengileer* is normally sung with text and neither is presented in rounded, song-like forms, as is *sigit*. Rather, these two styles might well represent vestiges of a proto-musical sound world in which man sought through mimesis to link himself to the beings and forces that most concerned him: in the case of the Tuvans, domestic animals, the physical environment of mountains and grasslands, and the elemental energies of wind, water, and light.

In the traditional sound world of present-day Tuva, throat-singing is still intimately connected to nature. For example, “steppe *kargiraa*,” mentioned above, is so called because of its traditional manner of performance. A singer stands on the windblown steppe and turns his head at just the right angle to the wind while carefully shaping his lips. The effect is

similar to that of blowing across an open bottle top, with the wind subtly amplifying vocally produced harmonics. Throat-singing seems to have served traditionally as a means of responding to states of heightened feeling brought on by exaltation at the beauty of nature. Walking alone on the grasslands, herders sang not for one another, but for themselves, for the mountains, and for the steppe. At the same time, they identified themselves through song with the ethos of their people.

Throat-singing is also closely tied to the sounds of other musical forms and genres. It is no accident that the characteristic timbre of *khoomei* is so similar to that of the *Khomuz* jew’s harp, the most widespread instrument in Tuva (track 10; track 28). In the hands of a master, the jew’s harp is transformed into a human voice, while in throat-singing, the voice sounds like a jew’s harp. The timbre of *khoomei* also permeates the lullaby sung by Bilchit-Maa Davaa (track 29). In the brief excerpt presented on this recording, her voice divides clearly into fundamental and pulsating harmonics.

Imitations of animal sounds by hunters (track 20, a-e), chants for the domestication of newborn animals (the bonding of young ones to their mother or to a different nursing female, tracks 21-24), the blessing of the bear hunt (track 20f), and the “conversation” between a reindeer herder and one of her animals (track 20g) all reveal glimpses of a twilight area at the periphery of music. Drawing on an inventory of sounds and on rhythmized and intoned speech, these items might be considered the sonic ancestors of contemporary “performance art.” But like *khoomei*, these “performances” were originally created not to entertain other humans, but as a response to a finely honed understanding of the place of human sound in the natural world. And while naturalistic, they reveal a sensitivity to poetic and musical form.

At present, the Tuvan herders seem to be precipitously poised between old cultural values and new. In many arenas of material and spiritual culture, the once strong voice of tradition is now only a faint echo. For example, shamans, the traditional healers, are all but non-existent,

and shamanism has been officially con-
signed to the non-threatening status of an
historical artifact amenable to theatrical
recreation. The shamanic ceremony
excerpted on this recording (track 25)
was indeed performed by an actor in the
Kyzyl dramatic theater who has long and
convincingly acted the role of a shaman
in plays. Yet the boundary between arti-
fice and authenticity is not clear, for the
actor, Alexander Davakai, comes from a
hereditary line of shamans, observed
many shamanic ceremonies in his youth,
and is intrigued by the question of
whether shamanic power really exists.

"Hymn to the Mountains" (track
33) is another vestige of a musical prac-
tice from a previous time. This fragile and
poignant chant sprang from the reminis-
cences of an old man who studied in a
Buddhist monastery as a youth. He has
remained a repository of texts and songs
that illustrate the syncretic nature of
Tuvan religious beliefs, which combine
elements of Buddhism, animism, and
shamanism. Without local efforts at
revival, it seems certain that within a few
years, the music of lama, animist and

shaman will slip away entirely.

By contrast, our Tuvan expeditions
led us to be more sanguine about the
future of *khoomai*. After periods of uncer-
tainty and flagging interest, throat-singing
has entered a new era of popularity. Many
young people have learned to sing, and
some of the very best throat-singers are in
their 20's and 30's. Within the Soviet
Union, and increasingly, abroad, Tuvan
throat-singers have appeared at festivals,
on television, and on recordings. Younger
musicians intent on exploring new forms
of music-making have created ensembles
to broaden the traditional solo perfor-
mance of *khoomai*. Unlike "official" folk
troupes in the USSR, these ensembles are
not fettered to an "artistic director," but
determine their own musical repertory
and direction. Such a group is Amirak
(track 17), three of whose musicians per-
form on our record, combining several
throat-singing styles with accompaniment
on *khomuz* and *doshpulur* (a small lute)
into a single, if not yet wholly unified,
"composition." Likewise, the unusual per-
sonal styles of singers like Sundukai
Mongush (e.g. *tespeng khoomai*, track 7)

reveal an active, creative musical thought
that is the hallmark of a living tradition.

