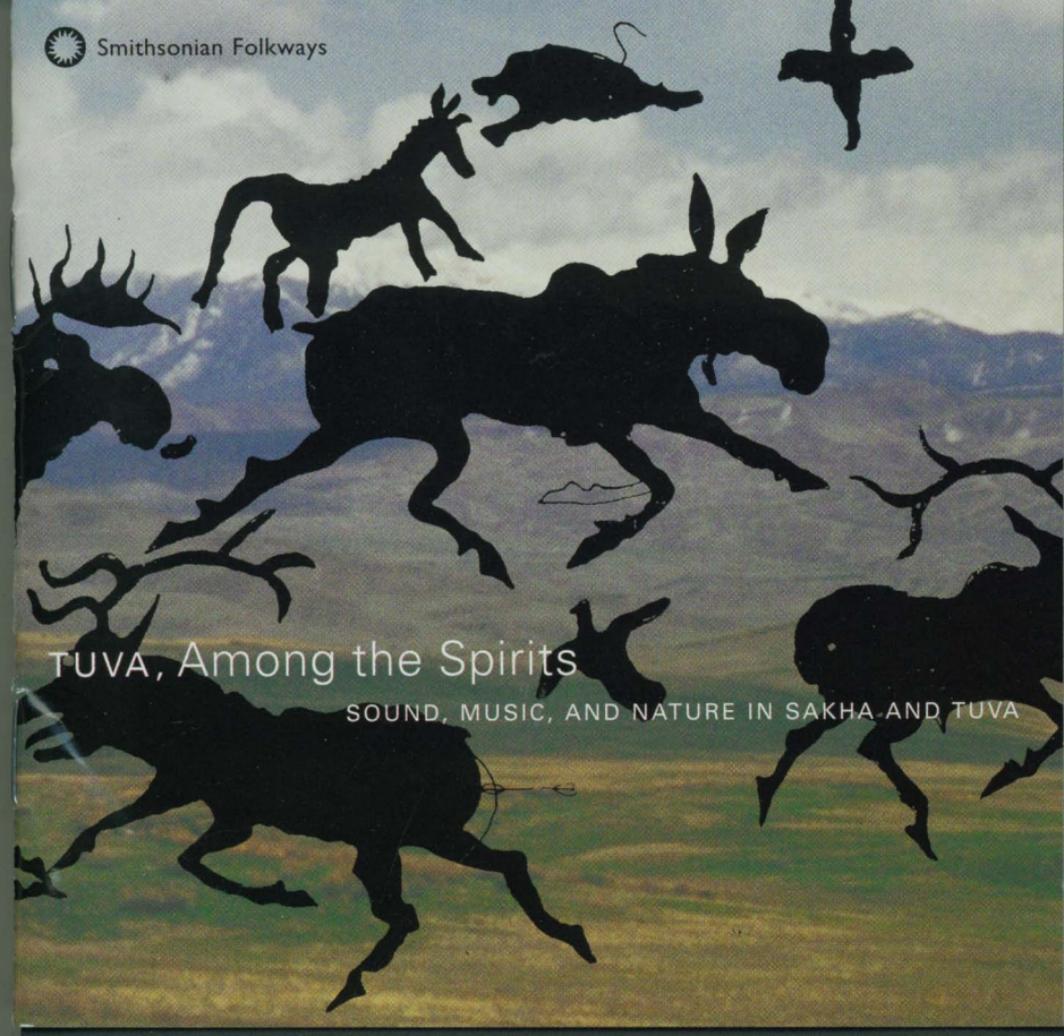




Smithsonian Folkways

The background of the cover features a landscape of rolling hills and mountains under a cloudy sky. Overlaid on this are several black silhouettes of animals and birds in motion. In the center, a large reindeer or caribou is running towards the right. Above it, a smaller reindeer is also running. To the right, a bison is running. In the upper right, a bird is flying. In the lower left, another reindeer is running. In the lower right, a bison is running. The silhouettes are layered, creating a sense of depth and movement.

TUVA, Among the Spirits

SOUND, MUSIC, AND NATURE IN SAKHA AND TUVA

Among the Spirits is a sonic journey to the steppes of southern Siberia, the wellspring of Tuvan and Sakhan music, where the spiritual power of nature is manifested through its sounds. In these unprecedented on-site recordings, master musicians imitate and interact with the natural acoustic environment. Recorded in 1995-1998 on horseback, in creek beds, caves, canyons, and grasslands. 49 minutes, extensive notes, photographs, and discography.

- 1 **A Reverberant Valley** 1:59
- 2 **Sakha Animal Imitations** 1:55
- 3 **Tuvan Round-Up** 1:48
- 4 **Fantasy on the *Igil*** 5:33
- 5 **Birds and Bird Imitations** 2:21
- 6 ***Xöömei* on Horseback** 2:32
- 7 ***Borbangnadyr* with Stream Water** 2:43
- 8 ***Xomuz* (jew's harp) Imitating Water** 1:38
- 9 **Home on the (Mountain) Range** 1:28
- 10 ***Ang-meng mal-magan öttüneri*
(Imitation of wild and domestic animals)** 1:49
- 11 ***Ang-meng mal-magan öttüneri* (reprise)** 2:12
- 12 **Harmonics in the Wind** 2:59
- 13 **Sonic Landscape** 1:49
- 14 **The Legacy of Ancestors** 7:32
- 15 **Cave Spirits** 0:56
- 16 ***Kyzyl Taiga* (Red Forest)** 2:19
- 17 **Talking *Xomuz*** 1:53
- 18 ***Chiraa-Xor*** 4:28
- 19 **Epilogue** 0:59

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TUVA, AMONG THE SPIRITS:

Sound, Music, and Nature in Sakha and Tuva

SFW 40452

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Front cover: petroglyphs from cliffs on the bank of the Yenisei River, Tuva,
superimposed on photo of the Sayan Mountains north of Kyzyl, Tuva.

AMONG THE SPIRITS Sound, Music, and Nature in Sakha and Tuva

by Ted Levin

An Animist View of the World

Among the Spirits is a sonic journey through a landscape and soundscape whose inhabitants preserve what is arguably one of the world's oldest forms of music-making. I call this way of making music "sound mimesis." The Greek word *mimesis* means "imitation," and among the herder-hunters of the Siberian regions of Tuva and Sakha, sound mimesis both reproduces and interacts with the ambient sounds of the natural world: the calls of wild and domestic animals, the reverberant echo of cliffs and jazz-like syncopated rhythms of stream water burbling over stones, the multiphonic howling of wind blowing across open steppe. These are the sounds which provide constant companionship to the pastoralists who herd sheep, cows, horses, reindeer, yak, and camels (depending on the climate and terrain) and who typically supplement their diet and income by hunting and trapping. In both Tuva and Sakha, pastoralism is the key element of a living economic, cultural, and spiritual tradition that, while open to innovation, preserves vestiges of archaic practices and beliefs.

For the Siberian herder-hunters, nature is the locus of spiritual power. That is, they typically ascribe spiritual power to natural phenomena and pray to the spirits, literally "owners" or "hosts" of mountains, rivers, and caves, as well as to the spirits of wild animals such as bear, elk, and certain birds. The spirits of animals are themselves believed to animate and sanctify topographic features such as mountains, as is evident, for example, in the Tuvan word *xaiyakan*, whose primary meaning is "bear," but which also connotes "a sacred mountain."

The spiritual nature of mountains and rivers is believed to be manifested not only through their physical appearance (which in the case of mountains is



typically anthropomorphized through analogies between topographic features and parts of a human body), but through the sounds they produce — or can be made to produce through human agency. Thus, the echo that results from singing in proximity to a cliff, and the interaction of a human voice with the gurgling water of a brook or the swishing air currents of a strong wind may be imbued with spiritual power.

Living creatures, no less than inanimate places or landscapes, manifest spiritual power through sound, and for humans, the key to animating and assimilating this power is the imitation of sound. The Tuvan verb “to imitate,” *öttüner*, seems to be derived from the noun *öt*, “bile,” suggesting that the Tuvan concept of imitation is rooted not simply in the notion of physical mimicry, but involves actually emplacing oneself “in the bile” of another being, that is, assuming the essence of another living creature. In traditional Tuvan culture it is the liver (which produces bile) rather than the heart that is regarded as the seat of feeling and emotion. For example, to convey the sense of being touched by hurtful emotion, Tuvans commonly speak of “liver ache,” rather than, as in English and other European languages, “heartache.”

That imitation, with its overtones of animist worship, is based on the medium of sound rather than, for example, sight—which would tend to lead to a mimesis of movement or physical expression, such as dance (as among some other Siberian peoples, e.g., Koriaks)—underscores the importance of sound as a physical stimulus and of listening as a sensory medium in the traditional herding-hunting culture of the Altai Turkic peoples.