Tuvans are not the only people from
the center of Asia who practice throat-
singing. Across the border in western
Outer Mongolia, *khoomai* is also alive and
evolving. To a lesser extent, it survives
among the Bashkirs, a Turkic people of
the Volga region, who call their throat-
singing *uszliau*. Yet, nowhere does the
tradition flower with such diversity and
ingenuity as in Tuva. Why here, in these
remote and starkly beautiful Asian
uplands? Might throat-singing have exist-
ed at some time in other cultures from
which it subsequently disappeared? Did
the original throat-singers understand
that through the practice of *khoomai*, the
physical harmony of the overtone series

could become related through the body to
a living "harmony" in oneself, and with
the natural world?

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TRANSLATION OF TEXTS

(Absence of translation indicates that musical item is textless)

1. Steppe Kargiraa

Fedor Tau, b. 1929, Samagaltai, Tes-Khem Region

2. Sigit

Mergen Mongush, b. 1961, Chadan, Dzun-Khemchik Region

3. Sigit "Alash"

Mergen Mongush, as above

Oh, my Alash,
Running down from the high mountains
With 30-40 tributaries,
Running swiftly, my Alash.

4. Sigit with Igil (bowed instrument)

Anatolii Kuular, b. 1967, Chadan, Dzun-Khemchik Region

5. Khoomei

Fedor Tau, as above

6. Khoomei

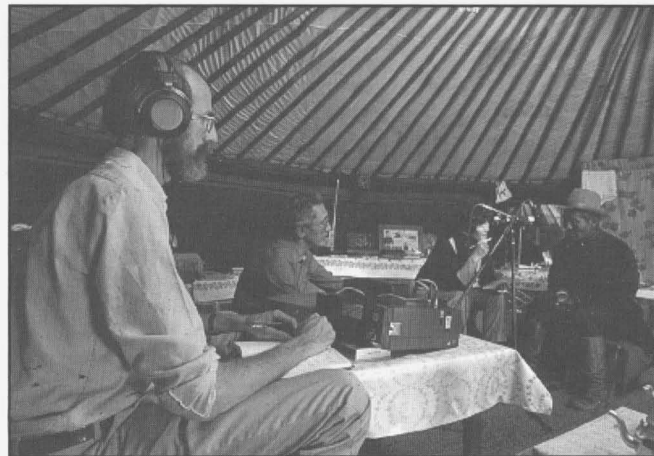
Sundukai Mongush, b. 1926, Chadan, Dzun-Khemchik Region

7. Tespeng Khoomei

Sundukai Mongush, above

When I remember the Ulug-Khem,
It comes to me like the stem of a rose
willow.

When I remember my sweetheart
She comes to me lying, as if
Awakening from sleep.
When I remember the Kaa-Khem
Its span is enormous.
When I remember my dark-haired
sweetheart
Smiling shyly, she comes to me, sitting
down.



Eduard Alekseev,
Zoya Kirgiz, and
Ted Levin conduct
a recording
session in a yurt.
Photo by Karen
Sherlock.

8. Kozhamik (medley) with khoomei, sigit, and kargiraa

Tumat Kara-ool, b. 1935, Arig-Bazhi, Ulug-Khem Region

Whether it sounds good or whether it
doesn't,
I'm going to sing you borbannadir, ooy.
Whether on a one-year old foal or a two-
year old,

You want to put on a harness, ooy.
To you, my dark-skinned sweetheart
I'll sing a khoomei song, ooy
To you, my only one,
I'll sing kargiraa.

9. Kargiraa duet "Artii-Sayir"

Tumat Kara-ool and Andrei Chuldum-ool, b. 1927, Arig-Bazhi, Ulug-Khem Region

10. Khomuz melodies performed by trio of Khomuz players

Anchimaa Sonat, b. 1940

Anchimaa Khert, b. 1940

Achyimaa Targin

Chandanmaa Torïen-ool, b. 1942

Chiraa-Bazhi, Dzun-Khemchik Region

11. Borbannadir

Mikhail Dopchun, b. 1922, Narin, Tes-Khem Region

12. Borbannadir

Tumat Kara-ool, as above

13. Borbannadir with finger strokes across lips

Tumat Kara-ool, as above

From the many mountain peaks of
Bayan-Kola
I am your older brother - a combine
driver.

I put a ring on the finger of a very smart
girl — a milkmaid.

Uvai dembil, uvai, uvai...

Oi, I swear it's true,

I didn't grow old

On the peak of the old mountain, Buura,

From the peak of old Buura,

I'll sing you a ringing song.

Uvai dembil, uvai, uvai, uvai...

To you, my dark-skinned sweetheart,

I'll sing a *khomei* song.

To you, my only one,

I'll sing *kargiraa*.