Tuva: The Sequel

In 1987, I became the first American to do ethnographic fieldwork in what was then the Soviet Autonomous Republic of Tuva, a sparsely settled region of grasslands, boreal forests, and mountain ridges that lies some 2,500 miles east of Moscow. Sponsored by the National Geographic Society and the

USSR Union of Composers, my small American-Russian-Tuvan expedition surveyed the traditional expressive culture of Tuva’s sheep and reindeer herders, focusing on the musical technique called *xöömei*, or “throat-singing,” in which a single vocalist simultaneously produces two distinct pitches: a fundamental note and, high above it, a series of articulated harmonics that are sequenced into melodies and manipulated with extreme virtuosity in several canonical styles. Our field recordings became a compact disc released by Smithsonian Folkways called *Tuva: Voices from the Center of Asia*.

In producing the CD, we had no intention of commercializing Tuvan music, but our release seems to have been at least partly responsible for turning Tuvan music into a major phenomenon on the international “world music” scene. Tuvan music groups have performed concerts throughout Europe and North America, recorded with rock stars, collaborated with a string quartet, and contributed to the soundtrack of a Hollywood movie (*Geronimo*). Yet the very success of Tuvan music in the Western cultural marketplace as well as the legacy of Soviet culture policy in Tuva itself, where traditional music was recast in forms compatible with the secular nationalism of the Soviet state, threaten to obscure the role it has traditionally played among the South Siberian herders. With the aim of illuminating this role, I returned to Tuva in 1995, 1996, and 1998 to delve more deeply into the remarkable tradition of spiritual and expressive culture in which the Tuvan pastoralists’ keen perception of natural landscapes and soundscapes is artistically linked to their legacy of animistic practices and beliefs. Traveling with my Tuvan friends Sayan Bapa, Kaigal-ool Khovalyg, and Anatoli Kuular of the ensemble Huun-Huur-Tu, and on our 1998 expedition, with Boston-based recording engineer Joel Gordon, I sought out landscapes and soundscapes that inspired sonic response and interaction, either from my Tuvan fellow travelers or from other Tuvans we visited along the way. In 1998, our group traveled not only in Tuva, but visited Yakutsk, capital of the Sakha Republic

(known as Yakutia during the Soviet era), 1,500 miles northeast of Tuva. There, Joel Gordon and I recorded some extraordinary musicians whose mastery of sound mimesis so astonished us that it seemed unthinkable not to include them on this recording. Indeed, the Yakuts, who, according to widely accepted anthropological evidence, migrated northward to their present territory from the region of Lake Baikal in South Siberia, share with the South Siberian Altai Turks many patterns of culture, not the least of which is a common sense of musical ideals and aesthetics.

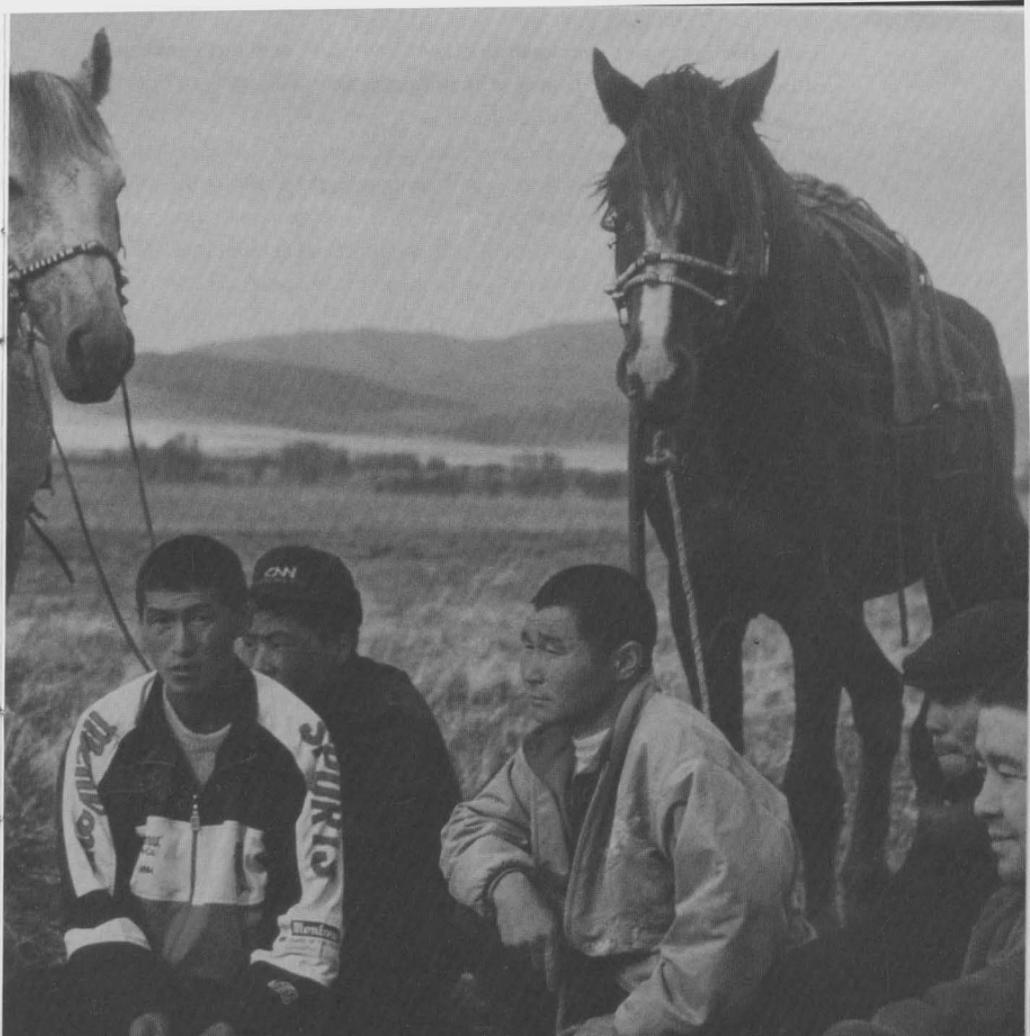
Sound or Music?

Music has sometimes been broadly defined as “aestheticized sound.” Whether highly structured or randomly produced, and whether considered by listeners to represent sublime harmony or an inharmonious affront to the ears, music strives to convey an aesthetic statement through sound. In the sound world of Tuva and Sakha, however, the boundary between sound and music becomes vague. In the Tuvan language, for example, no word covers the same semantic field as “music” (*xögzhüm*, a loan word from Mongolian, means broadly “music” but implies the use of musical instruments as opposed to voice alone). Rather, the social functions, techniques of acoustical production, and formal styles of sound and music are described by a range of specialized terms. These functions, techniques, and styles might best be understood as points along a continuum that ranges from “sound” to “song,” that is, from iconic imitation of natural sounds through aestheticized imitations of natural sounds to autonomous musical constructs. Such a continuum would look as follows:

(references in brackets are to examples from either the present recording or from *Tuva: Voices from the Center of Asia* [see discography], here abbreviated *Tuva*.) [N.B. In transcriptions of Tuvan words, “x” sounds like “ch” in “loch.”]

6

opposite:
Kaigal-ool, Sayan,
and Anatoli give
an impromptu
concert for a group
of herders



**iconic imitation
of natural sounds****aestheticized
imitations of natural
sounds****musical constructs**

ang-meng mal-magan öttüneri (imitation of wild and domestic animals) [cf. tracks 5, 10, 11]

xöömei ("throat singing") [cf. tracks 4, 6, 7, 15]

uzun ȳry (lyrical song, literally, "long song") [cf. track 16]

vocalizations and instruments such as *ediski* (single reed made to imitate bird sounds; *xir-lee* (instrument used to imitate sounds of wind); *amirga* (hunting horn used to imitate call of elk) [cf. track 5]

imitations on instruments such as *xomuz* (jew's harp), *igil* (two-stringed fiddle), *shoor* (flute) [cf. track 4, 8, 17]

autonomous instrumental pieces (*igilding ayal-galary*) [cf. track 4]
kyska (short song) [cf. *Tuva*, track 9, 18]

shamanic vocalizations [cf. *Tuva*, track 25]

intoned speech; prayers to the spirits of sacred places and animals [Tuva, tracks 20 f-g, 33]

The table aims to clarify distinctions of function and form that are represented in the traditional Tuvan sound world and that still play a role in the sound world of contemporary Tuva. These distinctions, however, are not absolute. For example, *xöömei*, or "throat-singing," which is at root a form of aestheticized imitation, is often employed as a vocal technique in songs, particularly in *kozhamyk*. Likewise, instruments including those such as the *amirga* (a hunting horn) and *ediski* (a single reed made from bark), whose original function was iconic imitation, are nowadays included in arrangements of composed songs.