14. Borbannadir

Anatolii Kuular, as above

15. Ezengileer

Marzhimal Ondar, b. 1932, Bora-Taiga, Sut-Khol Region

*Ezengileer with imitation of boots clicking
in stirrups (finger snapping against tea
bowl)*

16. Sigit with khomuz

Oleg Kuular, as above

17. Medley of various throat-singing styles

Ensemble "Amirak," Arig-Bazhi, Ulug-Khem Region

Gennadi Chash, b. 1959

Evgenii Oyun, b. 1958

Mergen Mongush, b. 1961

There, where they sow various kinds of
bread

Is the wide and spacious Bayan-Kol.

There, where my dear sweetheart

Is conversing merrily.

There, where they sow various kinds of
bread

Is the wide and spacious Bayan-Kol.

Where, winking, the daughter of my
aunt, my loved one,

is conversing.

Uvai, uvai, uvai, uvai, uvai...

When I remember the Ulug-Khem

It comes to me like the stem of a willow
rose.

When I remember my sweetheart,

She comes to me, awakening from a sleep.

Uvai, dembil, uvai, uvai, uvai, uvai.

On a grey horse with a brand on its croup

I'd like to go riding.

With a girl with a ring on her finger,

I'd like to meet.

18. Kargiraa "Artii-Sayir"

Vasilii Chazir, b. 1958, Ak-Erik, Tes-Khem Region

19. Melody on the amirge (hunting horn): luring of the stag

Vasilii Khuurak, b. 1916, Ak-Tal, Ulug-Khem Region

20. a. Imitation of the roe deer

b. Imitation of the musk deer

c. Imitation of reindeer

d. Imitation of owl

e. Imitation of wolf's howl

Vasilii Khuurak, *as above*

**f. Appeal to the patron of hunters
before the bear hunt**

Shozhul Salchak, *b. 1921, Toora-Khem,
Todzhe Region*

Mysterious, unknown, grant me, master,
That prey which is too heavy to lift.
Send me, master, the unknown and
unknowable,
Send me, master, an animal with a wide
chest.

**g. Reindeer herder's calls to the
reindeer**

Polina Ore-ool, *b. 1930, Toora-Khem,
Todzhe Region*

Hey, girl, over there, no. 34, I think.
Come here, *khaai, khaai, khaai*, how can
she run away, that reindeer, no. 34. Come
over here, girl, and bring your little one
as well. You can't catch her, come here,
itti, itti, itti, itti, aa! My fawn came and
now I've got her. And now the young
male will hang on to the mother and cry,
“*ava, ava, ava*” – that's the way he cries.

“*Khe, khe, khe*” – that's the way we call the
fawns. That's how we domesticate them.
When we take them with us, we cry “*khe-
khe-khe, khe-khe-khe*. The grown ones we
call like this, “*ook-ook,-ook.*”

21. Domestication of sheep to lamb

Doluma Lopsanchap, *b. 1932, Tere-Khol,
Erzin Region*

22. Domestication of goat to kid

Doluma Lopsanchap, *as above*

23. Domestication of cow to calf

Khuren Oorzhak, *b. 1932, Arig-Uzuu, Ulug-
Khem Region*

24. Domestication of camel to calf

Shimet Soyán, *b. 1916, Ak-Erik, Tes-Khem
Region*

25. Excerpt from shamanic healing ritual

Alexander Davakai, *b. 1923, Kyzyl*

Oo, my devils, my spirits, *ooi*.
Saddle up the horses, let's go, *oi*
Oo, crossing the passes to the taiga,
Going right to the settlement, to the yurt,
oi.
Oo, I'm not shaking because I have a
shovel, *ooi*.
I'm fated to shake, *ooi*.
I'm not shaking because I have shoulders,
oi.
I'm fated to shake, *ooi*.

26. Funeral lament

Tatyana Sat, *b. 1943, Chadán, Dzun-
Khemchik Region*

Oo, master, my poor one, *oi*.
iikh, iikh, iikh, iikh.
O, what an awful thing, what woe.
iikh, iikh, iikh, iikh.
How unhappy is my fate, *iikh, iikh, iikh,*
iikh.
What will I do with my children. *oi*.

27. Lullaby

Tatyana Sat, *as above*

Hushabye, hushabye, *ooi*, hushabye, my
little one, *ooi*.
Look, above, *ooi*, at how the moon shines,
ooi.
Better than it is the light of the sun, *ooi*.
To you, son, *ooi*, let the light be a gift, *ooi*.
Hushabye, hushabye, hushabye,
hushabye.

28. Wooden jew's harp

Balgán Kuzhuget, *b. 1918, Kara-Khol, Bai-
Taiga Region*

29. Lullaby with Khoomei

Bilchit-Maa Davaa, *b. 1923, Narin, Erzin
Region*

**30. Long Song: “Don't Frighten the
Crane”**

Sundukai Mongush, *as above*

Don't Frighten the Crane,
Jewel of the Steppe.