A Sonic Journey

In piecing together the sonic journey represented on *Among the Spirits* from many hours of digital field recordings, we have tried to illustrate some of the ways in which herder-hunters acoustically interact with the natural soundscapes and landscapes in which they live. These various types of interaction were not inventoried in advance and systematically sought out on our travels; rather, they emerged from the very process of traveling on the land. For example, the spectacular recording of Anatoli Kuular fusing the harmonics of his throat-singing with the sound of flowing stream water [track 7] grew out of a chance event on our 1995 expedition. One evening just before dusk while walking on level grassland, we came upon a small stream. I asked Anatoli, who is in his early 30s and polished his virtuoso throat-singing abilities as a Soviet-style concert performer of Tuvan "folk music," whether he had ever heard, or heard of, older herders singing with flowing water. Anatoli nodded. "*Borbangnadyr*," he said, naming a style of throat-singing that imitates the sound of something rolling or flowing (from the verb *borbangnaar*: to roll, to flow). When Anatoli jumped into the rocky streambed and tried singing *borbangnadyr* with the water, we noticed that, when he produced a harmonic melody of just the right rhythm, pitch, and timbre, his vocal har-



monics melded with the dancing harmonics produced by the rushing stream. Eureka! Many attempts later, Anatoli had become something of an expert in the art of listening carefully to the pitch, rhythm, and timbre of flowing water and matching his vocal harmonics to the harmonics produced by the water. For the recording on track 7, we chose a location which best represented the sound ideal of flowing water as my Tuvan companions characterized it: omnidirectional "surround-sound" which covers a wide frequency range, yet at the same time creates discrete rhythmic, timbral, and melodic patterns. Tuvans like to hear streams that "speak," "sing," or "converse" (English expresses a similar analogy between water and speech in the cliché "babbling brook"). Too great a rate of flow is unappealing because it produces white noise without identifiable patterns, while streams with too little flow lack the constantly shifting sonic drama which holds a singer's interest.

Not all of our recordings were as carefully set up as that of *borbangnadyr* with water. For example, track 12, "Harmonics in the Wind," was the result of spontaneous inspiration during an afternoon hike on a windy hilltop near the Mongolian border in August 1996. Encountering ferocious gusts as we tramped toward a cave where we planned to make some recordings, I unpacked my microphone to capture the sound of wind. At that moment, Kaigal-ool remembered hearing the sound of wind exciting the strings of a Tuvan zither called *chatagan* that had been placed on the roof of a yurt so that the gut strings could dry in the sun. The excitation of the strings had produced a soft wash of harmonics, and these harmonic sounds inspire humans to produce harmonics themselves — or so it is said among the herders. Kaigal-ool and Sayan quickly unpacked *igil* (two-stringed fiddle) and *doshpuluur* (banjo-like lute), held them up to the wind, and turned them until the wind passed over the strings at just the right angle to produce maximum harmonic output.

The organizing principle of the sonic journey represented on *Among the*

opposite:

Anatoli Kuular

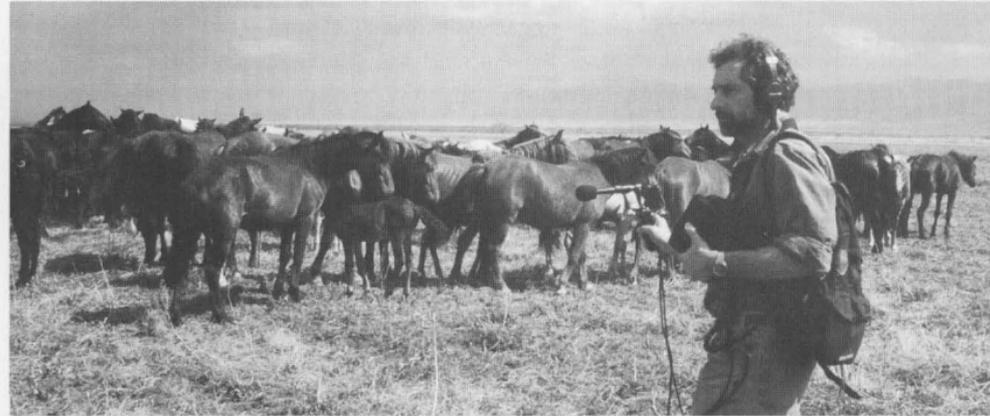
sings *borbangnadyr*

with stream water

Spirits is neither chronological or geographical, nor does it group together particular musical categories or modes of sound production. Rather, it is a journey through soundworlds related by their acoustical qualities and by the mood that these qualities evoke. For example, the resonant sound of the *igil* in track 4 is followed by a recording of birds and bird imitations (try to distinguish them!) in a lush, highland field whose acoustical qualities match well those of the small, stream-side clearing where we recorded the *igil* just after a light rain had freshened the air. We show not only the similarities among various acoustical environments, but the contrasts: the dry, open acoustic of the grasslands where we recorded the “sound painting” illustrated on track 13 and the wind on track 12 couldn’t be more different than the super-reverberant acoustic of the cave where we recorded track 15, and the riverine cliff where we recorded the “long song” in track 16 (“long” because of the long reverberation which singers sought in outdoor performance environments rich in echo).

In the end, what became clear from watching my Tuvan companions listen to and interact with their soundworld is that Tuvan listening is timbral listening. If music in other cultures centers around the discrimination and manipulation of melody and rhythm, then in Tuva and Sakha (as well as elsewhere in Siberia) it centers on timbre. Indeed, for animists, a sensitivity to the subtleties of timbre provides arguably the most essential and intimate tool for imitating and interacting with the natural soundworld.

The Recordings



The sounds on this CD were all recorded on location in Tuva and Sakha using assorted two-microphone techniques, with the exception of tracks 7 and 8, recorded with 4 mics. All tracks were recorded outdoors except tracks 2 and 14, which were recorded rather unexpectedly in a small living room in Yakutsk. The recordings are presented essentially as recorded, with a minimum of processing (mostly to remove distracting wind noises). With the goal of presenting as vividly as possible the wonderfully permeable border between sounds of the nonhuman world, human imitation of that world, and musical constructions involving those imitations, we have used some very long, transitional crossfades—up to 30 or 40 seconds—which juxtapose two or even three elements at once (e.g., between tracks 2 and 3, 11 and 12, 12 and 13). Beyond these transitions all is as it was collected by our two mics for your two ears.

—Joel Gordon

above:
Recording engineer
Joel Gordon
moves in on a herd
of wild horses.

1 A Reverberant Valley 1:59

Birds, stream water, and imitations of a distant owl are interrupted by the sound of a horse cantering past, which segues into...

2 Sakha Animal Imitations 1:55

Aided only by a jew's harp, German KhatilaeV and Klavdia KhatilaeVa, two young Yakut musicians, use a range of extended vocal techniques to make all of these imitative sounds.

3 Tuvan Round-Up 1:48

To make this recording of a herd of wild horses, Joel Gordon stood in the path of a stampede, hand-holding his microphone boom and hoping that the horses would go around, rather than over, him.

4 Fantasy on the *Igil* 5:33

The sound of field birds early in the morning by the shore of Chagatai Lake, where, legend has it, Chingis Khan buried gold treasure, leads into Kaigal-ool Khovalyg's free-form improvisation on the *igil*, a two-stringed fiddle, which he accompanies with throat-singing. The *igil* is well suited to imitate the sounds of horses, while through throat-singing Kaigal-ool creates a stylized imitation of birds, and also demonstrates the style known as *ezenggileer*—an imitation of the sound of boots clicking in stirrups.

5 Birds and Bird Imitations 2:21

Kaigal-ool Khovalyg, Anatoli Kuular, and Alexei Saryglar imitate the sound of the owl, black kite (*Milvus migrans*), common cuckoo bird (*Cuculus canorus*), and carrion crow (*Corvus corone*). An *amirga* (hunting horn) sounds in the distance.

6 *Xöömei* on Horseback 2:32

Anatoli Kulaar and Kaigal-ool Khovalyg demonstrate how herders break into spontaneous *xöömei* (throat-singing) while riding horseback, the rhythm of the singing synchronizing with the gait of their horse. To make this recording, Joel Gordon attached a microphone to a length of plastic pipe held by one of the riders, with cables running to a DAT recorder which he carried in a backpack.

7 *Borbangnadyr* with Stream Water 2:43

Anatoli Kulaar finds the rhythmic, melodic, and timbral groove of a stream. (See further description in preceding essay.)

8 *Xomuz* (jew's harp) Imitating Water 1:38

The *xomuz* is used to imitate a great variety of environmental and human-made sounds. Here Anatoli Kuular plays his *xomuz* by the bank of a stream and represents the sounds of flowing and dripping water.

9 Home on the (Mountain) Range 1:28

In which we join a Tuvan herding family at its homestead in a field set below tall cliffs that create a sound environment rich in echo, as heard in this recording of children playing among domestic animals.

10 *Ang-meng mal-magan öttüneri*

(Imitation of wild and domestic animals) 1:49

Albert Saspyk-ool, a 21-year-old herder who is a gifted mimic, illustrates the sound genre which Tuvans call "imitation of wild and domestic animals." His imitations, each recorded separately, were edited together into a pastiche and mixed with a few samples of natural bird sounds in the background.