*A semi-nomadic
(three-season)
Tuvan yurt
encampment,
Ulug-Khem
Region. Photo by
Karen Sherlock.*

Oi, my heart is warming
Don't rouse my dear one.
Don't scare the bird-swan,
Jewel of the forest glades.
Penetrating my burning heart,
My dear one, don't rouse him.

**31. Long Song: "When I Graze My
Beautiful Sheep"**

Khuren Oorzhak, as above

When I am herding, my sheep are
beautiful
When I look about, my hill is high.
When I drive my sheep to pasture, my

sheep are beautiful
When I climb a hill, my hill is high.
"Why are you wandering among the
settlements?"
Ask mother and father in alarm.
"Your horse escaped its tether,"
"I went and searched for it," I say.

32. Kozhamiktar (antiphonal quatrains)

*Men: (all from Chadan, Dzun-Khemchik
Region)*

*Kok-ool Khovalig, b. 1918
Sundukai Mongush, b. 1918
Soskur-opl Mongush, b. 1951
Dosumaa Mongush, b. 1911*

Women: (all from Chadan)

*Valentina Kuular, b. 1951
Raisa Mongush
Lenmaa Kuular, b. 1938
Soskul Mongush, b. 1931*

Men: Strength decides the fate of
One-year old and two-year old foals.
Thought decides the
Decorations on the bride's ribbons.

Women: Whether or not the dawn comes,
The cloudy morning stands.
Whether to take me or not take me to
wed
My friend can't make up his mind.

Men: Strength decides the fate of
One-year old and two-year old foals.
Let intentions decide the
Decorations on the bride's attire.

Women: Whether the sun rises or not,
Somewhere, it is getting hot.
Whether or not my friend appears,
The (bride) price will be bid up, won't it?

**33. Ceremonial song: "Hymn to the
Mountains"**

*Kazak Sandak, b. 1918, Ak-Dovurak, Erzin
Region*

Eei, my world, my universe, my
servants...

Eei, my goose, my jackdaw...

Eei, my world, my universe....

Eei, let all purify itself, protect all of my
herd...

Eei, let all purify itself and let everyone
be happy....
Eei, look after everyone...
Eei, my world, my universe, my
relatives....
Eei, my nomad camp, place of my
birth.....

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Credits:

Produced by Eduard Alexeev, Zoya Kirgiz, and Ted Levin from their original digital field recordings.
Production supervised by Anthony Seeger and Matt Walters
Mastered by SoundMirror, Boston, MA
Design by Daphne Shuttleworth
Additional expedition members: Karen Sherlock (photographer), Dashinima

Dugarov (Buryat Institute of Ethnography).

Cover photography by Karen Sherlock.
Cover design by Daphne Shuttleworth.
Map: Linda Leighton.

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Recordings:

These recordings were made using a Technics SV-100 Digital Audio Processor (PCM) and Beyer Dynamic M 260 hypercardioid microphones.

Other recordings from the Soviet Union on Smithsonian/Folkways Recordings:

Musics of the Soviet Union SF 40002, on CD and cassette.

The following Folkways titles are available on audio cassette directly through mail order (telephone 301/443-2314):

- Music of the Ukraine (issued in 1950) album number 4443
Folk Music of the USSR - Europe (1960) 4535 A/B
Folk Music of the USSR - Asia (1960) 4535 C/D
History of the Soviet Union in Ballad and Song (1964) 5420
Ukrainian Christmas Songs (1956) 6828
Folk Music of the USSR - Middle East (1956) 6916
Russian Choral Music (1951) 8754
Contemporary and Traditional Russian Songs (1973) 8780
The Russian Alphabet (2 cassette set, 1962) 8160

Graded Reading in Russian History in
Russian (2 cassette set with book,
1962) 9450

The Poetry of Yevtushenko: Zima
Junction in English 8968

The Poetry of Yevtushenko 8969
Anton Pawlowitsch Chekov stories in
Russian (1960) 9953

The Overcoat by Nikolai Golgol in
Russian (1960) 9955

Russian Poetry in Russian (1958) 9960

Russian Poetry and Prose (1961) 9961

Modern Soviet Poetry and Humor (1962)
9962.

Specialists who would like copies of the
song texts in the Cyrillic alphabet as well
as transliterations in the Roman alphabet
should send a check for \$1.50 (for
postage and handling) made out to the
Smithsonian Institution along with their
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Washington, D.C. 20560 U.S.A.

About Smithsonian/Folkways Recordings

Folkways Records was founded by
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The Smithsonian Institution acquired
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