11 Ang-meng mal-magan öttüneri (reprise) 2:12

Alexander Chambal-oglu Tülüş, a hunter and herder who told us that he had trapped 97 wolves (and sold their skulls to shamans, who use them for ritual purposes), imitates the cry of a camel, snake, duck, bull, wild boar, and foal.

12 Harmonics in the Wind 2:59

Recorded on a grassy hilltop near the border of Mongolia. The clicking sounds in the background are grasshoppers. (See further description in preceding essay.)

13 Sonic Landscape 1:49

Grigori Mongush spontaneously transforms visual imagery into sonic imagery as he whistles an imagistic picture of a dramatic vista of grasslands landscape.

14 The Legacy of Ancestors 7:32

In this composed piece, Tos-Khol, a group of young Yakut musicians, mimetically represent the varied natural soundworld of Sakha in springtime.

In addition to voices, they use the following instruments: *xomuz* (jew's harp), *kyryympa* (fiddle), *küpsüür* (single-headed barrel drum), *dünggür* (frame drum used by shamans), and *djaga* (maracas).

15 Cave Spirits 0:56

For Tuvans, caves are sites of spiritual power, for they are orifices through which humankind can contact spirits residing inside the earth. There are many legends about the special power of singing and musical instruments performed inside caves. To experience this power for ourselves, we journeyed to a cave near the Mongolian border situated high on a stony escarpment. This recording features not only Sayan Bapa performing the style of

throat-singing called *kargyraa* but also the sound of water dripping from the roof of the cave onto the microphone.

16 Kyzyl Taiga (Red Forest) 2:19

Kaigal-ool performs this "long song," so called because of its long reverberation time, in the traditional fashion, with the reverb provided by a cliff. Kaigal-ool recalled that herders often used to sing to one another across the banks of a river because song carried better than speech. "It wasn't easy to cross rivers then," he said. The cliff in this recording forms the north bank of the Kaa-Xem, a river which joins the great Yenisei at Kyzyl. Kaigal-ool stood on the south bank and sang across the river, his voice reflected by both the cliff and the water. The recording took place by flashlight at 2:00 AM, after the wind and noise from revelers at a nearby campsite had finally died down.

17 Talking Xomuz 1:53

The *xomuz* is used to imitate not only natural sounds but human speech. Many stories and legends tell of confidential messages encoded in the playing of the *xomuz* and subsequently decoded by listeners sensitive to the instrument's phonetics. In this recording, Anatoli Kuular first sings a quatrain and then repeats on the *xomuz* what he has sung.

<i>Xöy-le chonnungrazyndan</i>	On my soft-voiced <i>xomuz</i>
<i>Körbeechengnep orba urug</i>	I play for the multitudes
<i>Xoyug ünnüg xomuztalgan</i>	Among them sits a girl
<i>Xöy-le chonga oynap bereen—oi.</i>	Who pretends not to notice me.

18 Chiraa-Xor 4:28

Kaigal-ool Khovalyg, Anatoli Kuular, and Sayan Bapa, three of the four members of the popular Tuvan ensemble Huun-Huur-Tu, perform one of their favorite songs for an impromptu audience of herders. The song sings the

praises of a favorite horse whose name translates as “yellow trotter,” and how it escaped a jealous landowner’s plot to drive it over a cliff.

19 Epilogue 0:59

The birds have the last word—literally. These seagulls, recorded early in the morning at Chagatai Lake, in south central Tuva, turn human sound mimesis on its head with their anthropophonic sighs and chatter.

This recording is dedicated to the memory of Gennadi Chash (1959-1998), the first Tuvan to visit the United States, throat-singer extraordinaire, conservationist, generous friend.

Performers

Kaigal-ool Khovalyg (b. 1960), Anatoli Kuular (b. 1965), Sayan Bapa (b. 1962), and Alexei Saryglar (b. 1966) [tracks 4-8; 15-18] comprise the ensemble Huun-Huur-Tu, whose concert tours and recordings have made them well known to aficionados of world music in the United States and Europe. Each is a talented soloist in his own right, and on this recording they perform primarily as individuals. Their enthusiasm for the idea of investigating Tuvan music in its traditional acoustical environments made these recordings possible.

Grigori Mongush (b. 1958) [track 13] grew up in the settlement of Xorum-Dag and herded animals from a young age. Grigori told us that he learned to whistle while herding. “I would look around and whistle, and sheep and cows would raise their heads and listen. I can do throat-singing, but I like to whistle. I do it when I’m really at peace. I whistle in a special way. I can whistle melodies, but the way I whistle for myself is much more complicated.”

Alexander Chambal-oglu Tülüş (b. 1940) [track 11] is renowned for his

skills as a hunter and trapper, and for his detailed knowledge of animal behavior and animal sounds.

Albert Saspyk-ool (b. 1975) [track 10] lives on a collective farm near the settlement of Chadan. He is a talented mimic, well known in the local area for his ability to imitate animal sounds.

Mar-ool Sat (b. 1941), *amirga* [track 5], grew up in a herding family and presently earns his living as a schoolteacher in Teelli, a settlement in the west of Tuva. He is an avid hunter and an expert at using the *amirga* to imitate the call of an elk.

Tos-Khol is a group of young Yakut musicians who live in Yakutsk, the capital of the Sakha Republic, and share an interest in traditional Yakut music and culture. In addition to the ubiquitous *xomuz* and *kyryympa*, an archaic fiddle held in an upright position, they play a variety of home-made percussion instruments drawn from Yakut traditions.

German Khatilaev (director), *dünggür*

Klavdia Khatilaeva, *xomuz*, *küsüür*

Lyuba Stolyarova, *xongsuo*, *tanggalai*, *turun*

Üemelshne Fedorova, *xomuz*

Xüüxeegiin Baldorgy, *küpsüür*

Marianna Sofronova, *djaga*

German Khatilaev and Klavdia Khatilaeva perform as a duo in addition to their work with Tos-Khol.

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About Smithsonian Folkways

Folkways Records was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife Programs & Cultural Studies. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, and Dyer-Bennet recordings are all available through: Smithsonian Folkways Mail Order; 955 L'Enfant Plaza, Suite 7300, MRC; Washington, DC 20560-0953; *phone* (202) 287-7298; *fax* (202) 287-7299; *orders only* 1 (800) 410-9815 (Discover, MasterCard, and Visa accepted).

For further information about all the labels distributed through the Center, please consult our internet site (<http://www.si.edu/folkways>), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on *database search*).

Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, Suite 7300, Smithsonian Institution, Washington, DC 20560-0953, USA. Or use our catalogue request phone: (202) 287-3262, or e-mail folkways@aol.com.

Folkways at 50

This 50th anniversary honors the Folkways legacy and launches the Folkways Trust Fund. The fund will enable Folkways to preserve its historical collection at the Smithsonian Institution through the use of emerging technologies.

Major sponsors include: BMI (The American Performance Rights Organization), Columbia Records and Sony Music Entertainment, KOCH International, Smithsonian Institution Center for Folklife Programs & Cultural Studies, *Smithsonian Magazine*, and TRO (The Richmond Organization). For information on how to become a sponsor, contact Anthony Seeger, Director, Smithsonian Folkways Recordings, by phone at (202) 287-3251 or by e-mail at tony@folkways.si.edu

Credits

Producers Ted Levin and Joel Gordon

Recordings Joel Gordon and Ted Levin

Post-production and mastering Joel Gordon

Booklet notes Ted Levin; *Photography* Ted Levin and Joel Gordon

Shaman figures on the cover and inside covers are petroglyphs from cliffs on the bank of the Yenisei River, Tuva, provided by Dr. Mariana Devlet (Institute of Archaeology, Moscow)

Sound supervision by Pete Reiniger

Production supervised by Anthony Seeger and Atesh Sonneborn

Production coordinated by Mary Monseur and Michael Maloney

Editorial assistance by Carla Borden

Art direction and design Scott Stowell / Open, NY

Additional Smithsonian Folkways staff assistance Dudley Connell, fulfillment manager; Lee Michael Demsey, fulfillment; Kevin Doran, licensing; Brenda Dunlap, marketing director; Judy Gilmore, fulfillment; Matt Levine, fulfillment; Heather MacBride, financial assistant; Jeff Place, archivist; Ronnie Simpkins, fulfillment; Stephanie Smith, assistant archivist.

Special thanks to Valentina Süzükei, Vladimir Zabelin, Bill Gasparini, Albert Lee, Alexander Cheparukhin for help along the way.

Grateful acknowledgment is made to The Trust for Mutual Understanding, Whiting Foundation, and International Research and Exchanges Board (IREX) for grants and fellowships which made possible our research and recording expeditions.

Ted Levin teaches in the Music Department at Dartmouth College.

Joel Gordon produces programs on classical, contemporary, and traditional music through WGBH Radio, Boston. He is also active as an independent recording engineer and producer.

